AALBORG UNIVERSITY

DENMARK

The kaleidoscope of authenticity

Experiences, descriptions, and applications of authenticity in music education, music therapy, and music performance

Ørnholt Bøtker, Julie

Publication date:
2023

Document Version
Publisher's PDF, also known as Version of record

[Link to publication from Aalborg University](#)

Citation for published version (APA):
Ørnholt Bøtker, J. (2023). *The kaleidoscope of authenticity: Experiences, descriptions, and applications of authenticity in music education, music therapy, and music performance*. Aalborg Universitetsforlag.
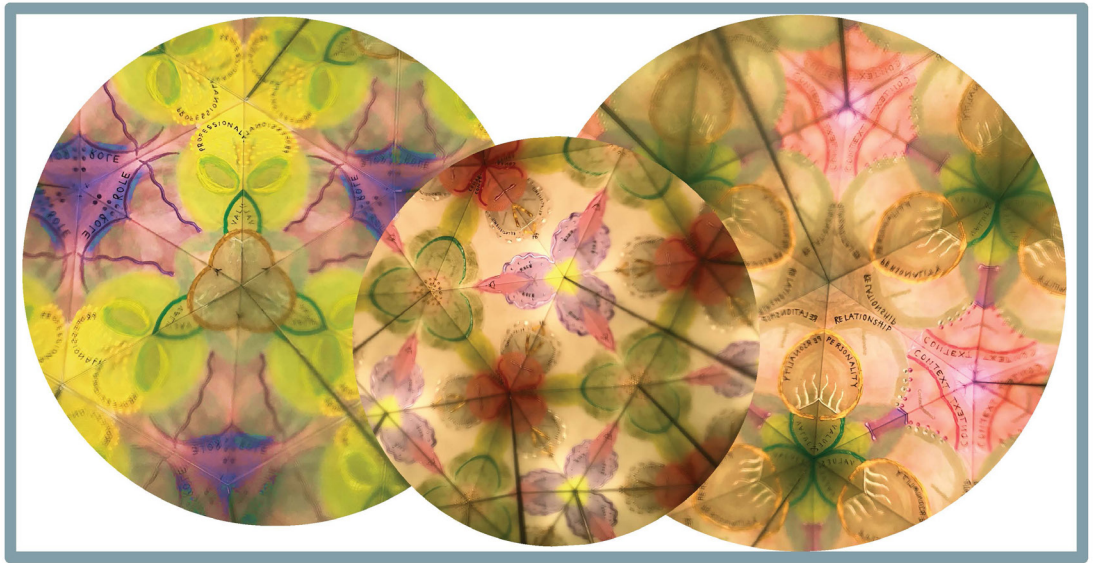
THE KALEIDOSCOPE OF AUTHENTICITY

EXPERIENCES, DESCRIPTIONS, AND APPLICATIONS OF AUTHENTICITY IN MUSIC EDUCATION, MUSIC THERAPY, AND MUSIC PERFORMANCE

BY
JULIE ØRNHOLT BØTKER

DISSERTATION SUBMITTED 2023

AALBORG UNIVERSITY
DENMARK

THE KALEIDOSCOPE OF AUTHENTICITY

EXPERIENCES, DESCRIPTIONS, AND APPLICATIONS OF AUTHENTICITY IN MUSIC EDUCATION, MUSIC THERAPY, AND MUSIC PERFORMANCE

by

Julie Ørnholt Bøtker

AALBORG UNIVERSITY
DENMARK

Dissertation submitted August 2023

JULIE ØRNHOLT BØTKER

Julie was born in 1978 and currently lives in Aarhus with her husband and three daughters. She graduated with a master's degree in music therapy from Aalborg University in 2006 and in 2009 completed a bachelor's degree in rhythmic music and dance, vocal studies, from the Royal Academy of Music in Aarhus.

She has been affiliated with the music therapy program at Aalborg University since 2013 teaching primarily musical courses such as Applied Musical Performance, Voice Work, Improvisation and Songwriting as well as coordinating the students' internships. She has been working as a music therapist for 15 years in social psychiatry, elderly care, and within the field of developmental disabilities/disorders. She is an active musician, participating in various bands and improvisational groups.

ENGLISH SUMMARY

The kaleidoscope of authenticity
Experiences, descriptions, and applications of authenticity
in music education, music therapy, and music performance

In this 'combination model'-dissertation, I explore the concept and phenomenon of authenticity/inauthenticity across the three music professions: music therapy, music education, and music performance through phenomenological-hermeneutical research methodology. This, with the purpose of gaining knowledge and developing descriptions of the experience of the phenomenon across professions, and furthermore with the aim of exploring the possible practical applicability of the findings.

In Study 1, I perform an inductive analysis of two semi-structured interviews which reveals different aspects that relate to the experience and understanding of authenticity/inauthenticity of the interviewees. First, I describe these aspects through 4 meta-themes: 1) Paradoxes in language and action, 2) Imbalance and inauthenticity, 3) Roles, relationships, masks, and 4) The field of authenticity. On the basis of the findings of the analysis I also illustrate the notion of 'hyper-attention' as a specific intense awareness at the center of the "inner - outer / musical - relational spectrum", as well as provide insight into the interviewees' various 'stepping stones' towards the experience of authenticity as music professional. The relationship with clients, students, audiences, and co-music performers is regarded, by the three interviewees, as an all-important factor in the experience of authenticity. Authenticity is understood as a reciprocal experience where the authentic engagement of the music professionals affects the participants' authentic engagement and vice versa. Finally, I elaborate and present a synthesis, suggesting that the experience of authenticity is associated with several interconnected elements; Relationship, role, context, professionalism, and personality, that must be connected in a meaningful way, for the individual music professional, for the experience of authenticity to arise.

Study 2, is based on six semi-structured interviews with music therapists, music educators, and music performers. I analyze the interview transcriptions both deductively, applying the synthesis from study 1 as a conceptual framework to focus the analysis, as well as inductively. The findings confirm as well as elaborate the conceptual framework, and I can supplement this with yet another element, 'values'. Content is added to each of the six elements and a new figure describes, textually and visually, the experience of authenticity in a detailed and interconnected manner.

In an attempt to incorporate the many reflections and descriptions with the lived experience of authenticity, I elaborate a synthesis, visualizing the notion of 'floating-anchoring'; the ability to actively facilitate and participate in music activities while simultaneously, consciously and reflectively assess the possible progress of these activities, as to make choices for the further trajectory of the process.

Furthermore, I suggest that the elaborated conceptual framework might be a valid and relevant tool for reflection upon one's own authenticity in music professional practice, and, likewise, 'floating-anchoring', a 'fluctuating mode of consciousness' in active music professional practice is suggested as a tangible way to understand the complexity of the practical work.

In this monography, I present an outline of the overall research framework as well as the philosophical, theoretical, and meta-theoretical background, and I perform an in-depth exploration and further discussion of the possible applications of the findings from study 1 and 2. Here, I relate the now-called kaleidoscope (the elaborated conceptual framework from study 2) to the curriculum and module description of Voice Work in the music therapy program at AAU. Furthermore, I discuss how this kaleidoscope can be used as a starting point for a reflective framework regarding music therapy students' musical being and music therapeutic professionalism. Additionally, the kaleidoscope is applied in relation to my own epoché (written before the onset of study 1), and I interpret the 'descriptive keywords' from the epoché through the prism of the kaleidoscope.

Furthermore, I discuss the notion of 'floating-anchoring' in relation to the module description of Voice Work and I suggest it as a relevant supplement in terms of navigating the fluctuating awareness between the sensorial, creative, musical impulses and the reflective, cognitive work during active music-making. Throughout the application chapter (chapter 11), I discuss and relate the findings to relevant theory.

Furthermore, I argue for a focus on authenticity as also an ethical stance in music professional practice: Using music as a self-nurturing aspect as to maintain a connection with the musical being could possibly enhance an authentic presence in music professional practice.

Exploring the phenomenon of authenticity across the three music professions gives me the opportunity to scrutinize the many overlaps, gray areas, and shared aspects between these professions. Thus, in an additional exploration of the implications of this study, I present a framework for debate about and reflections on the three professions and their differences and similarities. Finally, I advocate that the experience of authenticity is not necessarily related only to profession-specific terminology and activities, but rather to the individual music professionals' interpretation and enactment of their professionalism.

Throughout this research project I, thus, explore and consider authenticity (and inauthenticity) as a …:

- framework for reflection about and understanding of oneself as a music professional and as a music therapy student, in relation to the practical, musical work
- Circular and fluctuating mode of consciousness in music professional practice and in the musical training of music therapy students
- tool for enhancing contact with and understanding of one's own musical being
- means to self-agency in terms of ethical and musical self-nurturing and, thus, a possible way to ameliorate music professionals' experience of being in practice.

DANSK RESUME

Autenticitetens kalejdoskop
Oplevelser, beskrivelser og anvendelse af autenticitet
i musikundervisning, musikterapi og musikperformance

I denne 'kombinationsmodel'-afhandling udforsker jeg begrebet og fænomenet autenticitet/inautenticitet på tværs af de tre musikprofessioner; musikterapi, musikundervisning og musikperformance gennem fænomenologisk-hermeneutisk forskningsmetodologi. Dette med det formål at opnå viden om, og udvikle beskrivelser af, oplevelsen af fænomenet på tværs af professioner, samt med det formål at udforske den praktiske anvendelighed af undersøgelsens fund.

I undersøgelse 1 belyser jeg via en induktiv analyse af to semistrukturerede interviews diverse forskellige aspekter, der relaterer sig til interviewpersonernes oplevelse og forståelse af autenticitet/inautenticitet. Disse aspekter beskriver jeg først via 4 meta-temaer: 1) Paradokser i sprog og handling, 2) Ubalance og inautenticitet, 3) Roller, relationer, masker og 4) Autenticitetsfeltet. Via analysens fund belyser jeg desuden fænomenet 'hyper-opmærksomhed' som en specifik intens bevidsthed i centrum af det "indre - ydre / musikalske - relationelle spektrum", samt giver indsigt i interviewpersonernes forskellige 'trædesten' henimod oplevelsen af autenticitet som musikprofessionelle. Relationen til klienter, elever/studerende, publikum og medmusikere betragtes, af de tre interviewpersoner, som en altafgørende faktor i oplevelsen af autenticitet. Autenticitet forstås hér som en gensidig oplevelse, hvor de musikprofessionelles autentiske engagement påvirker deltagernes autentiske engagement og omvendt. Til sidst udarbejder og præsenterer jeg en syntese, der belyser, hvorledes oplevelsen af autenticitet er relateret til flere indbyrdes forbundne elementer: Relation, rolle, kontekst, faglighed samt personlighed, der må være forbundet på en, for den enkelte musikprofessionelle, meningsfuld måde, for at oplevelsen af autenticitet kan opstå.

Undersøgelse 2 er baseret på data fra seks semistrukturerede interviews med musikterapeuter, musikundervisere og musikperformere.
Interviewtransskriptionerne analyserer jeg først deduktivt ved brug af syntesen fra undersøgelse 1 som en 'konceptuel begrebsramme' (Eng: conceptual framework) for dette. Desuden foretager jeg en induktiv analyse. Resultaterne bekræfter såvel som videreudvikler denne 'konceptuelle begrebsramme', og jeg kan derfor tilføje endnu et element, 'værdier', til denne. Hvert af de seks elementer tilføjes indhold, hvorefter en ny figur beskriver og illustrerer oplevelsen af autenticitet på en både detaljeret og indbyrdes sammenhængende måde.

I et forsøg på at inkorporere de mange refleksioner og beskrivelser med den levede oplevelse af autenticitet, udarbejder jeg en syntese, der visualiserer forestillingen om 'flydende forankring' (Eng:. 'floating-anchoring'); evnen til at facilitere og deltage aktivt i musikaktiviteter og samtidig, bevidst og reflekteret, at kunne vurdere aktiviteternes mulige udvikling og foretage valg omkring processens videre forløb. Ydermere reflekterer jeg over anvendeligheden af undersøgelsens fund, og foreslår den nu videreudviklede konceptuelle begrebsramme som et brugbart og relevant værktøj til refleksion over egen autenticitet i musikprofessionel praksis, mens 'flydende forankring'; et 'fluktuerende bevidsthedsmodus' i aktiv musikprofessionel praksis, foreslås som en visuelt håndgribelig måde hvorpå kompleksiteten i det praktiske arbejde kan forstås.

I denne monografi præsenterer jeg afhandlingens overordnede forskningsramme og filosofiske og videnskabsteoretiske baggrund og foretager desuden en dybdegående udforskning og yderligere diskussion af de mulige anvendelser af resultaterne fra undersøgelse 1 og 2.
Her relaterer jeg det, nu, såkaldte kalejdoskop (den videreudviklede syntese fra undersøgelse 2) til pensum og modulbeskrivelsen for Stemmebrug på musikterapiuddannelsen på AAU, og jeg diskuterer, hvordan dette kalejdoskop kunne bruges som udgangspunkt for et refleksivt arbejde i forhold til de musikterapistuderendes musikalske væsen og deres musikterapeutiske faglighed.
Desuden aktiverer jeg kalejdoskopet i forhold min epoché (udarbejdet før påbegyndelsen af undersøgelse 1), og fortolker de 'beskrivende nøgleord' fra epochéen gennem kalejdoskopets prisme.
Ligeledes diskuterer jeg begrebet 'flydende forankring' ('floating-anchoring') i forhold til modulbeskrivelsen for Stemmebrug, og foreslår det som et relevant supplement i forhold til at navigere i den fluktuerende bevidsthedsbevægelse mellem de sanselige, kreative, musikalske impulser og det reflekterende, kognitive arbejde i forbindelse med aktiv musik-skabelse. Gennem hele applikationskapitlet (kapitel 11) relaterer jeg fund og diskussioner til relevant teori.

Ydermere argumenterer jeg for et fokus på autenticitet som også en etisk holdning i den musikfaglige praksis: At bruge musik som en vej til selvomsorg ift. at opretholde en forbindelse med det musikalske væsen ville kunne forstærke en autentisk tilstedeværelse i den musikfaglige praksis.

Udforskningen af fænomenet autenticitet på tværs af de tre musikprofessioner giver mig også mulighed for at granske de mange overlap, gråzoner og fælles aspekter der findes mellem disse tre professioner. I en yderligere udforskning af undersøgelsesfeltet foreslår jeg således et udgangspunkt for debat og refleksion angående de tre musikfagligheder og deres forskelle og ligheder. Endelig advokerer jeg for, at oplevelsen af autenticitet ikke nødvendigvis kun er relateret til professionsspecifikke aktiviteter og terminologi, men derimod til den enkelte musikprofessionelles fortolkning og udfoldelse af egen faglighed.

Igennem dette forskningsprojekt undersøger og anskuer jeg således autenticitet (og inautenticitet) som …:

- et udgangspunkt for en refleksion over og en forståelse af sig selv som musikprofessionel og som musikterapeutstuderende, i forbindelse med det praktiske, musikalske arbejde
- en cirkulær og fluktuerende bevidsthedsbevægelse i musikfaglig praksis og i den musiske træning af musikterapeuter
- et værktøj til at styrke kontakten til og forståelsen af ens eget musikalske væsen
- et middel til selvagens i form af etisk og musikalsk selvomsorg og dermed en mulig måde at forbedre musikprofessionelles oplevelser af og i praksis.

ACKNOWLEDGEMENTS

Thank you, Jens Munch, my wise, funny, musical, sensitive husband. I am so grateful that you are in my life. Thank you for all your love, care, patience, and understanding. Thank you for your stoic calmness when I start to panic.

Thank you to my three lovely daughters, Mira, Elinor, and Agnes for all your hugs. From you I learn a thousand times more about life than from all the PhD studies in the world.

- To Mira for being so inspiringly colorful, strong, and vulnerable, and so life-wise despite your young age. You truly know your own way.
- To Elinor for your smiles and 'nose kisses', your dance steps, your teasing comments, and your immediate ability to be happy about so many things.
- To Agnes for your cartwheels everywhere, for your amazing courage and faith in life and finally, thank you for teaching me how to repeatedly lose in Uno.

Thank you, Anne Køster Holst, for your strong friendship – through good times and bad times – and for many inspiring, moving, and life-wise considerations about big things and small things and not least about the important things.

Thank you, Turid Nørlund Christensen, for opening my eyes to this concept and inspiring and helping me to explore and unfold it. It all started with you.

Julie Ørnholt Bøtker
Aarhus, August 2023

Is authenticity the crazy process of consciously creating meaning,
coherence, wholeness, solid ground under your feet
while letting yourself float along in a raging current?

(Interview participant H.)

TABLE OF CONTENTS

TABLE OF FIGURES

LIST OF PHD PUBLICATIONS

Article #1

Bøtker, J. Ø., & Jacobsen, S. L. (2023). The experience of authenticity across three music disciplines; Music therapy, music teaching and music performance. Preliminary findings of a phenomenological interview study. *Voices: A World Forum for Music Therapy, 23*(1). https://doi.org/10.15845/voices.v23i1.3464

Article #2

Bøtker. J. Ø., Christensen, T. N., & Jacobsen, S. L. (n.d.). "That's what makes me authentic, because what we do makes sense". Music professionals' experiences of authenticity. A phenomenological, hermeneutical interview study. *Approaches: An interdisciplinary Journal of Music Therapy.* [accepted for publication, July '23]

CHAPTER 1. INTRODUCTION, RATIONALE AND SITUATING THE RESEARCHER

This dissertation is the result of wonder, aspirations, personal convictions, and doubt.
Wonder about how other people, who work in the field of "music and people", experience and understand their own authenticity, and how these experiences and understandings can be described and communicated. This, with the **aspiration** of enabling myself and other music professionals to understand and use authenticity as a valuable and meaningful guiding principle in professional practice, which again, could also, hopefully, benefit others – the clients, students, and audiences that we encounter in our professional lives. This aspiration rests on my **personal conviction** that being authentically present in the relationship with others as a music professional is a completely fundamental state of being. The expression of which can depend on many factors and reach into various aspects of the individual music professional, but which can provide the intra- and interpersonal connectedness that, in my own view, is so essential for the establishment of a meaningful relationship. To oneself and to others. This conviction serves as **rationale** for this research project. But with wonder, aspiration, and personal convictions comes also **doubt**. And throughout this research process I have constantly doubted this project; Why exactly am I doing this? What is the meaning of this? Is this of any value to anyone? Is it of any value to me? Who could ever make use of any of this? However, with doubt also comes the possibility of driving the research forward, as Reichertz (2014) argues:

> Doubt, accordingly, is the initiator of inquiry. Doubt is not just the absence of belief; rather, it is that state of uncertainty as to what to do next that characterizes the existential situation that we sometimes call "anxiety", at other times simply "frustration" (Strauss, 1988: 3). Genuine doubt drives research. And very rarely scientific research begins with pure curiosity. (p. 126)

My own history with the concept of authenticity began while studying at the Royal Academy of Music (RAMA) in Aarhus, Denmark, after finishing a master's degree in music therapy at Aalborg University, Denmark. Being authentic while performing music was often debated at the conservatory among some of my peers and teachers. As it was not anything I had previously been introduced to while studying music therapy, the concept was intriguing to me. How and when would it be useful in relation to music therapy? I began experimentally transferring it to my own music therapy practice as a point of attention and awareness. While studying at RAMA, I was also working as a music therapist at a social psychiatric institution and often experienced situations in which I would strive towards authenticity in my verbal, non-verbal and/or musical relationship with others (*see vignette*).

> **Music therapist**: One Monday morning I was entering the social psychiatric institution both physically and mentally low in energy. With me, I was carrying both dental issues in the form of an inflamed wisdom tooth and existential sadness after a breakup with my long-term boyfriend during the weekend. One of the residents was sitting at the end of the long hallway with her morning cigarette. As I entered, I noticed her sitting down there and that she noticed my arrival. Just as I closed the front door, she shouted to me all the way through the hallway: "Hey what's up, Julie? Why are you so sad? And what's wrong with your teeth?" When I came down to her, I told her what was going on. First and foremost, to assure her that what she sensed was true, but also to let her know that I would tell the truth to her. That I was trustworthy, or authentic. Otherwise, how could we develop a trusting relation if I tried to hide things she so strongly and intuitively felt I was carrying? Besides… I mean … what else did she see…?

Over the years I have experienced many different situations in my professional life in which I have questioned and reflected upon my own experience of authenticity or inauthenticity – in the roles of music therapist, music teacher, and music performer, but without theorizing much about the subject. The following vignettes are examples from the epoché:

> **Music performer:** "Z.S." Concert; at a random two-day festival in a striped party tent. The weather was nice. The mood was high. Togetherness and laughter on the common bus ride and lots of cigarettes. The feeling of being a group, a band, a community.
>
> It felt like it didn't matter if the music sounded good or if we played the right notes, as long as it was loud and full of energy and presence. The audience was with us – the few who were present. We felt indifferent and very punk. It was about expressing energy and an emotional message. I can feel we're having fun. I bring energy to the band and to the audience. I receive energy from A. and M. in particular. I sing my lead songs with a lot of energy and charged with emotion: anger, excitement, omnipotence, and sadness. (*for the elaborate version, see appendix*)

> **Music educator at AAU**: We dance '5 rhythms' for half an hour. I also participate and dance among the students with my 'antennas out' and an attention to where they are emotionally and regarding zone (comfort, stretch, panic) in an attempt to mirror and acknowledge the energy in each person. People seem warm and supple in body and mind as the music slowly diminishes and stops. I ask the students to lie down in a circle with their heads close to each other, and then, with their voices, to put into music what they have experienced. This is followed by a long and very expressive and attentive improvisation. I experience communicating musically with several individual people in the group, but also with the group as a whole. I can hear them communicating with and listening to each other in a very caring and open-minded way, experimental and investigative. I see myself as a facilitator for the students' music; it initially sprung from the structure I set up - but now it lives freely and independently of me, and it feels liberating. (*for the elaborate version, see appendix*)

This dissertation explores how the concept and experience of authenticity – and its opposite; inauthenticity – can be experienced and understood within the overlapping professions of music therapy, music education, and music performing and, thus, within the various relationships in which we, as music professionals, take part. Therefore, the notion of authenticity should, in this context, not only be regarded in relation to oneself as a private person, but regarded in a professional context, where a music professional has specific tasks to be carried out and must consider the specific relationships in which the music professionalism is situated.

Furthermore, this dissertation investigates how music professionals' experiences and understandings of authenticity can be described and applied in relation to a professional practice as a music therapist, music educator, or music performer in diverse relationships and within various settings.

1.1. RESEARCH QUESTIONS AND STRUCTURE OF THE DISSERTATION

The structure of this dissertation is a so-called 'combination model' consisting of 2 research articles and a short monography. Throughout the different parts of the dissertation, I have been guided by the following research questions:

1. **How can the concept of authenticity be experienced and understood** by music professionals practicing within the three different professions of music therapy, music education, and music performance?[1]
2. **How is an experience of being authentically present** as a music therapist, music teacher or music performer **connected to the experience of the relationship** with the clients, students, and audiences?

3. **How can experiences and understandings of the phenomenon of authenticity** from music professionals across the three different professions of music therapy, music education and music performance **be described**?
4. Including: What are the **possible applications** of such descriptions?

5. **How can the findings from study one and two** regarding the experience, understanding and descriptions of authenticity as music professional **be applied** to the musical teaching and training of music therapy students at Aalborg University?

In study 1, the research focused on an initial attempt to see how it was possible to interview three purposefully sampled music professionals about their experiences and understandings of authenticity. The study was conducted with an open attitude towards what would emerge. This was accompanied by wondering how the relational aspect could influence the experience of authenticity. Hence, questions one and two guided the research.

In study 2, the phenomenon was further explored by interviewing music professionals participating in the MUFASA-project, as well as purposefully sampled interview participants. I was seeking answers to how these experiences and understandings from article #1 could be further described and, just as important: making an initial attempt to discuss how these descriptions could be applied. The study was thus guided by questions three and four.

In this monography, I will later delve more into the application of the findings in terms of looking at how these can be useful in teaching in higher education at the music therapy program at AAU. Question five will be guiding this exploration.

1.2. AIMS

This research project is, thus, guided by an aspiration to learn more about the concept and phenomenon of authenticity as to explore how this knowledge could

---

[1] This question has been revised since the publication of article #1 due to incorrect grammar

possibly be of relevance to music professional practice; Both in terms of how it can be experienced and understood and possibly inspire other music professionals to reflect upon their own experiences of the phenomenon, as well as in terms of how this knowledge could be applied in practice.

This is not specifically with the focus of ameliorating our practices, in the sense that something is wrong with our practices, but rather with the aim of ameliorating the underlined experience of being in practice - (*which again, though, could possibly ameliorate practice...*)

1.3. THE MUFASA RESEARCH PROJECT

This research study is part of a larger research project called MUFASA – Music, families, and Interaction (Danish; Musik, Familier, Samspil). MUFASA is a controlled effect study where family dyads are allocated into 4 different groups, participating in either music therapy activities, music teaching activities, family concerts, or serving as control group. The purpose of the MUFASA study is the investigation of the possible effect of different shared music activities on family interaction, parental stress, and child well-being (Jacobsen et al., 2022).

This PhD-study serves as follow-up research within the MUFASA research project, and parts of the empirical data will therefore be related to music professionals working within a family-oriented perspective. However, the main focus of this follow-up research is related primarily to the understanding and application of the phenomenon and experience of authenticity across the three professions – as experienced by the music professionals. In this sense, this study benefits from the MUFASA research design; looking across several professions at once, focusing on the interdisciplinary perspectives and what we can learn about and from each other. And furthermore, aiming to understand this phenomenon for the application in and benefit for higher education, where we train coming music professionals. As Kreber (2016) argues: "While there is certainly some value to recognising the distinctiveness of individual disciplines and professional subjects, overemphasising particularity of subject knowledge might carry a risk of losing sight of the shared purposes of higher education" (p. 6).

Thus, the MUFASA project brings forward the possibility of conducting research across several music professions and, in this follow-up research project, looking at the things we possibly have in common through the notion and phenomenon of authenticity. Which could – hopefully – be beneficial for all three professions.

1.4. THEORETICAL, THERAPEUTICAL, AND MUSICAL STANCE OF THE RESEARCHER

As a music therapist I am trained in an integrated, modern, psychodynamic approach to music therapy. My own music therapy theoretical position fluctuates somewhere between psychodynamic music therapy (Pedersen et al., 2022) and aesthetic music therapy (Lee, 2016), drawing also on body-oriented approaches (Dychtwald, 1985; Levine, 1997; van der Kolk, 2015) and existential as well as humanistic approaches (van Deurzen & Arnold-Baker, 2018; Rogers, 1967/2020) when relevant. My professional experience relates to practicing in social psychiatry, in dementia care, and with people with physical, mental, developmental, and intellectual disabilities. As a music therapist I am focusing on the here-and-now, on meaningful moments, on connection, empathy, communication, co-creation, equality.

As a music educator I am inspired by body-oriented (Rosing, 2019), existential (Biesta, 2021, Kreber, 2013), as well as experience-oriented and student-centered (Hendricks, 2018; Pedersen et al., 2022) stances to teaching. My professional experience relates to teaching music therapy students at Aalborg University, focusing on curiosity, creativity, reflexive thinking, safety, fun, courage, co-creation, equality.

As a musician and music performer I do not have a theoretical approach to music making and music performance, but do consider the relational, emotional, bodily, spiritual, aesthetic, and expressive layers of the music and the music making as important and always present aspects. These layers, however, are ever-present in all my music professional practices.

I identify with the view of music as expressed in Lauzon, 2011, who considers theories of musical meaning to range from "referential (music refers to something non-musical) to absolutist (music has no meaning but the music itself)" (Lauzon, 2011, Music States section, point 5). And in the same way as expressed by Lauzon I find that my view of music lies somewhere in the middle, being an expressionist and believing that music is strongly connected to life itself. Lauzon refers to music therapists and scholars Wigram, Pedersen and Bonde, who state that the elements of music can be "related to and share important qualities with basic human experience" (Wigram et al., 2002, as cited in Lauzon, 2011, Music States section, point 5).

As a music professional I see music as a deeply integrated part of my being, of who I am, how I am, how I live my life, and how I understand myself and others as human beings. I agree with Lauzon (2011) who argues: "There is a deep intuition at work here. How is it possible that I make music unless I am somehow made as music is made?" (Music Systems section, paragraph 1). I connect with this existential view on the music(al) making of myself and others.

Likewise, I identify with the view of music as stated by Ansdell (2003), who sees music as a phenomenon embedded and constructed in socio-cultural processes. Music is an enacted, lived phenomenon, happening between bodies, expressing and enacting meaning and emotions, allowing the performance of the self (pp. 155-156). Later, preceding the application chapter, I will delve into the notion of 'the musical being'. A term I have applied throughout the years in my music professional practice. My understanding of this 'musical being' is deeply connected to my musical stance.

1.5. READING GUIDE

In this chapter, I have, thus far, introduced rationale, research questions, aims, and structural background of this dissertation, as well as the MUFASA research project within which this dissertation serves as follow-up research. I have also clarified my own theoretical, therapeutic, and musical stances as a researcher. In the following, I will give a short outline of the rest of the dissertation.

In **chapter 2**, I give an outline of some of the historical and theoretical perspectives regarding the concept and phenomenon of authenticity. Also including some perspectives on 'The Self'.

In **chapter 3**, I present the philosophy of science that scaffolds this research project, including the ontological, epistemological, and theoretical perspectives.

In **chapter 4**, I present a review of the methods used to answer my research questions.

By the time we reach **chapter 5**, the reader should be well-equipped, in terms of knowledge about personal - , professional - , and researcher background as well as insight into the theoretical - , philosophical - , meta-theoretical and methodological background, to read article #1, in which I present the findings of study 1 – the conduct and analysis of two preliminary semi-structured interviews.

Chapter 6 is a reflective intermezzo between the two studies and articles where I am looking into the distinctions between theory and theorizing and considering how the findings, thus far, could present themselves.

Chapter 7 is an introduction to study 2 and article #2 – the conduct and analysis of 6 semi-structured interviews.

In **chapter 8**, I summarize and discuss the findings from the two studies as well as look into some of the limitations of the research process. Specifically, aspects of the terminology and methodology that, possibly, could be confusing.

Chapter 9 is a short interlude, elaborating on the metaphor of the water lily used in a synthesis in article #2.

In **chapter 10**, I pick up on 'the musical being' that I have already, briefly, mentioned in the above section 1.4. I discuss and inform the notion of 'the musical being' using similar theoretical and philosophical aspects from other scholars. I do this to clarify my stance as a music professional before diving into the succeeding chapter.

Chapter 11 is an extended chapter in which I apply the findings from the two studies to the curriculum and module description of the practical musical training at the music therapy program, in particular in relation to the Voice Work course. I consider the didactical and theoretical perspectives of teaching, PBL, identity, voice work, embodiment, and reflexivity in relation to authenticity and the findings from the two studies. I also relate the findings to my own epoché and my experiences and values as a music teacher. I scrutinize and discuss all these various perspectives using selected literature on authenticity, creativity, facilitation of learning, music education, and higher music education in the 21st century. I argue for authenticity as an ethical stance in music professions and finally, I elaborate, using an element from my epoché work, on some of the differences and similarities between all three music professions and discuss how the professionalism of each music professional can connect to the concept and phenomenon of authenticity. I summarize and make a partial conclusion on the various aspects elaborated in the chapter.

Chapter 12 consists of an evaluation of the research process in general and I point to some of the limitations of the research project and elaborate on a few ethical perspectives.

In **chapter 13**, I summarize and make the final conclusions of the research project altogether.

Chapter 14 is a poem of a Danish children's book author – Ole Lund Kirkegaard – that one of the interview participants sent me during the member check process in the second study. I find that it highlights a poetic point about the awareness of what we come from which again points back to our (music) professional authenticity.

An attempt to visually outline the structure of this dissertation can be seen on the next page (fig. 1).
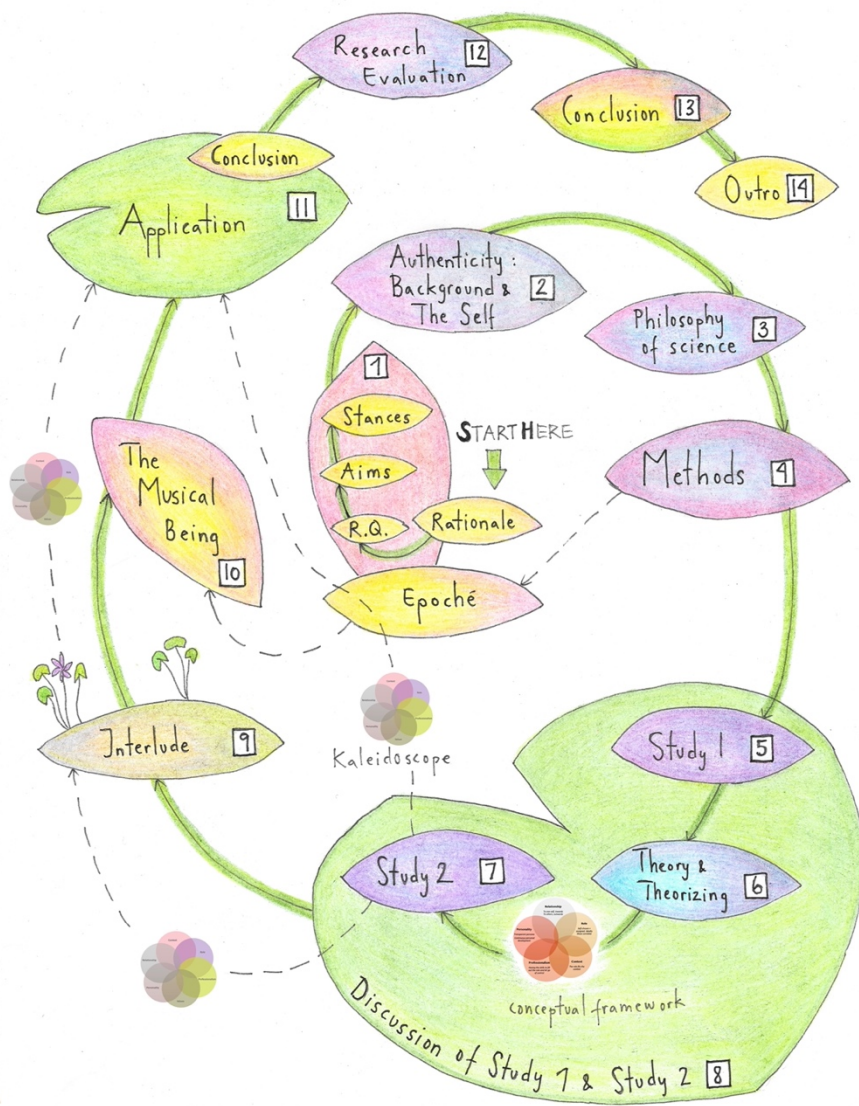
Figure 1. Graphic Overview of the Content of the Dissertation

CHAPTER 2. AUTHENTICITY – BACKGROUND AND PERSPECTIVES

The present chapter gives an outline of some out of many perspectives on the concept and phenomenon of authenticity. This sort of outline is also found in the articles; Article #1 in relation to general perspectives of the concept; Article #2 in relation to the three music disciplines. But this chapter should serve as a general introduction to authenticity, giving a historical outline of its development from philosophy and the Greeks towards the myriad of different disciplines that apply the concept today, also considering authenticity in relation to professional relationships and workplaces. And finally, I give an outline of the debate about the ambiguities and the advantages and disadvantages of the concept.

The authenticity-perspective can be traced back to Socrates and the Greek philosophers (Schippers, 2016), and has thus been present in human thinking and philosophy for a long time:

> From the 400 BC inscription "Know yourself" on the Temple of Apollo in Delphi, to the 4th century St. Augustine's "In the inward man dwells truth", to Shakespeare's 16th century "To thine own self be true", and contemporary educator Carl Roger's expression "Be yourself", these phrases represent the long historical trajectory of concern for knowing, listening, and being true to our own internal voice. (p. 11)

In ancient times, authenticity was related to something rather external and transcendental, and reality was not regarded as subjective but as 'authored' by the Gods (Schwartz & Williams, 2021). 'Know thyself' thus meant "to come to know your place as it was already determined by the wider cosmic order" (Kreber, 2010, p. 178). Throughout the centuries, the view of authenticity has changed alongside the changes in the view of the human being. According to Schippers (2006), it has been activated by, for example, Augustine, a theologian, philosopher, bishop, and saint (354-430), who "emphasised the spiritual nature of the true self as opposed to the inauthentic demands of desire and the body" (p. 337). But also by "Rousseau, who contrasted the true, authentic, natural self with the corruption imposed by society, and finally to Kierkegaard, who insisted that the authentic self was the personally chosen self, as opposed to one's public or herd identity" (Schippers, 2006, p. 337).

Hence, a development of the understanding of authenticity from the ancient notion of authenticity as primarily externally guided, through the period of Enlightenment to Rousseau's notion of authenticity, for example, which was more individually guided, to a present understanding of authenticity that is primarily personally guided (Schwarts & Williams, 2021). As Taylor (1991) states, "a modern turn going from being in a deep contact with God to being in a contact with a source deep inside of ourselves" (p. 26).

Authenticity is often understood in terms of 'being true to yourself', being genuine or real and "connects notions of personal grounding, sense of self, and identity with the matter of self-alignment" (Thompson, 2015, p. 604). But it is also a challenging concept and is applied in so many contexts that it "may well resist definition" (Golomb, 1995, p. 7). Golomb argues that authenticity cannot be related to objective qualities within our language such as sincerity and honesty, but rather "signifies something beyond the domain of objective language" (p. 7), and states that "any positive definition of authenticity would be self-nullifying" (p. 7). Many scholars have put great effort into indexing and outlining the various understandings and views of authenticity (Cha et al., 2019; Dammann et al., 2021; Jongman-Sereno & Leary, 2019; Kernis & Goldman, 2006; Kivy, 1995; Kreber, 2013; Kovács, 2019; Lacoste, 2014; Lehman et al., 2019, Moore, 2002, Newman & Smith, 2016, to mention a few) and it seems that the more you dive into this concept, the more complex it gets. As Newman and Smith (2016) state, when writing about their 4 categories of authenticity (historical -, categorical -, value -, and self-authenticity) and trying to define the latter: "This, in our view, is perhaps the most difficult concept to concretely articulate. However, when contrasted with the other types outlined above, it seems possible to get at least some grasp of its boundaries" (p. 613). In other words, a concept hard to comprehend and which is best defined by looking at what it is not.

In her writings regarding higher education, Kreber (2013) distinguishes between three broad perspectives of authenticity: The existential (related to the works of Heidegger), the critical (related to the works of Adorno), and the communitarian (related to the works of Taylor).
<u>The existential perspective</u> depicts authenticity as a "process of becoming aware of our own unique purposes and possibilities in life, and emphasises that we are authors of our own life, 'beings-for-themselves', who take responsibility for our actions and stand by our inner commitments" (p. 466).
<u>The critical perspective</u> suggests that authenticity can only happen "through reflective critique, whereby we realise how our ways of thinking and acting are influenced by assumptions, values and beliefs that we uncritically assimilated at an earlier time and now take for granted" (p. 466). In this perspective, critical reflection, and not least critical self-reflection on our normative ways of thinking is crucial.
<u>The communitarian perspective</u> focuses on authenticity as something that cannot be achieved outside of social contexts. Thus, "only by also acknowledging our social interrelatedness can authenticity become significant to the human condition" (p. 466).
Authenticity, in Kreber's three views regarding educational practice, could thus be understood as both an inward, sensible awareness, an inward/outward critical reflection and an outward, socially related awareness, and seems highly relevant when reflecting about one's own music professional authenticity and practice. I will return to this later in chapter 11, 'Application'.

Authenticity in organizations and professional practices is also, by some scholars, referred to as 'workplace authenticity' which is, likewise, a relevant notion when studying music professional practices. Cha et al. (2019) discover how experiences of authenticity at work could enhance well-being as well as work engagement. In a large research review, Cha et al. reveal several constructs of authenticity at work, among others the notion of 'role authenticity', defined as "being true to oneself (being able to behave in ways that feel personally expressive, authentic or self-determined) within a social role (e.g., employee)" (p. 638). However, when connected to professional practices, Møller (2014) understands authenticity as not necessarily being completely honest:

> It does not make the professional authentic that she shows every emotion that arises in her, or for that matter simply expresses what she thinks. When this happens, the professional has typically lost sight of the other's presence and needs and is really mostly with herself. (pp. 196-197)

To be authentic as a professional, Møller states – inspired by Laursen (2004) – "is to be personally present in a valuable way" (Møller, 2014, p. 197). Showing all emotions and feelings that arise from within is not necessarily authentic, rather, an *awareness* of these feelings is important when it comes to authenticity in professional practice.

This is also, among other things, regarded as relevant within the field of personality theory. Here, the notions of 'state' and 'trait' authenticity refer to authenticity as either a state of being; related to a specific situation and rather short-term lasting, or as an inborn trait; a rather stable and longer-lasting attribute (Lenton et al., 2012). Trait authenticity models and inventories relate to features such as; being in alignment with personal goals, preferences, values, needs, and beliefs, knowing oneself, not conforming to outside expectations, *being aware* of feelings, strengths, and weaknesses, and engaging in genuine relationships with others (Slabu et al., 2014). In that sense, this research project, investigating the experience and understanding of authenticity in music professional practices, relates to the phenomenon of authenticity as experienced in very specific situations ('state' authenticity), while also looking for authenticity as possible part of longer-lasting characteristics ('trait' authenticity), which, again, could feed the experiences of authenticity in the specific situations.

While authenticity is to a large extent connected to positive, emotional well-being (Lenton et al. 2012), this could also be a point of critique. Because is authenticity necessarily good, and is inauthenticity necessarily bad? Some of the critique of the concept is related to authenticity as being connected to cultural norms and the experience of authenticity being connected with behaving in a normative manner (Slabu et al., 2014). As Feldman (2015) states, "being *morally* good or being *rational*, for example, might come at the expense of our experienced well-being or our happiness" (pp. 7-8). Feldman argues against authenticity as an ideal in terms of how too much self-reflection could "lead to paralysis and narcissistic self-involvement. If well-being is what we ultimately care about, I claim that we should not take authenticity as our guiding value" (p. 12). This narcissistic or self-centered

perspective in authenticity theory and its consequences on economics, morality, and community has also been debated by scholars such as Bell, Bloom, Lasch, Foucault, and Adorno (Varga & Guignon, 2020). Thompson (2015) argues that it is not completely avoidable in daily life, as some degree of self-investment is necessary. However, narcissists tend to see only a part of the picture and "see themselves through the lenses of power, vulnerability, or exhibitionism – lenses that tend to isolate the self and limit the individual's ability to get a full or accurate picture of his or her self" (p. 609). In contrast to this, Thompson views personal authenticity as being about "getting the entire picture of one's self, and that includes acknowledging the security and danger that come with narcissism" (p. 609). The aspect of narcissism is also debated in Cha et al. (2019) when considering 'the dark side of authenticity' at work. Cha et al. describe how "people who are perceived as authentic, but who are highly narcissistic may be less influential than their less narcissistic counterparts" (p. 656). They also argue how authentic self-expressions can reduce influence if they "irritate, anger, or overwhelm others" (p. 656). This can be exemplified with people getting fired after expressing themselves through social media. Here, it could be relevant to return to Møller (2014), who argues that authenticity is not about being completely honest all the time, rather about being aware of one's own inner emotional life and using it in a meaningful way – also for others.

Other critiques of the concept relate to the widespread use of the word within various disciplines, which, as also stated by Golomb (1995) earlier, could render the concept very challenging to define and, furthermore, challenging to apply or investigate (Jongman-Sereno & Leary; 2019; Kernis & Goldman, 2006). As Schwartz and Williams (2021) state: "On the one hand, it is the richness of potential meanings that fuels authenticity's broad usage in scholarship. On the other hand, employing a concept this pluralistic in one's own work requires care and analytic focus" (p. 2).

It seems germane here to apply a short dialogue from the pre-interview with the music therapists in study 2, here T. and E.:

> T.: We DO know it. Like ..., we can relate to it in one way or another.
> E. Yes.
> T. ... but we don't quite know what it is, still. (...). So, it's quite weird. It's something recognizable and at the same time it's something so hugely 'fluffy'...
> E. Very 'fluffy'.
> T. ... but at the same time it's so crazily ... ... physical, you know, sometimes, and spiritually and... and ...
> E. Yes.

Even though it is challenging to investigate, Newman and Smith (2016) suggest that "the study of authenticity should not be limited to categorizing different kinds of authenticity but can be empirically tested as a psychological process with unique predictors and consequences" (p. 616). This dissertation aims, thus, at investigating the psychological processes related to the experience of authenticity while hopefully

casting light on aspects that could inspire others. However, not with the aim of 'empirically testing', rather aiming at 'empirically questioning' this phenomenon.

2.1. THE SELF

With many of the above considerations on authenticity being more or less related to an ability to be 'true to yourself', I find it necessary to also reflect a bit on the notion of a self - or the ontology of the self. How can 'a self' be understood, and how can that understanding be connected to this research project?
I am fully aware that the notion of the self has a long, academic history, relating to myriads of theories and models within different scientific disciplines and fields of knowledge. I do not aim at a comprehensive description of the various understandings of the self but seek to delimit the scope in terms of a meaningful conception that also relates to the notion of authenticity and the cross-professional perspective of this dissertation.

In much of the contemporary literature on authenticity, the self is regarded as a process of becoming (van Deurzen & Arnold-Baker, 2018; Yacobi, 2012). And because personal authenticity is considered a highly contextual phenomenon, as elaborated in the above section, so could the notion of the self be. As music education researchers van der Schyff et al. (2016) argue, drawing on philosopher Don Ihde's writings on phenomenology, the self is undergoing a continuous transformative process "through its encounter with things, persons, and every type of otherness it may meet" (Ihde, 1977, as cited in in van der Schyff et al., 2016, p. 96). Ferrara (2017), scholar in education, draws on researcher in neuroplasticity, Norman Doige, when stating that our individual brains are shaped through the experiences we have, and in that sense, the brain changes throughout life. This implies that to know ourselves, we also need to know our environment, hence, "being authentic could be seen as delving within to discover both whom we are and whom we may yet be becoming" (p. 19). Likewise, Ryan and Deci (2017) argue for a 'self-as-process' view where "the self is *not* primarily an object of perception or evaluation but, rather, is phenomenally accessed as the sense of activity in contacting, relating, assimilating, constructing, and caring in the world" (p. 53).
Some scholars indicate that the understanding of the self could be rather fragmented. For example, education scholar Wenger (2004):

> In complex situations where everyone belongs to very large numbers of different communities over the course of their lives and at any given time (...) each person is a unique intersection of multimembership. The project of identity is at once more fragmented and more individual. (p. 5)

Møller (2014) describes this as various "dimensions of the same individual's way of being" (p. 193). She considers this a double perspective, with the awareness being partly directed outward, towards the other and partly directed inward, registering

one's own contributions in the dynamic interplay. Being a professional is not about "being something or someone you are not, that you have to suspend yourself, but rather that you are yourself in a different way than when you are private in equal relationships" (p. 195).

This notion of 'multimembership' or 'dimensions of an individual' is also referred to as multiple selves (Kernis & Goldman, 2006; Roberts & Donahue, 1994). Juggling those multiple selves implies what Kernis and Goldman (2006) call a functional flexibility: Being able to bring forth varied self-aspects in a way that does not create anxiety because they are "well-defined and can be enacted with confidence" (p. 295). Kernis and Goldman consider these selves as figure-ground aspects organized around an interpersonal circumplex.

I find this understanding of the self (as varied figure-ground aspects of multiple selves), meaningful in relation to a music professional practice. I understand this circumplex as a palette of different colors that can be mixed and applied in various ways according to relational and contextual elements. Maintaining this metaphor, I would argue that there are always more colors to add to this palette. And instead of the old discussion of prunes and onions (Ansdell, 2003), I would argue, that we might start contemplating a rather post-postmodern or digi-modern (Kirby, 2009) view of the self as a bunch of grapes.

A critique of this somewhat fragmented notion of the self, can be found in Kreber (2016), who states that "if we understand the self as a mosaic of many fragmented selves (...) we will be less inclined to appreciate that essential qualities or dispositions learned through involvement in one practice may feed into our engagement with another practice" (p. 69). Hence, there is a need for coherence in the interpersonal circumplex. Kreber argues that this could be found in an understanding of the self as a meaning-making being. "If we understand the self as striving to make meaning of our life as a whole", she argues, "we will be more inclined to accept that we are constantly aiming to integrate our experiences from different practices to achieve some sense of wholeness (p. 69).

So, how to be true to multiple selves, one could ask? Considering the socially, culturally, and context-related aspects of both authenticity and the self, the short answer must be – it depends. Authenticity implies an ongoing reflexive and critical thinking in relation to both inward and outward aspects of our lives. The inner and open-minded question "who are you?" that we as music professionals can silently and curiously pose in the encounter with our clients, students, and audiences invokes sensibility, inner imagery, and bodily reactions. These, I find, are meaning-making factors in our attempts to also know ourselves and expand our ability to meet and relate to other people's selves in an authentic manner.

As Ryan and Deci (2017) argue, "as emphasized in the work of Heidegger (1962), Merleau-Ponty (1962), and other phenomenologists, when we look closely at experience, we never find a self, we only find a *relation*" (p. 64). In the coming chapter this connection between 'relation' and 'experience' will be further emphasized by the ontological, epistemological, and methodological perspectives.

CHAPTER 3. PHILOSOPHY OF SCIENCE

In this chapter, I wish to clarify the underlying premises for the research study, situating the research project and clarifying what kind of knowledge can be extracted and produced from this study – what can the reader of this dissertation expect. I begin with ontology – the underpinning understanding of the field of investigation that guides all further decisions in the research process. Furthermore, I consider the epistemological, theoretical, and methodological perspectives before moving on to the following chapter regarding the specific methods that have been applied.

3.1. ONTOLOGY

Ontology considers roughly two aspects: if and how something is, or how something is expressed, manifests, comes into view, and comes into being (Sonne-Ragans, 2019, pp. 231-232). In a scientific investigation of the world ontology, thus, clarifies what constitutes and characterizes reality, or the tiny part of reality that is investigated. In terms of considering the field of investigation of this study, the work of the epoché, which I will elaborate later, was an important tool in specifying how I initially understood the expression, manifestation, and ontology of authenticity, and how this understanding could guide the research process.

I consider authenticity to be a conscious as well as non-conscious, bodily, and relational phenomenon that can be experienced by human beings, but which is also hard to grasp, evaluate and judge, not the least to measure. Hence, my ontological stance directs me towards the qualitative, interpretivist research paradigm, and it frames the epistemological, theoretical, and methodological perspectives, which again frame the methods.

3.2. EPISTEMOLOGY

In this research study, I adhere to the constructionist position, viewing knowledge as something constructed both within social processes and created collectively (Egholm, 2014), but also within the individual, through a personal process (Powell & Kalina, 2009). Central to this is not the essence of the phenomenon in itself, but rather how it is created in specific contexts and within specific individuals.

While notions of authenticity are regarded as a socially constructed phenomenon (Grazian, 2018; Kallio et al., 2014; Parkinson & Smith, 2015; Vannini & Williams, 2009), according to Elafros (2014) there has likewise been a shift toward more

constructionist understandings of authenticity in music: "Social constructionist approaches focus on how authentic music is created through the social processes of "authenticity work" (people actively creating authenticity through authenticity claims) and authentication (people actively accepting or rejecting authenticity claims)" (p. 4).

The subject of this investigation, the experience of authenticity//inauthenticity, is thus situated within this epistemological position. It is a socially constructed phenomenon, the knowledge of which can be explored and created through social processes.

3.3. PHENOMENOLOGY AND HERMENEUTICS

When exploring music professionals' inner experiences and understandings of authenticity and inauthenticity, phenomenology seemed to be a relevant methodology and theoretical perspective. The research field of phenomenology is the consciousness, awareness, and cognition of human beings. Phenomenology starts from the fact that phenomena are always phenomena for someone and therefore never can be studied independently of their appearance for a particular consciousness (Egholm, 2014, p. 105).

Phenomenology is a widely applied methodological and theoretical perspective, and not necessarily a strict research method nor an "entirely homogeneous tradition" (Høffding & Martiny, 2015, p. 542), as phenomenology has branched out in many different directions (Jackson, 2016). There is no such thing as a 'how to do phenomenology', but rather some guiding principles for researchers to relate to. Among these are, according to Moustakas (1994), the epoché, the eidetic reduction, the imaginative variation, and the synthesis of meaning and essences. I shall return to a more thorough examination of these principles in chapter 4, 'Methods'.

While the two research articles in this study primarily focus on the phenomenological research perspectives and the experience of the phenomenon of authenticity as it is perceived by other music professionals, I have also maintained contact with my own experiences of authenticity. Hence, also applying a hermeneutic perspective to the research study. Both approaches are considered to be a theoretical perspective as well as a methodology (Matney, 2019), and both approaches involve a self-reflective process. In phenomenology, the initial self-reflection focuses on the awareness of the researcher's own presumptions and the option of possibly 'bracketing' these. In hermeneutics, these self-reflections are rather seen as "embedded and essential to interpretive process" (Laverty, 2003, p. 28). Or, as Egholm (2014) states, the presumptions are used as starting points for a better and more in-depth interpretation.

According to Matney (2019), a theoretical perspective helps framing the presumptions made by the researcher as well as framing the methodology while also specifying the epistemological position. Phenomenology and hermeneutic phenomenology both serve as framework for my presumptions, and as theoretical perspectives as well as methodologies, and they therefore also specify the knowledge I can generate through such researcher-as-instrument approach (Robson & McCartan, 2016).

In chapter 11, 'Application', I will delve more into my initial self-reflections, applying them in relation to the findings from the two studies, hence turning the overall theoretical perspective of this monography in the direction of hermeneutic phenomenology (Laverty, 2003).

An overview of the knowledge framework, inspired by Bill Matney (2019), would then – in relation to this study – look as follows.
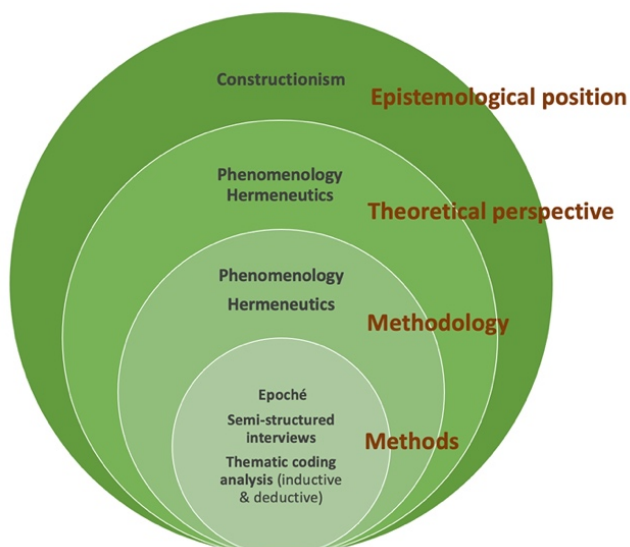
Figure 2. The Adaptation of Matney (2019)'s figure: "Elements of the Knowledge Framework", Journal of Music Therapy, 56(1)

The inner circle of figure 2 illustrates the methods used to seek answers to my research questions, and I will therefore continue with an elaboration of these.

CHAPTER 4. METHODS

In this chapter, I will provide a detailed description of the methods used, related to the previous chapter of philosophy of science; With the clarification of the ontological perspective as well as the epistemological and methodological approaches in mind, what methods are, then, useful to apply in order to answer the research questions considering the experience and understanding of authenticity?

4.1. EPOCHÉ

When researching within a phenomenological research methodology the epoché seems almost inevitable. Starting the research process by reflecting deeply upon one's own preconceptions, understandings, and experiences helps to clarify bias and to be transparent about the researcher stance. In this sense, the lenses, through which the researcher will be viewing and analyzing the data collected through the study is disclosed to the reader.

Furthermore, my own perspectives as a researcher and as a music professional are also disclosed to myself during the process of writing the epoché. Thoughts turn into text, which again turns into new thoughts, as Hoel (1992) so neatly describes:

> "How do I know what I mean until I hear what I say?" says Alice in Wonderland. We have probably all experienced how an unfinished thought is completed the moment we find 'the word' that can convey it. When thought finds its linguistic expression we also become aware of it. So, we do not just express thoughts that have already been thought, new thoughts arise all the time as we formulate ourselves. (p. 31)

This kind of balancing between what is known to us in our conscious mind and what is known to us in a more vague and imperceptible way, and the process of lifting the unknown into the known, is something Heidegger (1926/1962) describes in his book Being and Time. He argues for the elucidation of the 'vague, average understanding' of the phenomenon of investigation before commencing the inquiry:

> Inquiry, as a kind of seeking, must be guided beforehand by what is sought. So, the meaning of Being must already be available to us in some way. As we have intimated, we always conduct our activities in an understanding of Being. Out of this understanding arise both the explicit question of the meaning of Being and the tendency that leads us towards its conception. We do not *know* what 'Being' means. But even if we ask, 'What *is* "Being"?', we keep within an understanding of the 'is', though we are unable to fix conceptually what that 'is' signifies. We do not even know the horizon in terms of which that meaning is to be grasped and fixed. *But this vague average understanding of Being is still a fact.* (p. 25)

As Heidegger argues, when diving into the unknown in a research project it is still accompanied, however, by at least a vague idea about what could emerge from that process and an initial idea about the phenomenon investigated. Heidegger uses the term 'Being' because that is, among many others, a phenomenon he delves deeply into in his book 'Being and time'. In my experience, the quote could very well cover the initial steps necessary to take, and the initial attitude necessary to hold, when, in this specific research study, trying to grasp the meaning of authenticity that is already available. The inquiry must be guided by what is sought.

As mentioned in the introduction, the phenomenon of authenticity is something I have been attentive to during my professional life as music therapist, music educator, or music performer. By no means in a systematized and academic manner, though, but I had my own experiences and preconceptions of this phenomenon before commencing this research project. However, I was not sure how to describe it, not to mention how to interview other people about it. Therefore, the research process commenced by putting much effort into the making of the epoché; writing down my own experiences, perceptions, and understandings of authenticity and inauthenticity. As a music therapist, music teacher, and music performer. As phenomenologist Max van Manen (2014) puts it: "If we want to come to an understanding of the meaning and significance of something, we need to reflect on it by practicing a thoughtful attentiveness" (p. 221).
The document stretches over 20 pages and contains various 'descriptive keywords' used to depict my own experiences and understandings, along with 18 different elaborate narratives about the experience of authenticity and inauthenticity as a music professional in the three professions.

4.2. REPERTORY GRID

I further explored the content of my epoché by the help of the Repertory Grid Interviewing Software. The Repertory Grid is an interviewing technique where triads of the elements uploaded in the software (or on a regular piece of paper) are randomly chosen, which then, by the interviewee, are arranged in opposites, 2 + 1; These two elements are the same in some ways, and different from the third. The task is then to reflect upon what the two elements that are paired have in common as opposed to the third – which creates a spectrum of two opposites, a 'construct' (Jankowicz, 2004). The remaining elements are then rated, in this case on a numeric scale from 1-5, in terms of where on the spectrum, or construct, they are placed.

Twelve out of the eighteen narratives were scrutinized and further elaborated through the Repertory Grid software. The reason for choosing only twelve was a sentence in Jankowicz (2004) mentioning that "five elements is probably too few, and more than 12, too many" (p. 42). I therefore chose to use twelve narratives, even

though Jankowicz stresses that; "you can use as many elements as you wish" (p. 42). I have had moments of regret in terms of not using all 18 narratives as elements, as they would have then all presented themselves in the graphic result of the repertory grid interview process.

After nine rounds of creating opposites and rating the elements on these occurring spectrums, the software announced that I was beginning to rate the elements in a similar way and that a pattern had started to occur. And so, I stopped the interview process after 12 rounds. The software then offers the opportunity to view the results of the ratings in a PrinGrid Map. A sort of Cartesian coordinate system (fig. 3).
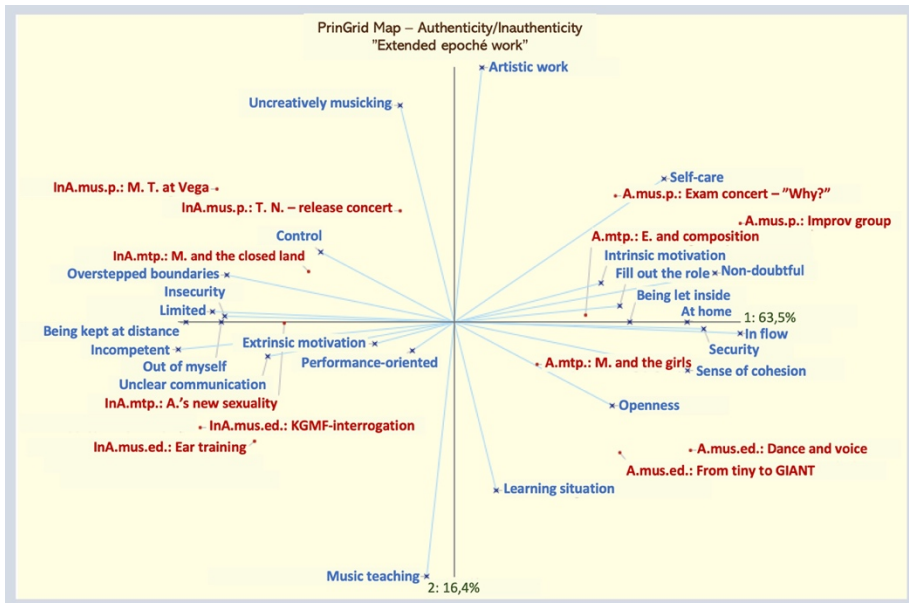
Figure 3. PrinGrid Map from the Repertory Grid Interview
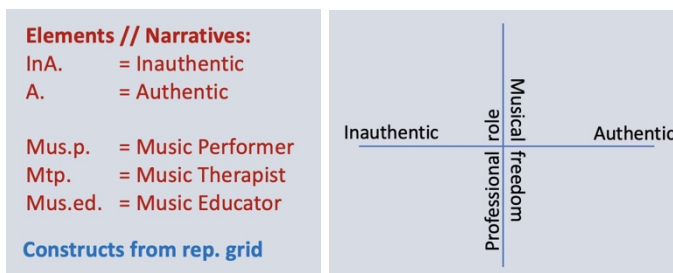
Figure 4. The PrinGrid Map Explained

What is visualized here is a graphic structuring of my experiences of authenticity and inauthenticity as music performer, music therapist and music teacher, and how these interrelate.

And what can be easily concluded is that all the elements (red letters) representing experiences of inauthenticity (starting with '**InA.**') are positioned at the left side of the y-axis, and all the elements representing experiences of authenticity (starting with '**A.**') are positioned at the right side of the y-axis. In that sense, the program has done the correct analysis in terms of detecting the overall difference between the two opposite perspectives in the narratives.

What can also be seen here is how my music professional roles seem to be placed on a continuum going from music teacher [Mus.ed] at the bottom of the y-axis, to music therapist [Mtp.] in the middle, to music performer [Mus.p] at the top. Even though they are quite closely located around the x-axis, there still is some sort of hierarchy.

This is, as I interpret it, a visual result of my own sense of musical freedom. When teaching, I do not always incorporate my own, free, musical being, because there is also a curriculum and an exam at the end and a focus on the students' learning process. When working as a music therapist, I experience more freedom to use my own musical being and my own musical impulses, though these can also be restricted for several reasons. And when acting as a music performer, I experience a high level of freedom in terms of musical expression and musical being. I do not have to take as much responsibility for the individuals of an audience as I do for the students in my teaching and the clients in music therapy.

Because of the extensive work with the epoché, I became aware of this spectrum connecting the three disciplines to an inter-connected whole. The repertory grid interview technique enables this kind of viewing from different angles and at the same time comparing and connecting the different parts into a whole.

4.2.1. REFLECTIONS ON THE EPOCHÉ WORK

The writing of and exploration of the epoché contributed new perspectives and ideas to the interview guides:

- Asking the interview persons about specific situations in which they had experienced themselves as authentic/inauthentic, because that had been meaningful to me - to seek insight through specificity.
- Seeking their perspectives on 'the musical being' in terms of the question "where does the music come from?"
- Asking about bodily sensations in an attempt to approach the experience in a very concrete way.

- Bringing quotations to the interview that could be used to trigger new thoughts, create resonance with other people's thoughts or experiences or the complete opposite, of course.
- Being aware that experiences of inauthenticity can be helpful in understanding the experiences of authenticity.

Furthermore, the PrinGrid Map offered the visual overview of my own inner understanding of these three music professional roles and their relatedness.

Moustakas (1994) describes the epoché as …

> a process of setting aside predilections, prejudices, predispositions, and allowing things, events, and people to enter anew into consciousness, and to look and see them again, as if for the first time. This is not only critical for scientific determination but for living itself. (pp. 84-85)

In that sense, an epoché is regarded as something that sets aside or 'brackets' the researcher's own ideas, feelings, and preconceptions. I would argue, though, that regardless of my reflecting upon my own preconceptions and experiences, I'm not of the conviction that it completely remains outside the research process. As if the process of doing the epoché would enable me to put all my preconceptions into a sealed box and leave them there so they would not interfere with my research. They are still a part of me and of my way of looking at the world – and the research data. Hence, my findings are of course deeply connected to me as a researcher and in that sense to my preconceptions and presumptions. What the epoché can do, however, is to clarify my position as a researcher and help to provide insight and transparency in terms of the connection between the findings and my stance as a researcher.

Working with the epoché connects on several levels to the subject of investigation:

1. The epoché as a research method aiming at elucidating preconceptions. Hence, aiming to carry out authentic phenomenological research.
2. The epoché as taking a conscious stance as a researcher. Hence, connecting with the field of investigation from an authentic professional point of view.
3. The epoché as taking a conscious stance as a music professional. Hence, elaborating and disclosing an authentic insider view of practice.
4. The epoché as personal writings. Hence, connecting the phenomenon of investigation to experiences that are fully intertwined with the human being that I also am.

In this sense, this epoché could also be understood as an autoethnographic research tool. As Ellis et al. (2011) describe it, "autoethnography is one of the approaches that acknowledges and accommodates subjectivity, emotionality, and the researcher's influence on research, rather than hiding from these matters or assuming they don't exist" (p. 274).

Thus, the epoché is driven by my phenomenological, hermeneutical research project and the knowledge that I try to bring forward, but also just as much directed towards a recipient - a reader. I have, when working with the epoché and its descriptive

keywords and narratives, imagined a reader who would, hopefully, be inspired to sense, notice, and reflect upon their own experiences of authenticity and inauthenticity in their music professional practice. Considering the reader in the writings is also of value and importance in autoethnographic research, according to Ellis et al. (2011):

> Personal narratives propose to understand a self or some aspect of a life as it intersects with a cultural context, connect to other participants as co-researchers, and invite readers to enter the author's world and to use what they learn there to reflect on, understand, and cope with their own lives.
> (pp. 279-280)

In particular, I found that the work of describing experiences of inauthenticity brought new knowledge about patterns in my music professional work and in myself. I therefore present my epoché in its full length in appendix M. in order to convey how experiences of authenticity can be meaningful, but also to show how experiencing oneself as inauthentic can provide just as much learning, knowledge and meaningfulness – if not more.

4.3. INTERVIEW

The data material that formed the basis for this research project was interview data. The first study was based on two semi-structured interviews (Kvale & Brinkmann, 2015), and the second study was based on six semi-structured interviews.
The participating interview persons were all professionals practicing within one or more music disciplines (music education, music therapy, music performance).

The purpose of the preliminary interviews was primarily to practice, and hopefully improve, the skill of interviewing, and to gain more knowledge about how to talk and reflect upon this concept and other music professionals' experience of the phenomenon. Due to the involuntary postponement of the MUFASA-research study, caused by the COVID-19 pandemic, I decided to do an in-depth analysis of the data from these preliminary interviews and use them as the empirical material from which I could gain extensive knowledge on other music professionals' experiences and seek answers to my research questions. These preliminary interviews then served as the foundation for my first study and my first article.

4.3.1. ETHICS

The MUFASA research study, and this follow-up research project as well, was evaluated by The Regional Committees on Health Research Ethics for Northern Denmark, and it was declared that ethics approval was not required.

The interview participants have all signed an informed consent in which they have been guaranteed pseudonymization. This is done to comply with the GDPR demands in the EU and the ICMJE (2015) recommendations stating that "nonessential identifying details should be omitted" (p. 7).

When it comes to data storage, the participants have signed informed consent declaring that the data from the research study can be stored until the finishing of the dissertation in 2023. After this I will ask the participants if I can possibly store the data for another 5 years, as new perspectives might occur that could be further investigated in the data.

4.3.2. PARTICIPANTS AND PURPOSEFUL SAMPLING

The three participants in study 1 were all purposefully sampled (Gioia et al. 2010) based on the criteria of being interested in the field of investigation; the experience of authenticity, being well-spoken and being "willing to talk about their experience (Laverty, 2003, p. 29). The purpose of these preliminary interviews was, as mentioned earlier, primarily to gather knowledge about how to interview about this phenomenon and how to make people reflect upon the subject. The invitation of such 'key informants' (Kumar et al., 1993) was not to make their voices be representative of many voices in a generalizable manner. Rather, they were invited because they were "supposedly knowledgeable about the issues being researched and able and willing to communicate about them" (Kumar et al, 1993, p. 1634).

In study 2, two out of the six participants were likewise purposefully sampled. Due to the COVID-19 pandemic, no concerts were held in The House of Music at the time of interviewing the MUFASA-participants. Consequently, two music performers were invited into the study, based on the criteria of being music performers doing live concerts for children and their adults (parents or teachers). One of the music performers was at the time doing outdoor "Corona-concerts" for children and their adults.

The data material of the two studies was, thus, gathered from both participants who actively used and reflected upon the phenomenon of authenticity, and participants who did not necessarily use the term or actively reflect on their experiences of authenticity in their daily practice. That some participants were specifically selected, while others were randomly selected, gave a possibility of gathering relatively diverse perspectives on the phenomenon and the understanding and experience of it.

4.3.3. REFLECTIONS ON THE INTERVIEW AS RESEARCH METHOD

The process provided much insight about interviewing. In that sense it corresponds to Kvale and Brinkmann (2015), who argue that practical experience with the craft, for example performing, listening to, and transcribing interviews, reveals information and knowledge in a completely different way, than is accessed by reading about interviewing in a textbook.

Especially transcribing and analyzing the interviews revealed to me how much material that I, as an inexperienced interviewer, did not have the analytical understanding to pursue during interviewing. It occurred to me many times during transcription and analysis, that I could have posed more follow-up questions when interesting themes occurred, as to explore the interviewees' experiences further and enrich the data.

Furthermore, in the subsequent post-reflections in my research diary, insecurity about the empirical value of the interviews arose. I experienced some of the interviews as challenging and was sometimes insecure about the engagement of some of the participants. But in the process of transcribing and analyzing, I found many meaningful and informative reflections in the material. This revealed to me how much practice, experience, and forethought the craft of interviewing requires. As Brown and Danaher (2019) argue: "while a great deal has been written about approaches to semi-structured interviewing, much remains implicit and intuitive rather than explicit and deliberate" (p. 79). Brown and Danaher discuss in their article the notion of 'building rapport', establishing a basic trust and making a comfortable and conducive environment for sharing thoughts and experiences. They are inspired by the CHE principles of Connectivity, Humanness and Empathy as guidelines for enhancing "authentic and dialogical researcher-research participant interaction in semi-structured interviews" (p. 77). I will return to this in section 4.7. 'Research diary'.

4.3.4. PREPARATORY MATERIAL

Before conducting the interviews – the preliminary interviews as well as the later MUFASA pre-interviews – I sent out preparatory material. This material was included in the first article as appendix and underwent only small adjustments from study 1 to study 2, primarily in relation to the description of the procedure. In the preparatory material the music professionals were, among other things, asked the following:

> As part of the preparation for the group interview, I would like to ask you to reflect on whether you have experienced situations where you have felt authentic or inauthentic in your music professional practice. Please consider

both 'opposites', as describing an experience of inauthenticity may help enhance the understanding of authenticity and vice versa.

Try to describe the situations to yourself and consider what components are part of your experience – i.e.; how do you experience being authentic/inauthentic in terms of your music professional role(s)? Maybe you don't use that exact term, but have other words for the same thing? Is it something that can be felt physically? Or is it more of a mental sensation? Do you make use of certain techniques, or is it a more intuitive approach? Are there factors that prevent or promote your experience of authenticity /inauthenticity?

The full preparatory material from study 1 and study 2 can be found in the appendices A. and F.

4.3.4.1 Reflections on the preparatory material

It seems reasonable to spend a few lines reflecting on the kind of knowledge obtainable from posing such questions. Because when asking questions with such bipolar underpinnings, the knowledge obtained could also be quite bipolar and related to moments with high levels of emotional content or peak experiences (Maslow, 1959) – thus, something that was remembered for specifically this. What could possibly go unnoticed when reflecting upon such a question were the sheer and simple moments of regular, daily, music professional practice in which all sorts of authenticity experiences could also lie. Here, the group interviews served as a meaningful method, in that conversation and reflection, with the help of the group, could carry the conversation to many different parts of the experiences. As Charmaz and Belgrave (2014) also write, "for some, it is easier to open up in a group interview with peers than one-on-one with a person of higher status, which can be intimidating" (p. 354). And even though I do not consider myself as having a higher status than my interviewees, I do, nonetheless, represent a research institution and a research project with a specific research focus. The conversation among peers can, in my opinion, lessen the formalities and make the reflections and spontaneous utterances flow a little easier and in various directions.

4.4. TRANSCRIPTION AND TRANSLATION

The interviews were all audio-recorded and then transcribed by me. In study 2, I tried to use a transcription software called HappyScribe. It is, however, not recommendable to use for Danish audio files, given the fact that the HappyScribe software is (so far) primarily developed to transcribe English audio files, resulting in an immense amount of unusable written dialogues of complete, but very funny,

nonsense. A meticulous re-transcription was needed. However, the HappyScribe interface was meaningful and easy to use in terms of handling the audio files while correcting and re-transcribing.

All interviews were transcribed in a careful and respectfully full verbatim manner, including acknowledgement tokens (Potter & Hepburn, 2012), while minimizing outbursts and 'uh's' to enhance flow and readability. Pauses in the conversation were marked with [...].

4.4.1. REFLECTIONS ON TRANSCRIPTION AND TRANSLATION

Details are inevitably lost, though, when going from the verbal exchange of thoughts to a written version of this. Just as notes are not music, nor is any text equal to speech and nor is the spoken language equal to the bodily and emotional experience of a phenomenon. With this research method, then, there is quite a long journey from the primary, sensory, non-verbal, and sometimes even non-conscious experiences of authenticity or inauthenticity to the conscious awareness of these and reflections on them, and then further on to the verbal dialogue about them. From the audio files these verbal dialogues are then transformed into written words from where they are further analyzed, coded, reformulated, and condensed, and then lastly translated from Danish to English. There is a lot of transfer going on from one mode to another and some things will undoubtedly get lost in translation.

This fairly long journey of translation can be a threat to validity, as language differences "generate additional challenges that might hinder the transfer of meaning and might result in loss of meaning and thus loss of the validity of the qualitative study" (van Nes et al. 2010, p. 314). Van Nes et al. have some recommendations to the qualitative researcher in terms of awareness of the translation process:
1) Practice talking and reading in English
2) Delay the use of fixed translations
3) Cooperate with a professional translator, ideally in the early phases of the research
4) Describe and discuss in the research article how translation has been undertaken (2010, pp. 315-316)

Speaking English happens naturally when enrolled at an international school of research, participating in PhD courses, communicating with peers across the planet, and presenting at conferences, onsite and online. I have practiced reading English by reading a fair number of scholarly books and research articles in English, but also by reading English fiction novels in my spare time. In that sense, I have tried to meet recommendation #1.

In terms of recommendation #2, some of the translations have gone back and forth between different versions. Sometimes wordings have been discussed with my supervisors or PhD-peers, and many times during article writing it has been important to return to the original transcription and see the quote in its context as to maintain the core meaning. Furthermore, the feedback from peer reviewers revealed some misunderstandings related to language use that I, then, sought to clarify by reformulating in the revised versions.

When it comes to recommendations #3 and #4, I must admit that I have not met these. I have not had the opportunity (or thought) to cooperate with a professional translator during the early phases. As for recommendation #4 the issue of translation has not been processed in the articles. The section here is an attempt to counterbalance that.

In relation to researching the experience of authenticity, and seeking English literature on authenticity, it is almost impossible to avoid German philosopher and scholar Martin Heidegger and his huge contribution to the thinking and writing of authenticity. Talking about things getting lost in translation, an interesting translation-gap is noted in McManus (2014) : "...it is noteworthy that, in choosing to use 'Eigentlichkeit', Heidegger passes over 'Authentizität' – the German term for what philosophers have traditionally meant by that English term" (p. 5). And McManus continues: "... it has often been noted that a more literal translation of 'Eigentlichkeit' would be 'own-ness' or 'owned-ness'" (p.5).
This is an intriguing perspective, given the fact that Heidegger, in literature, is rather intertwined with the English term 'authenticity', but did not necessarily use its German equivalent himself.

4.5. THEMATIC CODING ANALYSIS

When analyzing the transcriptions in both studies, a thematic coding analysis was applied. This way of analyzing is described by Robson and McCartan (2016) as a "generic approach to the analysis of qualitative data" (p. 467) which can be used with "virtually all types of qualitative data" (p. 470).
The analysis starts by familiarizing oneself with the data, which can happen during transcription and listening to the audio files. Much information about the content of the interview is revealed in this transcription process, and I made use of commenting in the margins when reflections about the material occurred, as to keep the pace of the transcription while preserving thoughts, ideas and reflections about the material which transpired through that process.

In study 1, the transcription process was followed by a process of generating the initial codes and identifying themes. The approach was inductive, in order to see

what the data would reveal about how other music professionals **experienced** and **understood** authenticity and how these experiences could be **connected to the experience of the relationship** (research questions 1 and 2). Almost all parts of the two interview transcriptions were coded into one or more themes. Hence, many themes emerged in the two preliminary interviews (solo-interview = 26 themes, group interview = 29 themes). These themes were then merged into the so-called 'fusion themes'. In that process, some of the initial themes were discarded, as they lay outside the scope of the research project, some were split and distributed into more than one of the fusion themes and others served as headlines and content of a fusion theme. These fusion themes, 10 all in all, were then merged again into the so-called meta-themes (4 meta-themes).

Along with the coding and the analysis, a continuous process of reflection and interpretation took place, making comparisons and "exploring, describing, summarizing, and interpreting the patterns. Demonstrating the quality of the analysis" (Robson & McCartan, 2016, p. 469). In the final steps of analysis, a synthesis emerged by the use of only some of the fusion themes and meta-themes: The so-called 'conceptual framework'. In article #1 I will go into depth with the process of analysis.

In study 2, the focus was on **how experiences and understandings of the phenomenon of authenticity** could be further **described** as well as the **possible applications** of such descriptions (research questions 3 and 4). An inductive thematic coding analysis was applied as well as a deductive analysis, using 'the conceptual framework' from study 1 – as the lenses through which the data was explored. The steps of analysis during both studies were inspired by Moustakas (1994), who mentions 4 steps. The first one is the 'epoché', as the initial step in getting to know more about a certain phenomenon. This has already been elaborated in section 4.1. 'Epoché', and 4.2. 'Repertory Grid'. The second is the 'eidetic reduction'. Moustakas (1994) refers to Husserl in describing phenomenological reduction as a reflexive and concentrated process aiming at clarifying "the essential nature of the phenomenon" (p. 91). This may include mental processes such as "perceiving, thinking, remembering, imagining, judging, each of which contains a definite content" (p. 91). In this step of the analysis, the themes started to emerge through the initial coding and further condensing and organizing. The third principle, according to Moustakas, is 'imaginative variation', where the researcher seeks "possible meanings through the utilization of imagination, varying the frames of reference, employing polarities and reversals, and approaching the phenomenon from divergent perspectives" (1994, p. 97). In relation to the two studies, this included reflecting on and relocating data material to different categories and elements in an attempt to find the most meaningful and comprehensive fit. The last principle is 'synthesis of meaning and essences' which is an "intuitive integration of the fundamental textural and structural descriptions into a unified statement of the essences of the experience of the phenomenon as a whole" (p. 100). In study 2, this last step was completed by the

visualization of 'floating-anchoring', a figure trying to depict the wholeness of the phenomenon. I will go into further detail about the process of analysis in article #2.

Throughout the processes of analysis, I have applied a hermeneutic perspective. The reflections on and insights of my own music professionalism from the epoché have served as background or resonator for the way the data has been coded and sorted.

4.6. METHODS OF LITERATURE SEARCH

An initial literature search revealed only a few articles on authenticity in the music therapy literature. And these were primarily concerning 'musical authenticity' in terms of a specific music culture or sub-culture (Chong, 2009; Yehuda, 2013) or in relation to instruments and genre (Veblen, 2018), or related to the clients' experiences of authenticity (Uhlig, 2006). In music performance literature, the concept is more widely applied and also to some degree within music education literature. A literature review across the three disciplines thus seemed to be skewed at first glance.

Throughout the research process, I have regularly searched literature through the databases available through Aalborg University Library and the Royal Library using search words such as "music therapy" OR "music education" OR "music performance" AND authentic*, at other times simply using 'music AND authentic*'. However, a large amount of the literature applied in the two studies has been reached through chain search, using the reference lists of relevant books and articles to find new books and articles as well as using the citation network in Google Scholar. Stanford Encyclopedia has also been a useful source in terms of scholars and writings on authenticity.
Furthermore, co-authors, colleagues, fellow PhD students and peer reviewers have been helpful in recommending relevant literature, which has added to the theoretical and scholarly framework. Likewise, the researcher networks Research Gate and Academia have recommended much relevant literature, as well as participation in various PhD courses has also given me insight into relevant literature.

4.7. RESEARCH DIARY

Throughout the research process, I have kept a research diary. A regular Word document, which, at the moment, contains around 50 pages of thoughts and critical reflections on the research process and its emerging findings, ideas for methods, procedures and literature, as well as continuous thoughts on my own assumptions

and preconceptions. The research diary has in that sense served as a tool for reflection, as a mirror in which to reflect my ideas, so as also to observe their coherence in written format. Keeping a researcher diary made it possible to see the research project unfold and develop over time when backtracking to the earlier stages of the research process. In my experience, it created connectivity with the research study, enabling me to keep track of how many of the thoughts and ideas occurring along the way were later carried out in the research process or the dissemination of it.

The research diary can thus be seen not only as a tool for enhancing reflexivity, but also as a tool for increasing trustworthiness of the data and enabling the researcher to understand the role and impact as researcher (Nadin & Cassell, 2006).

4.7.1. REFLECTIONS ON RESEARCH DIARY

The researcher diary also revealed epistemological stances when considering the knowledge obtained through a phenomenological interview study and my own role as a researcher dialoguing with people about their experiences of authenticity. An example is an excerpt from September 8, 2020:

> Thoughts about interviewing other people about their experiences of authenticity: In order for me as an interviewer to be authentic, I might also have to give a little more of myself than an interviewer who is collecting data about other people's use and experiences of, for example golf courses? Authenticity – and talking about it – requires perhaps a space where you, as an interviewer, are also part of the dynamic to a greater degree?

This excerpt was written while transcribing the preliminary interviews and shows how I moved towards an awareness of the constructionist understanding of the knowledge obtained through my interviews. It also shows a great amount of questioning. Three sentences and two question marks. 'Perhaps' is without a doubt one of the most used words in my research diary. The excerpt reveals thoughts about establishing rapport with the interviewees and making them feel secure and relaxed. 'Giving a little more of myself' can be related to aforementioned Brown and Danaher (2019), and their CHE principles; Connectivity, Humanness and Empathy. As an interviewer I wished to be as authentic as possible as to enhance 'authentic dialoguing' and interviewee's feelings of trust when reflecting about their own experiences. Finally, it must be said, that the excerpt above also reveals quite a lot about my biases and prejudices about research in the experiences of golf courses. Luckily, reflexivity is "an ongoing process" (Nadin & Cassell, 2006, p. 215).

CHAPTER 5. STUDY 1

With the rationale, research questions, background, philosophy of science, and methods now clarified it seems pertinent to move to the first research study and the research article.

5.1. INTRODUCTION TO STUDY 1

The data material, which forms the basis of the study, consists of two preliminary semi-structured interviews with three purposefully sampled participants. A solo interview with a music therapist and music performer (P.) + a group interview with one music therapist and music performer (H.) and one music educator and music performer (N.). The group interview also includes musical, improvisational activities which are used solely to enhance reflexiveness. The interviews are audio recorded, transcribed, and analyzed through an inductive analysis. The transcriptions and the initial analysis are member checked by the three interview participants. Findings reveal 4 meta-themes related to their experiences of authenticity, as well as suggestions for stepping stones to take towards this experience, and finally a synthesis of the connected elements of the experience of authenticity. This is related to existing literature on authenticity.

In addition to the article below, more material related to study 1 is to be found in appendices:
- Preparatory material (Appendix A.)
- Interview guide (Appendix B.)
- Quotations on authenticity (Appendix C.)
- Overview: Themes, fusion themes, meta themes (Appendix D.)
- Stepping stones (Appendix E.)

5.2. ARTICLE #1

Bøtker, J. Ø., & Jacobsen, S. L. (2023). The experience of authenticity across three music disciplines; Music therapy, music teaching and music performance. Preliminary findings of a phenomenological interview study. *Voices: A World Forum for Music Therapy, 23*(1). https://doi.org/10.15845/voices.v23i1.3464

CHAPTER 6. THEORY AND THEORIZING

In this chapter, between the two studies, I would like to delve a bit into the notions of theory and theorizing. None of the research questions aim at theory building, but seek an insight into experiences, understandings, and descriptions of authenticity. However, according to music therapist and scholar Kenneth Bruscia (2005), a theory is always created, and propositions and constructs are "always constructed by the theorist based on how that theorist views what we do or what we know" (p. 540). In that sense, when working with, and structuring interview data to gain insight into and create an overview of other peoples' experiences, is it, then, a theorizing? And if this study is theorizing, are, then, the methods used for this study appropriate?

I would like to begin by considering the nature of the concept of authenticity. In contrast to 'definitive concepts' (Blumer, 1954), the concept of authenticity is not delimited and well-defined, but rather ambiguous and likely to be regarded as what Blumer describes as a 'sensitizing concept':

> A sensitizing concept lacks such specification of attributes or bench marks and consequently it does not enable the user to move directly to the instance and its relevant content. Instead, it gives the user a general sense of reference and guidance in approaching empirical instances. (p. 7)

These 'sensitizing concepts' are not beyond empirical reach, but can, according to Blumer, be investigated, improved, and refined, even if it can be challenging due to their varying forms of expression. However, that should not deter one from making the attempt, Blumer believes: "Such greater difficulty does not preclude progressive refinement of sensitizing concepts through careful and imaginative study of the stubborn world to which such concepts are addressed" (p. 8).

In that sense, I would argue that this study aims at exploring authenticity as a somewhat sensitizing concept in relation to three music professional practices. Furthermore, I consider phenomenology and hermeneutics to be a reasonable choice of research methods in this attempt to further 'refine' a sensitizing concept. I do not aim to create a theory when using phenomenological and hermeneutical research methods, but aim for knowledge building and structuring, so as to inform our practices, suggesting some possibilities for reflecting about practice. As Burch (1989) argues, when writing about 'phenomenological theorizing':

> Phenomenological theorizing (though not theory as an objective body of doctrine) can indeed inform and ground our actions (...). The understanding that theorizing initiates and carries forward enables one to situate what she does in a more encompassing context of meaning and thus opens her to the possibility of acting more thoughtfully, that is, with a view to her whole person and the wise conduct of her life. (p. 204)

Phenomenological research does not necessarily come with practical proposals for action according to Burch (1989), and "the understanding reformed is not that of

humanity in general, nor even directly of those with whom we speak and act, but of the individual who thinks through lived experience for herself" (p. 204).

Hence, this study is not aiming at creating a specific theory on authenticity, as the research questions I raise focus on seeking insight into experiences and understandings of authenticity. In this sense, the research corresponds to Bruscia's (2005) third dimension of theoretical development; 'reflexive outcome', where the focus is on gaining insight but "without immediately obvious implications for what to do" (p. 546). This kind of research is, according to Burch (1989), an individual interpretation, as "any concrete possibilities for phenomenological theorizing are individual, inextricably tied in each case to the specific ways in which the individual theorist participates and has participated in a hermeneutic situation" (p. 209). However, the structured research process, the application of various imported theories and the synthesizing of the findings does direct towards some notion of theorizing. As Weick (1995) states, theory is a process and "products of the theorizing process seldom emerge as full-blown theories, which means that most of what passes for theory (...) consists of approximations" (p. 385). Theory should, thus, be considered as a continuum rather than a dichotomy, according to Weick.

Robson and McCartan (2016) suggest that what is important on completion of the study is to "have achieved some understanding about what is going on" (p. 67). On completion of study 1, I have an emerging understanding of the phenomenon of authenticity represented in the synthesis of the findings, consisting of the five elements of 'Role', 'Relation', Context', 'Professionalism', and 'Personality'. I refer to this synthesis in article #2 as 'the conceptual framework'. A notion which "explains, either graphically or in narrative form, the main things to be studied - the key factors, constructs or variables – and the presumed relationships among them" (Miles et al., 2014, as cited in Robson & McCartan, 2016, p. 68).
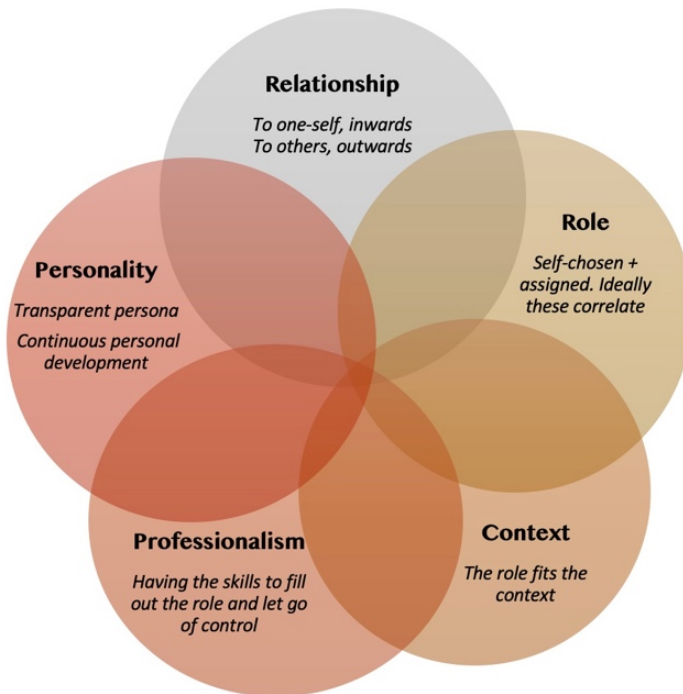
Figure 5. The Interconnected Elements of Authenticity within Music Disciplines, Bøtker & Jacobsen, Voices, 2023(1)

The conceptual framework is thus used as a link between the two studies, as I carry some of the findings from study 1 to study 2 and then try to further contextualize and develop these. Or, to return to Blumer (1954) whom I initially referred to; study 1 can be seen as an attempt to grasp the emerging outline of this 'sensitizing concept' and study 2 as seeking a further refinement or clarification of this.

Hence, even though not seeking to establish a theory on authenticity within music professions, this study supports an initial theorizing on the phenomenon.

CHAPTER 7. STUDY 2

Following the previous chapter on theory and theorizing and the conceptual framework developed in study 1 I will, in the present chapter, present how this is further processed in the second study.

7.1. INTRODUCTION TO STUDY 2

The data material forming the basis for the second study consists of 6 semi-structured interviews all in all, with three music therapists (E., T., & R.) + one music educator (G.) from the MUFASA research study, and two (purposefully sampled) music performers (K. and O.). The interview process is structured as three semi-structured pre-interviews in groups (if possible) and three semi-structured post-interviews with the three music professionals conducting the different musical activities. All interviews are audio recorded and transcribed and the transcriptions are member-checked. The transcriptions are then analyzed deductively, using the conceptual framework from study 1, as well as inductively to search for new themes or elements. Findings reveal a confirmation and development of the conceptual framework, while also suggesting a new synthesis to explicate the experience of authenticity as a music professional.

In addition to the article below, more material related to study 2 is to be found in appendices:
- Preparatory material (Appendix F.)
- Interview guide, pre-interview (Appendix G.)
- Interview guide, post-interview (Appendix H.)
- Quotations on authenticity – music therapist (Appendix I.)
- Quotations on authenticity – music educator (Appendix J.)
- Quotations on authenticity – music performer (Appendix K.)
- Extracts overview – Cross-disciplinary (Appendix L.)

7.2. ARTICLE #2

Bøtker. J. Ø., Christensen, T. N., & Jacobsen, S. L. (n.d.). "That's what makes me authentic, because what we do makes sense". Music professionals' experiences of authenticity. A phenomenological, hermeneutical interview study. *Approaches: An interdisciplinary Journal of Music Therapy.* [manuscript accepted for publication].

CHAPTER 8. SUMMARIZING, DISCUSSION, LIMITATIONS – STUDY 1 AND STUDY 2

In this chapter I will pick up on some of the threads spun in the two articles and hopefully tie a few bows. There are various perspectives to navigate, and some could benefit from further elaboration. I will therefore look at some of the terms and methods used through the studies and articles and try to further discuss and clarify those.
I begin with a short resumé of the two articles.

8.1. SUMMARY OF ARTICLE #1

The initial, exploratory study aimed at gaining more knowledge about the phenomenon of authenticity in practice and how to reflect upon this phenomenon. I commenced the process of interviewing with a relatively sparse theoretical knowledge of the subject, but with an elaborate epoché. And I found, through the analysis, a framework for an emerging understanding of the phenomenon, as well as a perspective for further exploration. In the article, I described, among other things:

- The four meta-themes that had emerged during the first round of analysis
- The stepping stones: an attempt to describe some of the possible actions to take in approaching the experience of authenticity.
- The intersection of inner-outer musical-relational perspective: a visualization of the complex connections between the music professional, the music, and the relationship to oneself and to the clients, students, and audiences.
- The synthesis, containing five elements of relevance for the three interview participants' understanding of the experience of authenticity.

8.2. SUMMARY OF ARTICLE #2

The second study served as an elaborate investigation of findings from study 1. The synthesis now served as conceptual framework. This was further developed, and many details were added to the five elements, as well as another element (values) being included. As in article #1, much of the data material was disseminated. Furthermore, a new synthesis was developed visualizing the notion of 'floating-

anchoring', which was regarded as a pivotal aspect of the experience of the music professionals' authenticity.

8.3. TERMINOLOGY

There are many things that, reasonably, can seem complex and contradictory in the two articles. Especially the notion of 'conscious' could possibly bring connotations to the surface that are more related to psychoanalytical and psychodynamic thinking than intended.

When talking about being conscious, it was sometimes, by the interviewees in study 1, regarded as a somewhat inhibiting aspect. As something that was juxtaposed to being 'controlling' or 'planning' which was considered to interfere with the experience of authenticity. As P. stated:

> P.: I don't think I can create these things consciously. This is something that occurs in that specific session. So that means, the phrase I make, it doesn't come from... "*Uhh, now I have to make a beautiful phrasing*". It comes from their response. When I see their attention and when I see their… the physical responses that occur in the room… it's really… (…) I tune into the room in some way, phrasing into it that way… And that is, it is not something I can do consciously, because as soon as I do it consciously, it becomes inauthentic. Then it becomes a technique exercise. It must feel right. And it must feel as if it comes from the 'we' and from the dynamic process.

It seems, from this excerpt, that being conscious was something that could inhibit P.'s experience of authenticity. However, as an experienced music therapist, many of his interventions would probably be experienced as rather tacit as flexible reactions to what he would be sensing in the room and with his clients. In that sense, his reactions and interventions were not something that he was not aware of, or conscious about, but rather something that he did not struggle to convey in a meaningful way. It seems clear from this excerpt that P. was aware of having the role of a music therapist, and that his fluid and flexible reactions were guided by this awareness. 'Consciously', in this context, would be more related to planning. Experiencing authenticity was not something P. could plan or force. It happened in the room; it came from the 'we' and from his highly attentive music professional actions and reactions in relation to that 'we'. This practice 'outside consciousness' could be juxtaposed with what van Manen calls 'noncognitive knowing' meaning: "a nonconscious consciousness that seems to reside and operate directly in and through our body: a body memory" (2014, p. 49).

Interview participant H. expressed it nicely in a question: "Is authenticity the crazy process of consciously creating meaning, coherence, wholeness, solid ground under your feet while letting yourself float along in a raging current"?

In that sense, it seems that H. was aware of the span between letting go of control (letting herself float along in the raging current) while still being consciously creating meaning, coherence, wholeness. Conscious thinking, sensing, reflection, and awareness are not the enemies here in terms of authenticity, but a big part of the professional role. As a matter of fact, this quote from H. correlates well with the notion of 'floating-anchoring' that emerged as a synthesis in the second study. The notion of 'floating-anchoring' was thus present, but undiscovered, in the data from study 1, emphasizing literally how findings in constructionist research are deeply connected to the eyes and mind of the researcher in an ever-continuing analysis process.

The above statement from H. corresponds with interview participant R. from study 2, who reflected on the concept of control. In her experience, control was not an inhibiting aspect:

> It feels like a coherent – authentic probably – expression. It gives me an experience of being in control - that the inner and the outer are connected; the fact that I am able to come up with a relatively precise musical expression for my own personal experience.

This quotation is categorized under the element 'Personality' in the analysis of study 2 and connected to the subheading 'Personality being present in the musical material' (see Appendix L.). But this way of understanding control could likewise be considered a part of 'professionalism', in the sense of 'setting aside oneself'. Because, as R. continued her reflections, it was necessary for her to remain in control and not "disappear into her own music", as this could be "potentially limiting to others" (R.). Thus, 'control' had two aspects for R.; being in control of the music, the instrument, the ability to express what she experienced, and at the same time maintaining her awareness of the therapeutic process, not losing sight of the others, consequently setting aside her impulses to disappear into her own music.

In this sense, the conscious awareness of what is going on is considered a part of the music professionalism across the two studies. The possible confusion could relate to the experience of 'being consciously aware about being authentic', which can change the experience in the moment, as N. states in study 1; being authentic is something you <u>are</u>, not something you are aware of. I would argue that this is related to the 'fluent and fluctuating motion' of authenticity as mentioned in article #1. The experience of authenticity is considered by the interviewees in study 1 as a process, a motion, rather than something that lasts. Hence, the experience of authenticity can lessen, when consciously assessing your own authenticity in the moment, but then it can also be retrieved again.

Another word with challenging connotations is the term 'hyper-attention' [Danish: hyper-opmærksomhed] as mentioned by P. in study 1 and applied in some of the figures. The term 'hyper' can, in some contexts, be connected to hyper-active, hyper-aroused, something agitated, frantic, or not at ease. However, in P.s reflections it

refers more likely to an intense attentiveness. My supervisors and I discussed this term and explored different translations of P.'s notion, trying out other adjectives such as 'immersed', 'absorbed', or 'profound' attention, or rephrasing into 'deep attentiveness', 'deep responsiveness', 'deep listening'. I decided, though, to use the terminology of P. to stay as close to his experience and terminology as possible.

8.4. THE INAUTHENTICITY PERSPECTIVE

While I, in both the epoché and in study 1, considered the experience of inauthenticity, it had less emphasis in the analysis and the findings of study 2. In the analysis that forms the background for the elaborated conceptual framework I have been focusing on statements about experiences of authenticity as well as inauthenticity. However, it is not completely transparent in the figure (fig. 6, *see next page*), which sub-headings that relate to experiences of authenticity and which relate to experiences of inauthenticity. This can be seen as a limitation.
However, I would argue that the sub-headings can be considered from both perspectives and that the reader's interpretation of these will inevitably vary depending on various individual factors. I do find, still, that focused reflections on inauthenticity can be eye-opening and valuable and I do recommend considering both stances, as this can also cast light on the many variants in between.

In chapter 11, 'Application', I will activate figure 6 in relation to various aspects and, in that context, aim at interpreting and understanding the sub-headings from both perspectives while also looking across professions.

CONTEXT

- New and unfamiliar settings can affect authenticity
- Good settings enhance professionalism
- Ignoring the contextual aspects, having 'binocular vision'
- External demands, expectations, cultures, and challenges affect authenticity

ROLE

- Taking on a role outwardly
- Performing professionalism
- Settings and relationships can affect the role
- Different professions provide different roles
- External as well as internal expectations can affect the role
- Navigating between several different professions
- Stepping out of the role can create a shift in the relationship

PROFESSIONALISM

- Focusing on what is needed, initiating relevant activities, setting oneself aside
- Balancing one's inherent, personal qualities in the professional work
- Using one's skills to act and react flexibly and meaningfully for oneself and the participant
- Being aware of fatigue and low energy
- Being aware of one's inner life, one's own motivation, musicality, and creativity – and use it in a balanced way
- Having good colleagues and good facilities
- Balancing well-known experiences and routines with new material
- Knowing oneself and developing one's professional skills on an ongoing basis
- Taking responsibility, creating structure, setting limits, and ensuring basic trust

RELATIONSHIP – OUTWARD

- Attention to the participant's needs, dynamics, and engagement
- Organizing activities in relation to needs and motivation
- Flexibility regarding methods and activities

RELATIONSHIP – OUTWARD/INWARD

- Contact outward, contact inward. Sensing both one's own and others' boundaries
- Using oneself, one's own sense of humor, one's own experiences
- Using one's own energy and motivation – also in the music
- The outer relationship has inner implications

RELATIONSHIP – INWARD

- To be the person one is – also as a professional. Trusting one's own instincts
- Attention to one's own energy, preferences, impulses
- Attention to inner conflicts

PERSONALITY

- Being oneself. Being honest and 'in tune'
- Personal history and social preferences affect the personality and thus professionalism
- Doing things in one's own way
- Sharing one's own experiences and at the same time maintaining one's own boundaries
- Personality being present in the musical material
- Professionalism is affected by one's personality
- Setting aside one's own feelings, impulses, and preferences

VALUES

- Professional values
- Interpersonal values
- Personal values

Figure 6. The Elements of Authenticity across three Music Professions

8.5. METHODS

8.5.1. INTERVIEWING

The development of the conceptual framework through the deductive and inductive analysis in study 2 produced a great amount of content in terms of the many sub-headings of each element. Furthermore, yet another element was added – the element of 'Values'. This term was part of the questions in my interview guide, as well as mentioned in one of the quotations that all the participants were invited to read at the end of the pre-interview – a quote from Møller (2014). There were more quotations than just this one from Møller, and the question I posed was open: Do some of these quotes resonate with you? If so – how? In which way?

But stating that the element 'values' occurred through the inductive analysis may be a bit of a stretch as I, as a researcher, with my questions and quotations, also participate in and affect the creation of knowledge.

Furthermore, it is important to draw attention to the fact that, in the findings, I do not distinguish between statements from the pre-interviews and statements from the post-interviews. The notion of 'values' could thus be initiated in the question and quotation in the pre-interview and then emerge in the reflections of the music professionals in the post-interview without this being clear in the findings.

8.5.2. ANALYZING

In terms of the process of analysis in study 1, one might ask: "what happened to the fusion themes and the meta-themes"? And that is a good question, as they are not clearly noticeable in figure 5 - the synthesis. It seems that the meta-themes and with them the fusion themes as well as the initial themes are one way of looking at and arranging the data. However, through the detailed process of analysis and the complete immersion in the data I was also able to assemble some overall elements that seemed to embrace the most important aspects of the experience.

I draw on van Manen (2014), who states that phenomenology is primarily "a philosophic *method for questioning*, not a method for answering or discovering or drawing determinate conclusions. But in this questioning, there exist the possibilities and potentialities for experiencing openings, understandings, insights" (p. 29).

The emergence of figure 5 – the synthesis (and later, the conceptual framework) – happened in such an 'opening' after having been questioning the data back and forth for months. But I have difficulties explaining how it happened, and I am not able to present a direct line from the meta-themes (as illustrated in article #1, fig. 1.1, or in more detail: Appendix D. of this monography) to the synthesis. The former being rather detailed, informative, and somewhat neatly untangled, the latter being less detailed but more interconnected and with a higher degree of interpretive freedom.

I find methodological support in Moustakas (1994), and his last principle of

phenomenological analysis as also mentioned in chapter 4, 'Methods': The synthesizing of meaning and essences - described as the intuitive integration of the fundamental descriptions into a "unified statement of the essences of the experience of the phenomenon as a whole" (p. 100). I would argue that figure 5 – the synthesis – has emerged through such a process of intuitively integrating descriptions into a unified statement of essences.

8.5.3. SYNTHESIZING

In connection to the above discussion, I find it necessary to also make a few comments regarding the synthesis in article #2 (Fig. 10. can be found in section 11.4. ''Floating-Anchoring' in the training of music therapy students'). Because when connecting the elaborated conceptual framework with the notion of 'floating-anchoring', all of the six elements then appear to be merely reflective aspects of the experience, which could be disorienting, since the development of these six elements throughout both study 1 and 2 is rooted in reflections on both bodily, sensory, musical, emotionally and even spiritual experiences of the interviewees.

However, 'floating-anchoring' is to be regarded as a complex, fluctuating, and circularly interconnected process: the sensorial experiences by the roots of the flower can give rise to awareness and further reflection, which could pertain to one or more of the elements in the flower. While, simultaneously, conscious reflections can form the background for actions and reactions in the music professional that incite new sensorial, musical, playful, and creative elements in the synergetic relationship with clients, students, and audiences. One does not exclude the other. As music therapist Aigen (1999) also stresses:

> Music is a multi-leveled phenomenon: what we take from our musical perception depends upon what level we attend to at any given moment. Musical expression can tell us about music itself, as well as about the physical, psychological, social or spiritual condition of those who participate in its realisation and creation. (p. 78)

It seems pertinent to bring a little knowledge about the water lily to the surface in order to improve the metaphor and the further interpretation of 'floating-anchoring'.

CHAPTER 9. INTERLUDE – THE WISDOM OF THE WATER LILY

As well as being beautiful and exotic, water lilies are also useful environmental plants. From the plant's rhizome, two different types of stems grow towards the surface – leaf-bearing and flower-bearing. The large floating leaves shade the water surface and oxygenate and clean the water so that algae do not form.

Interpretation: The elements at the top of the plant ('floating') thus help to keep the water clean and clear, which improves perspective and insight

While most other aquatic plants consume oxygen from the garden pond, the water lily is one of the few aquatic plants that supply the pond with oxygen. The water lilies produce oxygen for the roots, primarily from cell membranes underneath the leaves. The oxygen is then piped down to the roots with the help of the "lily wind", which is created by excess pressure in the young leaves. In this way, the oxygen is pushed down through the air channels of the stems to the roots.

Interpretation: The surplus from the reflective work ('floating') is brought down to the practical work ('anchoring') and nourishes and informs this. Hence, creating a circular mode of consciousness where each aspect serves as an integrated part of a fluctuating wavering whole.
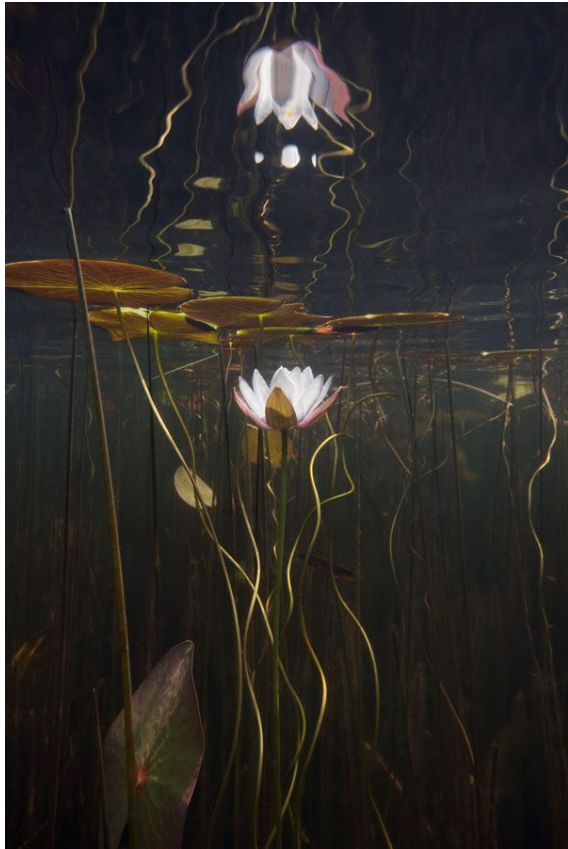
A larger water lily produces 10-15 times as much oxygen as it consumes, and the surplus is beneficial for the ecological processes at the bottom of the lake or garden pond. The water lily thus creates breeding grounds for water-purifying bacteria and a good basis for mussels, snails and algae-eating animals that help keep the water clean. The nectar in the water lily's beautiful stamens also attracts lots of insects to the garden.[2]

Interpretation: 'Floating-anchoring' brings nourishment to more than just the person practicing it. It also creates better conditions for the organisms in the vicinity of 'floating-anchoring'.

---

[2] https://www.isabellas.dk/haven/blomster-planter/noekkeroser-nyttige-aakander-i-havedammen

CHAPTER 10. PHILOSOPHICAL PERSPECTIVES

In this chapter, before delving into the application of the findings, I would like to highlight some philosophical perspectives in relation to what I call 'the musical being' in my epoché. This is a term that I have been using since the beginning of my musical educational practice in the music therapy program. It helps me to guide the awareness of the students while they are making music – so that they are attentive to their inner musical being, while at the same time being attentive to the musical relationship in which they take part.
In the epoché I described it as follows:

10.1. THE MUSICAL BEING

> In my understanding, 'the musical being' is the inner, musical life of every person. Musical – though not focusing solely on musical skills. 'The musical being' is not only experienced in connection with tones, notes, rhythms, timbre, dynamics, and other musical parameters as such, but can also be experienced in relation to desire, taste, preferences, imagination, courage, trust, emotions, energy, creativity, and storytelling. Love – for music and for making music with and for other people is an all-important factor.
>
> As much as possible, the musical being must be freed from (one's own) judgmental thoughts, anxiety, and self-destructiveness. 'The musical being' is what you tap into when you make music; that which can constantly develop and bring you into 'undiscovered land' throughout life. But it is also something that must be nurtured when we have drawn energy from it and spent it on other people, for example, when we are music therapists, music teachers, or music performers for other people.
>
> You must have ways to nourish your musical being and give it the opportunity to develop and not just follow routines. I imagine 'the musical being' as a living, internal structure, or an organism. It can wither when it is not nourished, but it can also develop and be vitalized when it is prioritized.
>
> My own claim is that if you have not cared for your musical being, and it is low in energy and merely following the routines and expressing clichés, then you cannot be authentically present as a music professional either.

This musical being, is – in my experience – a crucial aspect of the authentic music professional. I consider it to be an internal structure or organism related not only to musical aspects, but also to human relational aspects. The musical being is, in my opinion, an underlying vital aspect of all the six elements of the experience of the authentic music professional; 'Role', 'Context', 'Professionalism', 'Values', 'Personality', and 'Relationship'. I also understand it as deeply inherent in the notion and process of 'floating-anchoring'.

The musical being is something that other scholars have written about as well; for example, music therapy scholar Lauzon (2011), who has delved into the 'anatomy of a musical being'. He considers the musical being as a natural, open system that is part of a 'multi-holon' structure:

> Holon is Arthur Koestler's term for wholes that are also part of other wholes; it functions as a whole on one level, and as a part on the higher level. Below it are its parts, called the "subsystem", and above it is the "suprasystem", of which it is a part. (Natural Systems section, point 4)

According to Lauzon, one subsystem of this holon – the musical being – exists within the human organism and consists of three music systems called 'Rhythmos', 'Tonos' and 'Harmonia'. Thus, Lauzon describes the musical being using musical parameters that also relate to a general sense of being in life. Creating music is, according to Lauzon, at the same time a creation of oneself as a human being. It is an expressive element of life, which also relates back to 'being' itself. As also music education scholar Thompson (2018) argues; "Musicians express who they are because music's technical, expressive, explorative, and formal demands prompt all varieties and intensities of personal involvement" (p. 12).

10.2. MUSICAL POSSIBLE SELVES, MUSICAL MIND, MUSICAL IDENTITIES, MUSICAL PERSONAE

Music education scholars Creech et al. (2020) use the term 'musical possible selves' in their description of the music making human being. 'Possible selves' are understood as "domain-specific, dynamic, elaborate and salient narratives that are interdependent with the self-concept" (p. 13). Likewise, they are "located within social and cultural contexts and are fashioned by the way we experience the world" (p. 13). Musical possible selves in music-making are, then, understood as musical self-stories that are connected to "past musical learning and participation, interactions of present musical experiences and orientations towards future musicking" (p. 14). Just as 'possible selves' these 'musical possible selves' also emerge in social interaction and in educational or community settings.

Likewise, van der Schyff et al. (2016) understand musical development as a distributed phenomenon that takes place when participating in various musical learning processes. They introduce the term 'the musical mind', which is considered

to be "embodied and ecologically 'extended' (...) into the dynamic adaptive relationships and phronetic practices (e.g., musicking and education) that emerge between people and their environments" (pp. 91-92).

Thus, musical being, the musical possible selves, and the musical mind are thus structures or organisms inherent in the self that are distributed and developed within social and cultural contexts. They relate to the self-concept that, in this dissertation and in relation to authenticity, is also regarded as multifaceted, distributed and contextually dependent as elaborated in section 2.1. 'The Self'. These musical self-structures can also be connected to Ruud's (2017) notion of 'musical identities', in which there are "*four dimensions* or strategies of identity construction through music—our past and our future, and our inward reflection and outward relations" (p. 589). Ruud describes how the coherence of identity is created through recollection of past musical experiences and how these are projected into the future, so as to "stabilize, revise, and redirect our efforts to shape our identities in a rapidly changing world" (p. 589). A musical identity is, thus, an ever-changing phenomenon, adapting to the past and the future while enacted in the present. At the same time, the relationship plays an important part in musical identity, according to Ruud:

> By looking inward, through the cultivation of self-consciousness, we reflect upon and adjust our "selves" that lies at the core of our subjectivity. Finally, we perform our musical identities in our relations to other people and groups, within a particular culture and society. (p. 589)

This performance of the musical identity can also be related to Auslander's (2006) idea of 'musical personae':

> Musical performance may be defined (...) as *a person's representation of self within a discursive domain of music*. I posit that in musical performance, this representation of self is the direct object of the verb *to perform.* What musicians perform first and foremost is not music, but their own identities as musicians, their musical personae. (p. 102)

This musical persona can assume various expressive forms dependent on context. However, Auslander argues how, instead of 'self-expression' it is to be viewed as a kind of 'self-presentation' with the understanding that "some presentations of self may be perceived as personally expressive while others may not" (p. 103).

10.3. SUMMARIZING AND REFLECTION

In summary, this chapter initially introduced my own definition of an inner musical being and supplemented this with the more 'anatomical' understanding of the musical being by Lauzon (2011). I then presented the notion of 'musical possible selves from Creech et al. (2020), who view these as connected to past, present, and future, which I supplemented with the embodied and ecologically extended 'musical

mind', by van der Schyff et al. (2016). Likewise, Ruud's (2017) 'musical identity' is also seen as connected to past and future, as well as to an inward reflection and the outward relationships. Finally, I introduced the performed self-presentation 'musical personae' by Auslander (2006).

It seems relevant, then, to reintroduce one of the figures from article #1, which is related to the inner/outer musical/relational aspects and the level of awareness and attention to oneself and/or to others[3].
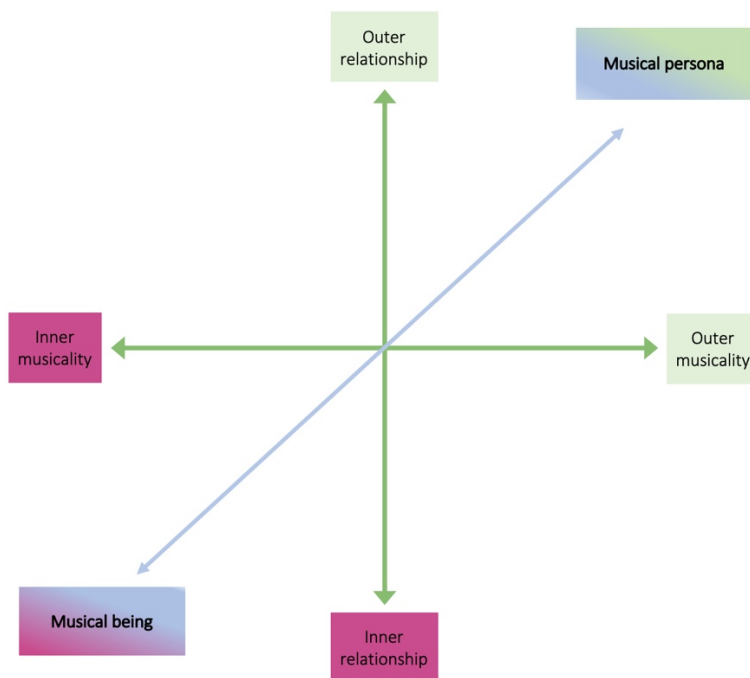
Figure 7. Adaptation of Inner-Outer / Musical-Relational Spectrum. Bøtker & Jacobsen, Voices, 2023(1)

The 'musical being', such as I understand it, could thus be placed in the lower left corner of the matrix while the 'musical personae' of Auslander could be placed in the upper right corner, creating a continuum related to the level of personal, perhaps introverted, or even private, musical, and relational awareness versus a rather extroverted and musical self-presentation. The 'musical persona' could be

---

[3] Note that P.'s notion of 'hyper-attention' has been omitted in this version.

connected to the notion of 'persona' that H. reflects about in study 1. The persona is, by H., seen as 'a layer', something we display to the world. However, it is important, according to H., to have a transparent persona, "which optimally can enhance what lays behind the persona, precisely communicating the inner stages to the outside world" (Bøtker & Jacobsen, 2023, p. 16). As Auslander (2006) states, it is not music being performed, but first and foremost the identity of the musician being performed.

In the teaching of music therapy students, which I shall address in the next chapter, the point of departure for navigating these musical aspects of self is the musical being and the connection to this inner, musical life. However, this inner 'musical being' could, in my opinion, easily be enriched and strengthened by performances of the 'musical persona'. Hence, one does not exclude the other.

CHAPTER 11. APPLICATION

In this chapter, I will delve into how the findings can be applied in relation to my own practical work as a music educator at the music therapy training program at Aalborg University (AAU). I will discuss the findings from my research in connection with the curriculum and module description of the course 'Voice Work' as well as relating it to my own teaching narratives (from the epoché). Empirically this chapter is, thus, based on extracts from selected curriculum and module descriptions at AAU, my own epoché, and the findings from the two studies.

I wish to add some theoretical perspectives on teaching, with a focus on the problem-based learning approach at AAU, as well as adding theoretical perspectives of relevance regarding teaching within a musical, creative framework. Teaching musical skills in the music therapy program at AAU involves aspects of music didactics, music performance, creativity, learning theory, as well as music therapy theory, but it also requires a focus on the world into which we educate and train the students. Theoretically, this chapter therefore draws on subjectively selected research and relevant literature from within all three disciplines and beyond.

This chapter refers to the research question #5 regarding **how the experiences, understandings, and descriptions of authenticity could be understood and applied** in my own practice. But it also relates to other scholars' findings and reflections on authenticity in educational practice.

Finally, I will investigate the ethical perspectives of authenticity as self-care for music professionals as well as discussing some of the professional overlaps I see between the three professions and how the experience of authenticity can be related to these cross-professional overlaps.

11.1. INTRODUCTION

As a teacher in the music therapy program at AAU, I have often felt very privileged to teach such motivated students as are enrolled in our small, highly specialized program. With two colleagues, I have often facilitated the students' entrance tests and have gotten an impression of the passions and motivations of the coming students and also of the areas in which they sometimes struggle - either with themselves or with their music.

The students have different learning styles and approaches to the tasks they are given during their training and education, and I have noticed a form of diversity which can be understood as a spectrum. At one end you find students who have much respect for authority and want to do 'the right thing'. At the other end, the

more anarchistic students, who follow their own motivations and their own paths. And then, of course there are all those who fluctuate back and forth somewhere in between. However, it seems to me that most students belong to the former. And it is indeed a good thing to have respect for authority and want to do well. After all, it requires a certain amount of cooperation skills and self-discipline to study at a university, as there are relatively strict rules and structures for how to enroll in and complete the training program. However, it can sometimes feel like a paradox to teach at a university where the students must fit into a formal structure, while at the same time focusing on the students' own professional authority and authenticity in relation to their goal of becoming qualified music therapists.

The two concepts – authority and authenticity – do have a common etymology, and can, thus, also have a common resonance. I became aware of this already in the preliminary interviews in study 1. Here it is music therapist H. who reflects on her understanding and use of the two concepts:

> H.: I did mean authority, actually. (…) And I revolve around that a lot at the moment… (…) So I'll probably bring that into play in relation to authenticity.
>
> J.: Yes? But won't you elaborate a little, then? … What it refers to?
>
> H.: Um… … I think I experienced in that session, that I let go of … … some ideas about what she [the client] should learn. … um … and there we went through the eye of a needle, and then we were just there, together, two people. (…) Um … … … and the only requirement I had for myself; it was just that I could be present … with her. … And I knew that I could. … … … And there I actually thought I was doing the very best music therapy job there… right there. (…)
> But what I SAW from her was, that it was like she could step into HER authority. I wasn't supplementing and compensating and frameworking and all the educational nonsense that she is surrounded by. And… (*sighs*)… which you can say, in some ways, she probably needs… but it also means something… um… it also really means that there's something that she's not bringing into play. (…) It deprives her of the opportunity to be her, with all that she is.

The link between authority and authenticity is likewise established by Kallio et al. (2014), when writing about the definition of authenticity and relating it back to the Greek word *authentes* "which refers to one who acts with authority or what is done by one's own hand" (p. 2). I see quite a bit of overlap from the experience H. has in the role of a music therapist with a client, to the role as a teacher in relation to the students. This is not necessarily because the music teacher assumes the role of therapist in relation to the students (there are gray areas, however, between the disciplines. I will return to this later in section 11.9. 'Additional Perspectives') but rather because a teacher must also be able to step back and enable the students to find into their own authority.

In my experience, this is something that takes place to a large extent in the theoretical courses of the music therapy program. Here the students are initially

introduced to academic research and theory. Within the framework of the specific courses and modules, they are then encouraged to find their own motivation and wonder (or 'problem') in the creation of their own projects and are thus guided and supervised throughout the structuring of their written academic project.

This type of learning and pedagogical approach is called problem-based learning (PBL), which is "a core value for Aalborg University, and is adopted across the entire university"[4], and therefore also within the music therapy program. On the AAU website, PBL is described in the following way:

> The problem is the pivotal point for the student's learning process. The problem can be of both theoretical and practical nature. It must also be authentic and scientifically based. "Authenticity" implies that the problem has relevance outside the university. "Scientifically" implies that it is possible to understand, analyze and treat the problem theoretically and methodically within one or more subject disciplines.[5]

The concept of authenticity is applied here in relation to problems that have "relevance outside the university". This understanding of authenticity is relatively widespread in education according to Kreber and Klampfleitner (2013); "there is the by now very popular perspective that associates authenticity in teaching with pedagogies that are situated within, or correspond to, the 'real world' or appropriate social and disciplinary contexts" (p. 466). Kreber and Klampfleitner call this 'the correspondence view of authenticity' and mention that work associated with this perspective is "concerned principally with the technical aspects of the teaching process and the cognitive or intellectual aspects of student learning in contexts they perceive as corresponding to the real world" (2013, p. 466).

Kreber and Klampfleitner also point to another view on authenticity that has found its way into higher education, which is grounded in an 'ontological turn', viewing the world and reality as "supercomplex" (Barnett, 2004) and knowledge "as created, embodied and enacted" (Dall'Alba & Barnacle, 2007). In this view of authenticity, which has further perspectives for university education, one is not only concerned with "whether higher education affects what and how students know, and what they can do with this acquired knowledge, but also, and importantly, with whom they are becoming" (Kreber & Klampfleitner, 2013, p. 467).

As a teacher in the music therapy program since 2013, it is my impression that both the former view of authenticity (the correspondence view) and the latter (the 'becoming' view) are inherent, to a large extent, across the different modules in the

---

[4] https://www.pbl.aau.dk

[5] https://www.pbl.aau.dk/digitalAssets/345/345114_148026_pbl-aalborg-modellen_dk--1-.pdf

training program. Both in what is referred to as 'The Theory Track', 'The Music Track' as well as in 'The Therapy Track' (Pedersen et al. 2022) and of course through the three periods of internship throughout the program. However, to varying degrees and not necessarily with an explicit focus on authenticity in the module descriptions. In this light I wish to explore the application possibilities for the knowledge and findings obtained through study 1 and 2 with a specific focus on the musical training in the music therapy program at Aalborg University. I therefore ask the question:

11.2. RESEARCH QUESTION

How can the findings from study one and two regarding the experience, understanding and descriptions of authenticity as music professional **be applied** to the musical teaching and training of music therapy students at Aalborg University?

11.3. CURRICULUM AND MODULE DESCRIPTIONS

In a search for the answer to my research question, it is relevant to start with a look at the music courses in the music therapy program and look for indications of where the notion of authenticity could perhaps be applied.

11.3.1. CURRICULUM FOR THE BACHELOR'S DEGREE[6]

Looking at the curriculum for the bachelor's degree in music therapy (§16), the overall competence profile for the degree states:

> The overall aim of the bachelor's degree in music therapy is for the student to acquire the necessary knowledge as well as the necessary skills and competence to be able to work independently within the framework of the profession at a level that meets international standards.

This description could in principle fit any bachelor's degree, so there is thus a need to look more closely at the specifications. These are divided into three levels referring to the knowledge, skills, and competencies that music therapy students are expected to acquire. These three levels are applied to all courses in the bachelor's program within The Theoretical Track, The Therapeutic Track and The Musical Track. In the excerpt below, I have included the points that are (also) aimed at musical training in The Music Track. The entire description (in Danish) can be found in the link and in appendix N.

---

[6] https://studieordninger.aau.dk/2023/38/4126 - can also be found in appendix – in Danish

Knowledge

The overall goals regarding acquisition of knowledge are that the student, after completing a bachelor's degree in music therapy, has basic knowledge of:

- improvisation and assessment methods in relation to a wide selection of clinical target groups
- personal resources and developmental potential in relation to musical and music therapy practice

Skills

The overall goals regarding the student's development of skills are that the student, after completing a bachelor's degree, must be able to:

- instruct and lead group singing and ensemble playing adapted to the group's musical level
- master and employ musical expressive means and techniques on their main instrument and accompanying instrument
- reflect about personal resources and developmental potential in relation to future music therapy practice

Competencies

The overall goals regarding acquisition of competencies are that the students, after completing a bachelor's degree, must be able to:

- identify their own learning needs and structure their own learning in relation to various theoretical, musical, and therapeutic areas – e.g., by means of ongoing portfolio work
- lead group singing and ensemble playing with people with diverse musical skill levels in various institutional and organizational contexts without preparation
- apply musical skills to carry out improvisational interaction in groups, facilitate music listening groups and music ensembles with the aim of personal learning goals for the participants
- organize and structure group activities where music is used with regulatory, social, and communicative purposes, according to the needs of specific client populations and institutions
- assess their own resources, limits, and developmental potential in relation to a future role as music therapist

This part of the curriculum should primarily be seen as an overall description of the entire program at the bachelor's level. There are no descriptions of the focus and content of the teaching and the didactic choices made by the teachers. However, the last bullet in all three levels relates to resources and potential, and has, in that sense, an opening in relation to a reflective process, which could be aimed at authentic, creative, and musical development work. These bullets stem from the module description in training therapy, and not from the musical courses. However, one can

argue that they can easily be applied in the music courses and theoretical courses as well, and that is probably why they are also included in this overall description of the goals of the bachelor's degree. Likewise, under 'competencies' the ongoing portfolio work is mentioned, which is part of reflexive practice, and which also includes the music courses and theoretical courses.

11.3.2. APPLYING THE KALEIDOSCOPE

I will now take one step further into the curriculum to look at one module, Voice Work, which I have been teaching since 2014. I will look at the module through the prism of the conceptual framework that was further developed in article #2: (*the figure can be found in larger size in section 8.4. 'The inauthenticity perspective'*)
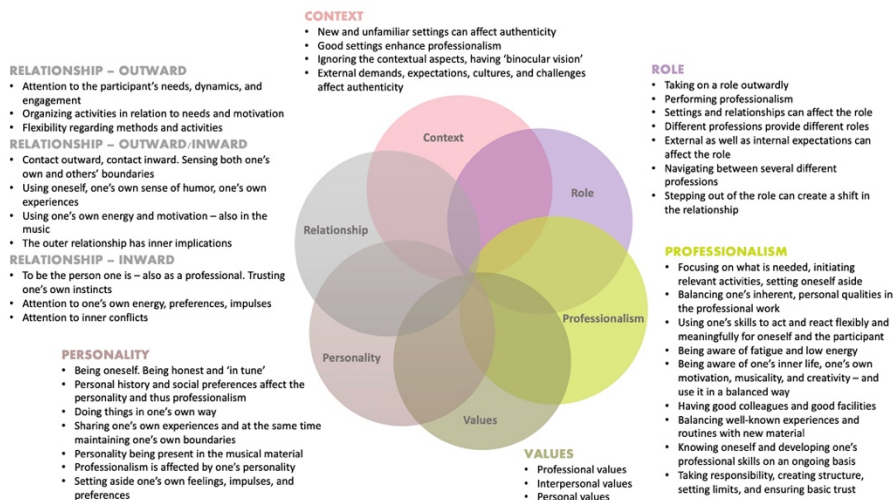
Figure 6. The Elements of Authenticity across three Music Professions - The Kaleidoscope.

This figure has its specific name in article #2 but in this monography, I call it, from now on, 'The kaleidoscope', as this is how I imagine it can be experienced. The kaleidoscope can gravitate towards one or more of the elements dependent on who or what you look at, and dependent on who is looking 'through it'. In this sense, some of the elements will dominate for some and for others be almost insignificant. Just as when you turn a kaleidoscope and watch the various colorful pieces of glass and pearls inside creating infinite patterns and structures.

The following sections are thus based on a subjective, interpretive, hermeneutical process of applying The Kaleidoscope to various perspectives and aspects of the teaching and training of music therapy students at Aalborg University.

11.3.3. CURRICULUM AND MODULE DESCRIPTION OF VOICE WORK

The module 'Voice Work' consists of four separate musical courses; Voice Work + Improvisation + Practical Ear Training + Accompaniment, which are examined at different stages of the training. The module description and the descriptions of the courses within the module are regularly revised by the educators connected to the specific courses.

During the third semester of the bachelor program, the students take their exam in Voice Work and the module description and the 4 courses it includes are thus focused on the vocal perspective.

The learning goals are, as with all the courses, related to the 'knowledge', 'skills', and 'competencies' that students are expected to achieve through the different courses in the module. In the following, I wish to look at the overall module description of Voice Work through The Kaleidoscope to assess how the elements from The Kaleidoscope could correspond with the learning goals. The purpose of this is to gain insight into the focus of the teaching and training of the students in relation to voice work. Which elements carry weight and importance in this course? My own interpretation and, thus, distribution of the learning goals into The Kaleidoscope and its subheadings can be seen in the parentheses in italics. The general module description (in Danish) can be found through the link in the footer or in appendix O.

THE CONTENT, PROGRESSION AND PEDAGOGY OF THE MODULE[7]
The module includes basic practical musical training in voice technique and improvisational skills, practical ear training disciplines such as sight-reading, vocal imitation and extemporization, as well as basic training in posture, breathing and use of voice.

Knowledge
The students are expected, through the module, to gain basic knowledge about:
- Vocal and bodily functions related to voice work, including the relationship between attention, posture, breathing, and voice work. ('*Professionalism' - developing skills*)
- Vocal improvisational skills as well as their own potential regarding vocal technique and vocal musical expression ('*Professionalism' - developing skills*)
- harmonization and technical music terminology ('*Professionalism' - developing skills*)

Skills
The students are expected, through the module, to gain basic skills in:

---

[7] https://moduler.aau.dk/course/2023-2024/BAMTP20209?lang=da-DK

- technically and appropriately controlling and using their voice on a basic level. ('*Professionalism' - developing skills*)
- performing songs with a personal musical expression ('*Personality' - personality being present in the musical material*) ('*Relationship, Inward' - attention to own energy, preferences, impulses*)
- performing varied improvisations in a dialogue format, focusing on matching and following musical expression ('*Relationship, Outward/Inward' - contact outward, contact inward*) ('*Professionalism' - using skills to act and react flexibly and meaningfully for oneself and the participant*)
- sense of tonality and extemporizing the musical expression of others ('*Professionalism' - developing skills*)
- sight-reading ('*Professionalism' - developing skills*)

Competencies
The students are expected, through the module, to gain basic competencies in:
- applying vocal techniques appropriately and expressively in relation to their own musical and technical resources. ('*Professionalism' - using skills to act and react flexibly and meaningfully*)

In general, and probably not surprisingly, the overall description of the Voice Work module stresses the development of technical musical skills. By using The Kaleidoscope as prism, a relatively strong focus on 'Professionalism' is seen, in the form of a primary attention to the development of musical skills. Visually the elements are distributed as follows: (*please observe that 'Relationship' is divided into three individual positions*)
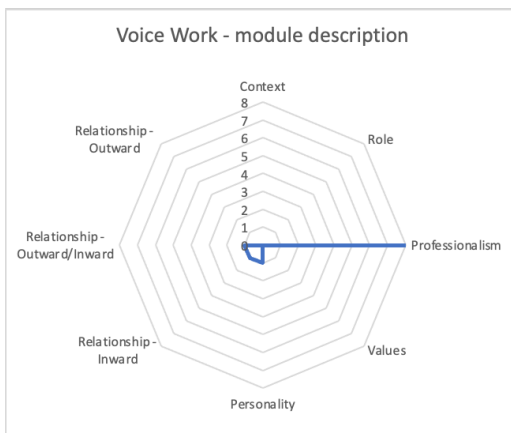
Figure 8. Visualization of The Kaleidoscope of the Voice Work Module Description

I now take one step further into the curriculum to find the module description containing more detailed descriptions of the above learning goals. The module description contains more in-depth descriptions of all four courses in the module, adding specific content and didactical perspectives to the courses. In the following I will only focus on the descriptions

regarding Voice Work. The complete and detailed module description can be accessed (in Danish) through the link in the footer to the website of the music therapy program and in appendix P.

I will apply The Kaleidoscope again when looking at 'Form and content of the exam' to gain insight into the focus of the examination of the students and how this is distributed in relation to the elements of authenticity represented in The Kaleidoscope.

THE CONTENT AND STRUCTURE OF THE MODULE[8]

The purpose of the training is for the students to gain broad knowledge of Voice Work, Practical Ear Training, Improvisation and Accompaniment. The students are trained through these four courses with a focus on a broad approach to the use of their own voice and their ability to respond to the vocalizations of others. This applies to vocal improvisation, solo as well as with others, and in relation to musical and non-musical themes. In addition, there is a focus on accompanying others' musical vocal expression, singing new and unfamiliar songs by sight-reading and extemporizing others' vocal expressions.

Voice Work

In terms of content, emphasis is placed on students gaining a broad knowledge of the functions of voice and body in relation to voice use, including the connection between attention, posture, muscular work, functions in the larynx, breathing and voice use, of the voice's improvisational possibilities, as well as their own technical and musical potential and expressiveness with their voices. The students are expected to acquire skills in technically and appropriately being able to control and use the voice.

Emphasis is placed on the student being able to perform songs with personal musical expressiveness, including using the voice both a cappella, as well as and amplified in combination with instrumental accompaniment. Focus is also on the ability to perform varied improvisations in dialogue form, with a focus on partly being able to match and follow musical expressions and partly being able to vary, extemporize and further develop these. In addition, in-depth work is done relating to vocal improvisation based on non-musical presentations. The students are also trained in sight-reading.

The training focuses on vocal technical functions and skills:
Posture: Loosening and strengthening through relaxation and posture technique.
Breathing: Exercises that release respiration through the conscious use of posture and breathing, including the use of innate functions such as suction, sighing, etc.

---

[8]https://prod-aaudxp-cms-001-app.azurewebsites.net/media/bv3dm5ri/1271257_3-sem_stemmebrug_22.pdf

Support: Exercises regarding use of body support.
Voice technique: Depending on the students' needs and the teacher's assessment, timbre, attack, compensatory tension, expression, pronunciation, and phrasing can be taken as a starting point.
Personal expression: Focus on sound, interpretation, presence, authenticity, and empathy.

The expressive intention is made conscious through the questions:
"What do I want to tell? What tools help me express this? What does the music express? What do the lyrics mean? How will I interpret and convey this based on my personal skills and experiences?"

FORM AND CONTENT OF THE EXAM
The exam in Voice Work tests the students in:

1. performing a rehearsed song with the accompaniment of at least one fellow student (*'Professionalism' - skills*) with a focus on demonstrating variation (*'Professionalism - skills*)*, personal expression (*'Personality' - being present in the musical material*) *and vocal technical skills* (*'Professionalism' - skills*). In addition, an understanding of the arrangement and the interaction with the accompaniment is emphasized (*'Professionalism' - skills*) (*'Relationship, Outward/Inward' - contact outward, contact inward*)
2. improvising in a duet with the examiner, with a focus on following, matching, and varying examiner's musical expression (*'Professionalism' - skills*) (*'Relationship, Outward' – attention to participants dynamics and engagement*). This includes focusing on different degrees of imitating, mirroring, and matching without, however, taking over the leading role in the improvisation (*'Professionalism' - skills*) (*'Relationship, Outward' - attention to participants' dynamics*).
3. copying based on the examiner's vocal presentation with a focus on repeating/imitating the presentation tonally, rhythmically, and dynamically (*'Professionalism' - skills*)
4. extemporizing the vocal improvisation of the examiner, focusing on tonality and the continuation of the musical style, timbre, tempo, time signature etc. (*'Professionalism' - skills*)
5. sight-reading, emphasizing both the correct notes and flow (a maximum of 3 sharps and flats, major and minor scales, 3/4, 4/4, 6/8, no dynamic designations, 16th notes as the minimum note value (*'Professionalism' - skills*)

NOTE: In all parts of the test, emphasis is put on the student demonstrating vocal technical skills (*'Professionalism' - skills*).

Visually, the elements of The Kaleidoscope are now distributed as follows:
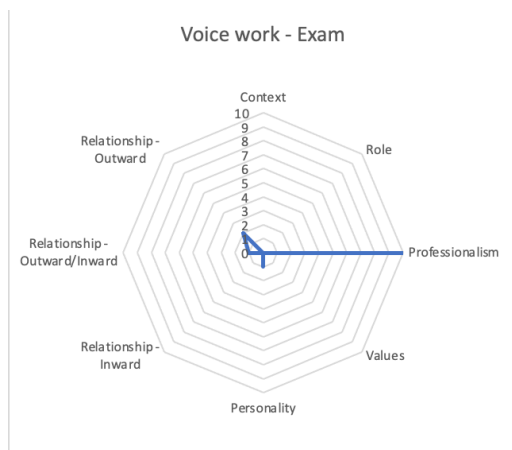
Figure 9. Visualization of The Kaleidoscope of the Voice Work Exam

11.3.4. REFLECTIONS ON THE KALEIDOSCOPES OF VOICE WORK

When considering the above section of the overall competence profile of the Bachelor's Degree, the curriculum and the in-depth description of the Voice Work module and the exam, it gives the impression of a high level of professional competence and a primary focus on technical, musical skills in the examination of the students' vocal abilities. The term 'authenticity' appears in the module description under 'personal expression'. However, this is primarily a result of my personal and professional focus on the concept through this PhD process, which has thus made its mark on this module description for which I am responsible. The term is not elaborated further, nor is it included in the description of the examination. With the current knowledge of the experience of authenticity, one may be confused by the use of language, when, in The Kaleidoscope, there are as many as six different aspects of the experience of authenticity in professional practice. In the above module description, authenticity is mentioned in connection with, and as a part of, 'personal expression'. But in the kaleidoscope, 'personal expression' – or the like – is part of sub-headings in several of the elements. For example, in the element 'Personality', with the subheading "*personality being present in the musical material*", or in 'Relationship - Outwards/Inwards', with the sub-heading "*using one's own energy and motivation – also in the music*", as well as in 'Professionalism' in terms of the sub-heading "*balancing one's inherent, personal qualities into the professional work*". In this sense, 'personal expression' can be found in many elements of authenticity. It is probably outside the scope of the module description to provide a more detailed explanation of what is meant by the term authenticity.

But with The Kaleidoscope in hand, I at least have the opportunity, during teaching, to be more specific about what can be understood by the term.

In relation to the primary focus on technical, musical skills, one can easily argue that these skills are required to become a music therapist. Musical skills are initially qualifying the students through the entrance test and then further developed during the training. Interview participant P. from the very first preliminary interview regarded these musical skills as essential, both in terms of not being 'blocked' musically, but also in terms of being able to access the 'space' where the music can have a life of its own:

> (...) all the technical and musical skills are prerequisites for entering this space, I think. Because you must not be blocked in those areas. I know it sounds harsh to say, but you have to know your voice and you have to know your instruments so that you can be relatively free… um… in your way of .. of playing and creating this space. So, that means, as soon as the brain interferes, you are fucked. The brain is interfering all the time because... I can sit and play a song and at the same time think about what kind of song would be good to follow up with. There are also a number of cognitive processes in the session. But there are times when the music really gains its own space, and that's what I hear you're asking… … And I don't know where it's coming from. It's almost a spiritual space in some way. (*P. in preliminary interview, study 1*)

Musical skills are thus extremely important for being able, through music, to create openings into the 'space' that P. speaks of. Musical skills form the basis of the establishment of this 'space'. Therefore, I would argue, as a teacher of musical courses, that it is important to articulate these 'spaces' and create awareness of these possible experiences of music. That they exist and that they are accessible through music, through practice, through the students working with themselves, their musical skills, their musicality, and their musical beings, for the joy and benefit of themselves and the people with whom they will share musical experiences as a music professional.

The musical skills could be juxtaposed with what Kreber (2016) calls 'instrumental knowledge'. It is "the kind of knowledge that in most professional education programmes is considered core knowledge and fundamental to the curriculum" (p. 83). This derives, according to Kreber, from a "technical, human interest in control over one's environment" (p. 84) and does not suffice in the interpersonal relationships that professionals take part in. She suggests a focus also on 'interpretive, communicative knowledge' that relates to values and ethics as well as the 'emancipatory knowledge' that "challenges blind compliance with status quo" (p. 88).

However, in the training of music therapy students, I do not necessarily see instrumental knowledge as an opposite to communicative knowledge or emancipatory knowledge. Musical instrumental knowledge and musical skills are naturally a large part of functioning as an authentic and flexible music professional. I am aware that Kreber does not necessarily refer to music instruments, when talking about 'instrumental knowledge', hence, this might be a 'pseudo discussion'. Nonetheless, we need to know and to be able to control and operate our instruments to be able to communicate clearly and create the 'spaces' that P. talks about or be 'in control' as R. talks about, meaning maintaining the relationship and not disappearing into our own music. Conversely, one can also argue that an authentic presence is a very important part of a music professional's skills and competencies in terms of creating an interpersonal relationship. Therefore, musical skills, instrumental knowledge, and authentic presence are closely related in professional music therapy practice. Which is also present, to a degree, in the module description of Voice work. In the following I will elaborate on this.

11.4. 'FLOATING-ANCHORING' IN THE TRAINING OF MUSIC THERAPY STUDENTS

I would like to take a look at how the notion of 'floating-anchoring' could contribute to enhancing the students' awareness about their music and their way of using the music. In article 2, this concept was visualized by the following illustration (*see next page*).
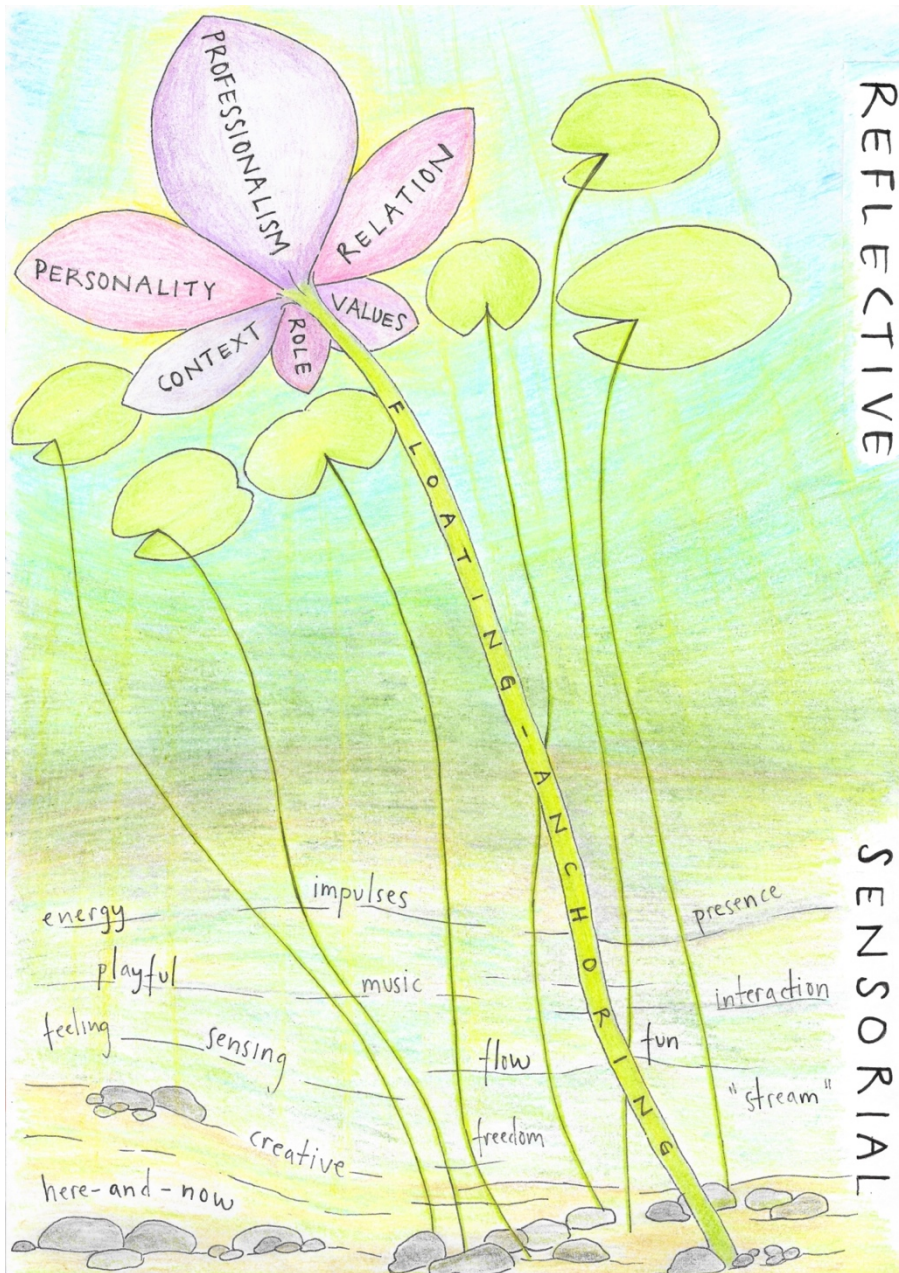
Figure 10: Floating – Anchoring: The Experience of Authenticity as a Fluctuating Mode of Consciousness (Bøtker et al., Approaches, 2023)

Here the six elements from The Kaleidoscope serve as reflexive components, illustrated by the flower petals at the top of the water lily, and the practical, musical, 'sensorial' components are illustrated by the roots and the stream. Finally, the intimate connection between these two is illustrated in the form of the stem, referred to as 'floating-anchoring'.

When considering the module description for Voice Work in the previous section, there is a point in 'Form and content of the exam' where this concept could be activated. This concerns point 2:

Improvising in a duet with the examiner, with a focus on following, matching, and varying examiner's musical expression. This includes focusing on different degrees of imitating, mirroring, and matching without, however, taking over the leading role in the improvisation.

In my opinion, this point could be understood as the training and practicing of 'floating-anchoring'; Engaging in active reflection and assessment during music-making. The students are examined in their ability to navigate 'the basic therapeutic methods and skills' (Wigram, 2004), but without taking over the leading role in the music. This requires an ability to reflect introspectively on one's own impulses and creative ideas, while at the same time remaining active and present in the musical improvisation. They are, of course, allowed to make pauses - which can also arise out of impulses and serve as an essential part of the music.

'Floating-anchoring' can be equated with what Linda Candy (2020), in her book 'The creative reflective practitioner', calls 'reflection-in-the-making-moment'. Candy builds on Donald Schön's (2016) original concept of 'the reflective practitioner' and offers several variants of this reflective practice with a focus on creativity and creative practices. She describes one of the variants, 'reflection-in-the-making-moment', as "a form of reflection-in-action that is characterized by the immediacy of action during a closely inter-twined reflective thinking and making process" (p. 55). With time - and experience - 'making' and 'reflection' become closely linked, according to Candy, with little difference between the experience of doing and reflecting, as they are "so closely intertwined that there is often no perceptible difference between making and reflecting" (p. 56). P. describes this in study 1, when mentioning the cognitive processes in a session and describing how he can play a song, while at the same time assessing which song would be a good follow-up. In the training of music therapy students, there is therefore great value in pausing the music and reflecting on what is happening in the music and what people are experiencing, in order to train that specific ability. As Candy (2020) argues: "The value of making tacit knowing explicit is reflective practice's contribution to discovery and learning" (p. 57).

I recall a specific teaching situation where this was happening in connection with a vocal improvisation with a student:

> The student (whom I call Thomas) had to follow, match, and vary my musical vocal expression with his own voice. However, I experienced that the music was rather monotonous, that Thomas primarily focused on imitating and mirroring my way of expressing myself, and I experienced it as somewhat claustrophobic and 'sticky'. Something I couldn't get away from. Something I was trapped in. In the subsequent reflection, I asked Thomas what kinds of thoughts, ideas, or impulses he had experienced during the improvisation. He replied that he had wanted to do something else, but had not pursued his ideas, as he thought he had to stick to what he had started doing, because of concerns about whether he might do something wrong.

This situation is a good example of all the important information hidden in our creative impulses. There can be cognitive reflections and considerations for and against - as Thomas also had – and therefore it can be meaningful, in a training context such as this, to try to go with one's impulses and discover what happens. I imagine that if Thomas had reacted to his creative ideas and impulses, this might have given me the opportunity to vary my musical expression further, which could have taken the musical improvisational process somewhere else. Perhaps, it might have had no effect, or at worst a bad effect and Thomas could have been forced to withdraw his musical intervention again, which can be an equally important skill to possess. As Wigram (2004) explains in the book 'Improvisation': "This idea of being able to go back to the original music is important in a number of situations" (p. 155). According to Wigram, this may be necessary in various situations, for example if "the therapist feels the new idea is incongruent or inappropriate (a good idea that didn't work - otherwise known as a mistake!)" (p. 155). You can easily make mistakes as a music therapist, or as a music therapist student, however, in a training situation we have the opportunity to pause, reflect upon these mistakes, and learn from them.

An important aspect of this ability is 'floating-anchoring'; Reflecting analytically on what is happening in the music, based on the client's reactions and engagement, as well as one's own experiences and impulses, and at the same time remaining actively, musically, and creatively present in the music with the instrumental knowledge and musical skills that enhance this presence. We discussed this, Thomas and I, after the above-mentioned voice improvisation, but without applying the concept of 'floating-anchoring', as the term was not in my vocabulary at the time. I imagine that the articulation and visualization of this very important and also very complex competence in music therapy practice can serve as a new perspective in the Voice Work teaching. Likewise, it could possibly have relevance to the problem-based learning focus in the music therapy program - where students are expected to articulate and reflect on their own (musical) motivation, their own wondering and continuously assess their own resources and limitations – also in their musical work. I will return to this in section 11.7.3. 'An authenticity-based reflexive portfolio'.

11.5. PROBLEM-BASED LEARNING

As previously mentioned, problem-based learning (PBL) is an essential part of learning and teaching at Aalborg University, and therefore I find it necessary and meaningful to delve a bit more into this perspective in this application chapter.
PBL is a widely known form of teaching and has, since its emergence in medical schools back in 1960, gained traction in many educational institutions all over the world (Leite et al., 2016), also at Aalborg University, where it is simply called 'The Aalborg Model' (Askehave et al., 2015). In this section, I will primarily focus on the connection between the PBL approach and Voice Work teaching in the music therapy program.

PBL has its basis in educational philosopher John Dewey, but also draws on other and quite different didactic theories from e.g., Piaget, Lewin, Negt, Vygotsky, Kolb, Lave & Wenger and Illeris (Szulevicz & Jensen, 2013). And although the above learning theorists are associated with different perspectives, a core area in PBL is that the teaching is student-centered, with a focus on the students having "an active role in the acquisition and production of knowledge. In PBL, student learning is centered on the solving of a complex problem that usually does not have a single answer" (Szulevicz & Jensen, p. 20). Learning in PBL is thus an active process for the students, in which learning from their own experiences is a very significant aspect. And rather than being motivated by external circumstances, such as exams and grades, it is an essential point in PBL that the student is motivated by their own curiosity and involvement in the learning. As Lindvang and Beck (2015) write:

> The intention of PBL is learning on a high level, through which the students understand the world in a new way, a new light or new perspective – it is a kind of learning that necessitates creative thinking. (…) Sometimes the group members have to move to unknown places, where they did not plan to go from the beginning. Therefore creative group work requires openness to experience and a willingness to engage in new ways of listening and playing together.
> (p. 2)

A challenge in PBL can sometimes be the 'P'. Must there necessarily be a 'Problem', one might ask oneself, in order for the student to start a learning process? Szulevicz and Jensen (2013), call this more formalized PBL-thinking a 'form-pedagogy':

> although PBL might not be a concept that standardizes teaching or learning, it still could be termed a 'form-pedagogy' if the learning process necessarily has to start with a problem, or if it focuses on the specific problematic instead of the exemplary dynamic that the problem represents. (p. 27)

And they argue that it can be relevant to start somewhere other than at the 'Problem', depending on what needs to be investigated and learned. I imagine you

could also start with a wondering or a puzzlement. Then it turns into 'wondering-based learning' or perhaps 'puzzle-based learning' instead.

11.5.1. PROBLEM-BASED LEARNING AND VOICE WORK

When it comes to identifying the 'Problem' in Voice Work, the students do not work specifically with problems in a written academic manner as they do in The Theoretical Track. In Voice Work, there is a focus on working musically in various formats which challenge the students in different ways. Hence, 'Problems' or challenges may occur for the individual students, which can motivate them to further explorations: Something that sticks out. Something that hurts. Something that makes them wonder. An emerging vulnerability. This requires the ability, as a teacher, to establish a safe learning space where the students can tolerate feeling challenged occasionally and at the same time trust that we are 'in the lab', that we are trying things out and assessing what happens, possibly reflecting on them afterwards, and then trying things again in alternative ways. Through this PBL approach to Voice Work, the students have the opportunity to learn new things about themselves and thereby develop an understanding of themselves, their musical being, and their various musical modes of expression. As such, there is not a focus on a specific 'Problem', but a focus on necessary training in attentiveness, musical flexibility, and musical awareness, which are vital to professional music therapy practice. In this perspective, learning can be individually focused; "How can I learn what is important and necessary for me as a future music therapist?"

However, there can also be specific 'Problems' to work on in a process that involves several students at a time. This can be seen, for example, in connection with the practical, musical rehearsal leading up to the exam. Here, the students must choose the song they want to perform at the exam. Next, they must find accompanists among their fellow students and plan the rehearsals. A few times during the course, they perform the song, first for me during solo teaching (though together with accompanists), then, a few weeks later, the song is performed for the whole year group during class.
After these performances, there can be a focus on vocal technical aspects and the parts of the song where the student experiences technical challenges with their voice. At other times the focus is on the artistic performance and intention; What story would you like to tell? What would you like us to experience as listeners? How will you and your band be able to create that, and with what sort of musical means? We reflect together and the fellow students provide feedback. The song, or a part of it, is possibly performed again and we then reflect together again. As such, there is no correct final version of the chosen song, as an artistic choice will always result in omissions. But the performance is, of course, still evaluated at the exam; partly based on the vocal, technical qualities, partly in relation to personal expression,

partly based on the arrangement of the song, as well as the interaction with the accompanists. It is, in this sense, meaningful to have the students reflect on their choices in order to gain awareness of their musical being and their authentic way of conveying a specific song.

11.5.2. PBL, VOICE WORK, AND IDENTITY

Both during classes, as well as in the focused rehearsal process before the exam, potentially valuable moments can occur for the students. In the rehearsal process leading up to the exam, the students work in depth with their personal expression and make their own artistic choices regarding the performance and arrangement of the song. Often the students will also gain new ground here, discovering new resources within themselves. In terms of taking the role as bandleader and presenting and performing a song before a live audience, working with their artistic expression and standing by their artistic choices, being a lead singer in a band, as well as entering into a reflective process regarding their vocal expressiveness and how they can use, vary, and present their instrument and their song in the best way possible.

There are many elements in this process that relate to identity development in that "identities are acquired through experience" (Ryan & Deci, 2017, p. 383). Identity is therefore an important element to be aware of in connection with experiences of PBL. However, this identity development in and through learning is sometimes overshadowed by the product, as Ryberg (2007) writes. Identity can almost be seen as 'the prodigal son' within PBL:

> in order to understand knowledge creation processes, not only in terms of a 'product' that can extend to and transform different levels of societal and cultural scale, we should reconcile ideas of knowledge creation with the prodigal or lost son of 'expansive learning'; namely the notion of identity. (p. 363)

One of the major learning theorists used in PBL is Etienne Wenger. In a combined project proposal and manifesto, he writes, among other things, about learning and identity:

> learning transforms our engagement (with) the world as well as our being in the world. Learning is therefore a social becoming, the ongoing negotiation of an identity that we develop in the context of participation (and non-participation) in communities and their practices. (Wenger, 2004, p. 4)

Learning is, therefore, seen by Wenger as the development of identity through a community. Wenger uses the term 'communities of practice', which are characterized by three dimensions: mutual commitment, joint enterprise, and joint repertoire (Wenger, 2000). The fact that he also mentions "non-participation" in the quote is meaningful and relevant, and makes a lot of sense, as you occasionally, as a

teacher, experience students who do not want to participate in the 'community of practice' during classes for one reason or another. This influence - and can also be influenced by - the identity of the specific student, but to an extent it also affects the commitment, activity, and repertoire of the entire community of practice, and can be of decisive importance for the progression of the training. As a teacher, it is important to be able to create a learning environment where it is fully acceptable, as a student, to experience oneself as insecure and occasionally disengaged in the content of the teaching. However, in terms of learning, it is relevant to invite the students to reflect on these challenges, and, if possible and meaningful, also within the community of practice, to support exploratory musical development for the whole group.

The problem-based learning in Voice Work is, in addition to the acquisition of musical skills, in this way related to an ongoing identity formation. This involves an awareness of where the students, as musical beings, could have some 'blind spots', where they face challenges and perhaps resistance and thus have 'developmental potential' in the form of experience with and training in new ways of expression in a community with their peers. Szulevicz and Jensen similarly see identity "as fluid, dynamic and closely linked to participation in learning communities" (p. 30).

Therefore, it is largely up to the teacher, with inspiration from the group or the 'community of practice', to guide the students in directions that they would not go themselves, to create this learning and this expansion of their instrument and thus also of their identities and self-understanding. I believe that it is important to be attentive to the students' possible benefits of being challenged this way. The more diverse expressive possibilities you have as a music therapist, the greater the chance that you can meet your future clients in an appropriate way. This is, as Wigram (2004) writes, 'critical': "The process of changing and developing musically with clients in a musical engagement is critical in the music therapy relationship, particularly in terms of what it represents" (p. 139). This ability to develop musically with clients requires skills and knowledge, but it also requires courage and a willingness to explore the unknown. This is why this process of musical exploration commences early in the training program.

11.5.3. PBL, VOICE WORK, IDENTITY, AND EMBODIMENT

Voice Work, which primarily takes place as group teaching, aims at broadening the students' perspectives on their own and others' voices and, through this, also their own identities and not just preparing them for the exam. The students are trained to explore and experience the landscape of their voices, as getting to know one's voice is also connected with getting to know oneself. The voice is a very personal instrument that lives in our body and is influenced by how and how much we use it. But the voice as an instrument is also influenced by many individual, bodily,

muscular, skeletal, hormonal, and emotional factors, as well as influenced by what we consume, the allergies we have, the diseases we get, the sleep we get, the age we are, the life we live and have lived (Brüel, 2012; Byriel, 1995; Eken, 1998; Rosing, 2019; Rørbech & Høgel, 2003; Schwartz et al., 2018; Storm, 2007). This understanding of the vocal instrument is important for me to convey, as it will make the students able to understand and assess their voice throughout their lives and hopefully maintain the long-term durability of their instrument. However, due to all these various factors, the voice has a very personal and unique sound, and is, for many students, deeply linked to their identity and their understanding of and view of themselves. Working with the voice – and especially singing in front of others – can therefore also be extremely troublesome and distressing for some students. It is therefore of the utmost importance to create a safe environment where the students dare to experiment, be 'in the lab' so to speak, and where they also dare to 'fail'. In such an environment, they learn to listen to each other, give each other constructive feedback and have a respectful and appreciative approach to their own and others' vocal, bodily, and musical development work.

In a critique of the constructivist views on learning and pedagogy van der Schyff et al. (2016) write how an 'enactive music pedagogy' provides a broader understanding of the learning, sentient being.

> Put simply, the enactive approach sees the mind as deeply continuous with the basic processes of life. As such, it does not understand cognition as reducible to 'in the head' processes of computation and representation, but rather in terms of the self-organizing or *autopoietic* activity that characterizes the co-emergent relationship between an autonomous living being and its environment. (p. 82)

They emphasize the social aspect of learning - which, however, is also a large part of PBL - and emphasize the circular, self-generating, self-creating and dynamic structures between the human being and its surroundings which are inherent in 'enactive pedagogy'.

This includes a view of "bodily, affective, and cognitive development as continuous with each other" (p. 82). In this learning theory, learning and cognition are seen as an "embodied and relational model of cognition that may help us reconnect with the fundamental self and world-making aspects of our existence that are essential to a flourishing life" (p. 82). And they emphasize the music as a "fundamental, empathic, and embodied sense-making capacity that plays a central role in how we enact the personal and socio-cultural worlds we inhabit" (p. 83).

I find van der Schyff et al.'s view of music and of the human being very valuable in my own view of learning and teaching Voice Work. However, I also believe that this view of music and human beings embraces the very broad learning that takes place throughout the entire music therapy program. Here, the students acquire both musical, academic, and therapeutic competencies, and learn throughout the process about themselves as reflective, perceptive, sensing musical beings in the community

with others. Pedersen et al. (2022) emphasize the bodily learning that takes place in the music therapy program:

> It is a basic intention of the therapeutic training in Aalborg to support the student's development of a solid mindfulness towards bodily sensations. This kind of consciousness raises the awareness of one's own being as well as the ability to stay sensitive in a relationship. (p. 45)

I imagine that the notion of 'floating-anchoring' could find use within this view of learning and social processes, where the students, through their musical involvement with other people, learn to sense, interpret, and express their own bodily impressions and impulses in an inward/outward relationship and at the same time maintain a reflexive practice. 'Floating-anchoring' - visualized in a water lily - can thus provide a concrete, visual, and embodied understanding of what is at stake during musical processes. The water lily can offer a more explicit perspective that could possibly make the experiences easier to handle in practice and in the reflections during training. And later, hopefully, transfer into professional music therapy practice.

11.6. FACILITATING A SAFE AND CREATIVE LEARNING ENVIRONMENT

In the light of the above sections focusing on curriculum, module description, PBL, learning, identity, and embodied sense-making, it seems relevant to look at the role of the teacher. I have mentioned, in the above sections, the importance of creating a safe learning space. Likewise, 'establishing basic trust' is part of one of the subheadings in the element 'Professionalism'.

In a safe learning environment the students can get the courage to explore the unknown and the various possibilities of vocal expression and at the same time relate to the vocal development processes of their fellow students. This can enhance the understanding of how each student contributes differently, develops differently, and will, thus, come to practice music therapy differently – which is a huge benefit in group teaching. It is largely up to the teacher to facilitate this learning space, and in that process, you can assume different facilitator roles. Creech and Hallam (2017) present three different approaches to the role of facilitator in connection with music education of small groups:

The Gatekeeper is described as a teacher who delivers content and decides which materials are taught and how. The student is expected to learn the material and be able to reproduce it. Teaching is often characterized by "teacher talk or modeling interspersed with group performance, with little variety. Essentially, the participants play, and the facilitator talks or models the desired performance" (p. 63).

The Midwife is a more learner-centered approach to teaching where the students get the opportunity to explore the processes and the material, which is still selected

by the facilitator, who also plans the activities. A midwife facilitator uses scaffolding to lead and guide the participants through tasks of gradually increasing challenge. In this way, focus shifts from primarily teacher-led to a more "structured collective activity through which learners are socialized into creative practice" (p. 63).

The Fellow Traveller considers teaching to be about facilitating learning where teacher and student together discover new material together in a collective exploration. The relationship between fellow-traveller-teacher and students is equal, and the students are encouraged to participate with their own ideas and also occasionally take leadership in the group. Everyone's experiences are valuable: "The life experience and insights that all participants bring to the group are acknowledged and valued by the fellow traveller" (pp. 63-64).

In teaching Voice Work, it may be relevant to move between all three types of facilitator roles depending on what the individual student needs and what the group needs. Of course, as a teacher, I most often bring material to classes and set the framework and explain why, as a gate keeper would do. I try to scaffold activities, so that they gradually become more and more challenging or complex, as a mid-wife would. Occasionally, the students receive tasks where they must use their creativity to create and carry out relevant voice-related activities for their fellow students and me, which we then explore together, just as a fellow traveller would do. I often make use of all three functions within a single lesson. However, the teaching is not only about my role as either gatekeeper, midwife, or fellow traveller, but is also deeply dependent on the basic premises for teaching; That there is a good atmosphere and that students are comfortable about entering the vocal work together, regardless of level of skills and challenge.

In an article focusing on 'creative climate in school', Vejian et al (2016) mention how a creativity-supportive climate involves different aspects:
- Challenge (in terms of the emotional crisis members can experience)
- Freedom (having independence)
- Idea support (being supportive and pro-active regarding new ideas)
- Debates (sharing differing experiences, knowledge, and viewpoints)
- Risk-taking (being able to tolerate uncertainty and ambiguity)
- Trust and openness (feeling emotional safety)
- Idea time (spending time explaining and understanding new ideas)
- Playfulness and humor (displaying spontaneity and ease). (pp. 2-3)

In my teaching, I try to comply with the above criteria. The students are often challenged in class, but often by very different elements, which can sometimes surprise me as a teacher but can also ambush the students in a way. They are encouraged to take chances (risk-taking) and venture into trying things they have not necessarily tried before, but at the same time with the freedom to follow their own creative ideas. I try, with my own active participation, to create trust and emphasize

that it is OK to fool around, laugh, fail, and try again, to show that we are all 'in the lab' together. And with my feedback to the students, I try to acknowledge the struggle they can have with their individual challenges, in this way creating space for debate, feedback, reflections, while at the same time trying to provide music therapy professional input of practical or theoretical nature to put things in a music therapy context. I also try to initiate reflections by asking or answering questions such as; "Why are we doing what we are doing right now?" "To whom could this make sense?" "Why could it be important, as a music therapist, to be able to do what we are practicing right now?" And I try, when relevant, to contribute with my own perspectives and experiences of successes and failures as a music therapist, music performer, or music teacher.

Similarly, Creech and Hallam (2017) highlight that "the interpersonal conditions that characterize effective small-group teaching include warmth, trust and approachability" (p. 65). Teaching, according to Creech and Hallam, implies a focus on dialogue, respect for opposing perspectives, inclusivity, recognition of the mutual dependence in the group of students and the opportunity to express one's opinion. According to Creech and Hallam, this requires that:

> facilitators are honest with learners about who they are and what they know; when they listen carefully to learners noting both verbal and nonverbal signals; when they empathize with learners; and when they believe in the possibility that all learners have the capacity to progress and to contribute to shared group goals. (2017, pp. 65-66)

These aspects of trust, inclusion, empathy, patience, and community are likewise inherent qualities in music education scholar Hendricks' (2018) notion of 'compassionate teaching', along with the quality of authentic connection. This, being characterized by integrity and vulnerability – on the part of the teacher as well as the students (pp. 149-159).

A safe learning environment, thus, depends on the teacher creating this safety, being approachable and authentic and being able also to 'practice what you preach'. Just like students are challenged from time to time, so must the teacher also be willing to venture into the unknown, to show that it is not dangerous nor destructive to the learning process to take risks. As the band doctors Munch et al. (2020) argue:

> (...) the best thing you can do is to dare to bring yourself, your musical experience, and your pedagogical expertise into play. That you dare to take chances and follow your intuition. That you dare to meet your students as they are, where they are, and that you believe that what is being created in the moment is a unique combination of everyone surrendering trustingly and respectfully to each other's ideas and attitudes. If we expect the band members to be able to do that among themselves, they must be able to expect us to do the same! (p. 38)

Likewise, Barnett (2004) argues that "if students are expected to come into an educational situation of some risk, and so make themselves vulnerable, we can expect nothing less from their teachers" (p. 258).

A large part of the students' learning process apparently points back to the teacher: Teaching and learning will be characterized by the teacher's authentic presence; the values the teacher brings to the teaching, the aspects that the teacher finds important to pass on to the students, and not least how the teacher conveys this. This requires reflection. However, it is not often that teachers are confronted with such a view of themselves:

> Too infrequently are teachers in university, student teaching, or in-service professional education encouraged to confront why they think as they do about themselves as teachers—especially in relationship to the social, cultural, political, economic, and historical world around them. […] Mainstream teacher education provides little insight into the forces that shape identity and consciousness. (Kincheloe, 2003, as cited in van der Shyff et al., 2016, p. 101)

Furthermore, van der Schyff et al. (2016) argue that "how teachers pursue education should be closely tied to how they understand themselves and their students" (p. 87). Likewise, Kreber (2016) writes: "teachers cannot be successful in promoting significant learning in students unless they themselves remain open to experience, nurture their own curiosity, and engage in activities that stimulate personal growth" (p. 66).

11.7. PERSONAL PERSPECTIVES ON TEACHING

In an attempt to meet the above criticisms and requests I will, in this section, take a closer look at my epoché, including my experiences of authenticity and inauthenticity as a teacher, using The Kaleidoscope as a prism. I will then discuss how The Kaleidoscope could likewise be applied to the students' reflections in connection with teaching and learning in the musical training at the music therapy program.

11.7.1. THE EPOCHÉ

In the review of the curriculum and the module description, I used The Kaleidoscope to get a sense of the focus in the Voice Work training of the students. I found that the focus was primarily on technical skills, but that personal expression also had a small place in the curriculum. In addition, I discussed how the notion of 'floating-anchoring' could be applied in connection with the improvised duet.

Through The Kaleidoscope, I now look at the epoché and the 'descriptive keywords' and the elaborations of these that I used to depict my own experiences of authenticity and inauthenticity within the three different music professions. I am

therefore adhering to an interpretive and hermeneutic position in relation to my own material, distributing this into the 6 elements. As The Kaleidoscope is compiled from the statements of relatively few music professionals it is therefore necessary, independently and subjectively, to decide and reflect on how one's own experiences can be interpreted through The Kaleidoscope. In this case, several of my reflections can be placed in several different elements. I have, thus, organized the descriptive keywords in the table below based on my own interpretation.

Keywords starting with A. = experiences of authenticity.
Keywords starting with **I.** = **experiences of inauthenticity**

	Music educator	Music therapist	Music performer
Context		A. Energy-giving A. Calm inside **I. Jukebox** **I. Inertia**	**I. Absent**
Role	A. Motivational A. Personal **I. Imbalanced** **I. Lacking energy** **I. Entertainer** **I. Inattentive**	**I. Pretending** **I. Energy incongruence** **I. Jukebox** **I. Uncertainty** **I. Lack of boundaries**	**I. Trying too hard** **I. Feeling cross pressure** **I. Having 'phneeps'**
Professionalism	A. Motivational A. Reassuring A. Grounded A. Facilitator **I. Uncertain** **I. Lacking energy** **I. Authoritarian** **I. Defensive** **I. Too much of me**	A. Personal A. Energy-giving A. Calm inside A. Graciousness / flow A. Intervene adequately **I. Energy incongruence** **I. Inertia** **I. Lack of boundaries**	A. Honest A. Mediating A. Touching / moving A. Personal A. Humorous A. Artistic A. At peace with myself **I. Bored** **I. Setting the tempo too high** **I. Having 'phneeps'** **I. Having performance anxiety** **I. Egocentricity**
Values	A. Showing doubt and uncertainty A. Facilitator **I. Inattentive**	A. Personal A. Graciousness / flow **I. Inertia**	A. Touching / moving A. Personal A. Humorous A. Artistic **I. Egocentricity**
Personality	A. Honest A. Personal A. Touched / moved	A. Responding spontaneously and sincerely to	A. Honest A. Personal

	A. Showing doubt and uncertainty A. Multifaceted **I. Uncertain** **I. Authoritarian** **I. Defensive**	emotional material A. Personal A. Calm inside A. No mask / no façade A. Intervene adequately **I. Pretending** **I. Jukebox** **I. Lack of boundaries**	**I. Bored**
Relationship - Outward	**I. Authoritarian** **I. Entertainer** **I. Too much of me** **I. Inattentive**	A. No mask / no façade	
Relationship – Outward/Inward	A. Energy-giving A. Touched / moved A. Introverted /extroverted A. Multifaceted	A. Responding spontaneously and sincerely to emotional material A. Personal A. Energy-giving A. Graciousness / flow **I. Pretending** **I. Inertia** **I. Uncertainty**	A. Present A. Energy-giving A. Touching / moving A. Humorous **I. Absent** **I. Having 'phneeps'**
Relationship - Inward	A. Energy-giving **I. Having 'phneeps'** **I. Lacking energy**	A. Responding spontaneously and sincerely to emotional material A. No mask / no façade A. Intervene adequately **I. Pretending** **I. Energy incongruence** **I. Jukebox** **I. Having 'phneeps'**	A. Mediating A. Artistic **I. Setting the tempo too high** **I. Being tired** **I. Having 'phneeps'**

Figure 11. The Epoché as Interpreted Through The Kaleidoscope

It may not make that much sense for a reader to merely look at these headlines. The detailed descriptions (and their distribution in The Kaleidoscope in brackets and italics) can therefore be found in appendix M.

It might help with a visual overview:

Epoché: Music Educator

Epoché: Music Performer

Epoché: Music Therapist
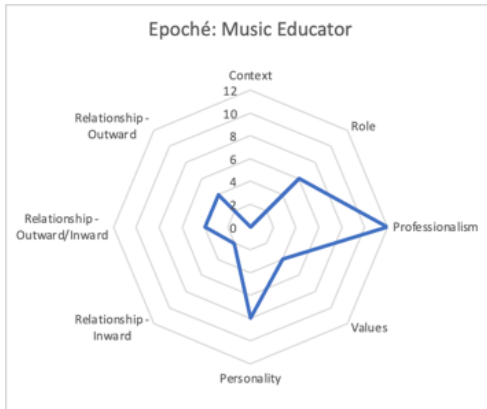
Figure 12. Visualizations of the Three Professionalisms from the Epoché.

Note: Please observe the difference in numerical values
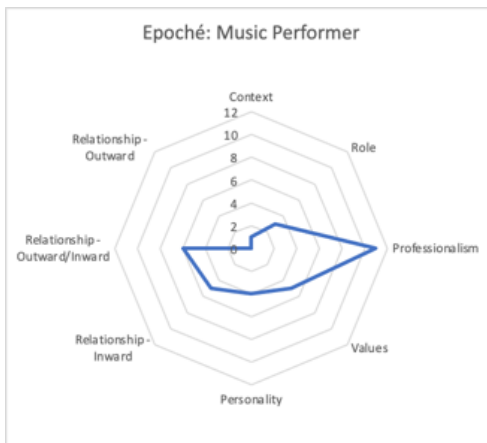
What stands out to me in these visualizations is that, in my various musical professions, I am apparently not highly influenced by context. Perhaps it could be a result of a job situation that suits me well. Or perhaps it could be the result of me practicing the 'binocular vision' that the music professionals from study 2 addressed. This is fully up to me to further reflect upon. I would say both perspectives are valid.
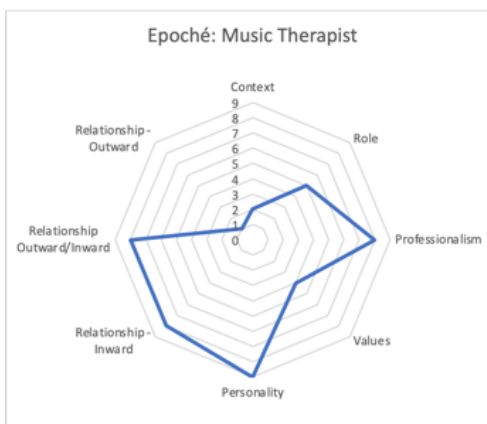
Something else that emerges in the above table is that, across professions, I rarely relate solely outwardly, towards 'the other'. Looking at the sub-element 'Relationship - Outward' I can see that, as a teacher, I have an attentive focus on 'the other' but in this case only related to when I experience myself as inauthentic. Here, issues regarding this outward relationship are of great importance for this experience. And as a music therapist it is only activated to a very small degree. Apart from that, my experience of authenticity is primarily related to an 'Inward' or simultaneously 'Outward/Inward' awareness of the relationship. It is seemingly important for my experiences of authenticity as music professional to have parts of myself in play, and that attention towards 'the other' to a large extent also requires a

simultaneous inward-directedness in order to be authentically energizing, present, responsive and facilitating.

When comparing these kaleidoscopes from my epoché with the kaleidoscopes of the curriculum and the exam in Voice Work, there seems to be quite a distance from what is represented in my music professionalism to the focus in the vocal training and examination of the students. Voice Work, however, is only a small part of the whole music therapy program, and not everything can be achieved within one course of a whole program. But that does not hinder the individual teachers in interpreting the different module descriptions and bringing into the teaching what they find important and relevant to convey. Therefore, I find it relevant to briefly consider my own values and foci in teaching.

11.7.2. VALUES IN TEACHING

The above interpretation of my epoché is yet another attempt to apply The Kaleidoscope in practice. This time related to my own music professional experiences. And although this is what van der Schyff et al. (2016) called for, it seems counterintuitive in a way as a teacher to focus so much on oneself. However, I imagine that it is valuable for a teacher to occasionally reflect on the experience of oneself as a teacher and whether these experiences are in line with one's aims and aspirations. The very process of writing the epoché and considering my own experiences of authenticity and inauthenticity was a professional pleasure and learning experience. I can only recommend that other music professionals do this – for their own sake.

Generally, as a teacher, I focus primarily on the students' processes. The points below are written on the first page of my first notebook, which I bought when I started as a teacher of voice work in 2014. Before the semester started, in preparation for the course, I reflected on what I thought was important to pass on to the students. I regularly return to these points to focus my teaching on the elements and values that are (still) important to me and that I want to communicate to the students:

The purpose of Voice Work in the music therapy program:
1. That the students complete the course with an awareness of the possibilities of their own instrument.
2. That they, within their community, can create a pool of knowledge that they each can gain from and bring with them.
3. That they dare to enter curiously and candidly (and unpretentiously) into their own and the fellow students' voice work.

4. That they get the opportunity to work with their musicality, their performance, their artistic expression.
5. That nervousness is seen as preparedness – an attack is the best defense – rather than anxiety.
6. That they gain a naturalness in using their voice and their body and with that an ability to take the lead and inspire others to join.

Looking at the above six points, no specific musical skills are mentioned. As a teacher, I seem to relate more to competence than to skills. My focal points are concentrated around the approach to learning, daring to be in the unknown, sharing knowledge with each other and that the students can gain a growing sense of their own instrument and its possibilities, to be able to inspire others to participate in music together with them.

In the light of this entire research process, I can now add one more item to the above list. A point that relates to the musical being and authenticity-based musical expression:
7. That the students gain an understanding of their own musical being, as the creative source from which they, as authentic music therapists, can create relationships and create new opportunities for others' as well as their own being in the world.

11.7.3. AN AUTHENTICITY-BASED REFLEXIVE PORTFOLIO

In an attempt to further incorporate The Kaleidoscope into teaching, I imagine that it could be used in relation to an authenticity-based reflection portfolio in connection with music courses. Hence, not only having to "identify one's own learning needs" as mentioned in the learning objectives, which are perhaps mostly aimed at 'professionalism'. But in the learning objectives, it is also mentioned that the students must "assess their own resources, limits, and developmental potential", which is a formulation taken from the therapy courses, but as I mentioned earlier this could also be meaningful in relation to the musical courses. By using The Kaleidoscope, one could have the opportunity to expand the reflection and assess the musical development work in relation to both 'Context', 'Role', 'Professionalism', 'Values', 'Personality' and 'Relationship'.

This could be expressed by an overarching question, which then can be related to the 6 elements as these can be seen in the light of the reality of the students, for example:

How is your 'musical being' affected in relation to...:

- **Context**: Fellow students' and lecturers' commitment to teaching? Demands and expectations of fellow students and teachers? The study environment? Technical gear and instruments in the classroom? Personal or private challenges?
- **Role**: Your role as a student? As a musician and music performer? Being skilled at something and maybe less skilled at something else? Outside perceptions of you and your musical being versus your own internal perception of you and your musical being?
- **Professionalism**: The development of your musical skills and the ability to understand and adjust to the music of others? Your way of using your energy? Your ability to apply your skills flexibly? Your contact to your own inner life, motivation, and creativity?
- **Values**: The values and meaning horizons you have in relation to yourself as well as the interpersonal relationships you engage in? What do you find important in your professional development? What motivates you?
- **Personality**: Your personal preferences? Your own way of doing things? Your ability to let your personality be part of the musical expression? Your ability to, on the other hand, bypass your own musical preferences and your own personality?
- **Relationship**: Your attention to other people and their dynamics, commitment, expressions, and needs? Your attention to yourself and your own energy, your own commitment? Your ability to pay attention to other people's music and your own music at the same time?

These are merely examples of possible sub-questions to ask in relation to the 6 elements, inspired by the sub-headings from The Kaleidoscope. There are undoubtedly many more. A reflection based on The Kaleidoscope could possibly enhance understanding and meta cognitive skills (Concina, 2019), related to the music therapy student's constantly developing musical expressive possibilities. Furthermore, this could possibly enhance future job satisfaction, as Gardstrom et al. (2021) argue:

> one's personal relationship with music *matters* and (...) overall satisfaction with one's clinical work is supported by education and training that provides regular opportunities for students to: (a) access their creativity in both musical and nonmusical facets of therapy; (b) generate innovative method-variations; (c) practice facilitating musical, verbal and gestural techniques that enrich and expand a client's (and therapist's) musical experience; and (d) employ reflexive skills. (p. 21)

However, it should be mentioned that The Kaleidoscope has been created based on music professionals' reflections on their experiences of authenticity in terms of their <u>entire</u> music professional practice – not just their way of expressing themselves in

music. In the example above, there is only a focus on the possibilities of musical expression, but this focus - in the form of an overarching question - could probably be replaced and related to one's academic development or therapeutic skills or internship experiences and thus applied across the music therapy program.

11.8. DISCUSSION

In this application-chapter, I have, so far, looked at curricula, module descriptions, PBL theory, and learning theory with the aim of understanding how my findings can be related to the present course of Voice Work in the music therapy program, discussing the notion of 'floating-anchoring', as well as looking at the specific content of Voice Work through The Kaleidoscope. I have also applied The Kaleidoscope to my own written reflections of the experiences of authenticity and inauthenticity as a music professional, as well as offering suggestions regarding how my findings could be used by the music therapy students as a starting point for reflective practice.

Hence, there are many entangled perspectives at play in this application chapter:
- Curriculum focus, module descriptions, and the practical training in musical skills as an important basis for the formation of an authentic music therapy practice.
- The PBL perspective and the development of students as independent beings with a focus on their individual learning processes and identity development in a social environment in their work with authentic, real-world problems.
- The field of learning theory, which points to a teacher's competencies in facilitating teaching that fosters the students' authenticity.
- My own experiences and understanding of myself as an authentic music teacher, my own values and wishes for the students' musical development and what I would like to pass on.
- The opportunity not only to focus on skills in music technique, but also to reflect on these from various perspectives as an entrance to an authentic presence through the understanding and awareness of the musical being.

Once you open for an investigation of a phenomenon such as authenticity, it seems to interfere and connect with everything. And it can be challenging to argue that everything is important and at the same time negotiable, when all we seem to know, according to Barnett (2004), is that everything could be different. What I do know, however, is that I find it extremely relevant that the students get a clear sense of the therapeutic value of getting to know their instruments and their own musical being so as to use this as a practical, tangible point of departure in the ability to be authentically, creatively, flexibly, and valuably present in their music and their music therapy practice in a world that is demanding and changeable. This could call for

what Stanley (2018) denotes as '21st century skills', characterized by a combination of...:

- collaboration and teamwork,
- creativity and imagination,
- critical thinking, and
- problem solving (p. 18)

In the following section I will delve a little more into the training of these kinds of skills in the development of an authentic, professional music therapist identity.

11.8.1. THE COMPLEXITY OF THE UNKNOWN

Working as a music therapist (and as a music professional in general) is very much about acknowledging the unknown and being prepared to change content and format as needed. This requires good musical skills, but also an ability to listen to one's inner impulses and ideas and to use one's imagination and creativity to initiate meaningful activities. If we return to the curriculum of Voice Work, there is a wording, under 'competencies', that could support this:

The student is expected to, through the module, acquire skills in technically and appropriately being able to control and use the voice at a basic level

Appropriately ...

... a relatively flexible word. Because what exactly does that entail?

It depends on the situation, you could argue. And on the assessor. This is somewhat similar to when Møller (2014), as quoted earlier, states that being authentic as professional is to be personally present in a valuable way – because who is to assess the value?

To assess whether something is appropriate, you need to know what the intention is. And this intention may depend on the needs that have been assessed for the clients and the goals that have been set for the music therapy ('*Professionalism*'). But it can also relate to the demands and expectations from the workplace and the clients ('*Context*'. '*Role*'), as well as what you represent, vouch for, and find meaning in ('*Values*'). Likewise, it can depend on which preferences you have and, at times, your ability to ignore these ('*Personality*'), who you are with ('*Relationship*') and not least where ('*Context*'). And of course, appropriateness also depends on whether you have the musical, technical skills ('*Professionalism*'); for example, if you do not have the technique and physical strength to growl and sing very powerfully, which really requires a good technique and a lot of physical work, then it is not appropriate to aim for a vocal death metal expression, even though your client asks for this. Then you must find another way to meet the desire to do death metal and, in an appropriate way, obtain the energetic expression this requires. Partly with an

awareness of your own experience of authenticity as a music professional, and partly with an awareness of not destroying and tiring your instrument because of overburdening.

Finally, within this complexity, it is also important to keep in mind that something that is appropriate one day is not necessarily appropriate the next. And as a music professional, it is important to be able to perceive this - both in relation to what is appropriate for yourself and for the people you are with. As Pedersen et al. (2022) write:

> In the education of music therapists, it is no less than crucial that the students build up an analytical, critical, and ethical consciousness and a strong self-agency to be able to take responsibility and make choices later in future work situations of high complexity. (p. 42)

Based on all the above reasons, the module description in Voice Work also focuses on improvisation and on the ability to be musically flexible and creative, so as to train the students in the appropriate use of their instrument in a complex reality. This perspective aligns with higher education philosopher Barnett (2004), who describes how the world we live in has moved towards what he calls 'supercomplexity', where nothing can be taken for granted and where a question can lead to many conflicting and incompatible answers and interpretations. This creates uncertainty, destabilization, and vulnerability. Therefore, the teaching in the music therapy program should prepare the students for this uncertainty and super-complexity and give them the ability to act in a world where knowledge will always be incomplete: "one can never know how things will turn out. What is called for, therefore, is a creative knowing *in situ*. And this is a form of knowing that calls for imagination" (Barnett, 2004, p. 251).

But this alone is not enough in a world characterized by supercomplexity, according to Barnett. What is required is not only an educational task but an ontological task:

> It is the task of enabling individuals to prosper amid supercomplexity, amid a situation in which there are no stable descriptions of the world, no concepts that can be seized upon with any assuredness, and no value systems that can claim one's allegiance with any unrivalled authority. (p. 252)

Barnett uses the image of 'walking on slippery ice' as a description of this epistemological uncertainty and argues how this slippery ice leads to what he calls an 'ontological destabilization'. The self becomes 'unknowable' because the world is 'unknowable' - and the premise for our being in the world is therefore characterized by being able to cope with this uncertainty in a complex and changing world. In my opinion, this calls for an ability to be musically, mentally, emotionally flexible as a music professional, understanding that what works one day or in one context does not necessarily work the next, which requires authenticity, creativity, empathy, and openness to experience (Kreber, 2016). The self can – as elaborated in chapter 2, 'Authenticity – background and perspectives' – be considered a variable, plastic, continuously transformative, multidimensional, process of becoming. However, it can likewise be considered a meaning-making and relation-making entity. I would,

therefore, argue that Barnett's rather relativist and somewhat dystopian world of supercomplexity and the 'unknowable self' can be handled through the aforementioned 21st century skills of Stanley (2018), through collaboration and meaningful connections with others, through creativity, imagination, critical thinking and through practical problem solving. Skills that the music therapy students, in my opinion, in various ways are trained in at the music therapy program.

11.8.2. THE DEVELOPMENT OF PROFESSIONAL IDENTITY

Returning to Voice Work with Barnett's (2004) 'slippery ice' in mind, this implies that, as a teacher, you cannot explain how the students should carry out their musical practice (as students, and as coming professionals), let alone tell them how to be authentic. Teachers cannot prepare students for all the different situations they might encounter. We can try things out during teaching and reflect on the advantages and disadvantages and gain experience from practice and from theoretical knowledge. However, the students will need to experience, on their own bodies, the craft and the openness and preparedness required to be authentic in situations which can evolve in many different directions. As well as acknowledging (and maybe finding comfort in) the fact that there are many different solutions to the same challenge. In this way, I am inspired by van der Schyff et al. (2016), and their 'enactive-ontological' approach to music education, which does not view teachers and students as merely anonymous transmitters, receivers and 'repeaters' or reproducers of knowledge:

> Rather, it asks them to look at the world with a critical eye, to loosen sedimented or taken-for-granted attitudes, and thus imagine and explore possibilities for new and more ethical ways of being and knowing as the autonomous, embodied, social and creative creatures they are—"to be personally present to their own learning [and teaching] processes and self-reflective with regard to them" (Greene 1995, 181). (p. 100-101)

In addition, I am inspired by Carolin Kreber and her thoughts on educating for 'civic-mindedness'. Kreber (2016) describes how authentic professional identities can be developed through what she calls 'transformative education'. In that sense, education must not only transform the student, but also aim, from a wider societal perspective, at transforming the society we are all part of. Education should therefore support students in finding their own authentic professional identity, which she describes as follows:

> Professional identities are authentic in that they are grounded in authentic desires, meaning desires that have not been shaped by hegemonic forces. Professional identities are authentic in that they are rooted in both self-regard and regard for other individuals (including other species) and communities; they are attentive to their environment and thus are oriented toward a common

good. (…) Professional identities are authentic in that they are informed by the ideals of civic and democratic purpose and social justice. Professional identities are authentic in yet another way: they are actually enacted. (s.152)

In the book 'Resonant Learning', Pedersen et al. (2022) describe how the students develop their relationship to music through the courses but also how this "may include a process of unlearning. The students sometimes need to revitalize or reorganize their conception of and approach to music" (p. 47). This can be related to Kreber's (2016) arguments that a professional identity is authentic when it is not characterized by 'hegemonic forces'. The students' motivation to learn the craft of music therapy practice should therefore be characterized by an inner motivation. Sometimes, this requires a process of unlearning for the students and a setting aside of certain ways of understanding themselves and their music, to be able to expand their musical being and their means of action in the music and find new ways into their own authority and their own authenticity. Introducing the concept of authenticity into the musical training could be a way of becoming aware of and engaging in the unlearning of these 'hegemonic' perspectives, thus applying Kreber's (2013) 'critical perspective' on authenticity (as mentioned in chapter 2, 'Authenticity – background and perspectives'). Asking some of the aforementioned questions related to The Kaleidoscope could support a re-learning, thus also applying Kreber's (2013) 'existential perspective' (as mentioned in chapter 2, 'Authenticity – background and perspectives').

There can be many elements that prevent students from expressing themselves in music. Most of the students who enter the program have many years of experience in musical schooling and training, which traditionally focuses on skills and on playing correctly and avoiding mistakes. There is, broadly speaking, a lot of anxiety in music practice, training, and performance. I have experienced this myself, in music schools and as a student at higher education programs in music. You put yourself on display when you play music, and this can be a vulnerable position: "Few activities in life can generate tension and anxiety as rapidly and thoroughly as the performance of a musical instrument in a public context", as Papageorgi and Welch write (2020, p. 2). Music culture can be lonely, competitive, and judgmental and can thus provide ground for performance anxiety (Fernholz et al., 2019). You can be judged, weighed, and found too light weighted, too unmusical, too 'untight', too clichéd, too boring, etc. etc. The 'music police' exists everywhere, including not least within ourselves, and the students also bring this into the music therapy program. But how can we, as music therapists, help our future clients to express themselves in music, and apply Kreber's (2013) 'communitarian perspective' on authenticity (as mentioned in chapter 2, 'Authenticity – background and perspectives') if we ourselves are afraid of it?

A reflexive practice regarding one's own experiences of authenticity in music could possibly help to expand the understanding of music's infinite universe of possibilities

and focus on the 'blank spaces on the map', where, for many different reasons, there can still be undiscovered land. This could contribute to the strengthening of the students' inner motivation to learn new things – not solely correcting mistakes, but rather discovering new aspects of their musicality. I do, however, find it necessary to emphasize that this reflexivity does not exclude skills training. As also Boyce-Tillman (2013) argues, when advocating a musical pedagogy connected to humanistic and spiritual aspects:

> This does not mean abandoning all that we have taught in the way of skills. Rather, it is about teaching in a way that associates skills with emotional and cultural awareness so that students will be empowered to make well-informed choices about their uses of music in the process of living. Music education therefore becomes a process of leading our students into a greater understanding of the power of music, through which they have potential to construct identities that are truly their own. (p. 32)

And, one could add, acquire musical skills through which they can also help others find the blank spaces on the map in a search for an honest and authentic identity.

This understanding or mindset is not necessarily something that can be taught directly but needs to be facilitated in various ways. As Hickey (2009) argues; it is a disposition to be nurtured:

> Is it really possible to teach, in the didactic sense, extemporaneity, unpreparedness, in-the-moment music-making utilizing didactic approaches to teaching? I will argue it is not; that the most creative and true improvisation is a disposition to be encouraged, facilitated and modeled in our classrooms, along with the musical skills that need to be taught. (p. 287)

However, I do find it necessary to also engage in music-making outside of the classroom and in the coming section I wish to focus on music-making as a self-cultivating aspect of music professional practice.

11.8.3. FOR THE SAKE OF MUSIC AND MUSIC PROFESSIONALS

Throughout this application chapter, I have primarily considered and discussed the reflexive aspects of authenticity and applied my findings from the two studies into an educational reflexive context. However, I would also like to take a look at music and music making - for music's sake, for our own sake. This section, thus, delves into music-making as a self-cultivating aspect of music professionals.

In a study of 'trauma in musicians', Joanne Loewy (2022) makes the discovery that many musicians do not play music for their own pleasure. And as she argues:

> Play is a useful concept to consider as a discriminate feature of well-being and health, which is particularly important for musicians. (…) Musicians as a population tend to spend the majority of their time practicing; time performing

and "playing" as a creative nourishment or exploration is scarce in the day-to-day lifeworld of a professional musician. (p. 135)

I would argue that the same goes for many other music professionals, including music therapists and music educators. In a professional life with many obligations, we can forget to cultivate the music - our own music, our own inner musical being - for our own sake. And arguably this can be an important part of one's training and practice as an authentic music professional; gaining an understanding of what it means to keep your musical being vital and to be able to maintain your own creativity in your music professional work (Chua & Welch, 2021). Just as we emphasize the importance of supervision in ethical music therapy practice, one could argue that we, during the training, could emphasize the importance of also meeting regularly with like-minded musical peers to unfold, express, and expand our musicality. As an equal part of an ethical practice. A sort of 'musical ethics'. Thus, not just playing music with a focus on the needs of others but with a focus on one's own musical being. As Kunimura (2016) argues: "Our personal music making efforts may sometimes be abandoned due to our other demands and responsibilities. However, music therapists need to make music to be better clinicians (Iliya, 2014) and need to make music for self-care" (p. 46).

In the organization Music for People, there is also a focus on the health aspects of the musical activities they facilitate – likewise, with a specific focus on music professionals:

Artistic self-expression is becoming more accepted as an issue of emotional health, as witnessed by the growth in Expressive Arts Therapies and their inclusion in medical care plans. What Music for People has to offer music therapists and music educators is the same as what it offers to every individual who attends a workshop - a simple and accessible means of nurturing the artist in all of us, delivered with respect for personal expression as a necessity of life. (Oshinsky, 2008, p. X)

Music for People's aspiration to nurture this inner artist in all of us is connected to what Kreber (2016) speaks of when she argues for 'self-cultivation' as a relevant, ethical aspect of being a professional. Kreber (2016) points to three positive perspectives in relation to 'self-cultivation of the practitioner':

1. It offers a counter force to the many situations of adversity experienced at work. (…) We need to self-cultivate so that we become more resilient, less easily frustrated and perhaps even more creative with how we engage with such situations.
2. We need to self-cultivate as only then can we promote it in others.
3. Self-cultivation is important as it directly enhances the professional practice itself. (p. 62)

The ethics of self-cultivation are formulated eloquently by Kunimura (2016): "When you are willing to do the same self-exploration that you ask of your clients, you can

serve from a more compassionate, sensitive, empathetic, and authentic place" (p. 47).

Here, the concept of 'occupational burnout' also becomes relevant when speaking of 'nurturing the artist within' or 'self-cultivation' and 'self-care'. It can be exhausting to have a profession where you are engaged in the needs of others all the time (Beste & Kilic, 2018, Pedersen et al., 2022) and you can suffer from so-called 'compassion fatigue' (Clements-Cortes, 2013).

I imagine that we can also include a responsibility to encourage the students, and ourselves as teachers, to use music as a creative space. There is, in my opinion, so much meaning and nourishment and so many resources to be found there, which can later be activated and turned outwards into an authentic music professional practice. Tisdell (2023) uses the term spirituality to describe this inner journey, which, at the same time, is enormously outward-directed. She is also aware, though, that this concept has had a difficult time in the academic world, possibly because "the subject of spirituality could be construed as being anti-intellectual, new-age flakey, "woo-woo," or as a substitute word for religion" (p. 40).

However, in my opinion, Tisdell's description aligns very well with what I search for in music, what I try to support and articulate in teaching, and with the understanding of authenticity as expressed in this dissertation:

> Spirituality is about both that inward journey discovering what I refer to as a "sacred source" that some might call divine, or at least a higher sense of self that paradoxically pulls us out of ourselves and seems to connect us to something bigger; hence it is also an outward journey that calls us to take action in the world. The inward journey finds a source of power and creative hope within, that helps one be a part of creating a pocketful of hope in pockets of community as part of that outward journey. (Tisdell, 2023, p. 41)

I suggest that the awareness of one's own inner musical being and reflection on one's own authenticity in music making can support this spiritual inward-outward connection with oneself, with others, with the music, and thus enhance courage, curiosity, fun, meaning-making, vulnerability, and empathy in the expansion of our musical beings.

11.9. ADDITIONAL PERSPECTIVES

In my final reflections, I would like to step outside of the classroom and broaden the perspective to all three musical disciplines I have considered in this thesis. I will therefore return to a question that I originally posed in the beginning of the research process, but then excluded, as it seemed somewhat unachievable and elusive to answer. However, I still wish to make the attempt. My question was as follows:

How can experiences of and reflections on authenticity
from professionals in the three musical professions
broaden and inform disciplines, on a practical and theoretical level,
based on the concept of authenticity?

I was curious as to whether and how this research process and its findings, based on a focus on experiences of authenticity in three different music professions, could reciprocally inform these professions. I imagined that an investigation of the concept and phenomenon of authenticity could generate information and knowledge that would be both relevant and interesting across disciplines. And I also imagined that this could be new knowledge that could create new perspectives on a theoretical as well as practical level.

I see how such a question is relevant to ask when facing a comprehensive interpretivist study of a phenomenon that bridges professions, with no idea of what one will find. However, it is a very ambitious question to ask, and I am still not sure how to answer it. Nonetheless, I think that the question contains an interesting dynamic and an underlying preconception that these three music professions have something to offer each other. And as a perspective of the above findings and discussions, I would like to address the question briefly. However, as also mentioned in chapter 6, 'Theory & Theorizing', this study does not seek to create new theory but rather to theorize about a sensitizing concept that already exists more or less across the three professions and offer new perspectives.

Because although the question points to a challenging task in terms of informing and expanding three disciplines at once, on both practical and theoretical levels, it also contains a desire to look at some of the elements that unite us as music professionals; how we can inspire each other and complement each other, and how we could understand the different nuances of our professional work.

In the process of analyzing the various interviews, I have had the feeling that these reflections on the experience of authenticity sharpened a focus on the 'core tasks' in the practice of the music professionals. That the interviewees, in their reflections, expressed the core of their professionalisms. That is; the individual music professional's interpretation and enactment of his/her professionalism. But at the same time, I also found quite a few statements showing many commonalities across the three professions. There is, in my view and from my own experience, a great deal of important overlaps between the three professions. Overlaps that could also help each of us expand and understand our experiences of being an authentic music professional as we navigate the various gray areas between professions. Inspired also by the hierarchy that emerged in the PrinGrid Map of my elaborate epoché work (fig. 3), I have tried to illustrate these overlaps in the figure below (fig. 13). I have, in this sense, bent the y-axis in the PrinGrid Map as to connect the three professions:
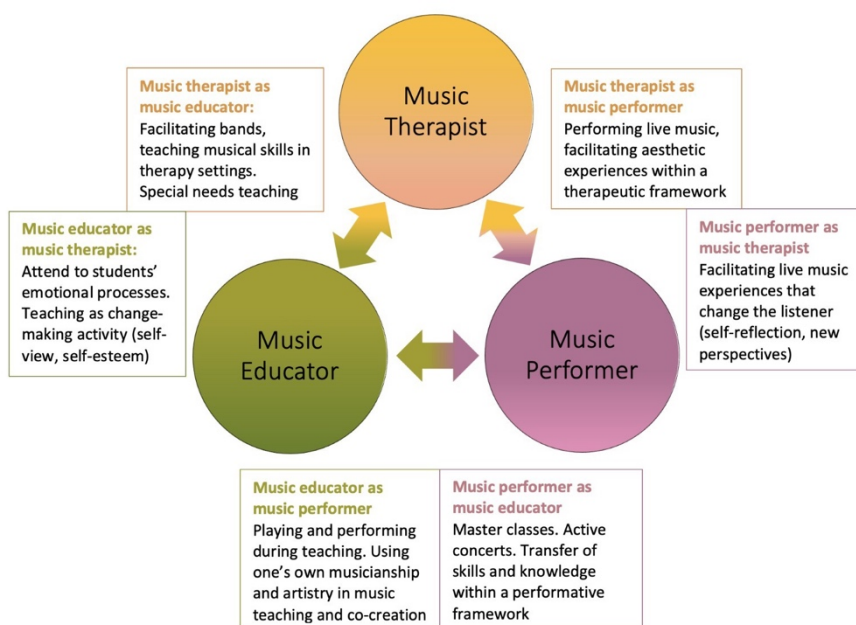
Figure 13. Overlaps Between the three Professions of Music Therapy, Music Education, and Music Performance

A music therapist's professional practice can have a <u>learning perspective</u>, since as a music therapist you can provide 'special needs teaching' or work primarily with a pedagogical focus in specific organizations whose services are not focused on treatment and where you can work with bands, choirs, songwriting, and musical skills training (Hall, 2011; Mitchell, 2019; Rodriguez, 2017; Stige et al., 2010; Tuastad et al., 2022).
Music therapy can also have a <u>performative perspective,</u> in that as a music therapist you can facilitate aesthetic and artistic live music performance for or with one, more or many people within the framework of the music therapy practice (Haslund-Gjerrild, 2023; Seabrook, 2017; Turner, 2013).

A music educator's professional practice can have a <u>therapeutic perspective</u> as learning can potentially change people. However, it is not always possible to prepare for this as a teacher. You know what you teach the students, but you don't always know what they learn (Hickey, 2009). As a teacher, you are often faced with personal development processes and emotional perspectives during teaching, which can add a therapeutic aspect (Cross et al., 2012; Hickey, 2015; Mitchell, 2019; Rose & Countryman, 2021; Rosing, 2019).
Music teaching can also have a <u>performative perspective</u> when, as a teacher, you involve your own musicianship, perform music, or participate in the music, facilitate

master classes, apply your own aesthetics and musicality in the teaching or when navigating between the two fields of 'teaching' and 'artistry' as 'master teaching artist'. (Sheperd, 2007) or 'artist-teacher' (Thornton, 2005, 2011), or as 'fellow traveller' (Creech & Hallam, 2017).

A music performer's professional practice can have a <u>learning perspective</u>, for example in connection with professional music performers' master classes for music students or active concerts such as the ones the music performers K. and O. facilitate. Likewise, there can be an intention to learn something about oneself and others (Horwitz et al., 2021). Learning and education can thus be both material (objective) and formal (subjective) (Jank & Meyer, 2006).

Music performances and concerts can also have a <u>therapeutic perspective</u>, as they can potentially be transformative for the listener, the audience (Jensen & Nielsen, 2019). This can enhance new realizations, insights, experiences of cohesion and connection, etc. And this can also be quite intentional on the part of the artist (Haslund-Gjerrild, 2023; Negus & Astor, 2021; Philips-Hutton, 2018; Smith, 2011; Williams, 2017)

Music therapist (T.), who also acts as both music educator and music performer, mentioned, during the MUFASA pre-interview, a difference in perspective:

> T. (...) if you consider music therapy, then it is built on a professionalism that has taken a few years to acquire, and which means that you don't just float along. (...) I have many... uhm ... you know, conversations with musicians who think, well, they do the same, right. So, and where I say ... but that... "but no, you don't do that, because... you don't have that mental apparatus", you know. You might do the same... in the music, but.. but the awareness of (...) just keeping an eye on or... focusing on the therapeutic process... and not letting yourself... float into the music... There is a difference.

Hence, there is something about intentionality or 'directedness'. Or perhaps 'perspective'. In this sense, you can argue that the activity or format can be the same, but the perspective and intention behind it can be different – and occasionally it can also be the other way around:

- We can have the same aim but reach it through different formats.
- We can have different aims but reach them through the same format.

Same aim – different formats (*examples*)

Aim: Group coherence, togetherness, positive group dynamics

Format: Bandleading, songwriting (music educator)
                 Free improvisation, action songs, music listening (music therapist)
                 Playing well known songs, sing-along parts (music performer)

Same format – different aims (*examples*)
Format: Playing songs live

Aim: Role modeling, facilitating engagement (music educator)
                  Reminiscence, emotional processing (music therapist)
                  Entertainment, conveying artistic experiences (music performer)

Obviously, the above examples must be taken with a grain of salt, as they are only meant to illustrate a point. Thus, it is not only music therapists who can use improvisation or only music teachers who can work with bands or only music performers who can use sing-along parts. There are of course overlaps and the music activities can have unintended outcomes. As P. aptly puts it in the preliminary interview: "Entertainment can be a side effect of music therapy".

And of course, there are also other combinations of aims and formats:
- We can have different aims and reach them through very different formats (where the professions differ the most)
- We can have the same aims and reach them through the same format (where the professions have a high degree of overlap and have most in common). For example, music performers and music therapists who play live music in hospitals and hospices with an environmental therapeutic goal in mind, to bring enjoyment, to give peace, to provide a 'common third', to create a relaxing atmosphere, to liven up patients, etc. (Jensen & Nielsen, 2019). Or music therapists, music performers, or music educators who facilitate musical activities for marginalized groups with a community and/or health perspective (Cool Camp. Prisoners' choir. Lung choir. Chief1 and The Mumes[9]) or with a focus on specific recipients with specific needs, for example music workshops for girls only (GirlBeat. Jazzcamp for Girls[10])

Bonde (2011) mentions that the motivation to be a music performer, for many, arises from 'hedonistic motives'. He refers to music psychologist Roland S. Persson, who, based on empirical research (interviews with 15 pianists), argues that:
> many musicians (as well as many listeners) are motivated by 'hedonistic' motives, i.e., by a pleasurable engagement with music as a means of evoking and controlling positive emotions. The need for and the desire for positive emotional experiences is an important motive for people who choose to become musicians (other important motives are the need for and the desire to belong and present oneself in a certain social context, and to present oneself as talented to significant others. (p. 328)

---

[9] See references for links

[10] See references for links

However, I would argue that there are more nuanced reasons as to why music performers want to be music performers. I would also argue that since Persson wrote his article in 2001, there has been a change in the way music performers are trained, but also a change in the way young music performers today want to use their music, as well as a change in music performers' working lives, which are now, for many, structured as portfolio careers (Smilde, 2009). More often music performers enter the field of 'music and health' (Beck, n.d.; Jensen & Nielsen, 2019) and young music performers today are also driven by inner motivation related to more altruistic reasons; belonging (also at an institutional level), social commitment, and community music work (Smilde 2009, Tolmie, 2014). At the Royal Academy of Music in Aarhus, in recent years, they have thus begun to focus on so-called 'Artistic Citizenship' (Danish: Kunstnerisk Medborgerskab) where the students focus on applying their musical skills within the health sector[11]

What inevitably ties us together as music professionals is our relationship to music and the important and joyful experiences, we, ourselves, have had with music that we wish to convey to other people – in one form or another. As music performer O. mentions, when I ask her about her background for making music for and with children:

> This is something that I've had such great experiences with. (…) So, it is clearly a desire to be able to ... to offer someone that experience. That's very satisfying for me, because it has been something that I have been extremely happy about myself.

Thus, how we choose to practice our music professionalism can, in this sense, be connected to our life experiences, the way we understand and use music, and the values that guide us. And the experience of authenticity does not necessarily belong within the boundaries of one specific music profession but can be attained and enacted through an individual interpretation of this profession as well as an individual combination and interpretation of several music professions.

11.10. CONCLUSION – APPLICATION

The research question guiding this extensive application chapter was formulated as follows:

How can **the findings from study one and two** regarding the experience, understanding and descriptions of authenticity as music professional **be applied** to the musical teaching and training of music therapy students at Aalborg University?

---

[11] https://musikkons.dk/foerste-hold-studerende-klar-til-holstebro/

Through the chapter, The Kaleidoscope from study 2 in particular was applied in various ways. Initially, I looked through it, aiming in different directions, focusing on…:

- The curriculum for the Voice Work module
- The module description for the Voice Work course
- The exam description for the exam in Voice Work

... finding that generally there was a great emphasis on the element of 'professionalism' in terms of developing skills, which is not necessarily surprising and also truly relevant.

Furthermore, the 'floating-anchoring' water lily was introduced as a possible reflective supplement to the musical skills training. I argued for its relevance in relation to the vocal improvisational aspects of the Voice Work course, as a means to clarifying the different stances that are available through improvisation, emphasizing also the inward awareness.

Moreover, the PBL perspective and the identity development through Voice Work was discussed in relation to a more 'enactive music pedagogy' (van der Schyff, 2016), concluding that the music therapy program as a whole, in the academic, therapeutic, as well as musical training, does consider the complexity of the students' professional identity development. As a supplement to this, I propose the 'floating-anchoring' figure as a concrete, visual, and embodied understanding of what is at stake during musical and therapeutic skills learning processes.

I have considered the different ways of facilitating creative processes as a teacher, arguing for a creative climate and safe learning environment as important factors, which also depends on the teacher's own authenticity, honesty, vulnerability, and respect.

Barnett (2014), Kreber (2016), Pedersen et al. (2022), and van der Schyff et al. (2016) were referred to in arguing for the authenticity perspective within the music therapy training and education, finding relevance in the ability to improvise musically and thereby enhance flexibility, embodiment, and enactment in a world of super-complexity.

I then applied The Kaleidoscope again, this time aiming it at my own epoché. I considered the distribution of my own thoughts and experiences of authenticity and inauthenticity within the three music professions through this prism. This gave me new insights and initiated new reflections. Inspired by this, I used The Kaleidoscope and all its sub-headings in an attempt to formulate an authenticity-based reflexive framework that might help music therapy students reflect on their authenticity and musical being in relation to musical skills training.

Additionally, I re-introduced a research question otherwise abandoned. The question:

How can the experiences of and reflections on authenticity
from professionals in the three musical professions
broaden and inform disciplines, on a practical and theoretical level,
based on the concept of authenticity?

Even though it is not part of the official research questions, I have used the knowledge and insights gained from the two studies to reflect on the overlaps between the three music professions. In this regard, I have suggested that the authenticity of each music professional lies in the individual interpretation and enactment of the professionalism, and that experiences of inauthenticity might be overcome through an understanding of this cross-professional interconnectedness. I have investigated practical examples of these overlaps (fig. 13), supplemented with examples from literature, emphasizing how aim, format, and intent can be varied in myriads of ways in these interwoven fields among the three professions.

This perspective does not take up much space in this dissertation; however, I believe that there is much more to investigate when it comes to all the gray areas between these three professions. A focus on these overlaps can enhance awareness of the specific professions in terms of 'what lies within, what lies outside' in a delimitation of the professions, but it can also enable music professionals to scrutinize the various individual interpretations of these music professions. Interpretations, and not the least the awareness of those, that might enhance the individual experiences of authenticity in music professional practice.

CHAPTER 12. RESEARCH EVALUATION

In this chapter I will start off by looking at the limitations for this research project. Furthermore, I will evaluate the research project, using Bruscia's (1998) and Seale's (1999) perspective on authenticity in research. I also consider the EPICURE (Stige et al., 2009) evaluation agenda. Finally, I briefly consider the ethics in relation to Trondalen's (2023) 'Ethical musicality' and Taylor's (1991) 'The ethics of authenticity'.

12.1. LIMITATIONS

Limitations are an inherent part of all research processes and occur due to various reasons (Queirós et al. 2017). Limitations for the two separate research studies are described in the research articles. In the coming sections, I wish to point to the limitations of the overall research project.

12.1.1. THE RECIPIENTS

This monography has primarily focused on the learning, training, identity, and level of reflection of students in the music therapy program at AAU and of myself as a music educator of these students. One might wonder where the recipients went. Those, of whom the interview participants spoke in their interview reflections. And they are, of course, an inherent part of the education and training of music professional students – because they are the coming recipients of the coming music professionals' practical work. And it is, amongst other things, the relationship with them that affects the music professionals' experience of authenticity. However, this dissertation does not explicitly focus on the recipients; the clients, students, and audiences of the music professionals, and their benefit of an authentic music professional.

It is also difficult to investigate, as authenticity is such a complex and subjective phenomenon. However, there are small indications in the interviews that experiences of authenticity // inauthenticity could affect the relationship with the recipients:

- P. (study 1) on how people will not engage in music therapy when he is tired even though he tries to come across as energetic.
- G. (study 2) on how it is hard for her to 'sell it' [music education], if she is not passionate about it.
- E. (study 2) on the client's "bull-shit detector", and her shutting down if E. is not authentic.

- K. (study 2) on children approaching her after a concert asking for a "play-date" with her.

I have not dived deeply into this perspective – which is a conscious omission. However, it could be seen as a limitation that the voices and the perspectives of the recipients are not part of this dissertation.

12.1.2. THE FAMILY PERSPECTIVE

Despite serving as follow-up research within the MUFASA research project, I do not spend much time on the family perspective. It could be considered as a bias on my part. I do not have professional experience within the family perspective, and it has never been a focus of mine, which is probably why this aspect is not a big part of the analysis and the findings. The interview participants from study 1 were music professionals working with diverse populations. Study 2 focused on music activities for children and their adults, but in the findings (The Kaleidoscope and the 'floating-anchoring' figure) this family aspect is not specified. This could be considered a limitation or a bias of mine, however, I would also emphasize that the family perspective is seemingly not an important topic for the interview participants either. They do, of course, consider their recipients, children with adults or children with parents, but rather as a relationship in which they are part. Not specifically because they are families or children with adults.

I would argue, also, that these findings related to the experience of authenticity are not only relevant in a music professional practice relating to families or children with adults. Of course, the interviewees' reflections and the interpretation of their profession will be influenced by working with families or children with adults. But many of the interview statements could also easily be transferred to other target groups, in my opinion.

12.1.3. THE MUSIC PERFORMERS

In the application chapter of this monography, the perspective is primarily directed towards music therapy and the education and training of music therapy students, including a particular focus on the profession of music therapy and music education. Thus, the music performer perspective is diminished. However, it is present in parts of the theoretical material, as music education generally aims to educate both future music educators and future music performers. The three perspectives are very intermeshed in this way, but it can be seen as a limitation that the music performer perspective is not clearly represented in the application chapter. This is, however, quite deliberate, as I primarily wish to apply the findings into the training and education of future music therapists.

12.1.4. IMPINGING CONCEPTS

Many concepts that can be related to authenticity and more have been added through this research process. For example concepts such as awareness (Bizzarri et al., 2022), congruence (Klein et al., 2001; Rogers, 1957/1992), music therapist's disciplined subjectivity (Pedersen, 2007), dreaming (Lawes, 2020), duende (Lorca, 1934), flow (Bakker, 2005; Csikszentmihaly, 2014; Nakamura et al., 2019), genuineness (Kolden et al., 2011), moments of insight (Amir, 1993), musical absorption (Høffding, 2018), musical thinking (Richter, 2021), non-specific factors (Butler & Strupp, 1986; Hougaard, 2004), peak experiences (Gabrielsson et al. 2014; Green, 2016; Maslow, 1959;), pivotal moments (Grocke, 1999), presence (Granick, 2011, Kleinman, 2017, Pedersen, 2000), resonance (Rosa, 2016), self-disclosure (Jourard & Lasakow, 1958; Hill & Knox, 2001), self-expression (Epp, 2007), 'self-transcendence' (Frankl, 1966; Reed 2014), spirituality (Tisdell, 2023). The interview persons also mentioned concepts such as alignment, centering, stream, transparency, authority, and moments of magic. The list could go on, and it is not within the scope of this dissertation to explore all the perspectives that connect with authenticity, as it would most probably never end. Some of these concepts have been applied throughout this dissertation, but certainly not all of them. The focus has been primarily on the practical experiences of authenticity and inauthenticity within music professional practices, using the notion of authenticity as a trans-professional term.

12.1.5. BIAS

"Bias is what makes me want to do research", as a colleague of mine, Niels Hannibal, once said. Hence, bias can be a driving force in research, the initiator of an investigation which can then be an enlightening process that confirms or challenges preconceptions and bias. Bias exists in all research and across all research designs and can occur in all stages of the research process (Glick, 2017; Smith & Noble, 2014). It is hard to eliminate and thus important to be aware of.

One aspect of bias, confirmation bias, can be described as the tendency to find sources that confirm the findings rather than letting them be challenged by sources that have the opposite stance. As Glick (2017) writes:

> Confirmation bias can be defined as seeking and gathering data, information, and knowledge that support a particular belief—that is, we often go to extraordinary lengths to justify (confirm) our assumptions, but we seldom try to disprove, contradict, or falsify cherished beliefs. (p. 131)

In this sense, it could be argued, that this dissertation has some issues regarding confirmation bias, as the primary focus has been to establish a basis for understanding of authenticity, self, musical being, professional identity etc., and

gather knowledge to support this basis, while also trying to apply it into practice. As mentioned earlier, some scholars believe, that authenticity as a concept does not belong within academia. And they might be right. Questions that could challenge this dissertation could be: "Is this not merely 'old wine in new bottles'?" "Do we not have sufficient terminology regarding our practices? Do we need yet another?" And in terms of challenging the project from a theoretical and philosophical stance, scholars such as Adorno (1973), Born and Hesmondhalgh (2000), Feldman (2015), and Moore (2002) could add to the discussion of the sustainability of the concept. However, as this dissertation focuses primarily on the practical experience and understanding of authenticity, I do find comfort in the interviews where the music professionals express the meaningfulness of reflecting upon, talking about, and applying authenticity into their practices.

12.2. EVALUATION OF RESEARCH AUTHENTICITY

Bruscia (1998) considers authenticity within qualitative research to be connected to:

> the ability of the researcher to bring into awareness whatever is possible and relevant regarding oneself and the study, to act in a way consistent with that awareness, and to take responsibility for both what is and what is not in awareness, and for all actions taken. (p. 190)

There are several areas of authenticity to consider, according to Bruscia, each defined by how aware and responsible the researcher is in relation to a particular aspect or phase of the research process. I will argue that I – throughout this research study – have considered these areas of authenticity when it comes to doing qualitative research. Some of the areas, such as authenticity of 'intent', 'paradigm', and 'focus' have been present from the onset of the study. Some have become more present in later phases when relating to data and analysis, for example authenticity of 'context', 'method', and 'findings', and through the different writing phases 'authenticity of communication' has been very present to me.

Likewise, Clive Seale (1999) has considered authenticity in terms of evaluating the quality of qualitative research. He refers to Guba and Lincoln, arguing that authenticity is demonstrated if:

> researchers can show that they have represented a range of different realities ('fairness'). Research should also help members to develop 'more sophisticated' understandings of the phenomenon being studied ('ontological authenticity'), to have stimulated some form of action ('catalytic authenticity') and to have empowered members to act ('tactical authenticity'). (p. 46)

In terms of these perspectives on research authenticity, I would argue that this study represents a variety of different realities, in terms of the many interview citations

from the nine interviewees in both studies, including the comprehensive appendices. Furthermore, various theoretical perspectives within the three music professions and also from other professions have been applied, as well as the thorough epoché representing the researcher's reality. The study hopefully adds to a more sophisticated understanding of the experience and phenomenon of authenticity and has, if nothing else, stimulated me in trying out the applicability of the research findings, hopefully also inspiring and empowering others to try the same in terms of their own music professionalism.

12.3. EPICURE

A widely used and recognized agenda for evaluating qualitative music therapy research is the EPICURE evaluation agenda (Stige et al., 2009).
Each letter symbolizes a different aspect to consider when evaluating the research:

E. for 'Engagement': Refers to "the researcher's continuous interaction with and relationship to the phenomenon or situation studied" (p. 1508). As described in the introduction, my engagement with the phenomenon of authenticity started long before the beginning of this research project. This is hopefully also apparent throughout this study in terms of the phenomenological and hermeneutical methodologies applied, revealing how my own experiences and access to the fields studied, as well as my own subjectivity is a large part of the research process, using the epoché and the researcher diary to enhance reflexivity and clarify presumptions.

P. for 'Processing': Refers to "the process of producing, ordering, analyzing, and preserving empirical material" (p. 1509) while also implying the process of reporting and writing. Stige et al. suggest a reflection on questions such as "How is the research focus clarified?" (p. 1509). Which was not an easy task, as the focus initially seemed a bit 'vague', the phenomenon hard to grasp and the investigation of this challenging to conduct. As Matney states: "A well-posed problem is a problem partially solved" (2019, p. 4). A problem not well-posed, but rather vaguely posed, raises doubt and questions such as "What exactly am I looking for?" or "Why am I doing this?" Reflections on these questions have been active through the research process and, even though frustrating at times, have also guided the research process forward. The empirical material is processed and presented textually, but also by the use of tables and various figures and the metaphor of the water lily, in order to present as rich, creative, and comprehensive perspectives as possible.

I. for 'Interpretation': is related to "the act of creating meaning by identifying patterns and developing contexts for the understanding of experiences and descriptions" (p. 1509). This can be challenging, as not only the researcher, but also the interview participants engage in this interpretive endeavor, also called 'double

hermeneutics' (Stige et al., 2009). This study aims, thus, at identifying patterns and developing contexts that could enhance the understanding of the experienced phenomenon as understood and interpreted by both researcher and participants. Another researcher, interviewing other participants, might obtain different findings; just as well as a new round of analysis of the same data material might also reveal new findings. As Fook (1999) states "all subjectivity is 'situated' relative to changing contexts and situations. The meaning of researchers' and participants' actions may be interpreted differently in different situations" (p. 14). Interpretation is a continuous process, and I do not aim to establish consensus about how to experience or understand the phenomenon of authenticity, but rather to create a meaningful framework for interpretation and reflection. By activating and applying the findings within various contexts, I would argue that the study shows interpretive and reflexive relevance for other music professionals as well.

C. for 'Critique': referring to a "double notion: self-critique as well as social critique" (p. 1510). Self-critique concerns the researchers' critical and reflexive approaches to their own positions and perspectives. This is pivotal, considering the 'researcher-as-instrument-perspective' (Robson & McCartan, (2016) in qualitative research. Self-critique and social critique can be evaluated, according to Stige et al. through the researcher's reflexivity regarding the former three aspects, engagement, processing, and interpretation which has already been described. Regarding social critique, it varies, according to Stige et al., how much research relates to social critique, empowerment of participants, and social change. This study does not have a social critique agenda but does aim to ameliorate practice experiences for music professionals. To some extent, I critically reflect upon the content of the Voice Work teaching, also in relation to the curriculum and the training of the music therapy students in the Music Therapy program at AAU. In a broader sense, this study and its findings might also influence the music professionals' recipients, the clients, students, and audiences.

U. for 'Usefulness': referring to "values in relation to practical contexts (...) producing knowledge that could be applied in everyday settings" (pp. 1510-1511), while also being related to the creation of new and enhanced understanding. This is hard to evaluate in the midst of a research process, but it is my genuine hope that this study could inspire others to reflect upon their own experiences of authenticity and inauthenticity in their music professional practice and open for new and useful dialogues within and across professions.

R. for 'Relevance': is related to "how the study contributes to development of the involved discipline(s) or interdisciplinary field" (p. 1511). To the best of my knowledge, no research studies have investigated the experience of authenticity and inauthenticity of music professionals across these three different professions. In this sense, it is an original study contributing to the collected body of knowledge within music therapy, music education, and music performance. But this does not

necessarily make it relevant, in my opinion. There is a risk that, when expanding the field of investigation to three professions, this disciplinary span could lower the degree of relevance for the specific professions. However, as many music professionals today do practice in more than one music profession, the conjoint features of this study could also create relevant perspectives for these practitioners and connect with the current movement towards avoiding 'silos' within the music professions. Silos that are "not tenable and indeed are increasingly redundant" (Creech et al., 2020, p. 85).

E. for 'Ethics': is connected to how "values and moral principles are integrated in the actions and reflections of research. Research is informed by principles such as justice, fidelity, veracity, and the striving for excellence" (p. 1511). In my research process, I have strived for fidelity, veracity, and excellence, but I have not been particularly guided by a justice principle – only justice in terms of treating the voices of the interviewees respectfully. However, while the research participants, through the interview transcripts, have been immensely good and inspiring company during the months of analysis, it has not been possible to convey all their reflections in the articles. I have aimed at a plurality of voices and a diversity of perspectives, using as many quotations as possible from all participants, as well as offering an extensive appendix while also considering the 'saturation point' of the possible reader.

12.4. ETHICS - CONTINUED

In continuation of the above reflections on ethics in research, I also find it relevant to consider ethics in terms of the research focus of authenticity.
This dissertation is guided by an aspiration to gather and create knowledge that could be useful not only to music therapists, music educators, and music performers, but could transfer to, and have a positive impact on, the clients', students', and audiences' experiences of the musical activities and the meetings with the music professionals. Throughout the dissertation, I suggest a means of reflection and a framework for understanding music professional practice that also connects with an ethical stance. In section 11.8.3, 'For the sake of music and music professionals', I use the term 'musical ethics', pointing to the importance of maintaining contact with our own inner musical being as a part of an ethical practice.
As also Trondalen (2023) argues, considering what she calls the 'ethical musicality' of music performers, music educators, music therapists, musicologist, and music researchers:

> we meet each other with a vulnerability not open to negotiation, and therefore it is not possible to be indifferent and unresponsive. Ethical musicality involves values and trust, openness (embodied knowledge), relational engagement, mutual respect (uniqueness), and context sensitivity (...) within an ecological system. By being in the world, we are made ethically receptible and responsible

to a world in-becoming. This response includes presence and care and an obligation of being for the Other. (p. 82)

This description regarding 'ethical musicality' corresponds with many of the aspects of The Kaleidoscope, and therefore I would argue, that the awareness of authenticity is also an ethical awareness. It is connected to an awareness of ourselves as well as an awareness of others – the people we meet in our practices.

As Taylor (1991) argues, "if authenticity is being true to ourselves, is recovering our own 'sentiment de l'existence', then perhaps we can only achieve it integrally if we recognize that this sentiment connects us to a wider whole" (p. 91).

We are indeed connected to a wider whole, to other people, to culture and to contexts. And I would argue that the experience of authenticity both implies a relationship to others in which this experience can be mirrored, but it also creates a relationship to others. As music professionals, we have, in my opinion, an ethical responsibility to not be 'indifferent or unresponsive' or hide behind a mask or facade as the "encounter with the Other is an encounter with ourselves" (Trondalen, 2023, p. 35).

CHAPTER 13. CONCLUSION

In this 'combination model'-dissertation, I have, through phenomenological-hermeneutical research methodology, explored the concept and phenomenon of authenticity/inauthenticity across the three music professions: music therapy, music education, and music performance. I have done this with the purpose of gaining knowledge and developing descriptions of the experience of the phenomenon across professions, and furthermore with the aim of exploring the possible practical applicability of the findings.

Study 1, was guided by a wish to explore 1) **how the concept of authenticity could be experienced and understood** by music professionals from the three professions, and 2) **how the experience of the relationship was connected to the experience of authenticity**. An inductive analysis of two semi-structured interviews revealed different aspects that relate to the experience and understanding of authenticity/inauthenticity of the interviewees. These aspects were described first through 4 meta-themes; 1) Paradoxes in language and action, 2) Imbalance and inauthenticity, 3) Roles, relationships, masks, and 4) The field of authenticity. Findings also revealed the notion of 'hyper-attention' as a specific intense awareness at the center of the "inner - outer / musical - relational spectrum", as well as provided insight into the interviewees' various possible 'stepping stones' towards the experience of authenticity as music professionals. The relationship with the clients, students, audiences, and co-music performers was regarded as an all-important factor in the experience of authenticity by the three interviewees. Authenticity was understood as a reciprocal experience where the engagement of the music professionals affected the participants and vice versa.
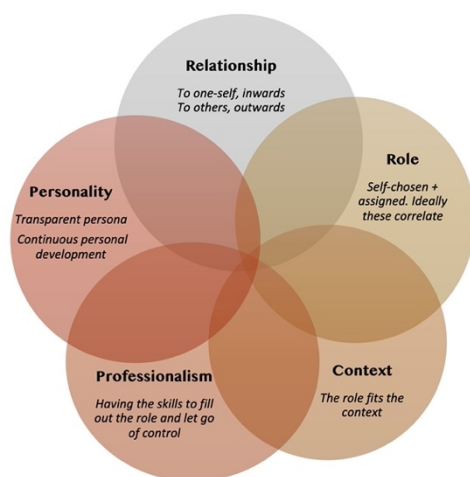
Finally, a synthesis was elaborated and presented, suggesting that the experience of authenticity was associated with several interconnected elements; Relationship, role, context, professionalism, and personality (fig. 5) that should be connected in a meaningful way for the experience of authenticity to arise.

Figure 5. The Interconnected Elements of Authenticity within Disciplines, Bøtker & Jacobsen, Voices, 2023(1).

Study 2 was guided by a wish to further explore 1) **how the experiences and understandings of authenticity could be described** while also scrutinizing 2) **how these descriptions could be applied**. The above figure was applied as a conceptual framework for further analysis. Six semi-structured interviews with music therapists, music educators, and music performers were analyzed using the conceptual framework as a tool in a deductive analysis. Furthermore, an inductive analysis was conducted. Findings confirmed as well as elaborated the conceptual framework, adding yet another element, 'values', to the figure. The conceptual framework was thus expanded, and content was added to each of the six elements and the figure was thus describing, textually and visually, the experience of authenticity in a detailed and interconnected manner (for larger version, see section 8.4) :
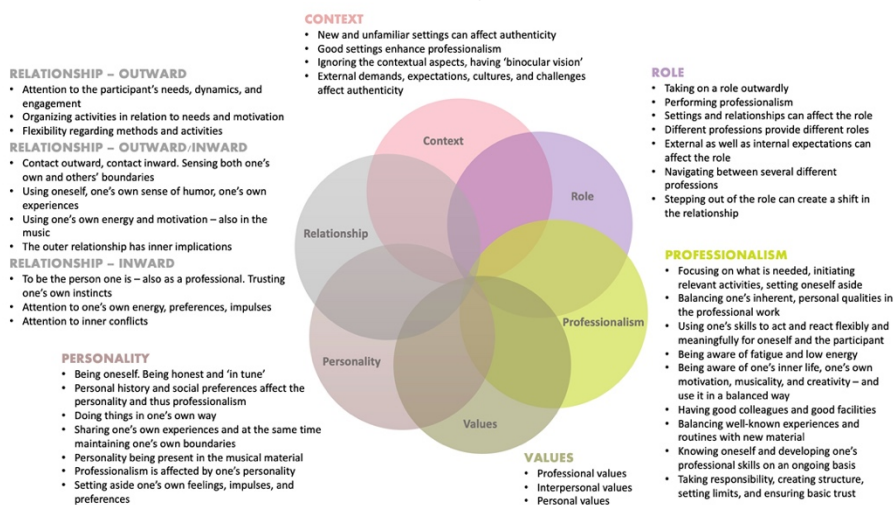

CONTEXT
- New and unfamiliar settings can affect authenticity
- Good settings enhance professionalism
- Ignoring the contextual aspects, having 'binocular vision'
- External demands, expectations, cultures, and challenges affect authenticity

RELATIONSHIP – OUTWARD
- Attention to the participant's needs, dynamics, and engagement
- Organizing activities in relation to needs and motivation
- Flexibility regarding methods and activities

RELATIONSHIP – OUTWARD/INWARD
- Contact outward, contact inward. Sensing both one's own and others' boundaries
- Using oneself, one's own sense of humor, one's own experiences
- Using one's own energy and motivation – also in the music
- The outer relationship has inner implications

RELATIONSHIP – INWARD
- To be the person one is – also as a professional. Trusting one's own instincts
- Attention to one's own energy, preferences, impulses
- Attention to inner conflicts

PERSONALITY
- Being oneself. Being honest and 'in tune'
- Personal history and social preferences affect the personality and thus professionalism
- Doing things in one's own way
- Sharing one's own experiences and at the same time maintaining one's own boundaries
- Personality being present in the musical material
- Professionalism is affected by one's personality
- Setting aside one's own feelings, impulses, and preferences

ROLE
- Taking on a role outwardly
- Performing professionalism
- Settings and relationships can affect the role
- Different professions provide different roles
- External as well as internal expectations can affect the role
- Navigating between several different professions
- Stepping out of the role can create a shift in the relationship

PROFESSIONALISM
- Focusing on what is needed, initiating relevant activities, setting oneself aside
- Balancing one's inherent, personal qualities in the professional work
- Using one's skills to act and react flexibly and meaningfully for oneself and the participant
- Being aware of fatigue and low energy
- Being aware of one's inner life, one's own motivation, musicality, and creativity – and use it in a balanced way
- Having good colleagues and good facilities
- Balancing well-known experiences and routines with new material
- Knowing oneself and developing one's professional skills on an ongoing basis
- Taking responsibility, creating structure, setting limits, and ensuring basic trust

VALUES
- Professional values
- Interpersonal values
- Personal values

Figure 6. The Elements of Authenticity across three Music Professions – The Kaleidoscope

In article #2 these six elements were reviewed, applying quotations and examples from the interviews supplemented with an elaborate appendix showing all the excerpts that formed the basis of the six elements and their sub-headings (see Appendix L.)

In an attempt to incorporate the many reflections and descriptions with the lived experience of authenticity, a second synthesis was elaborated (fig. 10), visualizing the notion of 'floating-anchoring' - the ability to actively facilitate and participate in music activities while simultaneously consciously and reflectively assessing the possible progress of these activities, as to make choices for the further trajectory of the process.

Furthermore, initial thoughts on the applicability of these findings suggested that this elaborated conceptual framework might be a valid and relevant means for reflection upon one's own authenticity in music professional practice, while 'floating-anchoring', a 'fluctuating mode of consciousness' in active music professional

practice, was suggested as a tangible way to understand the complexity of the practical work.

In this monography, the overall research framework as well as philosophical and scientific theoretical / theoretical (?) background is outlined. In an attempt to examine **how the findings from the two studies can be applied** to the musical teaching and training at the music therapy program at Aalborg University an in-depth exploration and further discussion is carried out. Here, the so-called Kaleidoscope (fig. 6) is related to the curriculum and module description of Voice Work in the music therapy program at AAU and I suggest how this kaleidoscope can be used as a starting point for a reflective framework regarding music therapy students' musical being and music professional awareness. Furthermore, The Kaleidoscope is applied to my own epoché, and the 'descriptive keywords' from the epoché are interpreted through the prism of The Kaleidoscope.

The Kaleidoscope does not aim at consensus, as it is dependent on who is looking through it and what is scrutinized, but merely offers insight into one's own professionalism. Hopefully for the joy and benefit of the music professional, but also for the benefit of the people who encounter these music professionals.

The ability to have a cognitive, reflective, analytical view of the process, and at the same time be able to perform musical activities is, by the interviewees in the two studies, regarded as a crucial factor in the experience of authenticity as music professional. The synthesis and visualization of 'floating-anchoring' (fig. 10) illustrates an overarching framework for reflection and understanding in relation to this experience.
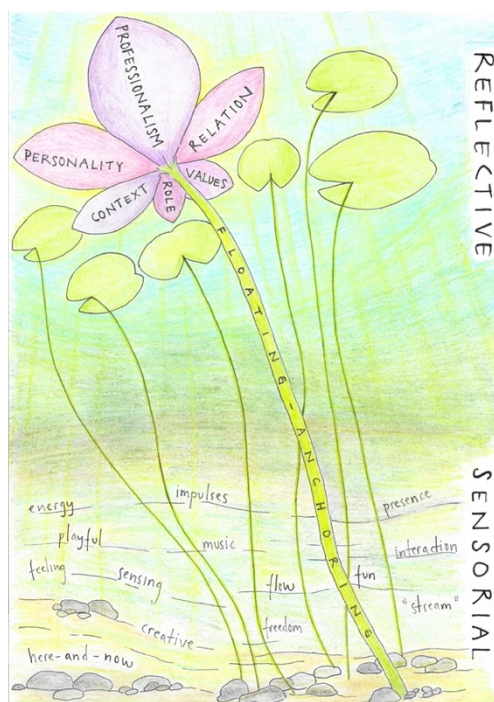

Figure 10. 'Floating – Anchoring'; The Experience of Authenticity as a Fluctuating Mode of Consciousness

The notion of 'floating-anchoring' is likewise discussed in relation to the module description of Voice Work, suggesting it as a relevant supplement in terms of navigating the circular and fluctuating awareness between the sensorial, creative, musical impulses and the reflective, cognitive work during active music-making.

Furthermore, I suggested authenticity also as an ethical stance in the music professional practice: Using music as a self-nurturing aspect to maintain a connection with the musical being can, I would argue, enhance authenticity in music professional practice.

Exploring the phenomenon of authenticity across the three music professions during the two studies also gave the opportunity to scrutinize the many overlaps and shared aspects between these professions. Thus, in an additional exploration of the implications of this study, I suggest a framework for debate about our professions (fig. 13):
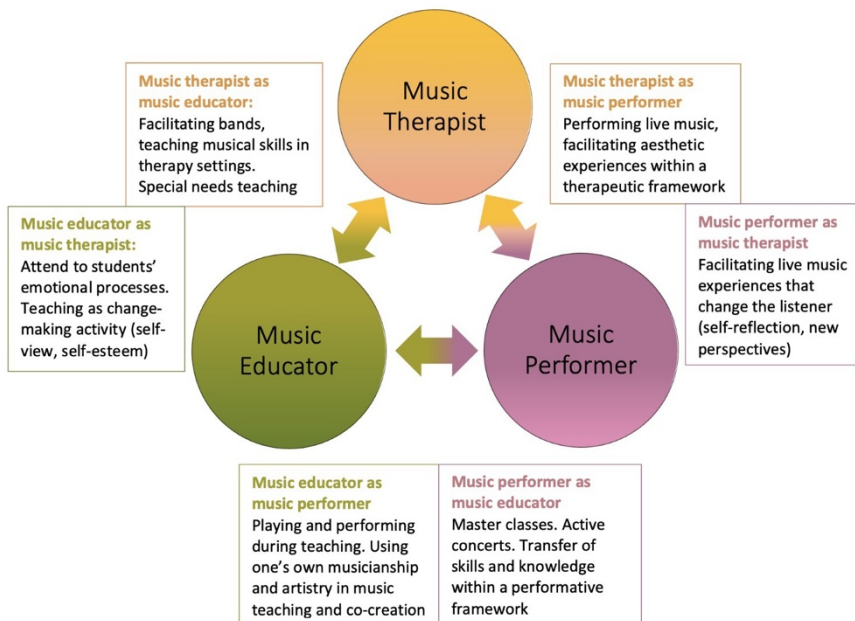

Figure 13. Overlaps Between the Three Professions of Music Therapy, Music Education, and Music Performance

Finally, I advocate that the experience of authenticity is not necessarily related to profession-specific terminology and activities, but rather to the individual music professionals' interpretation and enactment of their professionalism.

13.1. SUMMING UP

This research project, thus, explored and considered authenticity (and inauthenticity) as a …:

- framework for reflection about and understanding of oneself as a music professional and as a music therapy student, in relation to the practical, musical work
- circular and fluctuating mode of consciousness in music professional practice and in music therapy training
- approach to enhancing contact with and understanding of one's own musical being
- means for self-agency in terms of ethical and musical self-nurturing and, thus, a possible way to ameliorate the music professionals' experience of being in practice

However, what to do with all these modes, frameworks, approaches, and means I cannot conclude precisely. There is no such thing as a correct way of understanding one's own fluctuating and context dependent experiences of authenticity and inauthenticity. Hence, referring to chapter 6, 'Theory and theorizing', this relates to Bruscia's (2005) 'reflexive outcome', which focuses on gaining insight, but without presenting immediately obvious implications for what to do. This research project is merely an attempt to explore and grasp this phenomenon to inspire reflexive thinking about it.

I hereby release it and sincerely hope that someone, somewhere, sometime, will pick it up and possibly find it useful in terms of personal and professional reflection, or perhaps the contrary. Please, feel free to provide me with all sorts of constructive feedback, then.

CHAPTER 14. OUTRO

Om at skrive for børn af Ole Lund Kirkegaard	On writing for children by Ole Lund Kirkegaard
Hvis vi har glemt de støvede, gule høstdage og stubbene der stak i de nøgne fodsåler, glemt de voksnes sære, snobbede, ligegyldige snak og den bedøvende tomhed (eller ikke ville forstå, måske), glemt den lodne klump af vild sorg, der undertiden sad fast i halsen (eller var det et eller andet sted inde i brystet?), glemt den gamle dame, som vi belurede gennem hækken, fordi vi troede, at hun var en forklædt mand, glemt tævene, duftene, de trøstesløse grå dage, grisene der løb ud, æggene vi stjal, mørket, farverne, lyset om morgenen og bækken der var fuld af sære dyr hvis vi har glemt alt det – og en hel del mere – vil vi aldrig kunne skrive ærligt om noget som helst, hverken for os selv – eller nogen andre overhovedet	If we have forgotten the dusty, yellow days of harvest and the stubbles that stung the bare foot soles, forgotten the adults' weird, snobbish, indifferent talk and the numbing emptiness (or wouldn't understand, maybe), forgotten the furry lump of wild sorrow, which sometimes got stuck in the throat (or was it somewhere inside the chest?), forgotten the old lady we were spying on through the hedge because we thought that she was a man in disguise, forgotten the beatings, the scents, the cheerless gray days, the pigs that ran out, the eggs we stole, the darkness, the colors, the light in the morning and the brook that was full of strange animals if we have forgotten all that – and a whole lot more - we will never be able to write honestly about anything, neither for ourselves – or anyone else at all

Email from K. during member-check

REFERENCES

Adorno, T. W. (1973). *The Jargon of Authenticity.* Northwestern University Press.

Aigen, K. (1999). The true nature of music-centred music therapy theory. A Response to Elaine Streeter's 'Finding a Balance between Psychological Thinking and Musical Awareness in Music Therapy Theory – A Psychoanalytic Perspective'. *British Journal of Music Therapy, 13*(2). https://doi.org/10.1177/135945759901300207

Amir, D. (1993). Moments of insight in music therapy experience. *Music Therapy, 12*(1), 85-100. https://doi.org/10.1093/mt/12.1.85

Ansdell, G. (2003). The stories we tell. Some meta-reflections on music therapy. *Nordic Journal of Music Therapy, 12*(2), 192-159. https://doi.org/10.1080/08098130309478085

Askehave, I. (Ed.), Prehn, H. L., Pedersen, J., & Pedersen, M. T. (2015). PBL. Problembaseret læring [PBL. Problem-based learning]. Aalborg University. https://www.pbl.aau.dk/digitalAssets/345/345114_148026_pbl-aalborg-modellen_dk--1-.pdf

Auslander, P. (2006). Musical personae. *The Drama Review, 50*(1), 100-119. https://www.jstor.org/stable/4492661

Bakker, A. B. (2005). Flow among music teachers and their students: The crossover of peak experiences. *Journal of Vocational Behavior, 66*(1), 26-44. https://doi.org/10.1016/j.jvb.2003.11.001

Barnett, R. (2004). Learning for an unknown future. *Higher Education Research & Development, 23*(3), 247-260. https://doi.org/10.1080/0729436042000235382

Beck, B. (n.d.). Evaluering af projektet "Klassisk musik på Herning hospital – musik og sundhed" [Evaluation of the project "Classical music at Herning Hospital – music and health"]. https://vbn.aau.dk/ws/portalfiles/portal/486625562/Evalueringsrapport_Klassisk_musik_paa_hospitalet.pdf

Beste, D., & Kilic, C. (2018). The relationship between the burnout levels of music teachers and their personalities. *International Education Studies, 11*(2), 38-54. https://doi.org/10.5539/ies.v11n2p38

Biesta, G. (2021). Verdensvendt uddannelse – et perspektiv for nutiden [World-centred education – A view for the present]. Klim.

Bizzarri, F., Giuliani, A., & Mocenni, C. (2022). Awareness: An empirical model. *Frontiers in Psychology, 13.* https://doi.org/10.3389/fpsyg.2022.933183

Blumer, H. (1954). What is wrong with social theory? *American Sociological Review, 19*(1), 3-10. https://www.jstor.org/stable/2088165

Bonde, L. O. (2011). *Musik og menneske. Introduktion til musikpsykologi* [Music and the human being. Introduction to music psychology]. Samfundslitteratur.

Born, G., & Hesmondhalgh, D. (Eds.) (2000). *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. University of California Press.

Boyce-Tillman, J. (2013). Another perspective: And still I wander ... A look at Western music education through Greek mythology. *National Association for Music Education, 99*(3), 29-33. https://doi.org/10.1177/0027432112472163

Brown, A., & Danaher, P. A. (2019). CHE principles: facilitating authentic and dialogical semi-structured interviews in educational research. *International Journal of Research & Method in Education, 42*(1), 76-90. https://doi.org/10.1080/1743727X.2017.1379987

Bruscia, K. E. (1998). Standards of Integrity for Qualitative Music Therapy Research. *Journal of Music Therapy, 35*(3), 176-200. https://doi.org/10.1093/jmt/35.3.176

Bruscia, K. E. (2005). Developing Theory. In B. L. Wheeler (Ed.), *Music Therapy Research* (2nd ed., pp. 540-551)*. Barcelona Publishers.

Brüel, D. S. (2012). *Stemmen som instrument* [The voice as instrument]. Edition Wilhelm Hansen.

Burch, R. (1989). On phenomenology and its practices. *Phenomenology and Pedagogy, 7*, 187-217. https://doi.org/10.29173/pandp15103

Butler, S. F., & Strupp, H. H. (1986). Specific and nonspecific factors in psychotherapy: A problematic paradigm for psychotherapy research. *Psychotherapy: Theory, Research, Practice, Training, 23*(1), 30-40. https://psycnet.apa.org/doi/10.1037/h0085590

Byriel, C., & Byriel, S. (1995). *Se mig! - Hør mig! Introduktion til stemmens lyd, krop og psyke* [Look at me! - Listen to me! Introduction to the sound, body, and psyche of the voice]. C. A. Reitzels Forlag.

Bøtker, J. Ø., & Jacobsen, S. L. (2023). The experience of authenticity across three music disciplines; Music therapy, music teaching and music performance. Preliminary findings of a phenomenological interview study. *Voices: A World Forum for Music Therapy, 23*(1). https://doi.org/10.15845/voices.v23i1.3464

Bøtker. J. Ø., Christensen, T. N., & Jacobsen, S. L. (n.d.). "That's what makes me authentic, because what we do makes sense". Music professionals' experiences of authenticity. A phenomenological, hermeneutical interview study. *Approaches: An interdisciplinary Journal of Music Therapy.* (accepted for publication)

Candy, L. (2020). *The creative, reflective practitioner. Research through making and practice*. Routledge.

Cha, S., Roberts, L., Hewlin, P., Buckman, B., Leroy, H., Steckler, E., Ostermeier, K., Cooper, D. (2019). Being your true self at work: Integrating the fragmented research on authenticity in organizations. *The Academy of Management annals, 13*(2), p. 633-671. https://doi.org/10.5465/annals.2016.0108

Charmaz, K., & Belgrave, L. L. (2014). Qualitative Interviewing and Grounded Theory Analysis. In J. F. Gubrium, J. A. Holstein, A. B. Marvasti, & K. D. McKinney (Eds.), *The SAGE Handbook of Interview Research: The Complexity of the Craft* (2nd ed., pp. 347-366). SAGE Publications. https://doi.org/10.4135/9781452218403

Chong, H. J. (2009). Authenticity in music therapy. *Voices Resources.* https://voices.no/community/index.html?q=colchong010609

Chua, S. L., & Welch, G. F. (2021). A quantitative study of experiences impacting music teacher development. *Psychology of Music, 49*(3), 445-461. https://doi.org/10.1177/0305735619873387

Clements-Cortes, A. (2013). Burnout in music therapists: Work, individual, and social factors. *Music Therapy Perspectives, 31*(2), 166-174. https://doi.org/10.1093/mtp/31.2.166

Concina, E. (2019). The role of metacognitive skills in music learning and performing Theoretical features and educational implications. *Frontiers in Psychology, 10*, Article 1583. https://doi.org/10.3389/fpsyg.2019.01583

Creech, A., & Hallam, S. (2017). Facilitating learning in small groups. Interpersonal dynamics and task dimensions. In J. Rink, H. Gaunt, & A. Williamon (Eds.), *Musicians in the making*. *Pathways to creative performance* (pp. 57-74)*.* Oxford University Press.

Creech, A., Varvarigou, M., & Hallam, S. (2020). Contexts for music learning and participation. Developing and sustaining musical possible selves. Palgrave Macmillan. https://doi.org/10.1007/978-3-030-48262-6

Cross, I., Laurence, F., & Rabinowitch, T.-C. (2012). Empathy and creativity in group musical practices: Towards a concept of empathic creativity. In G. E. McPherson & G. R. Welch (eds.), *The Oxford Handbook of Music Education* (Vol. 2, pp. 337-353). Oxford Handbooks. https://doi.org/10.1093/oxfordhb/9780199928019.013.0023

Csikszentmihaly, M. (2014). *Flow and the foundations of positive psychology. The collected works of Mihaly Csikszentmihalyi.* Springer.

Dall'Alba, G., & Barnacle, R. (2007). An ontological turn for higher education. *Studies in Higher Education, 32*(6), 679-691. https://doi.org/10.1080/03075070701685130

Dammann, O., Friederichs, K. M., Lebedinski, S., & Liesenfeld, K. M. (2021). The essence of authenticity. *Frontiers in Psychology, 11.* https://doi.org/10.3389/fpsyg.2020.629654

Dychtwald, K. (1985). Kropbevidsthed [Bodymind]. Borgen.

Egholm, L. (2014). *Videnskabsteori. Perspektiver på Organisationer og Samfund* [Philosophy of Science. Perspectives on organizations and society]. Hans Reitzels Forlag.

Eken, S. (1998). *Den menneskelige stemme. Psyke. Soma. Funktion. Formidling* [The human voice. Psyche. Soma. Function. Delivery]. Hans Reitzels Forlag.

Elafros, A. (2014). Authenticity. In W. F. Thompson (Ed.), *Music in the Social and Behavioral Sciences: An Encyclopedia (*pp. 109-111). SAGE Publications. https://doi.org/10.4135/9781452283012

Ellis, C., Adams, T. E., & Bochner, A. P. (2011). Autoethnography: An overview. *Historical Social Research, 36*(4), 273-290. https://www.jstor.org/stable/23032294

Epp, E. (2007). Locating the autonomous voice: Self-expression in music-centered music therapy. *Voices: A World Forum for Music Therapy, 7*(1). https://doi.org/10.15845/voices.v7i1.463

Feldman, S. (2015). *Against authenticity. Why you shouldn't be yourself.* Lexington Books.

Fernholz, I., Mumm, J. L. M., Plag, J., Noeres, K., Rotter, G., Willich, S. N., Ströhle, A., Berghöfer A., & Schmidt, A. (2019). Performance anxiety in professional musicians: A systematic review on prevalence, risk factors and clinical treatment effects. *Psychological Medicine, 49*(14), 2287-2306. http://dx.doi.org/10.17169/refubium-32666

Ferrara, H. (2017). Authentic teaching. In S. Wiebe, E. Lyle, P. R. Wright, K. Dark, M. McLarnon, & L. Day (Eds.), *Ways of Being in Teaching. Conversations and reflections* (pp. 17-24). Sense Publishers.

Fook, J. (1999). Reflexivity as method. *Annual Review of Health Social Science, 9*(1), 11-20. https://doi.org/10.5172/hesr.1999.9.1.11

Frankl, V. E. (1966). Self-transcendence as a human phenomenon. *Journal of Humanistic Psychology, 6*(2), 97-106. https://doi.org/10.1177/002216786600600201

Gabrielsson, A., Whaley, J., & Sloboda, J. (2014). Peak experiences in music. In S. Hallam, I. Cross, & M. H. Thaut (Eds.), *The Oxford Handbook of Music Psychology* (2nd ed., pp. 745-758). Oxford University Press. https://doi.org/10.1093/oxfordhb/9780198722946.013.44

Gardstrom, S. C., Hiller, J., Heiderscheit, A., & Jackson, N. L. (2021). Music therapy pre-internship education and training: Support for a methods-based approach. *Music Therapy Perspectives, 40*(1), 14-22. https://doi.org/10.1093/mtp/miab026

Gioia, D. A., Price, K. N., Hamilton, A. L., & Thomas, J. B. (2010). Forging an identity: An insider-outsider study of processes involved in the formation of organizational identity. *Administrative Science Quarterly, 55*(1), 1-46. https://doi.org/10.2189/asqu.2010.55.1.1

Glick, M. (2017). Believing is seeing. Confirmation bias. *Journal of the American Dental Association, 148*(3), 131-132. https://doi.org/10.1016/j.adaj.2017.01.009

Golomb, J. (1995). *In Search of Authenticity. From Kierkegaard to Camus.* Problems of Modern European Though. Routledge.

Granick, J. L. (2011). *Transpersonal aspects of therapists' presence: What do clients experience?* [Doctoral dissertation, Institute of Transpersonal Psychology]. UMI Dissertation Publishing, UMI Number: 3495276.

Grazian, D. (2018). Demystifying authenticity in the sociology of culture. In L. Grindstaff, M.-C. M. Lo, & J. R. Hall (Eds.), *Routledge handbook of cultural sociology* (2nd ed., pp. 168-176). Routledge.

Green, B. (2016). "I always remember that moment": Peak music experiences as epiphanies. *Sociology, 50*(2), 333-348. https://doi.org/10.1177/0038038514565835

Grocke, D. E. (1999). *A phenomenological study of pivotal moments in guided imagery and music (GIM) therapy*. [Doctoral dissertation, University of Melbourne]. Open Access Theses and Dissertations.

Hall, J. (2011). The school challenge: Combining the roles of music therapist and music teacher. In J. Tomlinson, P. Derrington, & A. Oldfield (Eds.), *Music therapy in schools: working with children of all ages in mainstream and special education* (pp. 75-87)*.* Jessica Kingsley Publishers.

Haslund-Gjerrild, E. (2023). Er der plads til kunsten og kunstneren i musikterapien? [Is there room for art and the artist in music therapy?]. *Dansk Musikterapi, 20*(1), 22-25.

Heidegger (1926/1962). *Being and Time*. Blackwell Publishing.

Hendricks, K. (2018). *Compassionate music teaching. A framework for motivation and engagement in the 21st century.* Rowman & Littlefield.

Hickey, M. (2009). Can improvisation be 'taught'? A call for free improvisation in our schools. *International Journal of Music Education, 27*(4), 285-299. https://doi.org/10.1177/025576140934544

Hickey, M. (2015). Learning from the experts: A study of free-improvisation pedagogues in university settings. *Journal of Research in Music Education, 62*(4), 425-445. https://doi.org/10.1177/0022429414556319

Hill, C. E., & Knox, S. (2001). Self-disclosure. *Psychotherapy: Theory, Research, Practice, Training, 38*(4), 413-417. https://psycnet.apa.org/doi/10.1037/0033-3204.38.4.413

Hoel, T. L. (1992). *Tanke blir tekst. Skrivehjelp for Studentar* [Thought becomes text. Writing support for students]. Det Norske Samlaget.

Horwitz, E. B., Rehnqvist, K., Osika, W., Thyrén, D., Åberg, L., Kowalsky, J., & Theorell, T. (2021). Embodied learning via a *knowledge concert*: An exploratory intervention study. *Nordic Journal of Arts, Culture and Health, 3*(1-2), 34-47. https://doi.org/10.18261/issn.2535-7913-2021-01-02-04

Hougaard, E. (2004). *Psykoterapi. Teori og forskning* [Psychotherapy. Theory and research]. Dansk Psykologisk Forlag.

Høffding, S., & Martiny, K. (2015). Framing a phenomenological interview: What, why and how. *Phenomenology and the Cognitive Sciences, 15*. 539-564. https://doi.org/10.1007/s11097-015-9433-z

Høffding, S. (2018). *A phenomenology of musical absorption.* Palgrave MacMillan.

Jackson, N. A. (2016). Phenomenological inquiry. In B. Wheeler & K. Murphy (Eds.), *Music therapy research* (3rd ed., pp. 885–906). Barcelona Publishers.

Jacobsen, S. L., Gattino, G., Holck, U., & Bøtker, J. Ø. (2022). Music, families, and interaction (MUFASA): A protocol article for an RCT study. *BMC Psychology 10,* Article 252*.* https://doi.org/10.1186/s40359-022-00957-8

Jank, W., & Meyer, H. (2006). *Didaktiske modeller. Grundbog i didaktik* [Didactic models. Basic book in didactics]. Gyldendal.

Jankowicz, D. (2004). *The easy guide to repertory grids.* Wiley

Jensen, A., & Nielsen, J. B. (2019). *Brug af musik i det danske sundhedsvæsen* [Use of music in the Danish Health Care System]. Nordjysk Center for Kultur og Sundhed, NOCKS, Aalborg University. https://vbn.aau.dk/ws/portalfiles/portal/311065978/583606_lillerapport_musiki sundhedsv.pdf

Jongman-Sereno, K. P., & Leary, M. R. (2019). The enigma of being yourself: A critical examination of the concept of authenticity. *Review of General Psychology, 23*(1), 133-142. https://doi.org/10.1037/gpr0000157

Jourard, S. M., & Lasakow, P. (1958). Some factors in self-disclosure. *The Journal of Abnormal and Social Psychology, 56*(1), 91-98. https://doi.org/10.1037/h0043357

Kallio, A. A., Westerlund, H., & Partti, H. (2014). The quest for authenticity in the music classroom. Sinking or swimming? *Nordic Research in Music Education, 15*, 205-224. http://hdl.handle.net/11250/2372682

Kernis, M. H., & Goldman, B. M. (2006). A multicomponent conceptualization of authenticity: Theory and research. *Advances in Experimental Social Psychology, 38,* 283–357. https://doi.org/10.1016/S0065-2601(06)38006-9

Kim, J. W. (2011). *George Enescu. His influence as a violinist and pedagogue.* [Master's Thesis, Sydney Conservatorium, University of Sydney]. http://hdl.handle.net/2123/15822

Kirby, A. (2009). *Digimodernism. How new technologies dismantle the postmodern and reconfigure our culture.* The Continuum International Publishing Group.

Kivy, P. (1995). *Authenticities: Philosophical reflections on musical performance.* Cornell University Press.

Klein, M. H., Kolden, G. G., Michels, J. L., & Chisholm-Stockard, S. (2001). Congruence or genuineness. *Psychotherapy: Theory, Research, Practice, Training, 38*(4), 396-400. https://psycnet.apa.org/doi/10.1037/0033-3204.38.4.396

Kleinman, A. (2017). Presence. *The Lancet, 389*(10088), 2466-2467. https://doi.org/10.1016/S0140-6736(17)31620-3

Kolden, G. G., Klein, M. H., Wang, C.-C., & Austin, S. B. (2011). Congruence/genuineness. *Psychotherapy, 48*(1), 65-71. https://doi.org/10.1037/a0022064

Kovács, B. (2019). Authenticity is in the eye of the beholder: The exploration of audiences' lay associations to authenticity across five domains. *Review of General Psychology, 23*(1), 32-59. https://doi.org/10.1177/1089268019829469

Kreber, C. (2010). Courage and compassion in the striving for authenticity: States of complacency, compliance, and contestation. *Adult Education Quarterly, 60*(2), 177-198. https://doi.org/10.1177/0741713609349933

Kreber, C. (2013). *Authenticity in and through teaching in higher education: The transformative potential of the scholarship of teaching*. Routledge.

Kreber, C (2016). *Educating for civic-mindedness. Nurturing authentic professional identities through transformative higher education*. Routledge.

Kreber, C., & Klampfleitner, M. (2013). Lecturers' and students' conceptions of authenticity in teaching and actual teacher actions and attributes students perceive as helpful. *Higher Education, 66*, 463-487. https://doi.org/10.1007/s10734-013-9616-x

Kumar, N., Stern, L. W., & Anderson, J. C. (1993). Conducting interorganizational research using key informants. *The Academy of Management Journal, 36*(6), 1633-1651. https://www.jstor.org/stable/256824

Kunimura, A. (2016). *Resilience over burnout. A self-care guide for music therapists.* The Self-Care Institute. https://www.selfcareinstitute.com/ebook-music-therapists/

Kvale, S., & Brinkmann, S. (2015). *Interview. Det Kvalitative Forskningsinterview som Håndværk* [Interview. The qualitative research interview as craft] (3rd ed.). Hans Reitzels Forlag.

Lacoste, V., Leimgruber, J., & Breyer, T. (Eds.). (2014). *Indexing authenticity.* Walter e Gruyter.

Laverty, S. M. (2003). Hermeneutic phenomenology and phenomenology: A comparison of historical and methodological considerations. *International Journal of Qualitative Methods, 2*(3), 21-35. https://doi.org/10.1177/160940690300200303

Laursen, P. F. (2004). *Den autentiske lærer: Bliv en god og effektiv underviser – hvis du vil* [The authentic teacher: Become a good and effective educator – if you want]. Gyldendal.

Lauzon, P. J. L. (2011). Anatomy of a musical being: A music systems theory of music therapy. *Voices: A World Forum for Music Therapy, 11*(1). https://doi.org/10.15845/voices.v11i1.163

Lawes, M. (2020). On improvisation as dreaming and the therapist's authentic use of self in music therapy. *British Journal of Music Therapy, 34*(1), 6-18. https://doi.org/10.1177/1359457519884047

Lee, C. A. (2016). Aesthetic music therapy. In J. Edwards (Ed.), *The Oxford Handbook of Music Therapy* (pp. 515-537). Oxford Academic. https://doi.org/10.1093/oxfordhb/9780199639755.013.2

Lehman, D. W., O'Connor, K., Kovács, B., & Newman, G. E. (2019). Authenticity. *Academy of Management Annals, 13*(1), 1-42. https://doi.org/10.5465/annals.2017.0047

Leite, L., Dourado, L., & Morgado, S. (2016). Science education through problem-based learning: A review of research focused on students. In R. Henderson (Ed.), *Problem-based learning. Perspectives, methods and challenges* (pp. 125-148). Nova Science Publishers.

Lenton, A. P., Bruder, M., Slabu, L., & Sedikides, C. (2012). How does "Being Real" feel? The experience of state authenticity. *Journal of personality, 81*(3), 276-289. https://doi.org/10.1111/j.1467-6494.2012.00805.x

Levine, P. A. (1997). *Væk tigeren – helbredelse af traumer* [Waking the tiger – Healing trauma]. Borgen.

Lindvang, C., & Beck, B. (2015). Problem based learning as a shared musical journey – Group dynamics, communication and creativity. *Journal of Problem Based Learning in Higher Education, 3*(1), 1-19. http://dx.doi.org/10.5278/ojs.jpblhe.v3i1.1200

Loewy, J. (2022). "I Hear You": The potency of play in music psychotherapy for treating trauma in musicians. In L. E. Beer & J. C. Birnbaum (Eds.), *Trauma-informed music therapy: Theory and practice*, 131-141. https://doi.org/10.4324/9781003200833

Lorca, F. G. (1934). The Duende: Theory and divertissement. *Poet,* 154.

Maslow, A. H. (1959). Cognition of being in the peak experiences. *The Journal of Genetic Psychology, 94*(1), 43-66. https://doi.org/10.1080/00221325.1959.10532434

Matney, B. (2019). A knowledge framework for the philosophical underpinnings of research: Implications for music therapy. *Journal of Music Therapy, 56*(1), 1-29. https://doi.org/10.1093/jmt/thy018

McManus, D. (Ed.) (2014). *Heidegger, Authenticity, and the Self. Themes from Division Two of* Being and Time*.* Routledge.

Mitchell, E. (2019). *Performing Identities, performing possibilities: A music-centered and relational perspective on performance in community music therapy and music education* [Doctoral dissertation, The University of Western Ontario]. Electronic Thesis and Dissertation Repository. 6125. https://ir.lib.uwo.ca/etd/6125

Moore, A. (2002). Authenticity as authentication. *Popular Music, 21*(2), 209-223. https://doi.org/10.1017/S0261143002002131

Moustakas, C. (1994). *Phenomenological research methods.* Sage.

Munch, J., Dragheim-Lauritsen, T., Lesner, F. V., & Bugge, N. (2020). *Banddoktor* [Band Doctor]. Grobund Bandakademi.

Møller, L. (2014). *Professionelle relationer* [Professional Relationships]. Akademisk Forlag.

Nadin, S. & Cassell, C. (2006). The use of a research diary as a tool for reflexive practice: Some reflections from management research. *Qualitative Research in Accounting & Management, 3*(3), 208-217. https://doi.org/10.1108/11766090610705407

Nakamura, J., Tse, D. C. K., & Shankland, S. (2019). Flow: The experience of intrinsic motivation. In R. M. Ryan (Ed.), *The Oxford Handbook of Human Motivation* (2nd ed., pp. 168-185). Oxford University Press. https://doi.org/10.1093/oxfordhb/9780190666453.013.10

Negus, K., & Astor, P. (2021). Authenticity, empathy, and the creative imagination. *Rock Music Studies, 9*(2), 157-173. https://doi.org/10.1080/19401159.2021.1989272

Newman, G. E., & Smith, R. K. (2016). Kinds of authenticity. *Philosophy Compass, 11*(10), 609-618. https://doi.org/10.1111/phc3.12343

Oshinsky, J. (2008). *Return to Child: Music for People's Guide to Improvising Music and Authentic Group Leadership*. Music For People.

Papageorgi, L., & Welch, G. F. (2020). "A bed of nails": Professional musicians' accounts of the experience of performance anxiety from a phenomenological perspective. *Frontiers in Psychology, 11*, 1-12. https://doi.org/10.3389/fpsyg.2020.605422

Parkinson, T., & Smith, G. D. (2015). Towards an epistemology of authenticity in higher popular music education. *Action, Criticism, and Theory for Music Education 14*(1), 93–127. https://kar.kent.ac.uk/id/eprint/69350

Pedersen, I. N. (2000). Inde-fra eller ude-fra: en orientering i terapeutens tilstedeværelse og nærvær [From inside or from outside: An orientation in the therapist's presence]. *Musikterapi i psykiatrien, 2*(1). https://doi.org/10.5278/ojs.mipo.v2i1.52

Pedersen, I. N. (2007). Musikterapeutens disciplinerede subjektivitet [The music therapist's disciplined subjectivity]. *Psyke & Logos, 28*, 358-384. https://tidsskrift.dk/psyke/article/download/8374/6934/26772

Pedersen, I. N., Lindvang, C., & Beck, B. D. (Eds.) (2022). *Resonant learning in music therapy: A training model to tune the therapist*. Jessica Kingsley Publishers.

Potter, J., & Hepburn, A. (2012). Eight Challenges for Interview Researchers. In J. F. Gubrium, J. A. Holstein, A. B. Marvasti, & K. D. McKinney (Eds.), *The SAGE Handbook of Interview Research: The Complexity of the Craft* (pp. 555–570). SAGE Publications Inc. https://doi.org/10.4135/9781452218403.n39

Powell, K. C., & Kalina, C. J. (2009). Cognitive and social constructivism: Developing tools for an effective classroom. *Education, 130*(2). 241-250.

Philips-Hutton, A. (2018). Private words, public emotions: Performing confession in indie music. *Popular Music, 37*(3), 329-350. https://doi.org/10.1017/S0261143018000387

Queirós, A., Faria, D., & Almeida, F. (2017). Strengths and limitations of qualitative and quantitative research methods. *European Journal of Education Studies, 3*(9), 369-387. https://doi.org/10.5281/zenodo.887088

Reed, P. G. (2014). Theory of self-transcendence. In M. J. Smith & P. R. Liehr (Eds.), *Middle range theory for nursing* (3rd ed., pp. 109-139). Springer Publishing Company.

Reichertz, J. (2014). Induction, deduction, abduction. In U. Flick (Ed.), *The SAGE handbook of Qualitative Data Analysis* (pp. 123-135). SAGE Publications. https://doi.org/10.4135/9781446282243

Richter, G. (2021). Towards a philosophical understanding of interpretative artistic performance: Musical thinking, innovation and pedagogy. In A. Reid, N. P. da Costa, & J. Carrigan (Eds.), *Creative research in music. Informed practice, innovation and transcendence* (pp. 122-131)*.* Routledge.

Roberts, B. W., & Donahue, E. M. (1994). One personality, multiple selves: Integrating personality and social roles. *Journal of Personality, 62*(2), 199-218. https://doi.org/10.1111/j.1467-6494.1994.tb00291.x

Robson, C., & McCartan, K. (2016). *Real World Research. A Resource for Users of Social Research Methods in Applied Settings* (4th Ed.). Wiley.

Rodriguez, D. (2017). *Music integration therapy: An instructional tool for students with special needs* [Doctoral dissertation, Capella University]. ProQuest Dissertation Publishing. ProQuest number: 10640904.

Rogers, C. R. (1957/1992). The necessary and sufficient conditions of therapeutic personality change. *Journal of Consulting Psychology, 60*(6), 827-832. https://psycnet.apa.org/doi/10.1037/0022-006X.60.6.827

Rogers, C. R. (1967/2020). *On becoming a person. A therapist's view of psychotherapy.* Robinson.

Rosa, H. (2016). *Resonans* [Resonance]. Eksistensen.

Rose, L. S., & Countryman, J. (2021). When youth musicking is play. *Research Studies in Music Education, 43*(3), 465-480. https://doi.org/10.1177/1321103X20936380

Rosing, A. (2019). *Fra sangerkrop til kernestemme. Talent og træning*. [From singer-body to core-voice. Talent and training]. Forlaget ARI.

Ruud, E. (2017). Music, Identity, and Health. In R. MacDonald, D. J. Hargreaves, & D. Miell (Eds.), *Handbook of Musical Identities* (pp. 589-601)*. Oxford Academic. https://doi.org/10.1093/acprof:oso/9780199679485.003.0032

Ryan, R. M., & Deci, E. L. (2017). *Self-determination theory: Basic psychological needs in motivation, development, and wellness*. The Guilford Press.

Ryberg, T. (2007). *Patchworking as a metaphor for learning. Understanding youth, learning, and technology* [Doctoral dissertation, Aalborg University]. http://www.ell.aau.dk/fileadmin/user_upload/documents/publications/ell_publication_series/eLL_Publication_Series_-_No_10.pdf

Rørbech, L., & Høgel, S. (1990). *Tal rigtigt – syng godt* [Speak correctly – Sing well]. C. A. Reitzels Forlag.

Schippers, H. (2006). Tradition, authenticity and context: The case for a dynamic approach. *British Journal of Music Education, 23*(3), 333-349. https://doi.org/10.1017/S026505170600708X

Schön, D. A. (2016). *The reflective practitioner. How professionals think in action.* Routledge.

Schwartz, E., Boyle, S. H., & Engen, R. (2018). *Functional voice skills for music therapists.* Barcelona Publishers.

Schwartz, K. C., & Williams, J. P. (2021). Introduction to the social construction of identity and authenticity. In J. P. Williams & K. C. Schwarz (Eds.), *Studies on the Social Construction of Identity and Authenticity* (pp. 1-24). Routledge. https://doi.org/10.4324/9780429027987

Seabrook, D. (2017). Performing Wellness: Playing in the spaces between music therapy and music performance improvisation practices. *Voices: A World Forum for Music Therapy, 17*(3). https://doi.org/10.15845/voices.v17i3.936

Seale, C. (1999). *The Quality of Qualitative Research. Introducing Qualitative Methods.* SAGE Publications.

Slabu, L., Lenton, A. P., Sedikides, C., & Bruder, M. (2014). Trait and state authenticity across cultures. *Journal of Cross-Cultural Psychology, 45*(9), 1347-1373. https://doi.org/10.1177/0022022114543520

Smilde, R. (2009). *Musicians as Lifelong Learners. Discovery through Biography.* Eburon Delft.

Smith, G. (2011). Singers and songwriters in Australian country music. *Musicology Australia, 33*(2), 213-222. https://doi.org/10.1080/08145857.2011.596140

Smith, J., & Noble, H. (2014). Bias in research. *Evidence-based Nursing, 17*(4), 100-101. https://doi.org/10.1136/eb-2014-101946

Sonne-Ragans, V. (2019). *Anvendt videnskabsteori. Reflekteret teoribrug i videnskabelige opgaver* [Applied philosophy of science. Reflective use of theory in academic writings] (2nd ed.). Samfundslitteratur.

Stanley, T. (2021). *Authentic learning. Real-world experiences that build 21st-century skills. Routledge.*

Stige, B., Malterud, K., & Midtgarden, T. (2009). Toward an agenda for evaluation of qualitative research. *Qualitative Health Research, 19*(10). 1504-1516. https://doi.org/10.1177/1049732309348501

Stige, B., Ansdell, G., Elefant, C., & Pavlicevic (2010). *Where Music Helps: Community Music Therapy in Action and Reflection.* Ashgate.

Storm, S. (2007). Den menneskelige stemme – Psykologi og psykodynamisk stemmeterapi [The human voice – Psychology and psychodynamic voice therapy]. *Psyke og Logos, 28*(1), 447-477.

Szulevicz, T., & Jensen, M. (2013). PBL in educational psychology – potentials and challenges. *Journal of Problem Based Learning in Higher Education, 1*(1), 19-35. https://doi.org/10.5278/ojs.jpblhe.v1i1.271

Taylor, C. (1991). *The Ethics of Authenticity.* Harvard University Press.

Thompson, M. B. (2015). Authenticity in education: From narcissism and freedom to the messy interplay of self-exploration and acceptable tension. *Studies in Philosophy and Education, 34*, 603-618. https://doi.org/10.1007/s11217-015-9459-2

Thompson, M. B. (2018). *Fundamentals of piano pedagogy. Fueling authentic student musicians from the beginning*. Springer.

Thornton, A. (2005). The artist teacher as reflective practitioner. *The International Journal of Art & Design Education, 24*(2), 166-174. https://doi.org/10.1111/j.1476-8070.2005.00437.x

Thornton, A. (2011). Being an artist teacher: A liberating identity? *The International Journal of art & Design Education, 30*(1), 31-36. https://doi.org/10.1111/j.1476-8070.2011.01684.x

Tisdell, E. J. (2023). The braid of transformative learning, spirituality, and creativity: The impetus to create as well as critique. *New Directions for Adult and Continuing Education, 177,* 37-50. https://doi.org/10.1002/ace.20477

Tolmie, D. (2014). Identifying, analysing and aligning "the dream" with vocational preparation: An investigation into first-year music undergraduate career aspirations and motivations. In G. Carruthers (Ed.), *Relevance and Reform in the Education of Professional Musicians. Proceedings of the 20th International Seminar of the ISME Commission on the Education of the Professional Musician* (pp. 73-84)*.* International Society for Music Education.

Trondalen, G. (2023). *Ethical musicality.* Routledge. https://doi.org/10.4324/9781003218524

Tuastad, L., Johansen, B., Østerholt, A. L., Nielsen, I., & McIvor, D. S. H. (2022). Being a person who plays in a band rather than being a person with a mental illness playing in a band: A qualitative study of stigma in the context of music

therapy in mental health aftercare. *Nordic Journal of Music Therapy, 32*(2), 121-139. https://doi.org/10.1080/08098131.2022.2075437

Turner, C. (2013). *The Experience of Music Therapists Who Balance the Dual Professions of Music Therapists and Professional Musician* [Master's thesis. Molloy College]. ProQuest no. 0123965.

Uhlig, S. (2006). *Authentic voices, authentic singing. A multicultural approach to vocal music therapy.* Barcelona Publishers.

van der Kolk, B. (2015). *The body keeps the score. Mind, brain and body in the transformation of trauma.* Penguin Books.

van der Schyff, D., Schiavio, A., & Elliott, D. J. (2016). Critical ontology for an enactive music pedagogy. *Action, Criticism, and Theory for Music Education, 15*(4), 81–121. http://dx.doi.org/10.22176/act15.5.81

van Deurzen, E. & Arnold-Baker, C. (2018). *Existential therapy. Distinctive features*. Routledge.

van Nes, F., Abma, T., Jonsson, H., & Deeg, D. (2010). Language differences in qualitative research: Is meaning lost in translation? *European Journal of Ageing, 7*, 313-316. https://doi.org/10.1007/s10433-010-0168-y

van Manen, M. (2014). *Phenomenology of Practice. Meaning-Giving Methods in Phenomenological Research and Writing.* Routledge. https://doi.org/10.4324/9781315422657

Varga, S., & Guignon, C. (2020). Authenticity. In E. N. Zalta (Ed.), *The Stanford Encyclopedia of Philosophy* (Spring 2020 ed.). Stanford University. https://plato.stanford.edu/entries/authenticity/

Veblen, N. B. (2018). *Music therapists' perceptions and practices regarding musical authenticity in music therapy practice* [Master's thesis, University of Kentucky]. Theses and dissertations—music. https://uknowledge.uky.edu/music_etds/129

Vejian, G., Kamarudin, N., & Kadir, S. A. (2016). School creative climate: Factors influence fostering creativity school. *International Journal of Education and Training, 2*(1), 1-5.

Weick, K. E. (1995). What theory is not, theorizing is. *Administrative Science Quarterly, 40*(3). 385-390. https://doi.org/10.2307/2393789

Wenger, E. (2000). Communities of practice and social learning systems. *Organization, 7*(2), 225-246. https://doi.org/10.1177/135050840072002

Wenger, E. (2004). *Learning for a small planet. A research agenda*. https://citeseerx.ist.psu.edu/document?repid=rep1&type=pdf&doi=1ed aa7f3f9bfe94dff79c7645d5c734bfeee814e

Wigram, T. (2004). *Improvisation. Methods and Techniques for Music Therapy Clinicians, Educators and Students.* Jessica Kingsley Publishers.

Williams, M. (2017, May 26). Nick Cave will never be forgotten. VICE. https://www.vice.com/en/article/a3wpn8/nick-cave-will-never-be-forgotten

Yacobi, B. G. (2012). The limits of authenticity. *Philosophy Now, 92*, 28-30.

Yehuda, N. (2013). 'I am not at home with my clients' music ... I felt guilty about disliking it': On 'musical authenticity' in music therapy. *Nordic Journal of Music Therapy, 22*(2), 149-170. https://doi.org/10.1080/08098131.2012.697483

WEB PAGES

Chief1 and the Mumes:
https://skanderborg.lokalavisen.dk/samfund/ECE16092159/saa-englene-synger-og-haarene-rejser-sig-the-mumes-og-chief-1-vandt-soelunds-hjerte/

Cool camp (for families/children with cancer): http://www.livskraftcenter.dk/

GirlBeat [PigeBeat]: http://pigebeat.dk/

Jazzcamp for Girls: https://jazzdanmark.dk/projekter/jazzcamp-piger

Lung Choirs [Lungekor]: https://www.lunge.dk/lungekor

The Prisoner's Choir [Fangekoret]: http://fangekoret.dk/index.html

APPENDICES

Appendix A. Preparatory material

The concept of authenticity is quite widespread within widely differing professional fields and philosophical directions. There is no definite theory of authenticity, and the concept is defined very differently depending on context and needs. In music therapy, there is - as far as I have researched it - not much literature about the phenomenon in the form I want to investigate. One may encounter the concept of musical authenticity, but this is primarily concerning the authentic origin of the instruments and/or the musical expressions belonging to a specific cultural or sub-cultural context. Authenticity is understood in this context as; music played on the original 'authentic instruments' or as a correct reproduction of a previous work, or music performed by the original, 'authentic musicians' or people coming from the specific culture of which the music originates.

My focus in the research project is guided by a curiosity about the professional music therapist, music teacher, and musician's experience of their own authenticity and of being authentically or inauthentically present. Specifically, I have a curiosity about how this could be experienced, understood, defined, and possibly used as a tool of consciousness in the music professional work. My interest does not necessarily focus on whether others (clients, students, audiences) perceive these professionals as authentic, or whether being authentic as a music professional has any particular effect - positive or negative. This is – for now – outside my area of research.

Authentic // Inauthentic in practice

As part of the preparation for the interview, I would like to invite you to reflect on whether you have experienced situations in which you have felt authentic or inauthentic in your professional work. I will encourage you to consider both opposites since describing an experience of inauthenticity may help informing the understanding of authenticity and vice versa.

Try to describe the situations to yourself and consider which components are part of your experience – e.g., How do you experience being authentic // inauthentic in connection with your music professional role(s)? Is it something that can be felt physically? Or is it more of a mental/cognitive experience? Do you make use of certain techniques or is it a more intuitive approach? Are there factors that prevent or promote your experience of authenticity?

These situations are not necessarily something to examine closely during the interview if this is not something you want. It is simply to provide an opportunity to reflect upon the concept in relation to your own practice and some concrete situations and thus initiate a thought process. Thoughts that I would really like to hear more about

Where does the music come from?

During the interview about your experiences of authenticity or inauthenticity in connection with your music professional work, I would also like to ask what you consider to be the source of your music and your musical expression. Where do you find inspiration for the music you make and the way you are with others? If you have several different professional roles; are there any differences in the way you act and interact in music.

Definition of own professional role

I would like to ask you to consider what musical professionalisms / competencies you contain. By 'musical professionalism' I do not necessarily mean solely what title is on your employment contract, what you get your salary for, or what union you are in but rather it is related to what competencies you experience as active when you work professionally with music and other people. These can be music therapy related, musician related, or music educator related competencies. Maybe you also make use of completely different competencies in your work that have an influence on the way you are musically professional and authentic?

Please let me know if you have any questions and then I will wish you an enjoyable reflection process. I'm really looking forward to talking with you.

Kind regards - Julie.

Appendix B. Interview guide

- First, could you tell me a little bit about why you agreed to participate in this interview regarding authenticity?

- Do you want to tell about what you experience when you experience yourself as being authentic // inauthentic?
- Would you like to describe some specific situations where you have experienced this?
- Can you try to describe the situation you are talking about now, but from a bodily point of view. What sensory inputs are you noticing at this point?

- How do you experience your music is being created when you play and/or sing for/with other people?
- Is there a difference in how you make music depending on the context? And does this affect your experience of authenticity / inauthenticity.

- Do you use the concept of authenticity within your musical, professional practice? How? Or do you use other terms or concepts that in your opinion cover the same thing.

Questions regarding the quotations on authenticity

- Are there any of these quotations that resonate in you? How? In which way?
- Are there, possibly, some of the quotations on authenticity that you can relate to regarding your own practice?
- Are there any of the quotations that otherwise do not resonate with you? That you disagree with? Can you put some words to that?

Appendix C. Quotations on authenticity

Møller, L. (2014). Professionelle Relationer [Professional Relationships]. Akademisk Forlag.

[p.196] Being personal in professional relationships means being attentive and authentically present. Being authentic is not the same as being brutally honest. It does not make the professional authentic that she reveals any emotion that arises in her, or for that matter simply expresses what she is thinking. When that happens, the professional has typically lost sight of the other person's presence and needs and is mostly with herself. However, it is also not possible to be authentic if our behavior has detached itself from our inner states and values and has become a repertoire of different expressions to be displayed, no matter how we are, what we think, experience and feel in the interaction. (…) So being authentic has nothing to do with our own immediate feelings and thoughts. It has to do with how we relate to and express inner states, and how we understand and unfold within a specific framework - here the task of the professional. [First author's translation]

Vannini, P. & Franzese, A. (2008). The Authenticity of Self: Conceptualization, Personal Experience, and Practice. Sociology Compass. 2(5), 1621-1637.
https://doi.org/10.1111/j.1751-9020.2008.00151.x

[p.1625] (…) we believe that authenticity, (…), must take self and other into account. Whether others agree on your authentic existence is irrelevant, but it does influence how we relate to others (Anton 2001). Authenticity influences not only self-views, but how we negotiate interactions in which self-views are at stake.

Feldman, S. (2015). Against Authenticity. Why you shouldn't be yourself. Lexington Books.

[p.12] Those who think authenticity is justified as an ideal by its benefits to individual well-being can also be vulnerable to thinking that authenticity might be a standing defense against moral criticism. (Consider how we sometimes give "artists" or "geniuses" extra leeway to pursue their passions because of their apparently extra-special psychic need for authentic self-expression.)

Joseph, S. (2016). Authentic. How to be yourself and why it matters. Piatkus.

[p.18] Authenticity requires that we are aware of what's happening in our bodies; that we are not only attentive to our feelings and mindful of our thinking but to all that is happening within us.

Donaghy, M. (2002). Authenticity: A goal for therapy? Practical Philosophy, 40-45. https://doi.org/10.1046/j.1474-7766.2003.00121.x

[p.40] Authenticity is defined in the dictionary (Collins, 1997) as a 'quality of genuineness', 'real' and 'not of doubtful origin'. It is this idea that forms the basis for what Carl Rogers, the father of Person-centered therapy, calls 'congruence'. Rogers describes congruence as a close matching 'between what is being experienced at the gut level, what is present in awareness, and what is expressed to the client' (Rogers, 1980: 116). Thus, Rogers promotes congruence not just as a goal for the client, but as a task for the therapist, stating that the more congruent the therapist is, i.e., the more they are themselves in the relationship, putting up no professional front or personal façade, the more beneficial it will be for the client (Rogers, 1980). This, however, raises the question of what it is to be oneself…

[p.44] Secondly, it must also be remembered that authenticity, in existential terms, is not a dichotomous experience. We can be both inauthentic and authentic at the same time, to varying degrees, and in different areas of our life. As van Deurzen puts it:

Good psychotherapy constantly reminds the client of the paradox of living and enables the person to live creatively in the tension between authenticity and inauthenticity (Van Deurzen, 1999: 124)

Kottler, J. A. (1987). On being a therapist. Jossey-Bass Publishers.

[p.150] Basically the process of change follows a predictable pattern, even if the client's individual history and the therapist's characteristic style vary. Such a clinician attempts to translate her energy authentically in every session, to create each therapeutic masterpiece with personalized appeal.

Laursen, P. F. (2012) Den autentiske lærer [The authentic teacher]. Gyldendal.

[s.149] Authenticity and professionalism can be very well reconciled because authenticity is to act in accordance with one's life values, not necessarily with one's emotions. (…) Emotions are transient and changeable, and they can be remnants of childhood experiences, they can be the result of defense mechanisms, or they can be expressions of ease. There is not necessarily anything valuable about acting in accordance with one's emotions. The crucial thing is to act in accordance with one's values. And then one can consider it as the result of a successful personal development if one's feelings are in line with one's values. [First author's translation]

McKinna, D. R. (2014). The touring musician: Repetition and Authenticity in Performance. Journal of the International Association for the Study of Popular Music. 4(1), 56-72. https://doi.org/10.5429/2079-3871(2014)v4i1.5en

[p.58] (…) Moore (2002) argues that authenticity can be used as an interchangeable term with other concepts, such as 'honest', 'genuine', 'truthful' or 'sincere'. Finally,

Auslander (1998: 10) discusses authenticity in terms of rock ideology as the idea that the music is sincere and genuine as the expression of the artist; this is inherent not just in the music but also in the presence of the visual performance, so that both must be considered in determining the authenticity of a musical experience.

[p.69] The performer is not looking to force repetition, like the "paranoid", technical, musician, but searching for the special moments, or a sensation that cannot be thought, only experienced. (…) The participation at this level with possibilities in a process of becoming, achieves an experience of the authentic in music performance, which in turn enables a deep engagement by the musician with both the music and audience.

Moore, A. (2002). Authenticity as authentication. Popular Music. 21(2), 209-223.
https://doi.org/10.1017/S0261143002002131

[p.210] 'Authenticity' is a matter of interpretation which is made and fought for from within a cultural and, thus, historicised position. It is ascribed, not inscribed. As Sarah Rubidge has it: 'Authenticity is … not a property of, but something we ascribe to a performance' (Rubidge, 1996, p.219). Whether a performance is authentic, then, depends on who 'we' are. However, if this quality that we call 'authenticity' does not inhere in the music we hear, where does it lie? It is my second assumption in this article that it is a construction made on the act of listening.

Appendix D. Overview: Themes, fusion themes, meta themes

	PARADOXES IN LANGUAGE AND ACTION	IMBALANCE AND INAUTHENTICITY	ROLES, RELATIONSHIPS, MASKS	THE FIELD OF AUTHENTICITY
Meta Theme	PARADOXES IN LANGUAGE AND ACTION	IMBALANCE AND INAUTHENTICITY	ROLES, RELATIONSHIPS, MASKS	THE FIELD OF AUTHENTICITY
Fusion theme	Authenticity as a non-linguistic and non-conscious experience	The balance between professional roles can affect authenticity	Different roles but same feeling of authenticity	The road to authenticity – an attempt to 'point'
Themes	*P. Interview* • Definitional problems – grabbing for clouds *H. & N. Interview* • Authenticity as an annoying concept, hard to be in contact with • Alignment – everything is in play • H. Written reflections on quote (Joseph, 2016)	*P. Interview* • To perform versus be a music therapist. • Entertainment versus therapy • Compliments that change one's consciousness challenge authenticity *H. & N. Interview* • More professional roles – one whole	*P. Interview* • To perform versus be a music therapist. • Entertainment vs. therapy. • Authenticity and relationships. • Authenticity as a dynamic process • Compliments that change one's consciousness challenge authenticity *H. & N. Interview* • More professional roles – one whole • N. Written reflections on quote (Møller, 2014)	*P. Interview* • Phrasing – a voice technique to achieve intimacy and perhaps... authenticity • Authenticity and relationships. • Authenticity as a dynamic process • A finely tuned consciousness – micro micro • The road to authenticity • Authenticity requires … • Not forcing anything – not trying too hard – musical authenticity • Where does the music come from? *H. & N. Interview* • The encounter with authenticity • Authenticity as an annoying concept, hard to be in contact with • Surrender and removal of obstacles • Letting go of plans can give others authority • The novice's planning versus the intuition of the experienced • Frameworks that inhibit or develop authority • It takes energy to find oneself and one's expression
Fusion theme	Academia versus practice	Inauthenticity	Authenticity and relationships	The experience of authenticity
Themes	*P. Interview* • Academia versus practice *H. & N. Interview* • Language and academia can hamper but also clarify • H. Written reflections on quote (Joseph, 2016)	*P. Interview* • Perceived effect of inauthenticity • Routine response as self-protection • Compliments that change one's consciousness challenge authenticity *H. & N. Interview* • The experience of inauthenticity • Authenticity as an annoying concept hard to be in contact with • N. Written reflections on quote (Møller, 2014) • N. Written reflections on quote (Donaghy, 2002)	*P. Interview* • Authenticity and relationships and a dynamic process • Definitional problems – grabbing for clouds *H. & N. Interview* • Authenticity as a fluctuating motion • Roles and patterns. To be seen by others and to see oneself • N. Written reflections on quote (Vannini & Franzese, 2008) • H. Written reflections on quote (Vannini & Franzese, 2008) • H. Written reflections on quote (Donaghy, 2002) • H. Written reflections on quote (Moore, 2002)	*P. Interview* • Perceived effect of authenticity – moments of magic – a field of authenticity • Authenticity and relationships. • Authenticity as a dynamic process • A finely tuned consciousness – micro micro micro • The road to authenticity • Not forcing anything – not trying too hard – musical authenticity • Self-forgetfulness. Self-filtration. Self-cleansing • One sphere – instead of [feelings [thoughts [body [• Professional awareness *H. & N. Interview* • Centering versus Ragnarök • Alignment – everything is in play
Fusion theme		Authenticity and values. When you "knock yourself" a bit against the context	Masks, layers, roles	
Themes		*P. Interview* • Definitional problems – grabbing for clouds • Academia versus practice • Being. Presence. Values *H. & N. Interview* • Poor conditions for music education	*P. Interview* *H. & N. Interview* • The possibilities of the mask • Roles and patterns. To be seen by others and to see oneself • The inauthentic job interview • Precision. To train one's language • H. Written reflections on quote (Møller, 2014)	

Appendix E. Stepping stones

P.'s stepping stones

- **Knowing the instruments well**:
  When knowing your instruments and your voice well, you have a greater opportunity to be free. Free to create and play into the space where it is possible to be authentically present. Free to express what is needed in a way that is relevant and meaningful.

- **Letting go of control**
  When P. does not try in advance to control how the music should sound or does not feel obliged to convince people about his musical competences then he experiences himself and his music as more authentic. The experience is generated from somewhere else than from the conscious mind. In general, P. tries to "*cleanse himself out of the system*" and tries to avoid controlling his output. Instead, he focuses on being present, being responsive and not letting his analytical intellect ruin it all by trying to sound good because then he would "*drop it all on the floor like a bucket of glass*".

- **Having an active and vibrant musicality**
  When the musical material is not locked in a fixed form it enhances a need to be musically conscious and authentic in the performance of it. The music and the songs can be shaped together with the patient, in the moment, and P. can, thus, convey the songs and the music adapted to the situation from an authentic place in him.

- **Having an open mind / attitude**
  Not being biased but being reset, neutral, and open towards the other. Being free from pre-defined ideas about the patient's needs, and not to be influenced by information about the patient from colleagues or patient records. The authenticity depends on a non-biased attitude.

- **Being able to alternate between 'thinking' and 'feeling'**
  When "*the brain interferes*" and you become too analytical in the situation, then you can lose the ability to be authentic. If you are not at home on your instrument, you can be judgmental and blocked, focusing on technique. However, it is not unequivocally negative that the brain interferes. There are several active analytical processes in a session, but you must be able to navigate these shifts without losing contact with the other and with yourself.

- **Having energy**
  A natural musicality imparts an experience of authenticity. When P. has the energy, physically and mentally, to support his musicality, he experiences the music as completely natural and authentic.

- **Taking in to send out**
  P. senses the response from the others in the room, notices their attention and their physical responses but he also senses the room 'as a whole'. He reconciles with both the material space and the psychosocial space as he experiences what he denotes a "*hyper-attention*"; Being very attentive in a fusion with who and what is in the room, and letting his music be inspired by that. Intuitively and spontaneously, he relates to the inputs he senses and sends out his own communication - through music - influenced by this sensing. The music then becomes an audible expression of the overall ambience the room and all the things and people in it.

- **Being present**
  Presence gives the authenticity space. Presence, to P., can merely be about making sure to be rested, possibly meditate, and thereby be aware of being present and accepting.

- **Using phrasings, micro-phrasings, and micro-adjustments**
  Phrasing (the ending of phrases) as a vocal technique and as a musical, emotional consciousness can help "(…) *carry the emotional all the way to the door*". There is a very intimate field in a voice that is not tired but has the energy to "*carry the phrase all the way to the door*". If you do not carry it to the door, then the listener, according to P., does not reach the door either. With his voice and through the specific melodic phrasings, he has the possibility to move people, refocus their attention, or change their emotional state. P. experiences himself and the music as authentic when phrasing "*musically consciously*" from an inherent musicality.
  Micro-phrasings – understood as very small, musically dynamic phrasing in relation to the client – can have a significant impact, according to P. It is a very delicate balance to make these tiny, bodily, and musical adjustments but they are the ones that can make the big difference. At the same time, for P., it is also about "*keeping myself out of the equation*" which involves liberating himself from his own intentions and plans to approach these micro-phrasings in the interaction with patient and relatives.
  However, P. emphasizes that phrasings and micro-phrasings are not always the golden path to the "*experiences of magic*" and the feeling of authenticity, but he often experiences these techniques as active co-players in those moments. Furthermore, not only vocal phrasings can have this effect, but since the voice is P.'s main instrument that is where he experiences himself as most precise and most trained to perform exactly that kind of work.

- <u>Micro-adjustments</u>: There are many micro-adjustments in the dynamics of the sessions and between the accompaniment instrument and the voice. It is the ongoing dynamic, bodily, and musical adjustments in the music along with lots of other techniques that affect the entirety. These micro-adjustments are inextricably linked to the ability of the aforementioned "*hyper-attention*"; to sense both the other, oneself, and the whole room and to react and adjust accordingly in a continuous and spontaneous movement. As an experienced therapist P. can regulate the balance between emotional overstimulation and emotional fulfillment where only very small adjustments need to be made. P. designates this balance "*singing a knife edge*".

- **To involve oneself**
  To P., focus is not on merely reproducing original musical material but finding the specific emotional qualities in the music and conveying these, in his own way, from his own inner life. Activating his personal musicality and interpretation of the songs in that process makes the dissemination of the songs more authentic, in P.'s view. In addition, he finds that the listener becomes more actively listening when his own musicality is at play in this way.

H. and N.'s stepping stones

- **Delegating authority to the client**
  For H., the concept of authenticity is closely related to the concept of authority. When letting go of plans and ideas about what the client should learn, reclining a bit, and merely being present then the client gets, according to H., the opportunity to step into her own authority without H. "*filling in and compensating*". Authority, own as well as others', is therefore about taking - or getting - responsibility for one's own personal shortcomings and "*filling oneself up from within*".

- **Letting go of control and planning**
  In a music therapeutic setting, being able to be 'bewildered' is essential for H. – not knowing what exactly is going to happen, letting go of the planning, and then reclining a bit to let the other step forward and "*show what is going to happen*". H. herself experiences a surplus of mental resources when she stops planning and let go of the ego. It is experienced as liberating to give up controlling - in this way "*many more RAM's will be available*", as she enthusiastically puts it. According to H. those moments cannot be planned

nor controlled through techniques. They cannot even be sought. They are to come spontaneously.

- **Making use of meditation and personal development**

  Like P., H. also experiences how meditation can strengthen a movement towards the experience of authenticity. H. equates meditating with practicing musical elements such as scales or other concrete musical skills that one can teach and be taught. Scales are not necessarily music in themselves but practicing and knowing scales can help removing the obstacles that can inhibit one in surrendering to the music. In the same way, meditation can help removing the obstacles that may stand in the way of, for example, the experience of authenticity.

  It can be an overwhelming experience to encounter authenticity, according to H., because it can activate an awareness of one's own limitations that prevent one from being authentic. It is therefore relevant to become aware of one's own obstacles. When you experience being authentic, according to N. and H., then others can also experience it and, possibly, react to it - positively as well as negatively.

- **Having an awareness of own energy and readiness**

  Authenticity requires, according to N., a certain amount of energy and a bodily readiness. It may take time for N. to find her way back to herself and into the music and into something that can be expressed with authority, meaning, and readiness if she lacks the energy. H. acknowledges that there can be a "*long way back to yourself*" if having been in situations that were challenging. She finds it important to be gentle with oneself, when having been in demanding situations.

Appendix F. Preparatory material (MUFASA)

The concept of authenticity is widespread within diverse professional fields and philosophical directions. There is not one definitive theory of authenticity, and the concept is defined very differently depending on context and needs.

Within music therapy and music education, there is - as far as I have researched - not much about the phenomenon in the form I want to investigate, but quite a bit more about the phenomenon within musicianship and music performance. You can come across the concept 'musical authenticity'. However, this primarily concerns the original nature of the instruments, or the origin of the music and its expression connected to a specific cultural or subcultural context. Authenticity, in this context, relates to; music played on original 'authentic instruments' or as a correct reproduction of specific musical works, or music performed by the original musicians or people with connection to the specific culture or subculture in which the music originates.

My focus in this research project is based on a curiosity about the practicing music therapists, music teachers, and music performers' experiences of their <u>own</u> authenticity and of being authentic or inauthentic in practice. Quite specifically, I have a curiosity about how this authenticity can be experienced, understood, defined, and possibly used as a tool of awareness in music professional work. My interest is not focused on whether others (clients, students, audiences) experience these music professionals as authentic, or whether being authentic as a music professional has any specific effect – positive or negative – on others. This is – at least for now – outside the scope of this research project.

Data collection

I wish to conduct two types of interviews:

- Three group interviews (with music therapists, music educators, and music performers), which is recorded on audio and video (video, to be able to distinguish more easily between the voices of the interviewees if this becomes a challenge) with the aim of further processing (transcription and analysis in pseudonymized form)
- Three individual interviews with the person who conducts the different music activities (music therapy-related activities, music teaching-related activities, and music performance). The music activities will be video recorded. In this way, it will be possible to include selected video material in the interview The interview is recorded on audio for further processing in pseudonymized form (transcription and analysis)

Because the two different interview situations will be recorded on audio and video, a signed declaration of consent is necessary.

Authentic // Inauthentic in practice

As part of the preparation for the group interview, I would like to invite you to reflect on whether you have experienced situations where you have felt authentic or inauthentic in your music professional practice with families. Please consider both 'poles', as describing an experience of inauthenticity may help sharpen the understanding of authenticity and vice versa.

Try to describe the situations to yourself and consider what components are part of your experience – i.e., how do you experience being authentic/inauthentic in terms of your music professional role(s)? Maybe you don't use that exact term, but have other words for the same thing? Is it something that can be felt physically? Or is it more of a mental awareness? Do you make use of certain techniques, or is it a more intuitive approach? Are there factors that prevent or promote your experience of authenticity/inauthenticity?

You decide whether you want to share these specific experiences in the group interview. This is simply to give an opportunity to reflect the concept into your own practice and into specific situations and thus to initiate thoughts and reflection. Thoughts that I would really like to hear some more about ☺

Definition of your own professional role

I would also like to ask you to consider which musical professionalism or competencies you possess. With 'musical professionalism' I do not refer to your title, employment etc., but what skills you feel you have at play when you work professionally with music and other people.

This can be both music therapy-related, music performer-related or music teacher-related competencies. Perhaps you also make use of completely different skills in your work, which have an influence on the way in which you are authentically and musically professionally present?

Where does the music come from?

In connection with the group interview about experiences of authenticity // inauthenticity in your music professional work, I would also like to ask you where you feel your music and your musical expression come from. Where do you find inspiration for the music you make and the way you are with others in music? If you

are having several different music professional roles; is there a difference between the way you are in music and from where you experience that the music arises?

Please, let me know if there are any questions about anything and otherwise, I wish you a pleasant reflection process. I am looking forward to talking with you.

Kind regards, Julie

Appendix G. Interview guide, pre-interview (compiled)

Open question
- What do you imagine you will get out of participating in this research project on authenticity?

Use and understanding of the concept of authenticity
- Do you use the concept of authenticity in your music professional practice? How? Or do you use other terms or concepts that, in your opinion, cover the same thing?
- Could you describe what you experience when you experience yourself as being authentic or inauthentic in relation to your music professional practice?
- Would you care to describe some specific situations where you have experienced this?

Family perspective
- Do you find that your own personal family history is activated when you work with families? And does this possibly influence on your experience of your own authenticity?
- How can your own experience of authenticity and inauthenticity be used actively in relation to your music professional work with families?

Understanding of own professionalism
- What musical skills or competencies do you feel you possess? Which of these skills are in play when you work professionally with music and families?
- How do you experience that your music is created when you play and sing for and with families?

Settings
- Is there a difference in how you make music depending on the context? And, if yes, does this affect your experience of authenticity/inauthenticity.
- Do you sometimes feel that you are playing a role instead of 'being yourself'?
- Do you think that participating in this research project and being observed and video-recorded will influence your experience of being authentic?

Values

- Do you have an awareness of the values underpinning your professional practice?
- What is important to you in your professional work?
- What is less important to you in your professional work?

Quotations (From the literature or from previous interviews with music professionals)

- Do any of these quotes resonate with you? In what way?
- Are there any of the mentioned quotes about authenticity that you can relate to regarding your own practice? How so?
- Are there any of the quotes that, on the contrary, do not resonate with you? That you disagree with? Can you put some words to that?

Appendix H. Interview guide, post-interview (compiled)

Experience and understanding of your own authenticity // inauthenticity

- Have you considered the concept – in relation to your music professional practice – since the first interview? How do you denote it, if not authenticity?
- Has that focus made you experience your practical work differently than you would otherwise?
- Have you thought about it during the activities, or only retrospectively? Or not at all?

Settings: Participation in a research project

- Are you affected by the fact that what you do is part of a research study and that your work is observed by others?
- Is it possible for you to be an authentic music professional within this research project?
- Can you be influenced by external goals in other contexts?
- In your perspective, would your experience of authenticity, possibly be different with other groups of participants or in other settings?

Moments of authenticity // inauthenticity (possibly video viewing)

- What have you experienced/felt/sensed in the situations where you experienced yourself as authentic?
- Can you recall a specific situation in which you - either in the situation or afterwards - perceived yourself as authentic. Would you care to watch it on video?
- What happens in the video clips? How does it look from the outside compared to how it was experienced from the inside?

The relational aspect

- Has your experience of your own authenticity been influenced by the relationship with the families you have worked with in this research project?
- Do you think that your experience of your own authenticity affects the relationships with the families and vice versa; Does the relationship with the families affect your experience of authenticity?

Wearing a mask or having a role

- In your experience, what role(s) do you have as a facilitator of these activities?
- If it is a role, how then, can you be authentic in that role?
- Are there aspects of yourself that you either limit or expand in your practice?

Advantages, disadvantages, relevance

- Can there, in your opinion, be any advantages and/or disadvantages in including this concept in your professional work?
- Is it, for you, a relevant term to use in your profession and in your reflections about it? If so, what could you use the term for in your practice? How are you already using it?

+ Follow-up/clarifying questions regarding statements or concepts from the first interview.

Appendix I. Quotations on authenticity – music therapist

Møller, L. (2014). *Professionelle Relationer* **[Professional Relations]. Akademisk Forlag.**

[p.196] Being personal in professional relationships means being attentive and authentically present. Being authentic is not the same as being brutally honest. It does not make the professional authentic that she reveals any emotion that arises in her, or for that matter simply expresses what she is thinking. When that happens, the professional has typically lost sight of the other person's presence and needs and is mostly with herself.

However, it is also not possible to be authentic if our behavior has detached itself from our inner states and values and has become a repertoire of different expressions to be displayed, no matter how we are, what we think, experience, and feel in the interaction. (…) Hence, being authentic has nothing to do with our own immediate feelings and thoughts. It has to do with how we relate to and express inner states, and how we understand and unfold within a specific framework – here, the task of the professional. [*My translation*]

Joseph, S. (2016). *Authentic. How to be yourself and why it matters.* **Piatkus.**

[p.18] Authenticity requires that we are aware of what's happening in our bodies; that we are not only attentive to our feelings and mindful of our thinking but to all that is happening within us.

From preliminary interview with "P." music therapist and music performer

P.: And where the music comes from when I'm in that room and when I succeed in being present … … um … I think, it comes from the room. You know, I think it comes from a blend of what I'm able to dog … I am the instrument in one way or another, but… but the patient is too. So that is, they fine-tune themselves as well. They fine-tune their bodies. And that's … I cannot measure and weigh how much the music comes from them, but I know that their attitude toward what's happening makes a big difference in terms of how well I can work with the music.

Experienced effect of authenticity

P.: "So that's, … if I can make that music come from the place that is authentic in me, I tell you, then it opens… then something magical happens in a room."

Experienced effect of inauthenticity

P.: (…) as a survival mechanism I have some psychostructures that step in and make me seem kind, still. That I still listen, that I still do all these things but my presence inside is frayed. So, that means I get the form of presence: I look like I'm a therapist, I

sound like I'm a therapist, but I can see that... in the dynamics of the patients I can see that something is missing. They do not engage in the same way as they did before.

Authenticity requires energy

P.: When Xx [*spouse*] … had a blood clot in the brain I was still working. And at that time, I really experienced how authenticity was challenged, if I must use that specific terminology now. The fact that I couldn't be 100% present, or at least be so present that authenticity had more space. I felt so challenged in terms of energy and resources that it was difficult for me not to … to … enter the inauthentic, which I have also written some words on.

Appendix J. Quotations on authenticity – music educator

Møller, L. (2014). *Professionelle Relationer* **[Professional Relations]. Akademisk Forlag.**
[p.196] Being personal in professional relationships means being attentive and authentically present. Being authentic is not the same as being brutally honest. It does not make the professional authentic that she reveals any emotion that arises in her, or for that matter simply expresses what she is thinking. When that happens, the professional has typically lost sight of the other person's presence and needs and is mostly with herself.
However, it is also not possible to be authentic if our behavior has detached itself from our inner states and values and has become a repertoire of different expressions to be displayed, no matter how we are, what we think, experience, and feel in the interaction. (…) Hence, being authentic has nothing to do with our own immediate feelings and thoughts. It has to do with how we relate to and express inner states, and how we understand and unfold within a specific framework – here, the task of the professional. [*My translation*]

Joseph, S. (2016). *Authentic. How to be yourself and why it matters.* **Piatkus.**
[p.18] Authenticity requires that we are aware of what's happening in our bodies; that we are not only attentive to our feelings and mindful of our thinking but to all that is happening within us.

Laursen, P. F. (2004) *Den autentiske lærer* **[The authentic teacher]. Gyldendal.**
[p.149] Authenticity and professionalism unite very well because authenticity is to act in accordance with one's life values, not necessarily with one's emotions. (…) Emotions are transient and changeable, and they can be remnants of childhood experiences, they can be the result of defense mechanisms, or they can be expressions of ease. There is not necessarily anything valuable about acting in accordance with one's emotions. The crucial thing is to act in accordance with one's values. And then one can consider it as the result of a successful personal development if one's feelings are in line with one's values. [*My translation*]

From preliminary interview with "N." music performer and music teacher
N: … and ooooohhh, I just feel in my stomach this sensation of not being able to …. the framework that exists for teaching music - I simply don't feel I can fit into that. And be there… and pass on what I would like to pass on. It feels as if there is some municipally employed little asshole sitting and putting it all down in tiny little boxes.
Julie: What is that about … the framework? Is it the time frame or …?

N. The time frame, the working hours, and … and the feeling of "Nobody prioritize it, but we make this tiiiiiny slot for it, and you have to be grateful for that" … It … it feels so poor, I think.

And all their visions, you know … I'm … I'm also traumatized by The Xxx Culture School and The Xxx School and, you know, all the initiatives I've been trying to start up, they just went down the drain. And, you know, I had to tell myself … "I must get out of this now" … but I really wish to teach music and I think it's important. But it must make sense. … all this nonsense about "you must be grateful for 6 hours a week", I just don't buy it. I've been told things like "we're used to people from the academy of music not having a realistic" …… you know, "their picture of reality is not congruent with the reality in elementary school". And there are also, you know, there are other colleagues … you know, "our trustee would get furious hearing that you have that high a salary and that much planning and preparation", and that's just … yeah, well…

Appendix K. Quotations on authenticity – music performer

Møller, L. (2014). *Professionelle Relationer* [Professional Relations]. Akademisk Forlag.

[p.196] Being personal in professional relationships means being attentive and authentically present. Being authentic is not the same as being brutally honest. It does not make the professional authentic that she reveals any emotion that arises in her, or for that matter simply expresses what she is thinking. When that happens, the professional has typically lost sight of the other person's presence and needs and is mostly with herself.

However, it is also not possible to be authentic if our behavior has detached itself from our inner states and values and has become a repertoire of different expressions to be displayed, no matter how we are, what we think, experience, and feel in the interaction. (…) Hence, being authentic has nothing to do with our own immediate feelings and thoughts. It has to do with how we relate to and express inner states, and how we understand and unfold within a specific framework – here, the task of the professional. [*My translation*]

McKinna, D. R. (2014). The touring musician: Repetition and Authenticity in Performance. *Journal of the International Association for the Study of Popular Music*. 4(1), 56-72.

[p.69] The performer is not looking to force repetition, like the "paranoid", technical, musician, but searching for the special moments, or a sensation that cannot be thought, only experienced. (…) The participation at this level with possibilities in a process of becoming, achieves an experience of the authentic in music performance, which in turn enables a deep engagement by the musician with both the music and audience.

From preliminary interview with "P." music therapist and music performer

P.: I think … all the technical and musical skills are prerequisites for entering this space, I think. Because you must not be blocked in those areas. I know it sounds harsh to say, but you have to know your voice and you have to know your instruments so that you can be relatively free… um… in your way of .. of playing and creating this space. So, that means, as soon as the brain interferes, you are fucked. The brain is interfering all the time because… I can sit and play a song and at the same time think about what kind of song would be good to follow up with. There are also a number of cognitive processes in the session. But there are times when the music really gains its own space … … and that's what I hear you're asking. But musically, I experience that the music can come from a completely different space when I'm not *trying* to play music. I just play it. And that's where I experience that the music gets much more authentic, and I experience that the response is deeper. (*P. in preliminary interview, study 1*)

From preliminary interview with "N." music performer and music teacher
N. I feel that I can't distinguish between the music teacher... and the artist. But I can feel that um…. that I may not actually think that they are that different..., because what I think, for me, is authentic or experience as authentic, is the feeling that... that... that you are a tool for something bigger than yourself. So, it's the feeling that… that you're going from being preoccupied with yourself. Are you good enough? Are you doing well enough? And then to … being a channel for something else. Helping something along the way. That you unfold a piece of music or some words or, well… Something that comes through.
I don't think…. Well, I think …. You had a question… "is it something cognitive?" "Is it something physically?" … but I think it's everything, you know. It's an interrelatedness of everything. It's not like .. the cognitive is gone, or my ego is gone, or will not be satisfied in that process. But it's just not a governing… you know … It's too slow. It's like an 'alignment' or a sensation of … … zzzzzzttt.. "now the energy plays all the way from top to toe" … … …. And then … something happens that is more than I could have imagined. … So, it's got something to do with presence. Presence and attentiveness.

Appendix L. Extracts overview – cross-disciplinary

CONTENT

Relationship - outward	Music therapists (E., T. & R.	Music educators (G.) + (O. & K.)	Music performers (O. & K.)
Attention to the participants' needs, dynamics, and engagement	Being more attentive to the client than to your own private life. Being authentic is to be "with the other" (R.) Being "in tune" (T.) with the other. The experience of authenticity emerges in the interaction	The flow and experience of authenticity is dependent on the participants' input and on the group dynamics (G.) Passive and absent participants affect "the common flow", as well as G.'s experience of her own authenticity (G.) The activities should also animate and engage the parents, as the opposite can affect their commitment and presence and their own sense of authenticity in the activity with their children (O.)	Being able to create a relationship with the parents by tuning in to the children's energy, commitment, and courage. Parents can be difficult to engage, their lack of engagement can also deter their child from engaging Focus is on the relationship and the dialogue, not on playing right or wrong. A good concert is a concert where the children have had fun and have been seen and heard It is easier for K. to come forward when it is for the sake of others and the focus is on the recipient
Organizing activities in relation to needs and motivation	Being able to remain in what is needed by others, even if it can be challenging. The focus is on the other Working together towards achieving a goal, being together in the process and interaction	A continuous attunement to the group; how they feel, how they react to the activities, what the group wants, seizing these inputs and using them to plan the next step (G.) Paying attention to the children's body language, movements and facial expressions, and including these in the activities Taking the children's motivation as a starting point, what they are preoccupied with and where there is "some sort of fire burning" (O.)	Activities involving the children's bodies, their suggestions, and their energy to generate a shared experience of the music (O.) Being able to organize and perform the concert considering the children's concentration span, in order to create a relationship and a sense of community
Flexibility regarding methods and activities	Having an awareness of what the other person is experiencing - an attunement that can provide freedom to make clinical choices that will benefit the client (R.)	Being willing to deviate 100% from plans, if assessed that they will not work out as planned (G.) Having a plan but coming into the group with an	The children and their wishes, needs, and demands are the starting point for the concerts

		openness as to how it will play out (K.)	Having a very flexible set list that can be varied according to the audience

Relationship Outward - Inward	Music therapists (E., T. & R.)	Music educator (G.)	Music performers (O. & K.)
Contact outward, contact inward. Sensing both one's own and others' boundaries.	Keeping a balance between always being able to listen inwardly, to yourself, and outwardly, to the client. Being tuned into the other yet still aware of yourself	Being able to sense – when working with families - the boundaries of parents as well as children and at the same time being aware of your own boundaries and standing by them: "This is how the boundaries are in this room when I am the one who is here" (G.) Being able to hold on to your own authority and stand by your own choices when meeting dissatisfied parents	Being aware of yourself and your own impulses, as well as connecting with the children and their engagement and responses, connecting with the band and being able to lead the band and be in flow with them, so that they can all interact with the audience in the best way
Using oneself, one's own sense of humor, one's own experiences	Not just making something up or "pretending", because then the client shuts down and the relationship is affected (E.) Sharing your own experiences and being on equal terms with the children, as they can sense "bullshit" (E.)	Being able to empathize with other people's feelings and be guided by them Being able to have fun together, making jokes	Having your whole 'self' involved in what you do. "If you are not involved in it with ALL of yourself, why should the children be?" (K.) Using self-irony as a form of communication and as a relational technique to make the adults laugh When K. uses irony in interaction with and in regulation of children as well as adults, she can make fun, clarify the settings, and give the parents a "kick in the ass" (K.) without losing the role of performer
Using one's own energy and motivation – also in the music	That there is "some me" (E.) present in music therapy, something authentic, as this enables you to also receive something from the other. Being able to create a connection between your inner life and outer musical expression	Initiating activities that you find meaningful and feel authentic in, and at the same time keeping an eye on how they are received by the participants	Having methods of accessing your own energy and also entering into the relationship (e.g., songs involving movement)

	Being able to "surrender to the music" but not "get lost in the music," because then there is a risk of forgetting the client		
The outer relationship has inner implications	The relationship is important for the experience of your own authenticity. Being able to find your own authenticity by being "sensitive, using your intuition and in every way reading the small cues that are in the relationship" (R.)	Sessions with little feedback from the participants can result in an experience of being highly analytical, speculative, and evaluative. A "superego thing" (G.)	The children's involvement helps to drive the action, the energy, the pace, and the sense of community in the group, but this requires that the facilitator is authentic

Relationship - Inward	Music therapists (E., T. & R.)	Music educator (G.)	Music performers (O. & K.)
To be the person one is – also as a professional. Trusting one's own instincts.	Being there with who you are and to allow yourself to be in that state - together with others To "be with yourself" can open up to another presence, another sense of togetherness and can enable the other to act differently (E.) Being aware of yourself and how you are moved, bored, or "in tune" or "resonating" with others (T.)	Being able to trust your own instincts and believe in what you sense and notice Knowing yourself well enough so that what you do becomes authentic, because it is rooted in yourself Having expertise and experience that allows you to react to your sensations	Relating to the person, you are. If you have a deep voice, it can seem inauthentic to sing in a very high-pitched voice to match the children's voices There is a certain kind of pragmatism associated with being authentic. It must be feasible in your own system, practically and musically
Attention to one's own energy, preferences, impulses	Focusing on your own energy makes it possible to give something to others Being well-balanced within yourself and having confidence in yourself and in the relationship gives room for authenticity The music created matches your inner life	The experience of your own authenticity can be affected by the energy you have, as well as by the expectations you have of yourself	Being aware of your own preferences, impulses, and desires, what you think sounds good, what makes you want to dance. "You know, you must enjoy it yourself" (O.)
Attention to inner conflicts	A conflict can arise between the professional approach of focusing on the needs of others, and at the same time being able to express yourself and	Discrepancy between inner energy and outer facade can evoke feelings of inauthenticity. A "light version" (G.)	Themes of self-confidence can come into play. If O. feels that she is failing – musically – and does not have the skills, then it feels

	thus also create a good musical base for the clients Being tired makes it harder to become fully present with yourself, as well as with others – not being "tuned in properly" (T.)	Being able to "work your way into" (G.) authenticity by forcing yourself to be attentive and present	inauthentic and like something that is not right

Role	Music therapists (E., R. & T.)	Music educators (G.) + (T.)	Music performers (O. & K.) + (G.) + (T.)
Taking on a role outwardly	Putting a lid on your own, private responses and instead taking on a role outwardly."When you have to seize the .. you know, the role of therapist. Instead of being just purely authentic" (E.) There must be a distance from the private to the professional regarding taking on the "role of therapist" (E.)	Generally, G. can experience having a natural role of authority and feels "completely at home" in what she does Having the role as an expert who must lead someone to another place or facilitate learning (T.)	Being a "present and genuine human being (...) even if, in some of what I do, in one way or another I take on a ... a role" (O.)
Performing professiona-lism	You can put on the "therapist suit" (E.) or take on the "role of therapist" (E.) using the professional tools and methods you have in your profession You can pretend sometimes. Play a role. Indicate presence It can be compared to being an actor sometimes – and sometimes more of a B actor than an A actor (E.) Performing a music therapist	Having the role of the one keeping up the energy, even if you are a little sick. You can't BE tired even if you are Taking on a more energetic appearance than you have can, for G., feel like "selling the participants a 'light version'" The difference between inner and outer energy can be felt extra clearly when G. turns up the outer energy, despite illness and low inner energy	As a musician on stage, G. experiences having to find a performer attitude - a "diva attitude" and be more extroverted than she is. Musical expertise is not enough, a show must also be delivered, and "the audience must feel 'contained'" (G.) Having a different role on stage than in private. Being "extremely outgoing" (K.) on stage, even though she is not like that privately. It's a role that K. can access and reinforce
Settings and relationships can affect the role	The role is easy to be in when it is within a familiar framework and you know your means of action, but it can, at times, be more challenging, for example, in this research project R. can have doubts when something is new, and she feels she must perform	In some situations, G. may feel pressured to assume the role of authority. Having to justify herself as a teacher or "playing a role that doesn't really feel natural" (G.) can be uncomfortable or feel inauthentic	Being with adults, K. experiences taking on a different role, conforming, being polite. Being with children is "liberating" for K. Being together is straightforward K. can experience having many roles during the concerts where other

	well. It can activate thoughts about how the others perceive the activities and her. Thus, she can experience playing a role where the inner experience does not match what she expresses on the outside	G. can experience a difference in the role of authority when conducting children's choirs compared to adult choirs An imposed role of authority is, for G., filling a role, delivering what she must, but without feeling that it is natural or something that gives her energy	adults are very passive. She must be a musician, but at the same time also manage to help the children and explain and set limits Having many roles during one concert costs a lot of energy."You become an octopus with 27 arms, because you also have to manage everything else, right?" (K.)
Different professions provide different roles	According to T., there is a difference between being an authentic musician and an authentic music therapist because they contain different roles and different skills According to R., there is a difference between being a music therapist for someone and facilitating music therapy activities for someone (as in the Mufasa-project)		According to T., there is a difference between being an authentic musician and an authentic music therapist, because they contain different roles and different skills Musical material from the band in concerts can be difficult to integrate into teaching. It can, for K., feel like she is not faithful to the material."There is too much of a movement song to it" (K.) The musical material must fit the role
External as well as internal expectations can affect the role	R. has several professional roles in her position (psychotherapist and music therapist) and can occasionally feel pressured into music therapy professionalism Others' expectations make her (R.) obliged to do music therapy, even though she would prefer to focus on psychotherapy Being forced into a specific professional role can create frustration and challenges in doing the job well	Being given authority from the parents: "Well, you know what you're doing, you're the teacher" (G.) Previous role models (choir directors with big personalities) can influence G.'s expectations of her own role and appearance as a choir director	To be perceived as a theater rather than as an active concert: "the further out we go [*in the countryside*], we have become more and more of a theater,"(K.) where the audience sits passively instead of participating actively Pretending that you are a different kind of musician – if you suddenly feel that you do not have the skills or competencies – can be experienced as inauthentic
Navigating between several different professions		Being able to use your multidisciplinarity flexibly and meaningfully. Using your musicianship as a music teacher provides an experience of authenticity	

		Not being afraid of using yourself, not being afraid of being a role model and showing your musician side - also as a music teacher	
Stepping out of the role can create a shift in the relationship		G. has experienced it as positive to step out of the role of a teacher and become more "just me" (G.) This can create a shift in the relationship	

Context	Music therapists (E., T. & R.)	Music educators (G.) + (O.)	Music performers (O. & K.) + (G.)
New and unfamiliar settings can affect authenticity	When the setting is new and unfamiliar, it can affect the experience of one's own authenticity New settings or performing new tasks can create a greater awareness of how others experience the activities. Then R. is more in her conscious thoughts than "with the other" (R.) New settings, for example a research experiment, increase the level of mental activity in E., who can experience herself as more uneasy, 'stiff' and not as authentic in her presence Your skills as a professional can be challenged if the setting and framework changes and the competencies are not quite sufficient	The framework for G.'s work – the Mufasa-project – affects her experience of authenticity in relation to the teaching she usually does When the group is small, it all becomes "very vulnerable and exposed in one way or another - for them too" (G.) There will be more focus on each individual participant A small group is less dynamic than the larger groups G. is used to. A dynamic she usually uses in her work. It becomes more difficult to engage the children when the group is small and the energy less massive The time frame is different. It is sometimes too long of a time, considering the children's ability to concentrate. G. experiences having to compromise her professional intuition. Instead of ending the session: 'thank you for today', she continued."It felt wildly inauthentic and very like (...) actually just like I was dragging my feet" (G.)	

		The fact that the setting is unfamiliar means that it is experienced as more vulnerable by G. and thus she also occasionally experiences herself as inauthentic	
Good settings can enhance professiona-lism	Good premises, instruments and professional collegiality make it possible to develop professionalism Familiar settings are more relaxing for E., as she can use her ideas and methods flexibly Having the opportunity to choose your professional paths and pursue your interests.	Support and freedom of method from managers and colleagues make G. give "at least 30% more" Being allowed to manage independent projects helps to give "a boost" (G.) to everyday work If G. is not given the freedom to unfold her professionalism, she finds that it drains her	
Ignoring the contextual aspects, having 'binocular vision'	Being able to trust the structure and not letting it influence you too much gives room for authenticity, according to T. Being able to ignore the context can be an advantage. T. sees an image of binoculars, where you "zoom in and, in reality, leave everything else that you find 'arhhrr' [*frustrating*] outside" (T.) If that "zooming in" is sincere and focused, authenticity can occur, according to T.	G. has no problems being videotaped - as long as things go well. But she imagines becoming much more aware of the camera if things go badly. The solution, in her view, is to focus on what she's doing and try to forget about the camera "Once it [the music] is up and running, (...) there's still some authenticity in it, because ... it still stimulates something" (G.)	K. possesses an ability not to be terribly influenced by the setting and the context. She focuses on the children who want to engage in dialogue. Everything else she doesn't notice Being able to disregard the people (usually adults) who aren't participating in the concert
External demands, expectations, cultures, and challenges affect authenticity	Workplace-related or colleague-related challenges can affect the degree of emotional involvement in the practical work with the clients, in E.'s experience It can be challenging to have to adapt your work to external wishes, needs and expectations (from colleagues and employer)	The structure of the practical work can affect G.'s way of being present. For example, a certain repertoire, a specific end result, a concert - then G. becomes more bound by this and experiences herself as less flexible G. experiences that her gender can influence people's expectations of her professionalism. She experiences having to	It can be difficult to "maintain a cohesive group if suddenly there are also motor skills games going on." (O.) These kinds of side activities must go away completely when O. plays concerts The further into the countryside they come to play their concerts, the more they are labeled and considered a theater. (K.) Where the children must

	Other wishes and needs (than the clients') that affect R.'s work can also affect her ability to be present External expectations can create frustration and the experience of being drained There are different ways of being authentic depending on the context The context influences the experience of authenticity and can generate different experiences of your own presence and authenticity It is possible to be "authentically professional," but it can be difficult to be emotionally involved if there are many extraneous pressures	prove that she can play instruments Collaboratory challenges and frustrations in the organization can make the work a bit heavy for G.; it drains her energy and is experienced as "fundamentally frustrating" (G.) G. can experience resistance at various institutions in relation to her wishes for work conditions and salary – this can make it difficult to find energy for her practice. Lack of support results in G. doing what she must, but no more than that: "Okay, I'll take care of the basics, and that's how it is" (G.) Collaboration with over-committed and very ambitious parents can also affect and disrupt her work in relation to how she organizes her teaching Specific wishes for O.'s work, from the teachers at the institution, can affect O.'s perception of her practice. She has done her job, but with a "GIANT alarm in my stomach saying, 'this won't work'" (O.) A discrepancy between outside needs and dogmas and her own professional intuition can affect her way of being present. A "feeling of clipped wings" (O.)	sit in fixed places on their own cushions K. occasionally must spend time instructing children and adults on how to participate in an "active concert" (K.)

Professiona-lism	Music therapists (E., R. & T.)	Music educators (G.) + (O. & K.)	Music performers (O. & K.) + (G.)
Focusing on what is needed, initiating relevant activities, setting oneself aside	Professionalism is about choosing a focus. Stay in what is important for the client and what the client needs, even if it conflicts with your own needs, impulses, or preferences Being able to "ask relevant questions" and initiate "relevant activities" (E.) makes the work meaningful and the presence authentic Being able to sort irrelevant and disturbing (extraneous) elements and set them aside Lifting the others' relationships into the spotlight Being able to "pull yourself a bit up in a helicopter" (E.) and not get carried away by your own feelings, only express them if relevant Being able to set aside your own preferences in a professional understanding of what is in focus Focusing on the others' relationships, the music therapist is not at the center, but facilitates it, and that is meaningful	Professionalism is about being able to balance the relationship, notice what is going on and initiate activities accordingly Being able to "be present" and create "a reality together with them"[*the children*] is important for G.'s experience of authenticity Making an ongoing assessment of the activities that are initiated in relation to the inputs that the children give Being able to take the lead and fail, and be the bad example is an important factor in teaching G. wants the children to feel ownership of what is going on, while at the same time she has responsibility for the process and can maintain the flow of the session Assessing whether there is value in the activity for everyone, or just for some individuals. Both options are perfectly fine As a music teacher, you must be able to set yourself aside	Organizing concerts in consideration of the attention span of children Varying the activities but without "channel surfing" here and there. That it is dynamic and there is suitable variety, so that children and parents can be invited into the world of music and have an experience of community Finding that "bliss point between something familiar, which means that they don't get totally overwhelmed and confused, and something that in one way or another tastes like something new, so that they become curious, and uhm ... and want it" (O.) Being able to pass on new material so that no one feels stupid or on shaky ground when they "actually just have to experience something" (O.) Being able to discern and professionally assess which experiences the music can provide and in which order they must be conveyed, so as to create a good structure throughout a concert Being able to create a framework that gives children the opportunity to maintain their innate, inherent musicality

			Selecting and rejecting material can be done based on your own taste and personal preferences but must also be seen in the light of whether it works for the target group. It is possible that it is not the best song in the world, but "it is probably the best song in the world for what I want" (O.)
Balancing one's inherent personal qualities in the professional work	Keeping a balance between professional life and personal life - without it becoming private. You can be real and authentic without becoming private Having confidence in yourself and in the situation, being able to balance the personal and the professional and resting in the fact that you have the competencies needed Professionalism is affected by the personality, but balanced in relation to how much space the personality takes up	Your professionalism is affected by who you are as a person and the temperament and personality you have Doing things that give you energy. Finding your inherent qualities and where and how these come into play most fruitfully Communicating why you do what you do, but also accepting that not everyone likes it (K.)	Don't spend too much effort on what others think, but do what you think works best: "What I think is funny, will be the funniest, right?" (K.) Stand up for what you believe in Make use of what makes sense to you and leave out what doesn't make sense."So, I can't convey that. (…) Because I simply don't think... I don't think that's right" (K.) Avoid exposing other parents to activities that she herself, as a parent, has experienced as awkward: "Okay, I thought that was deeply ridiculous when my children were two years old ... then they probably think so too (*laughs*), right" (K.)
Using one's skills to act and react flexibly and meaningfully for oneself and the participant	Having ideas, methods and techniques that can be applied flexibly when meeting different people Having musical competencies to respond in a musically authentic way in music therapy Awareness of the relationship, and of the other and what he/she is going through, gives the freedom to make clinical,	G. experiences herself as a more authentic music educator (for adults) when she also includes her musician expertise or her music teacher (for children) expertise A teacher's professionalism is about keeping an eye on both the musical and the social Being able to read the children's bodily expressions and	Having the competence to know what works in certain groups and situations, and then having the techniques and methods that are suitable for both you and the people you are with Being flexible and being able to vary the concerts according to the input you get from the audience. Having a set list until you have a new one

musical choices that will benefit the other Being able to feel free and indulge in the purely musical, without an underlying awareness of purpose Not being hindered by anything, being able to express what you want. Feelings and moods are transformed into sound. Technical level is no obstacle A non-ego-defined experience, not being conscious of performance or of "outside gazes" (R.) Experiencing yourself as inspired and being able to react on impulses that come from yourself and from others Being able to "surrender to the music" but not to "get lost in the music" (R.) Being able to react and adapt to the situation with your instrument Being aware of when you are taking up a lot of space (perhaps too much), when you can be carried away by your own music. Taking up space can be potentially limiting for others Balancing how much space, you take up. Being able to create a musical space, but with room for and attention to others. However, taking up space is not necessarily negative Performing the participants' relationships through music is a joint project, but the responsibility of the music therapist	understand how they feel, and initiating, changing, or varying the activities accordingly in relation to maintaining the children's engagement, joy, interest, and regulation (O.)	As an experienced musician, K. now has 300 songs on her repertoire, which can be freely varied and adapted. Flexibility can therefore also depend on the degree of experience Musical expertise is about having musical competence, but also about having the ability to assess your own potential and limitations and your own means of being authentically present in the most suitable way However, experiencing yourself as lacking the skills to carry out the task can have an impact on the experience of your own professionalism and authenticity, "then it feels inauthentic to me" (O.) Being able to see the children's personalities and, through the music and the activities, being able to "put them into new contexts" (K.) Although it is 'utilitarian music', it can still be an aesthetic product as well. It can be important to make the music aesthetically exciting, so that adults also find it exciting to listen to Being able to make the music accessible in a meaningful way in "bite-sized pieces" (O.), even if it is unfamiliar Being able to introduce children to a wide range of music

	Understanding the musical means, understanding – through the music – how others feel Using the music to go "to their playful place" (R.) and be allowed to play along without this being noticed		
Being aware of fatigue and low energy	Fatigue can mean that you as a professional can fall back into old habits and patterns that are not appropriate "A certain arousal present in the system" is required to be "awake and directed towards the outside world."(R.) It becomes easier to attune and find your way into the relationship and the interaction Authenticity is not about being very energetic, but about being true to the energy you bring on the specific day, according to E. The personal, present energy can be used as an asset in the therapeutic work It is essential to be able to use – and allow – your tiredness and to be present with what you are. This can activate new ways of behaving and socializing in the relationship When you can be who you are, others can also be who they are. "And one of the times there was actually one of the young people that I ... talked to who... ... who also opened up to something else. (...) I think it has something to do with my... my way of being present" (E.)	Being able to carry out your work despite a lack of energy is also part of professionalism, although this can be experienced as less authentic and like "running on autopilot" (G.) It's hard to have an off day as music professional. The work is demanding and requires energy and your full attention The setting that is facilitated depends on G.'s personal commitment and energy, and this can be more difficult on bad days On bad days, G. doesn't feel like being "committed" or "contributing", and her teaching may well be characterized by this: "It may not really come through that you are passionate about it. So, it might be more like … … ordinary" (G.) There is a difference in how bad it feels to be "on autopilot" when comparing a longer teaching course to a single workshop Large groups can be more challenging than solo students; G. can't say that she feels ill; she can't "actually even BE it" (G.) It is her responsibility to facilitate the process and 'carry the energy'	You must try to "pull it out of your hat" when you enter a classroom or a stage, "whether you feel it or not" (G.)

	You don't have to be private about your tiredness; you can be tired without saying why Not hiding your tiredness in your professional work is authentic Being particularly attentive during vulnerable periods. Take care of yourself so you don't get exhausted	With experience, you can become better at delivering professional content, despite a lack of energy You must try to "pull it out of your hat" when you enter a classroom or a stage, "whether you feel it or not" (G.) You can work your way into authenticity by starting by pretending and then later it feels real because you work your way into it In case of illness, it can be essential to be professionally skilled enough to be able to carry out the activities despite a lack of energy It is also important to bear with yourself when you do not deliver what you want to deliver There will always be days where it doesn't work so well, but with a strong professionalism you can carry through a lot, even on bad days	
Being aware of one's inner life, one's own motivation, musicality, and creativity – and using it in a balanced way	Being aware of your own inner life, your own reactions and impulses and where these come from and being able to recognize them and possibly use them in therapy Knowing yourself as a professional music therapist What you say and do will have to have some "connection to reality" (R.) You can't just make something up Being honest, so that the children can comprehend	Keeping in touch with the music and what it means to you and why it is important to teach people to play music Keeping your own musicality and creativity going, in order not to become bitter; "oh my, I haven't been able to do that" (G.), and to be able to be a role model When you are in a good place with your music and grounded in your professionalism, it becomes easier to accept how others live with their music. Not being	Using your creativity to see the potential in music, being able to make unfamiliar material accessible using well-known means (such as egg shakers, for example)

	and reflect on what you say and what they experience Using your own experiences in a balanced way gives the feeling of being with an authentic person. Give a "piece of some reality" (T.) Being able to apply your own emotional life adequately. Not putting a lid on your own feelings but being able to "turn it up and down" (E.) Including activities that you also enjoy yourself can be positive for others as well	overambitious on behalf of others It is essential, according to G., to consider what feels authentic and meaningful to yourself and then at the same time be aware of whether it also makes sense to others	
Having good colleagues and good facilities	To have colleagues, not to feel so alone as a music therapist Having good facilities, well-equipped rooms with many instruments	Being able to regard yourself as a supplement in an interdisciplinary collaboration and collaborating with professionals who have different skills	
Balancing well-known experiences and routines with new material	Initiating new and unfamiliar activities can activate a feeling of inauthenticity because it can become more difficult to pay attention to how the participants are feeling and thus whether adjustments or changes need to be made But! Just because something is new, it doesn't have to feel inauthentic. You must be able to "venture into something where you feel in deep water" (R.) Being careful about leaning back too much in routines and familiar settings, as this can lead to laziness and a lack of alertness in terms of reading the cues of others It is essential to fluctuate between something old and familiar and something	A significant part of professionalism is not to stagnate, but to keep up and develop continuously With time and experience, G. feels that she is getting better at being who she is and accepting that her teaching is "the way it is" (G.) It takes time to get a "professional backpack" (G.) that is comprehensive enough to respond to whatever needs there may be and to listen to your instincts and dare to believe that they are okay G.'s professionalism is centered on an ability to be continuously curious and "dare to be in the room instead of leaning back" (G.)	Listening to new music, keeping up to date and open to what is happening in music culture so that you can communicate with the children at eye level Being open to all music - "If it works, it works" (K.)

	that feels new and unfamiliar		
Knowing oneself and developing one's professional skills on an ongoing basis	With greater experience comes greater flexibility With experience, distinctions between different professions are not as sharply defined. It becomes less important to define your profession but more important to "be with those families" (R.), however that is expressed	There is both professional and personal development in going from recent graduate to experienced professional Professionalism changes over time, but you can also be authentic as a recent graduate: "You can easily be authentic and then have to stick to a plan more often" (G.) As a recent graduate, it can be more difficult to be grounded in your professionalism, you are more attentive, it takes more effort, and it can be "hard work to be AS alert as you are when you are new" (G.) It's about "being yourself in the work," because "the more authentic you are as a recent graduate, the faster you get it... 'the professional backpack' (...) because you somehow find a way to be well-balanced" (G.) Being young and with limited experience can have an impact on the experience of authenticity and authority. As a recent graduate, it can be challenging to teach people who are much older As a recent graduate, it can be difficult to follow your gut feeling or professional intuition when you are faced with older, more experienced colleagues (O.) As an experienced teacher, though, there can be a risk that you lean back too much into your routines. When the work becomes	With experience come more knowledge and more competencies in terms of justifying one's professional choices With experience, also, comes the ability to lean back and be more mindful of what you think is right

		routine, G. can start to make mistakes because she relaxes too much. Her professionalism is therefore centered on an ability to be continuously curious	
Taking responsibility, creating structure, setting limits, and ensuring basic trust	Being able to "attend to the therapeutic space" (E.) look after those who seek help and keep a focus on their process	It is G.'s responsibility to set limits and structure so that there is consensus. Sometimes the group can figure out the structure and rules on their own, other times not at all "I'd rather be strict the first two times, and then we can have fun the rest of the year" (G.) The limits are primarily about having room to play and unfold, but with respect for the group. Does it affect others or not? If so, clear rules must be set Setting limits for children if the parents don't, even if they are present, can feel like overstepping the parent's boundaries a bit. G. has no problem with it, however, but she "doesn't think it should be necessary" (G.) G. facilitates the space and defines the guidelines for parents and children. For example, it is ok to withdraw, as long as you don't disturb the others Being able to set necessary boundaries and use the music to "'play in' the rules (...) there are so many things about rules and manners that we can 'play in'"(G.)	To ensure that both children and adults feel safe and can do what makes them comfortable The adults [parents/teachers] are the children's safe persons, and making the adults feel safe will also create safety and trust for the children Facilitator must be able to "maintain a sense of community" (O.) and communicate the guidelines and rules for the group when together. Setting the boundaries for what you can and cannot do in the room Rules and guidelines can be communicated both by talking and by doing certain things; taking the lead, being a role model, showing or telling "Now we'll do this" (O.), and at the same time being true to your educational and human values To convey, in a friendly and simple way, what is ok to do in the space you create together It can be more difficult to establish rules and guidelines when parents are involved Children often get "much, much more out of being at a concert without the parents than with the parents" (K.)

			As a musician with a band, a microphone, and a stage, you have a lot of power and can use that setting and that role to help the adults change their perspective on the children. Make them see the children in a new way Being able to give children new possibilities and experiences of success, to be able to put them in a new setting. You can "challenge so many things" (K.) as someone coming from the outside, when you're on a stage

Personality	Music therapists (E., T. & R.)	Music educators (G.) + (O. & K.)	Music performers (O. & K.) + (G.)
Being oneself. Being honest and 'in tune'	There may be a need to give something of yourself, something personal - verbally and/or non-verbally – in order to appear "genuine and present to the other" (E.) Authenticity is about there being a "degree of me" present in the professional work. Not "privately-personally" but "personally-therapeutically" (E.) Being authentic as a music therapist is about balancing your own person and personality with your professionalism to maintain the relationship Being aware of when you are moved – and sometimes showing it or articulating it as part of your work Experiencing your feelings as a "barometer."(T.) Being	Being able to be yourself in what you do is relevant for both music teachers and musicians (G.) If you are not passionate about it or authentic, it is difficult to "sell it" (G.) and get others involved in the activities Being curious and daring to "be in the room instead of leaning back" (G.) When you must be 'yourself', your product – the teaching – is also characterized by this, because people are different (K.) It is essential to ask yourself; Why do you teach? Based on what? What are you serving them? (K.) Being able to pass on to others what you have had good experiences with, can	Being able to be yourself in what you do is relevant for both music teachers and musicians (G.) Being a real person present in what you do. It is nice to have "knowledge and didactics and aesthetics (...) But it is just so important to be a human being" (O.) Being able to make demands on the audience, to involve them and expect something in return. Being able to use one's own sense of humor, including irony, in the company of the children. Otherwise, it will feel inauthentic for K. Being playful, curious, and making fun of yourself. It doesn't matter if you play the wrong notes Being able to reinforce inherent aspects of yourself and live those out on stage. K. has an

	able to feel yourself being moved, being in tune or resonating with the clients' feelings If your emotional life is not active, or impressions "bounce off," (T.) it can be experienced as inauthentic	be "very satisfying for me, because it was something I myself was really happy about" (O.)	extroverted side that is easy for her to expand when she is with children
Personal history and social preferences affect the personality and thus professiona-lism	According to E, your personality is affected by the attachment patterns and disorders you carry with you. Noticing them and carrying them with you also affects your professionalism Old themes from your personal history or your personality can affect how you interact as a professional. Especially if you are tired, according to R. Early experiences with attachment influence R.'s skills in the relational aspects of music therapy	The experience of professionalism is affected by your own personal history and own experiences – good as well as bad Previous experiences can influence personal preferences regarding who you would like to teach, and those you teach can in turn influence the experience of yourself as a professional	K. prefers the company of children - she is "motivated by the children" (K.), that is where her focus lies The connection to and the relationship with the children are nourished by K.'s enormous joy in being with children K.'s social and relational preferences influence how the concerts unfold and who K. pays attention to; the children and especially "the unruly children" (K.) Making use of a personal fondness and devotion for children and "unruly children" (K.) in order to help their adults see their children from another perspective
Doing things in one's own way	It can have a powerful effect if the music therapist can use herself and her experiences actively - in a balanced way. You get a "piece of reality" from the therapist, and it becomes an expression of something authentic Pretending and just "making things up" can disrupt the relationship with the client; "So, she just shuts down if it's bullshit, you know" (E.) According to T., authenticity depends on what feels right and meaningful to the individual."If it feels right	Doing the work as yourself, not as others do it."Because if anything, children can see right through you in no time, if you are not yourself" (G.) Not being a copy of others, even if what others are doing works well. It doesn't necessarily work as well when you do it yourself. Finding your own way of doing things, converting the material to suit you – here authenticity is a super important concept, according to G.	The material must be connected to the person you are, and might not work for another person, another type, or in another body. It must relate to who you are There is no "one-size-fits-all"(O.) It must make sense in one's own body and one's own system. "So, it was so amazing [*what a colleague did*], and it always just fell to the ground with a BANG when I tried to do the same, right?" (O.) Being able to integrate music and dance steps from other cultural

	for you, then it's probably right for you" (T.)		backgrounds and making them your own, so that it's not pretended, but experienced as authentic. They are "MY body's movements" (O.) You can be clear and understandable in many ways, depending on who you are "You know, what works for me doesn't necessarily work... for you and vice versa, right?" (K.)
Sharing one's own experiences and at the same time maintaining one's own boundaries	E. restricts what she wants to share – to protect her own family who live near her workplace and are known by the families she works with R., on the other hand, may find it good and relevant to share her own parenting challenges and basic themes in parenting Sharing something gives the experience that they "are both human" (R.), which can give hope to families who have defined themselves as "problem families" (R.) Personal boundaries are dependent on your personality, in terms of feeling that your boundaries have been overstepped when sharing personal experiences Sharing something and being honest (R.) For the sake of the children		
Personality being present in the musical material	Being able to be "essentially me" (R.) on a specific instrument that suits the expression and personality R. uses the music to participate and attune through sound, and in that	For G., there is a value in not being afraid to use herself in a teaching situation, putting herself forward and creating something that people can lean on	Acknowledging your own resistance to certain genres or songs and bypassing this in your own material Using your own musical preferences in the preparation of concerts and teaching

	way also become aware of how she is feeling. "Using authenticity therapeutically" (R.) The children and families often return to the activities that she herself enjoys doing: "Can't we do that again?" (R.) Experiencing the connection between inner experiences and the external musical expression. "It feels like a coherent – actually authentic! – expression" (R.) Being able to "come up with a relatively precise expression in sound of my own personal experience" (R.), can provide an experience of being in control, when the inner and the outer are connected in this way Having an instrument where you can "be there,""be authentic, actually, and express... what's inside" (R.) Music can express the inner life. There is coherence	Using yourself and the instrument on which you express yourself best and acting as a facilitator for a teaching process Using herself means that G. does not always think hierarchically but sees her students as equals; that they are co- creating the music Using activities that G. enjoys and that suit her. However, for some participants it may well be very challenging. A discrepancy may arise between what she herself prefers to do and how it is received by the participants	Organizing and editing the activities and the musical material so that it suits temperament, personality, and communication style Enjoying the music, yourself Doing what you feel good about. Having fun so that the children have fun too. "If you have a little self-confidence and a little craziness (...) then children are easy to engage" (K.) Personal knowledge, understanding and acquisition of new music are meaningful to O. Both in terms of being able to communicate the music to others in relation to her own interest in the music, and in terms of being able to enjoy the music and be happy about it and not feel alienated from it Being able to work aesthetically with 'utilitarian music'. Not believing everything that is written in the textbooks or what professionals say but go your own way and make the material fun and enjoyable for yourself Sometimes you must be "pragmatic to be authentic" (O.) Organize your concert, your music, so that it makes sense to you, and you come forward, clearly, as the person you are Not changing yourself or the material to adapt to the wishes or demands of others (K.) Her own personality can make some things more

			challenging for G., for example when presenting herself as a frontperson or lead singer on a stage and being like other lead singer role models. However, experience has taught her that she does not need to be anything other than who she is, which is experienced as more authentic (G.)
Professiona-lism is affected by one's personality		Being an authentic musician and an authentic music teacher is characterized by the type of person you are, your temperament, and personality The basic feeling is the same, that "you are yourself" and that you try to "stand up for who you are" (G.), but this can be expressed in different ways, depending on professional qualifications and tasks	Being an authentic musician and an authentic music teacher is characterized by the type of person you are, your temperament, and personality (G.) The basic feeling is the same, that "you are yourself" and that you try to "stand up for who you are" but this can be expressed in different ways, depending on professional qualifications and tasks (G.) Standing firm about what you think is fun and important, and not compromising on what you want to pass on (K.) Not changing yourself or the material to adapt to the wishes or demands of others (K.)
Setting aside one's own feelings, impulses, and preferences	If R. disappears too much into her own experience, she can lose focus, because she is "in a good place" and "enjoys it so much" (R.) You can lose your awareness of the whole when you primarily focus on your own process, your own expression Being able to choose the connection to and the relationship with the client over your own preferences,	It requires the ability to set yourself aside as a music teacher, to tuck away the performer a little. A teacher is not at the center of attention (G.) What is good for you is not necessarily good for others	It requires extroversion to stand on a stage and be a "diva" (G.) Something that G. doesn't necessarily think she has that much of in her personality Being able to overcome self-criticism and nervousness; "I don't give a damn" (K.), and go on stage and just do it Being able to forget everything outside the concert and sharpen your

	even if this can cause an inner conflict and require some effort		focus on the here-and-now with the children and families There can be a difference between what you express as a private person and what you can display as a professional when you stand on a stage

Values	Music therapists (E. R. & T.)	Music educator (G.)	Music performers (O. & K.)
Professional values	Living and working according to "what you like to do" (R.) The principles you find important Working in accordance with what you find important Being guided by a conscious choice about a direction Being able to use the music to join other people "in their playful place" (R.) Letting others be in the center of things and participate in their relationships with each other, without them being aware of it	Letting others be "the ones who shine" (G.) Not talking down to children, not being patronizing Being able to provide something that creates value for the individual family and for the whole group Being able to set limits and create frameworks that inspire creativity Creating unity, cohesion, and focus	Stimulating curiosity about children's culture, children's literature Making cultural life accessible - also in everyday life Speaking up for the children in relation to their cultural life Transfer – that the activities are so simple that everyone can bring them and use them at home Children must be involved – they must not be talked down to – physically, verbally, spiritually The child as an aesthetic person with aesthetic needs Children must be able to participate with their entire bodies Fostering new perspectives and understandings of children That the music has value in and of itself Quality (musically, and regarding equipment)

			That the music also has some "adult deliciousness" (K.)
Interpersonal values	Equality and common understanding. To feel that "we are both human" (R.) To be a living human being who is affected by and affects others	Equality and co-creation Making room for others Participation. Inviting others into the music so that they can feel it in their own bodies Community, ownership Participation To "create a reality together with them" (G.)	Folk culture - music as equal participation Folk culture - that music is not an "expert thing" (O.) An activating and engaging activity that involves the children's bodies and their ideas Companionship and community Responsibility. Decency Making space for participation Respect. Involvement Independence Fun. Playfulness. Imagination Co-creation with the audience Connection and relationship to the audience Friendliness, respect, cooperation
Personal values	That there is "some me" (E.) present in music therapy Being able to share something from your own life Being present, "vulnerable" and "susceptible" (R.)	Maintaining your own desire to make music Continuing to develop musically in order to inspire, engage, and motivate others Having active musicianship Being present - "being there" (G.)	Genuineness, credibility, and authenticity Generosity, being able to give Being true to yourself and your aesthetic values Not compromising with yourself Being open to various kinds of music Having fun

THE KALEIDOSCOPE OF AUTHENTICITY

Floating-anchoring	Music therapists (E., T. & R.)	Music educator (G.)	Music performers (O. & K.)
A twofold awareness between sensations and reflections	Having an awareness in "the now" (T.), and at the same time having a professional awareness can provide an experience of authenticity: "it becomes something where I can... um... understand myself as being authentic" (T.) Being able to see things in a larger process perspective, while at the same time being able to be playful and intuitive Not just "flowing along" and "flowing into the music" (T.) but focusing on the therapeutic process and relational aspects Experiencing moments of "flow and stream" where the music "joins together" and reveals the way forward (R.)	It contains both an analytical level and a feeling-sensing-being level Being able to be "down in (...) a sensing-feeling thing" and at the same time be able to "go up in helicopter mode occasionally" (G.) This continuous analysis of the activities is part of "maintaining flow" (G.), "...that's where I can sort of see the the process as a whole" Being able to be consciously aware of what is going on, but at the same time trying to be "in flow" with the participants so as to approach the experience of: "now we are in this, emotionally, together" (G.)	Sensations are used to anticipate how, and which activities are to be communicated and initiated As a mediator and facilitator of a musical experience, you have a responsibility to "drive it forward" (O.) As a musician, you have a greater opportunity to drive it forward without taking everyone into account O. tries to scan the children, their movements, their involvement in the activity and their regulation and arousal levels and "tries to decode whether there is a need to turn up or down the intensity, so that as many as possible can still keep their interest and the desire to participate" (O.) The focus is on being able to keep the children's / the participants' commitment and attention in the group and the community by paying attention to their behavior and feedback, as well as by variation and flexibility
Being able to assess the further progress of the activity	Being able to assess, based on the participants' feedback, how long the activity should continue and being able to respond appropriately Having an overview of "possible paths to take and being able to navigate them" (R.) Having mental energy and eye for the process as a	Being able to notice what happens in the relationship and initiate activities accordingly Facilitator must be able to go into helicopter view occasionally, to maintain flow and a feeling of trust in the group, see the big picture, so that the group gets a feeling that they can relax. There is a plan	Regardless of whether it is in concert or teaching contexts, focus is trying to read the group in relation to which activities are to be initiated Paying attention to the children, seizing their responses, and using these in the concert, but at the same time maintaining the interaction with the band

	whole; having a clear sense of possibilities Being able to think long-term and see the importance of the interventions for the process	Having a flexible plan that can be changed as needed. That's also what music is about. Adjusting according to what is needed Being able to assess continuously the activities that are taking place and the activities that must follow. Which choices are the best to make and what consequences can those choices have It is an "inner reflection" (G.)	Being able to have a plan or an idea of a direction, but at the same time being able to let go of that plan if something else is needed Continually assessing and keeping an eye on "what should we do next?" (O.) To see the big picture and make the process move forward
Dependent on an inherent balance of attention – inward and outward	Too much focus on the inner relationship (and the connection between one's own inner life and its outer, musical expression) can reduce the ability to see the process as a whole. It's about balance A blend of and balance between more aspects of consciousness; the intuitive and the analytical Being aware of yourself but also in contact with a "reflective level" (T.) containing thoughts about both internal and external conditions. This takes place simultaneously on many levels Being able to "surrender to the music" but not to "get lost in the music" (R.) Being able to be in your own space, to be 'yourself' and at the same time in the professional space, to be the 'therapist'. Balancing your attention	Too much conscious awareness is experienced as a "superego thing" and a "thinking session" where G. "hangs up here" to create new strategies all the time (G.)	O. draws inspiration from the concept of 'receptive orientation' [Da.: *receptiv rettethed*], which describes an attention to both the material being worked with, the child, the whole group and then yourself at the same time

Appendix M. Epoché

Commenced May 7, 2020
Further processed on 13 May + 25 May + 26 May
Completed on 8 June
Proofread and reworked on 15 June 2020

Translation begun the 27th of February 2023
Completed 7 March
Proofread June 2023

The following is an attempt to explain my own experiences and sensations of being authentically present during the performance of various professional roles in musical contexts, but also experiences of being inauthentic in order to, perhaps, clarify what authenticity is – by looking at what it is not. Find its interfaces. I will therefore reflect upon the phenomenon of authenticity/inauthenticity in relation to my own experiences. Partly in relation to music performance, partly in relation to music teaching (including team building, workshops etc.) and partly in relation to music therapy practice.

However, none of the experiences are based in family-oriented contexts. In other words, I have no experience with any of the three music professions in relation to family work.

CONTENT

Authentic music performer
(In various constellations of bands, big bands, orchestras, and improv groups)

Descriptive keywords related to my experience of being an authentic music performer
(*My interpretations in relation to the kaleidoscope*)

Honest – In the sense of being honest about my feelings. That I can feel and share my energy and my different emotions and not try to hide them or appear to be something else. But also, that I can convey feelings that are not necessarily my own but are still based on my own inner life.
(*Personality – Personality being present in the musical material*)
(*Professionalism – Being aware of my own inner life, motivation, musicality, creativity*)

Present – That I can start from what is present, that specific day - both in me and in the concert room - and use it musically, flexibly, and improvisationally. I can tune in to the audience's cues; comments, shouts, cheers, sounds of listening, talk, glances, claps, coughs, the rattling of chairs, bar noises, laughter, chatter, etc., and try to send back to them my experience of these cues - through the music. I feel a connection to the audience, fellow musicians, and myself (awareness, body, emotions) in an ongoing interaction.
(*Relationship, Outward/Inward – Contact outward, contact inward*)

Energy-giving – I have an aspiration to let people feel my energy and emotions. I am not 'at a distance'. I have the courage to make use of my own 'energy reserves' in a constructive way - and I can feel that the energy I send out is received and thus lands with others and does something for others. I am generous with my energy and my music.
(*Relationship, Outward/Inward – Using my own energy and motivation – also in the music*)

Mediating – I have something on my mind and in my heart, something I want to share with others. There are stories I want to tell. Energies I would like to express. Notes and phrases I would like to sing/play.
(*Relationship, Inward – Attention to my own energy, preferences, impulses*)
(*Professionalism – Being aware of my own inner life, motivation, musicality, creativity*)

Touching / moving – I aim to 'send' myself and my own musical being out into the music, so that people can sense me AND not least sense themselves. It's a balance...: I must not be too absorbed in myself and only focus on my own inner life, because then there is only room for my own feelings in the experience of the music. But I must be able to 'mark' the music with me to a certain extent, which makes room for and

can create recognition and experience and, perhaps, also understanding, movement or feelings in the recipient.

(*Relationship, Outward/Inward* – *Using my own energy and motivation - also in the music*)
(*Professionalism* – *Balancing my own inherent, personal qualities in the professional work*)
(*Values* – *Interpersonal*)

Personal – I can involve people in my thoughts and reflections along the way. I can let people into
my universe, my thoughts, my perspective. In music, I am careful not to perform clichés and routines, but instead I am open to impulses that make me phrase differently, try new things, experiment, and improvise as much as possible.
(*Personality* – *Sharing experiences and maintaining boundaries*)
(*Professionalism* – *Knowing myself and develop skills on an ongoing basis*)
(*Values* – *Personal*)

Humorous – I can make people laugh - at me, at themselves. I believe that laughter redeems. It makes me feel less serious about myself, and it promotes the feeling that facades and invisible barriers between me and the audience can be broken down. Barriers that can partly be created by me, partly created by the room, the setting, the concert format itself, and barriers that also emerge in the audience.
(*Values* – *Interpersonal*)
(*Professionalism* – *Using skills to act and react meaningfully*)
(*Relationship, Outward/Inward* – *Using my own sense of humor, own experiences*)

Artistic – I can enjoy making beautiful music, enjoy making ugly and dissonant music, frantic and crazy music and enjoy these different expressions playing together in a diverse whole. I find that the music is enough in itself and has its own value.
(*Relationship, Inward* – *Attention to my own energy, preferences, impulses*)
(*Values* – *Professional*)
(*Professionalism* – *Awareness of my own inner life, motivation, musicality, and creativity*)

At peace with myself – Not being afraid to fail, to be misunderstood. Being in the music and daring to trust myself and the music. Having the energy to be creative in the present. Being open to what may come and trusting that what is needed will come.
(*Personality* – *Being myself. Being honest and 'in tune'*)

Narratives

Z. S. Concert

At a random two-day festival in a striped party tent in Central Jutland. T. – the backyard puma – was there and all the other good old people. The weather was nice. The mood was high. Togetherness and laughter on the common bus ride and lots of cigarettes. The feeling of being a group, a band, a community. M. on drums. N. on bass. H. on guitar. A. on vocals. E. – rock mama – on vocals. Myself on vocals and keys. T. and S. joined us as groupies.

It felt like it didn't matter if the music sounded good or if we played the right notes, as long as it was loud and full of energy and presence. The audience was with us – the few who were present. We felt indifferent and very punk. It was about expressing energy and an emotional message. I can feel that we're having fun. I bring energy to the band and to the audience. I receive energy from M. and H. in particular. I sing my lead songs with a lot of energy and charged with emotions: anger, excitement, omnipotence, and sadness.

Exam concert

1st moment: During the song **'Why?'**; the moment I grab the microphone, lean over the edge of the stage and shout 'WHYYYYYYYYYY' to the audience. There is an immediate response, people whistle, whoop, clap, and shout back at me. I do it without thinking about it. I am in flow, and support with my body what I want to convey with my song. What I'm doing feels right. All the way through the song. It works well with the megaphone, I think. I have a feeling of being on top of things, of being punk, of surprising people. I feel confident and strong. I have the band behind me; they are involved and put a lot of energy into the music and the choir. We play well together.

2nd moment: **'Grandmother'**. I am moved but keep my emotions in check. My voice trembles, and I sing as I feel the love for my grandmother and the sadness of not really knowing her very well. The lyrics are very simple and naïve. I have her beer mug-music box incorporated into the music. It is all very simple, vulnerable, and loving. I can see people who have tears in their eyes. I feel very present and embraced by the situation. I have both my own and the audience's attention.

The Improv Group

This is not in a performance perspective, but improvisational musical practice with the music exclusively in focus - in addition to care and nourishment for one's own inner music performer / musical being. I find that there is room to express ourselves, but also to take breaks. Both playing and pausing are listened to and acknowledged. I listen and acknowledge – myself and others. I give and take.

1st moment: A day when I'm tired and worn down by external demands. I'm thin-skinned and prone to tears and express this in a reflective conversation. The music that follows is loving, caring, and listening. I experience a very strong attentiveness in

the group to the music we are making together. I play only a little bit but I'm intensely present as who I am at that time. I listen to the notes coming from T. and her ukulele. She plays so beautifully, and I feel like she is playing for me. I am very touched by the music and a few tears run down my cheeks. I receive the group's music without any reservations, and I send back music, energy, and emotion without any reservations.

2nd moment: I stand behind the drum kit, the music has been exploratory and fragmented for a while. I establish a pulse; I enter it and maintain it. I play with whiskers. I find that the pulse and the rhythm set people free. They play along and add to the music, and some play 'against' the rhythm. It becomes polyrhythmic. I experience great cohesion with the others and a great deal of responsibility for sustaining my rhythm, so that they can be carried by it and challenge it, tease and play with each other. It is very communicative, fun, and liberating. It grooves and it provides a structure in which to play. Some begin to dance, others to sing, but the music moves in a common, undulating direction. I experience having a meaningful role in music, having meaning for others. I also experience the dependence on us listening to each other and accepting each other in order to be authentically present. I feel strong, present and on my way towards something.

Inauthentic music performer
(In various constellations of bands, big bands, orchestras, and improv groups)

Descriptive keywords related to my experience of being an inauthentic music performer
(*My interpretations in relation to the kaleidoscope*)

Absent – I'm not present in the music, I don't really listen to myself or the others, and I often think about other things while playing/singing. The absence is most often due to factors other than the music.
(*Context – external issues affecting my authenticity*)
(*Relationship, Outward/Inward – NO contact outward or contact inward*)

Bored – (a variant of being absent) I find that I am not affected by the music while I sing / play. It doesn't convey anything to me. Either because I play routinely and only use my own clichés and don't explore new ways of presenting the music, or because I don't like the music but haven't got the skills or the energy to do anything about it. When I'm bored, I can either experience that my mind 'drifts' (and I become absent), or that I get a little grumpy about being part of something that is so boring. I become immature and defiant and have childish fantasies about ruining the music and the concert but suppress these.
(*Professionalism – NOT using skills to act and react meaningfully for myself*)

(*Personality – NOT being able to set aside my own feelings*)

Setting the tempo too high – Either the tempo of the music or the tempo within me. Then I find that the timing is sloppy, and that my own presence in the music disappears. I am hyper-energetic and forget to breathe properly all the way down to my belly and focus my awareness.
(*Professionalism – NOT using skills to act and react meaningfully for myself and others*)
(*Relationship, Inward – NOT being attentive to my own energy, preferences, impulses*)

Trying too hard – to be something I'm not or can't be at that very moment. I am faking and I'm dishonest. I give the impression of being something that I am not.
(*Role – Performing professionalism*)

Feeling cross pressure – between my own and (my ideas about) the audience's expectations on the one hand, and my own energy and emotional state at the moment on the other hand.
(*Role – External as well as internal expectations can affect he role*)

Being tired – but not able to ignore this tiredness and let my body run on the adrenaline and thereby surrender to the situation. Sometimes I can be tired and still get something good out of it – the show must go on – and you can overcome the tiredness when you're carried away by the music. While other times I just don't get into that space where it makes sense to be, and it becomes a struggle. (*Relationship, Inward – NOT being attentive of my own inner conflict*)

Having 'phneeps' – The term 'phneeps' is my own and refers to that which within the science of epilepsy is called 'myoclonus'. It has to do with fatigue, but also – in my experience – with being 'out of sync'. When I'm tired and trying to be something I'm not, combined with self-doubt and nervousness, I can have a tendency to have these tiny epileptic fall outs or absences – the phneeps. It can break the flow of my speech/singing/music, and it can momentarily break my connection to the audience, who wonders what just happened there. It embarrasses me and makes me more anxious about whether it will happen again.
(*Relationship, Inward – NOT being attentive to my own lack of energy*)
(*Professionalism – NOT being aware (or taking care of) my fatigue and low energy*)
(*Role – performing professionalism*)
(*Relationship, Outward/Inward – NOT having contact with the audience or myself*)

Having performance anxiety – When I worry about and spend a lot of time thinking about whether I will get over the difficult parts of the music. When I don't feel at home or can rest safely, either in the material or in what is expected of me. Pre-composed music that should sound a certain way can give me performance anxiety more often than freely improvised music.
(*Professionalism – NOT having developed professional skills*)

Egocentricity – When I am too concerned with myself and how I appear. If I spend too much energy thinking about how I look or how I sound instead of just 'being and listening and sounding'.
(*Values* – *Personal*)
(*Professionalism* – *NOT being able to set myself aside*)

Narratives

T. N. – Release Concert
In a small and very warm cafe. I had just become a mother for the 2nd time one week earlier. I was still sore after giving birth and tired after nursing at night. We opened with an extremely quiet and vulnerable song, and I didn't feel at ease with it at all. I almost sat and held my breath when I played and sang the backing vocals, I almost didn't dare to make a sound. I was not within the core of myself, not able to sustain and contain such a quiet and vulnerable number. I felt naked and exposed. I was very affected by the small room, by the heat and all the people watching and by the presence of my two daughters. One very curious 2-year-old, the other a newborn who needed to be nursed; my attention was therefore split between many people and not very much directed to my musical being. The lack of physical space around me rattled me. I was in a baby bubble with greasy nursing hair but had to perform something completely different. I experienced a rather large discrepancy between my own needs and the external expectations. I found myself getting a bit of 'phneeps', due to the heat, the fatigue, the pressure to perform and the lack of synchronization with myself.

M. T. at Vega
Weirdly uptight rehearsal period. I substituted for a very skilled synth player, had brought my microKORG and my Juno-106 + a bit of percussion + I sang backing vocals. My task was to play as close to the recording as possible. In other words, to reproduce the record and be like the previous synth player. I was nervous and inhibited in the music. I had taken a lot of notes during the rehearsals but transferred them neatly into a nice new notebook – which implied that all the memory, which is also inherent in the quickly scribbled notes from the rehearsal room, was gone. I was hampered by bad monitors, which were very loud in my side, causing me to instinctively turn my keyboard down, which made the technician turn it further up. I found myself feeling very embarrassed. M. counted in for a tune that I had to start, and I started a completely different tune. There were some laughs in the audience, and I felt stupid when we stopped the music and had to start over again. I was sweating a lot, and I was very tense all the way through the concert and very unsatisfied with myself. We played one more gig in Aarhus, which worked

tolerably well, and in Aalborg later and it went better, but then I no longer heard from M.T.

Concert with improvisational ensemble band

During the concert, A. bursts into a repetition of a song that arose spontaneously and intuitively earlier in the teaching course, in the rehearsal room. It completely ruins the open format for me. She reproduces and I feel that something inside me is shutting down. I cannot reproduce a moment that has been. I get sad and disappointed and can't participate in the music for a good part of the concert. Here long after, I can see that what happened was that the agreement to keep the format open was broken. It gave me the experience that A. wasn't listening to the rest of us, the way we had practiced. It made me want to ruin it, doing something completely different to intervene with what she was building up, and which would just be boring, because we had already been there during rehearsal; we weren't there on the night of the concert. But I didn't dare, was too polite – and therefore my music became inauthentic and absent. Although it was childish, it could have been refreshing to go with the impulse I felt. About going 'against' the music. At the same time, you can also say that it is of course perfectly fine to use something you have played/sung before, even if you're performing within an improvisational framework. Then it's just the band's (and thus also my) task to make it come alive and in sync with the framework and conditions and opportunities that are present at that specific point in time.

Authentic music educator

(The music therapy program, workshops, teambuilding)

Descriptive keywords related to my experience of being an authentic music educator at the music therapy program at AAU
(*My interpretations in relation to the kaleidoscope*)

Energy-giving – I find that my energy and enthusiasm is transferred to the students and exciting things happen when the students get more energy and are shaken up a bit. But it's a balance. I feel happy and like a good teacher when I can feel that the students leave the room with good energy and a good mood.
(*Professionalism – Balancing my own inherent, personal qualities in the professional work*)
(*Relationship, Outward/Inward – Using my own energy and motivation*)

Motivational – As an authentic teacher, I can create a space where I can motivate the students to dare to enter 'undiscovered land'. I can take the lead and show possibilities, make mistakes, and try again, and in this way show the students that we are 'in the lab', and that we try things out and find out how they work.
(*Professionalism – Taking responsibility, ensuring basic trust*)
(*Role – Takin on a role outwardly*)
(*Values – Interpersonal*)

Honest – I feel authentic when I can be honest with the students. For example, if a student sings very out of tune. Then I will have to – in one way or another – communicate this, instead of either pretending I didn't hear it or outright lying to the students.
(*Personality – Being honest*)

Personal – I can talk about things that engage me and touch me, I can use music to show personal and sensitive sides of myself, and I can talk about my own experiences and reflections from practice, about successes, but especially and very importantly about failures and fiascos. This is to create room for others to be personal and delve into their challenges, not to be afraid to make mistakes - let alone show them.
(*Personality – Sharing experiences*)
(*Role – Navigating different professionalisms*)
(*Professionalism – Ensuring basic trust*)

Reassuring – When I can give people the experience of a safe space from which to enter 'undiscovered lands'. Pay attention to the needs of the people I am with, even if these can be very diverse. I experience having a 'big antenna' in terms of being able to meet the students adequately, both in relation to energy, competencies and musical being, and that this provides security in terms of feeling seen and heard.
(*Professionalism – Using skills to act and react flexibly*)
(*Professionalism – Ensuring basic trust*)

Touched / moved – Being moved by the music and by what is happening. Showing my emotional reactions to people's music or our shared music. Getting excited, moved, overwhelmed, frustrated, sleepy, disinterested, etc. by people's music keeps me in touch with my own feelings, my own inner musical being, but also with the students and what we share together. Being able to show this and express this also makes the students aware that their music has an effect (intended or not), and that this is important to experience.
(*Personality – Sharing my own experiences*)
(*Relationship, Outward/Inward – Using myself, my own experiences*)

Showing doubt and uncertainty – I can easily experience feeling uncertain and being in doubt about what is going to happen or being insecure about questions that have been asked, but also have the experience that it is perfectly okay to be uncertain and

doubtful. Showing this (that I don't have the answers to everything, but that maybe we can find some together) is nice and also conducive in terms of bringing the students' skills and knowledge into play.
(*Personality* – *Being myself, being honest*)
(*Values* – *Professional*)

Introverted / extroverted – I direct my attention inwards towards my own instinctive thoughts, feelings, experiences and can use these directly and actively in my teaching. The process is circular. (*Relationship, Outward/Inward* – *Using my own energy and motivation* – *also in the music*)

Multifaceted – I have the opportunity to show many sides of my personality during a teaching session (preferably without it being flighty and ungrounded). I don't have to perform a specific 'teacher role' because that is expected by the students, by myself or by my management. I am allowed to use myself as I see fit, and that gives me many options.
(*Personality* – *Being honest and 'in tune'*)
(*Relationship, Outward/Inward* – *Using myself, my own experiences*)

Grounded – I don't get knocked over by aggressive students or people with a lot of resistance to my method or my ideas. I stand well on my own two feet and can listen to and acknowledge differences in wishes and needs. I maintain my composure and my perspective and can adapt the content of the teaching.
(*Professionalism* – *focus on what is needed, initiate relevant activities, setting myself aside*)

Facilitator – I experience myself as a facilitator and as someone who can take the students' needs into account, adjust the level of challenge, and provide a framework and space for them, as musical beings, to develop.
(*Values* – *Professional*)
(*Professionalism* – *Focusing on what is needed, initiate relevant activities*)

Narratives

Improvisation class
We are jointly working on an improvisation exercise called; 'From tiny to HUGE'. An improvisation exercise that involves starting with a tiny sound and movement and then gradually enlarging the musical material, increasing the scope of both sound and movement. The exercise sets off a shared burst of laughter. The anticipation of what will happen at the end of the development of people's tiny ideas is funny, and giggles spread through the group as the exercise progresses and the next person in line takes over. In the end we all laugh about it. I almost sob and hiccup with tears in

my eyes at the end. I experience that laughter connects us as a group and that it has arisen spontaneously in the group. It makes us equal. At the same time, however, I am very aware that I'm there as a teacher laughing hysterically, and that I might be looked at and observed a little. I have subsequently thought that the students may have had a funny experience out of seeing a teacher completely break down laughing. But I also must admit that I haven't paid attention to whether anyone thought it was intimidating and too much, because I was actually in the throes of my emotions.

Body and voice work

We dance the 5 rhythms for half an hour. I also participate and dance among the students. Some seem very engaged and in flow with themselves and their dance, while others are a little more cautious and some look a little stressed. I dance around between people with my 'antennas out' and attention to where they are emotionally and regarding zone (comfort, stretch, panic), in an attempt to mirror and acknowledge the energy in each person, and at the same time make it possible to 'push' a little, increase engagement and physicality, enter 'undiscovered land', be investigative about what their body and imagination can do, or simply create calmness and grounding in relation to what they are showing and strengthen their expression. People seem warm and supple in body and mind as the music slowly diminishes and stops. I ask the students to lie down in a circle with their heads close to each other, and then, with their voices, to put into music what they have experienced and what is in the room right now. This is followed by a long and very expressive and attentive improvisation. I feel liberated and listening. I experience communicating musically with several individual people in the group, but also with the group as a whole. Sometimes I pause for a while and listen to them listening to each other. I can hear them communicating with and listening to each other in a very caring and open-minded way, experimental and investigative. I see myself as a facilitator for the students' music; it initially sprung from the structure I set up - but now it lives freely and independently of me, and it feels liberating.

Voice work in masterclass format

A student is performing a song, the rest of the students sit and watch. The format is a bit like a master class. We work with the student's body and breathing based on the presented song. I give the student some instructions on how to achieve a better awareness of their breathing and thus their body and support and sustaining of the voice. The student sings the song again, standing against the door, with greater attention to breathing and body, and this time with a completely different timbre and fullness and more overtones in the voice. The reactions from the listening fellow students are good. They notice the change and see how the body starts to work naturally instead of working against the voice, and I give space to their feedback. I get a feeling of having been able to see the student's needs and to communicate this clearly and meaningfully to that person. I feel present and at peace with myself (do not need to explain with a lot of words or feel obliged to be entertaining, as the

experience for the students has been sufficiently educational and exciting). I am happy to have been able to work with the student in an educational and meaningful way for all parties – both the student, the fellow students and myself. I also see the student becoming aware of and recognizing the difference, and that the response from the fellow students supports this.

Inauthentic music educator
(The music therapy program, workshops, team building)

Descriptive keywords related to my experience of being an authentic music educator
(*My interpretations in relation to the kaleidoscope*)

Uncertain – I become uncertain about my material. I have a (reasonable or unfounded) feeling that some of the students have a greater knowledge of the subject, but they do not share that knowledge in plenary.
(*Professionalism* – *NOT having developed the skills needed*)
(*Personality* – *NOT able to do things my own way*)

Imbalanced – I feel out of balance (occasionally because of the presence and energy of specific students) and cannot react to it because there is a whole class present and I have to teach them.
(*Role* – *Settings and relationships affect the role*)

Having 'phneeps' – (Myoclonus) I feel off, out of myself, get frantic, turn up the pace to rush forward, but forget to breathe and bring myself into the situation.
(*Relationship, Inward* – *NOT paying attention to my own energy and impulses*)

Lacking energy – I am very tired and feeling indisposed, but I have prepared a lesson that requires a lot of energy on my part. Sometimes I can work my way into it and feel it, but other times I just can't and leave drained. Sometimes I can disclose my situation to the students and maybe restructure the content accordingly (and in fact become more authentic and start from what is there, and what is possible), other times I can't, maybe because I lack the strength to do it.
(*Relationship* – *Inward, NOT paying attention to own energy*)
(*Professionalism* – *Being aware of fatigue and low energy, but NOT being able to adhere to it*)
(*Role* – *Taking on a role outwardly*).

Authoritarian – I am controlling and authoritarian in my teaching. I am the one who decides everything and misses my whole point about getting the students' individual musical beings to come forward, getting the students to move curiously into the work with this. I am in focus, take up a lot of space, talk a lot and control a lot. I feel like it's my ego that needs to be validated.
(*Professionalism* – *NOT focusing on what is needed or setting aside myself*)
(*Personality* – *NOT setting aside my own feelings, impulses, and preferences*)
(*Relationship, Outward* – *NOT being attentive to participants' needs, dynamics and engagement*)

Defensive – I am not grounded and feel threatened if the students oppose an exercise or ask a lot of questions about it or generally just have their arms crossed - either concretely or figuratively. I get stressed and start rambling or overexplaining or get grumpy and feel attacked (or get 'off'/out of myself - described under 'phneeps').
(*Personality* – *Professionalism being affected by the personality*)
(*Professionalism* – *NOT knowing myself or having developed skills needed*)

Entertainer – I feel obliged to entertain the students, be funny and be performing. But in reality, I'm missing the point of getting them to stand up and be active. I become a clown and spend too much energy on this rather than being present.
(*Role* – *Internal expectations from affect the role*)
(*Relationship, Outward* – *NOT being attentive to their dynamics and engagement*)

Too much of me – (The grey area) That place, on the edge, where <u>my</u> energy and <u>my</u> pace start to fill the room too much, rather than being an energy I bring to the room, which can help the students to come forward and dare to do something new – themselves.
(*Relationship, Outward* – *NOT being attentive to students' needs, dynamics, and engagement*)
(*Professionalism* – *NOT balancing own personal qualities into the professional work*)

Inattentive – (Going over the top) When I don't even notice that the students are yawning a bit while I'm still very energetic, because I feel fueled by adrenaline sometimes. The students can't keep up and have stopped listening. I don't pay attention to their energy and continue my own show. It becomes a performance with me in the lead role.
(*Relationship, Outward* – *NOT being attentive to the students' needs, dynamics, and engagement*)
(*Values* – *(losing sight of) Interpersonal values*)
(*Role* – *Performing professionalism*)

Narratives

KGMF-interrogation

The students asked me many expert questions about a client area that I was not very familiar with. Gradually, they began to question my eligibility in the classroom for this kind of teaching. I felt very uncomfortable, and the students drilled their thumbs right into my sore point (my sporadic knowledge of the client group) and my own fear that such a situation would arise was confirmed. I was well aware that I did not know very much about that particular client group from a practical perspective. I felt very miscast for the task and used a lot of energy to 'survive'. I had the feeling that I was at an exam and was tested, weighed, and found way too light. I was very exhausted afterwards. I did not have the analytical perspective to turn the situation around, and instead focus on the learning that could be in the room, in the setting and in the session.

Internship preparation

When I, as an internship coordinator, must introduce the students to a specific text [Gensvarsmodeller, by Metze & Nystrup]. I don't like the material. But mainly because I'm not at ease with it. No matter how much I read the chapter, I still have difficulties grasping some of the details. I have asked my colleagues and received an answer, which I then pass on to the students, but which isn't in any way based on my own knowledge. It is somewhat the same with the ethical principles text. Both texts are teaching materials that I've been handed down and that I've tried to make my own over the years but haven't succeeded with yet. I feel inauthentic in the situations where I convey these texts. I find that I do not convey the material from my own perspective of experience. Therefore, there is always a hint of anxiety that someone will ask in depth about it, because I cannot necessarily come up with a good and adequate answer. I talk a lot and write a lot on the whiteboard and hope that no one asks too many follow-up questions.

Ear training

I can feel that I am a little out of touch with the material we are working on. I have really prepared for this a lot, but I just have some big gaps in my own music theory and ear training practical knowledge from my own educational background, which probably can't be patched regardless of preparation time. Several of the students are skilled musicians and have more knowledge of the subject than I do – both practically and theoretically. One of them asks probing questions about something I've presented, and I can feel myself getting more frantic, starting to sweat and talk and move quickly. I don't dare to pause and wonder and reflect to find the answer, but instead speed up the tempo. I'm afraid to lose face. I fumble around on the piano and try to explain to elaborate, and we have a dialogue about the problem, in which I am not present at all, as I am frantic in both body and mind. We eventually

find out what it is that I have tried to explain, and people pick up on what I'm trying to convey. But it feels in no way particularly inspiring to the students or in any way particularly present to me as a teacher. Although my presentation was theoretically correct, it was conveyed incredibly uncertainly, and I as a teacher was 'out of my depth'. I don't imagine that the students learned very much from it.

Authentic music therapist
(In the areas of special needs, social psychiatry and elderly care)

Descriptive keywords related to my experience of being an authentic music therapist
(*My interpretations in relation to the kaleidoscope*)

Responding spontaneously and sincerely to emotional material – I can sense gravity, joy, sadness, jealousy, bitterness, abandonment, anxiety, etc. in the other(s) and can respond sincerely to it. Understood in the way that I don't pretend to understand what they are expressing in words or in the music. I find that I actually understand what they are expressing, it resonates with me, and I can respond with meaningful communication.
(*Relationship, Inward – Attention to my own energy, preferences, impulses*)
(*Relationship, Outward/Inward – Contact outward, contact inward*)
(*Personality – Being honest and 'in tune'*)

Personal – I can contribute reflections and experiences that make sense in the relationship I'm part of. The relationship is experienced as completely equal - with respect for the other person's inner life and with the experience of being able to use my own inner life to expand the relationship. When I share something personal with the client, I expand the relationship - that's how it feels. Trust is increased.
(*Relationship, Outward/Inward – Sensing my own and others' boundaries*)
(*Personality – Sharing my own experiences and maintaining my own boundaries*)
(*Professionalism – Ensuring basic trust*)
(*Values – Interpersonal*)

Energy-giving – but not losing my own – it's a balance. I have enough energy to give. I can provide what I imagine is expected or provide what I imagine could make a positive difference. I can also receive energy from others; if they have a lot of energy, I can be a part of it. On the other hand, I may also want to keep calm and perhaps decrease the energy or the arousal in the other, so that it is not unequally distributed between us. At other times, I follow the other person's high energy level to an extent where other colleagues feel the need to lower the energy; people must not get too

excited. I can enjoy an energetic relationship, and it can be wonderful for both of us, but then a colleague or staff member can come along and imply that it is getting a bit too festive. Even though I have acted authentically with the other, this authenticity is not conducive to the staff member's plans or to the plan of treatment.

(*Relationship, Outward/Inward – Using my own energy and motivation – also in the music*)

(*Professionalism – Taking responsibility, creating structure, ensuring basic trust*)

(*Personality – Doing things in my own way*)

(*Context – External demands, expectations, cultures, and challenges affect authenticity*)

Calm inside – I am at peace with what is going on in the room and in the relationship. I'm not nervous or anxious, even if things get agitated or intense or incredibly smelly, I maintain calmness, presence, and attentiveness.

(*Professionalism – Focusing on what is needed, set aside oneself*)

(*Personality – Being myself. Being honest and 'in tune'*)

(*Values – Personal*)

Graciousness / Flow – Things happen smoothly; activities replace each other in a logical and intuitive process. It is an experience of flow and occasionally a dissolution of time. Even if it can be heavy in terms of content or emotions, I can contain it and mirror it and include 'myself' and give something of myself back.

(*Values – Personal*)

(*Professionalism – Being aware of inner life, motivation, musicality, and creativity – and use it in a balanced way*)

(*Relationship, Outward/Inward – Contact with the other and with myself*)

No mask / no façade – I participate in the relationship without being artificially happy or serious, or artificially interested in the other. I feel a real interest in this other person. I can, in a meaningful way, put into words and music what comes to me. I can express my opinion and say things directly and bluntly but speak from the heart with a desire to meet without facades and masks.

(*Relationship, Outward/Inward – Using own energy and motivation – also in the music*)

(*Relationship, Inward – Being the person I am, trusting my own instincts*)

(*Personality – Being honest and 'in tune'*)

Intervene adequately – I can draw on my own 'musical being', my own experiences and my own emotional reactions in maintaining a nourishing and meaningful relationship with the other person - in conversation as well as music. My actions on the outside match my impulses on the inside.

(*Professionalism – Being aware of my own inner life, motivation, musicality, and creativity and use it in a balanced way*)

(*Personality – Sharing my own experiences and maintaining boundaries*)

(Relationship, Inward - Being the person I am, also as professional, trusting my own instincts)

Narratives
B. and the guinea pig song
(Man with Down's Syndrome) The situation happened in a music class on an institution for people with various mental and physical disabilities many years ago, as part of my student job. I therefore do not remember the episode clearly, but more in the form of a visual and emotional memory. B. brought his own composition one evening. It was a tribute song to his guinea pig and was called; 'Guinea pig'. B. sang it while fiddling a little on the accordion. After he had performed it, we put 2 chords to it and distributed instrumental and vocal roles to the other members of the group. The whole group of 15 adults with physical and mental disabilities sang along at the top of their lungs, and it was so pleasant and fun. People were completely carried away by the song and I was too. The energy in the room increased explosively. It was so much fun, and we laughed a lot together, and B. was so proud and happy. I experienced being at peace with myself, being able to give B. the space and time to convey his song at his own pace, being able to go along with the group's energy and share the laughter and joy with this nice and innocent song. I did not need to be very active or guiding. Things went smoothly. During the break we ate homemade cake and had a push-up competition. We really had fun together and laughed a lot.

E. and composition
(In social psychiatry, woman with personality disorder) We spend an hour writing a song together that we both like. E. has brought the lyrics and improvises a melody. I search for the chords and try to clarify and 'prototype' the melody. The structure of the melody is loose and varied and rhythmic. I use a good mix of different time signatures to adapt the framework to E.'s material. It keeps me and my musical being alert. I am musically curious about the material; I inquire about the text to understand what it is about. I try to find meaning in E.'s wishes in relation to how it should be performed. I attune intensely; partly to her and partly to my own musical being at the same time to get these to align. We work focused and unpretentiously. E. fluctuates in and out of her anxiety and her delusions; I can see in her eyes when 'the window is shut', and I can sense when she has the window ajar, letting me in, just a tiny bit, and I work up all my empathy and love to meet her needs. At the same time, I also have a sincere interest in our music. I think it's exciting to play, and E. can feel that. We both get very excited about the song. We perform it for some of the staff members afterwards, but we don't really get the same emotional response as the one we have ourselves. In other words, they seem quite unaffected by the music and E.'s efforts. It feels like a bucket of cold water in the face, and I can feel

that E. is now adding another disappointment to the long string of disappointments, rejections, and defeats that has shaped her life. I feel sorry that the staff cannot provide just a slightly more positive response. I'm sensing my own disappointment and sadness on E.'s behalf.

M. and the girls
(nursing home, dementia care)

From logbook: *M. was sitting in her armchair when I arrived. She was sitting with her blanket, but she was awake and seemed happy to see me. Besides that, it was a very strange experience. M. was very psychotic and incoherent, but very intense in her gaze and very attentive. Despite the fact that I did not understand what she was saying or the connections she made between the different utterances, I tried to be as honest and authentic as possible. M. got upset several times. I was also touched. Not necessarily by what she said, but more from the fact that she was so upset. She noticed it too – that I was emotionally touched.*

Although no tears came, she seemed very sad, and also put it into words herself. Several times she said; "can't you see I'm crying?" Not angry, but mournful.

She was hallucinating – she saw several people (women and girls) in the bathroom, whom she tried to call into the living room. She said "come" and waved several times.

She talked about my mother, my sister, my daughter ("your girl"), her own mother, her father (she got very upset; "You didn't know my father" (weeping softly) "He... he... he sold hymns from my chest"). I stroked her arm and her back. I was mostly silent. Listening.

She talked about me going to a wedding. About her moving out. That she wanted to go home. That she had to follow someone home to Randers.

That I should take my mother with me. Greet my mother from M. and tell her something that I didn't understand. About me being her sister.

"Go now. Go down to the kitchen. Go inside and get dressed".

"Have you seen how much they have taken from me?"

The logbook's note shows a way to be authentically present in M.'s world without pretending anything and without her shutting down and shutting me out. I'm in contact with my own feelings, and I can feel hers as well. I can contain what she tells me. In this session, I initially tried playing music and singing different songs, but she rejected it all; crossed arms, mouth tightly shut, eyes closed. I ended up just sitting beside her, caressing her back, her knees, and her arms. Just being physically close to her. And she cried and told a lot of incoherent stories – mostly about women and girls, and then about her father, too.

Inauthentic music therapist
(In the areas of special needs, social psychiatry and elderly care)

Descriptive keywords related to my experience of being inauthentic as music therapist.
(*My interpretations in relation to the kaleidoscope*)

Pretending – I pretend to be interested while I'm terribly bored and suppress one yawn after another and in reality, wish I was off duty or just somewhere else. I pretend I understand what people are expressing verbally or musically. This could make sense in some contexts – to pretend – for example when it comes to pre-therapy (verbal therapy based on the client's vocabulary, using specific words in the conversation, even if it is total gibberish in terms of semantics). But in some dialogues, it is occasionally experienced as inauthentic from my perspective. I feel like I'm lying when I pretend that I'm interested in everything they say, even though I'm not at all. I also feel like I'm 'faking it' when I pretend to be calm, when in reality I am scared or nervous or troubled inside.
(*Personality – NOT being myself, not being honest, not being 'in tune'*)
(*Relationship, Inward - NOT paying attention to inner conflicts*)
(*Relationship, Outward/Inward – NOT using my own energy and motivation*)
(*Role – Performing professionalism*)

Energy incongruence – There is no congruence between the energy I give and the energy I have. In those cases, I have less energy than I pretend to have. I have less energy than I give. The worst thing is to be short of energy knowing that there's both a need for and expectation of me being energetic: "Now the music lady will come and kick it up a bit and make us happy with some happy music". I try to pull it off anyway and be energetic and offer energy. It feels like being on stage. But I don't listen to my body's signals, I use up my energy reserves, and thus it becomes draining in the long run if I don't refuel or handle the situation differently. It's like a schism between being an introverted person who constantly puts herself in extroverted situations. It costs a lot of energy.
(*Role – Performing professionalism*)
(*Professionalism – NOT being aware of (or reacting to) fatigue and low energy*)
(*Relationship, Inward – NOT paying attention to my own energy, preferences, and impulses*)

Jukebox – I become a music robot; an entertainer (who really prefers something other than just to entertain) or the 'music lady' who wants something else and more than 'just' playing music. (Sometimes however, I can easily be the 'music lady', because in some contexts it is meaningful.) It can also be related to the performing of songs that

I think are really boring and can't express creatively because I've played them WAY too much. It feels theatrical and contrived.

(*Role – Performing professionalism*)
(*Context – External demands and expectations can affect authenticity*)
(*Relationship, Inward – Not paying attention to inner conflicts*)
(*Personality – NOT having my personality present in the music*)

Inertia – Things don't work out very well. There is a lack of flow and intuitive and spontaneous utterances and expressions. It is as if I am not in sync with the other, nor in sync with myself.

(*Relationship, Outward/Inward – NOT being in contact with the other nor myself*)
(*Professionalism – NOT paying attention to fatigue*)
(*Values – personal*)

Having 'phneeps' – (Myoclonus) I have a good signal system in terms of clearly feeling when I become inauthentic - I get epileptic 'fall outs' more often - my so-called phneeps. For example, if I'm pretending to have more energy than I do (phneeps, however, do not only occur when I feel inauthentic, but can occur in other contexts as well).

(*Relationship, Inward – NOT paying attention to own energy*)
(*Relationship, Inward – NOT paying attention to inner conflicts*)

Uncertainty – If I'm not sure about how the music is received, I become more uncertain about my 'performance' and become distanced from myself. I hear myself from the outside instead of from within my musical being. In such cases, I can deliver a performance, but my outer shell / what I want to show to the outside world, does not match the way I feel emotionally. Thus, the performance does not feel authentic.

(*Role – Performing professionalism*)
(*Relationship, Outward/Inward – The outer relationship has inward implications*)

Lack of boundaries – When I - in front of the elderly men at the nursing home - do not object to how they speak to me, flirty and with sexist undertones. When I - in front of people with different disabilities and a clear lack of hygiene - squeeze down their homemade cake and say a silent prayer to my stomach acid. When I do the same with T., eating her strange cookery, or not objecting when I think she is condescending to me. It can be difficult to set boundaries with people who are in a state of crisis or don't have the cognitive capacity to understand, or just grew up during a different time.

(*Role – Performing professionalism*)
(*Professionalism – NOT taking responsibility, setting limits*)
(*Personality – NOT being myself, not being honest and 'in tune'*)

Narratives

U. and the quiet appartement

This experience is not one precise experience, but an interweaving of many times when I have sat with U. and played and sung for him. U. is a gentleman in his late 80s when I get to know him, schizophrenic, suffering from dementia. According to the care staff, he does not like social events or many people in general and therefore lives a bit secluded on the 1st floor, where there are no other apartments. He has been a blue-collar worker all his working life since he was quite young; in the countryside, on farms and at a poultry slaughterhouse. He was in the Royal Lifeguards as a young man and has a large picture of himself in uniform standing on his table in front of him. A handsome young man with full lips, bright eyes, and clean skin. He has never been married nor had a girlfriend.

It is always very hot in his apartment, which faces north. The view out of his windows is a yellow brick wall of the care home's adjacent ward approximately 5 meters away, as well as a bit of the parking lot to the left and a bit of the city's soccer field to the right. On the windowsill is an orchid with no flowers that he received as a birthday present from the volunteers at the care home.

In his living room, there is an office desk in a fairly neutral design (light laminate tabletop and metal legs), at which he always sits. In addition, a coffee table, and a sofa he never uses because he is in a wheelchair. Above the sofa, a frame with a copy of a painting depicting a farmer in a meadow, standing with a rope tucked behind his back and the other arm outstretched. The man in the picture is trying to get nearer to an untied cow that is waiting a little further away.

Next to the other window is an old turquoise painted wooden cupboard and a small mahogany sideboard with a couple of flowerpots on top, without flowers in them. None of the cupboards are apparently in use. In addition, there is a small kitchenette, which he never uses, close to the office desk. One upper cabinet has a code lock and is used for his medicine. The adjacent room is his bedroom and contains a nursing bed and wardrobe with sliding doors as well as a small bedside table on wheels. There is a door to the bathroom at the far end, where you can see the bath chair standing in the shower.

His DAB radio is often on when I arrive. Usually, he listens to P4. I usually turn it off when I arrive and ask if I should turn it back on when I leave. He always says yes to that. Once I suggested he got an aquarium with some fish on his table, so he had something to look at. He refused with a big laugh.

Sometimes he drinks cocoa or some other thick and whitish liquid from spout cups. He drinks very slowly, and it takes him a long time to get the cup to his mouth. His hands shake. Sometimes intensely. Mostly he does nothing but listen to the radio. His outer life seems very small and quiet to me, but I have a feeling that his inner life is more active.

The first time I visit U., there's a few other staff persons with me, as they are unsure of how he will react. In the following years, I visit him alone, as he responds positively to the music and my visit. He has two girls (in his imagination) with whom he occasionally talks, in a friendly and pleasant way. They may be related, possibly his cousins. Occasionally he laughs with them. He rarely tells me what he is laughing at. On one occasion, one of the girls had a wish for music; Look for a summer day. [Da.: Se dig ud en sommerdag]

He has difficulties speaking and it is therefore challenging to understand him. He speaks very softly, and I often have to ask him to repeat himself. He wears dentures that are loose and have not been adjusted for a long time. He drools (possibly a medical side effect). His posture is quite crooked, even though he has a Comfort chair that supports all the right places. His head falls obliquely to the right side of his chest, and he cannot raise his head very much. When he makes eye contact, he raises his head a little, and otherwise it is the eyes and eyebrows that are raised and me who leans down and forwards towards him. After every song, he always looks and then smiles, and he especially smiles a lot with his eyes. They become small, smiling, twinkling cracks. Sometimes he also laughs quietly; you can only hear his jerky exhalations. Occasionally the laughter results in a major fit of coughing. He usually sits with bare legs under a blanket.

I often ask him if he prefers to hear calm music or music with more energy. And he always answers, 'music with energy'. He really likes Grethe Sønck. I often sing 'Klavs Jørgen' to him. When I sing to him, I sometimes ask him afterwards if he knows the songs. Usually he says no, but he always smiles and often laughs when I finish playing. He doesn't say much, mostly only if you ask him directly. And then he often has so many frogs in his throat and so much drool in his mouth, and his teeth are so loose that he has difficulty speaking.

Often when I sing these 'songs with energy' I feel so overwhelmingly tired. Sometimes I really have to stifle my yawns. Other times I can't stifle them but openly yawn and comment on it. Then U. often laughs. Sometimes I get completely dizzy and occasionally I have the 'phneeps'. I really feel like I use a LOT more energy than I have. The heat in the room and the bleak view makes me so sleepy. Sitting there and singing energetic songs with this sleepy state in my whole system gives me a feeling of great inauthenticity. I know that U. is happy with the songs and the music and my company, but when I leave, I often feel that I have run a marathon and that I haven't run it very well.

A.'s new sexuality

I start music therapy with a new resident at the nursing home. We get along well pretty quickly. He seems trustful and able to confide in me, and he already does that

from day one. Tells me about his life, about his homosexuality and how complicated it was when he was young. About a somewhat 'arranged' marriage and three children with whom he had complicated relationships. We have a good time together. He plays the piano (with a church organ effect), and we play a little together and we also play for each other.

In the many sessions that follow, there is very little music and a great deal of conversation. A. gradually becomes very fascinated by me and then full blown in love with me - which he experiences as something very overwhelming and very new. I find it a bit difficult to deal with his love and all his compliments, which are becoming more and more sexualized and with quite clear hints that if only he were a little younger... He comments a lot on my appearance and my body. On how young I look despite having given birth to three children, etc, etc. It's overstepping my boundaries and I can't figure out how to object to it. I smile and laugh and feel very little in sync with how I feel inside.

From logbook:
I try to deflect his compliments a bit and brush it all off. It's crazy, because he is a self-proclaimed homosexual, but he seems very attracted to me, and he comes across as quite a dirty old man. So, even if he is not attracted to women, he is, after all, so old that his view on women is apparently that it is perfectly ok to comment on body and appearance and grab his crotch at the same time....!
If it continues/gets worse, I think I'll have to object to it.

He thinks we have so much to talk about, but in reality, it is primarily him talking. It is his ego that is being confirmed, and apparently it gives him the feeling of being allowed to comment on me and compliment me. He appears a little possessive. The way he sits, slightly reclined, with his head facing slightly upward, so he looks like he's looking down on you, a lopsided smile, one hand on the armrest and one on his crotch, that's truly alpha-male position.

He's quite snobbish and judges people very quickly. He defines himself as a connoisseur of people, but then again ... I don't know...

I never set my boundaries for this man. He died half a year after I first met him, and I sang at his funeral, as he had wished, the song he had wished – Lovely is the earth [Da.: Dejlig er jorden].

M. and the closed land
M. is 99 years old when I meet her for the first time. A small, thin lady who smokes a lot and talks a lot. At least when it suits her. She has very strong charisma, has many emotions, she is expressive and has a strong personality. On the other hand, she

speaks a fair amount of gibberish most of the time. I join in on her language style and try to make a kind of conversation out of her language, with prosody etc. but with no semantic content. For example, she has said:

"I'm getting circunus. I have a hocus in my shoulder. So, I can get a mill running."After which I replicate with; "Oh well, such a hocus... does it hurt?"
Occasionally she catches me on the wrong foot, though, and asks what I mean by something I just repeated from her. Then I try to explain."You're crazy", she tells me at one point, laughing when I try to follow her gibberish."(from logbook; August, 2014)

Out of 4 aims for the music therapy process with M., one was:
<u>Being in a relationship with M. that is unpretentious and honest</u>. And regarding this, I mentioned in a presentation about M. at a nursing conference how this often created a paradox:
I often experience a duality in M.: On the one hand, her presence is very intense. I often feel watched, observed, measured, and weighed. It seems to me like she's reacting to pretense. And being with her requires all my authenticity. She shuts down if I "try too hard". On the other hand, I also often get the experience of pretense in her. It seems, to me, like she's acting sometimes. As if she is hiding behind her incoherent language and self-invented words. As if she takes the emotions up an extra notch and becomes a little melodramatic.

I had a session with M. where I experienced that she shut down, and where I had a clear experience that it was because I was inauthentic. I tried 'too hard' and experienced that she saw right through it. She folded her arms, lowered her gaze, and closed her mouth tightly. And then I didn't get more out of the relationship with her that day.

From logbook (July): *I played 'Katinka, Katinka'* [Danish folklore] *for her. But sometimes it's hard to figure out if she likes listening to the songs I play and sing. She didn't say anything, she just sat there and looked a little mad, looked away when we made eye contact etc. It made me feel a little uncomfortable, and I felt like I wasn't coming through with what I wanted to express. It became theatrical and phony. She was looking directly through me.*
Although she is totally incoherent when she speaks, her presence is very intense. I must therefore practice being as authentic as possible with her. Don't pretend, don't try to perform. But don't get nervous and inhibited by her gaze either.

The musical being

In my understanding, 'the musical being' is the inner, musical life of every person. Musical – though not focusing solely on musical skills. 'The musical being' is not only

experienced in connection with tones, notes, rhythms, timbre, dynamics, and other musical parameters as such, but can also be experienced in relation to desire, taste, preferences, imagination, courage, trust, emotions, energy, creativity, and storytelling. Love – for music and for making music with and for other people is an all-important factor.

As much as possible, the musical being must be freed from (one's own) judgmental thoughts, anxiety, and self-destructiveness. 'The musical being' is what you tap into when you make music; that which can constantly develop and bring you into 'undiscovered land' throughout life. But it is also something that must be nurtured when we have drawn energy from it and spent it on other people, for example, when we are music therapists, music teachers, music performers for other people.

You must have ways to nourish your musical being and give it the opportunity to develop and not just follow routines. I imagine 'the musical being' as a living, internal structure, or an organism. It can wither when it is not nourished, but it can also develop and be vitalized when it is prioritized.

My own claim is that if you have not cared for your musical being, and it is low in energy and merely following routines and expressing clichés, then you cannot be authentically present as a music professional either.

Expectations
towards the research process, its findings, and its challenges

I expect to gain more insight into how other people experience and understand authenticity in relation to their professional work. I doubt whether I can bring to light a particularly clear result, as the concept seems very fluffy and indefinable. It is understood, defined, and applied in various ways within various contexts. Therefore, I also think that it would be a good idea to unfold the opposite as well – inauthenticity – as to bring more clarity about what authenticity could be.

I also imagine that the conversation about such a concept can be very difficult to unfold. I think that it requires good planning and really good structuring on my part to be able to get the most optimal result out of my interviews. I imagine that I will need to formulate some follow-up questions in writing, because the interviews cannot cover the whole topic, or things come up during the analysis that I realize that I have not inquired properly during interviews.

So far, I have a feeling that the term is understood and applied differently within the three music professions. But I also think that the music therapy profession can learn

something from how music performers and music teachers understand the concept, as music therapists often move in the grey areas between the three fields. Music performers and music teachers can also learn something from music therapists, of course, but I imagine addressing primarily the music therapist community in my dissemination. Initially at least. And that is why I am interested in unfolding this concept within the area of music therapy.

I am slightly afraid that this research project will become so introverted and navel-gazing that it cannot be used and transferred to other people's practice, but primarily applied in my own practice. I hope that other people will recognize the concept as yet another tool of understanding in their own practice. Something to navigate from. An awareness exercise. A framework for the relationship. Providing a focus on the fact that you, your own emotional life, and your inner musical being must also be at play, in order to make meaningful relationships.

I think it will be both a very exciting and very enervating process.

Appendix N. Curriculum; Competence profile (Bachelor's degree)

§ 16: Uddannelsens kompetenceprofil

Bacheloruddannelsen i musikterapi er en forskningsbaseret heltidsuddannelse, som skal give den studerende grundlag for udøvelse af erhvervsfunktioner og kvalificere til optagelse på en kandidatuddannelse.

Det overordnede formål med bacheloruddannelsen i musikterapi er, at den studerende skal erhverve sig den nødvendige viden samt de nødvendige færdigheder og kompetencer til at kunne arbejde selvstændigt inden for fagets rammer på et niveau, der lever op til internationale standarder.

Viden

De overordnede mål for den studerendes tilegnelse af viden er, at den studerende efter endt bacheloruddannelse i musikterapi på forståelses- og refleksionsniveau har grundlæggende viden om:

- forskningsbaseret musikterapiteori, -metode og -praksis i forhold til et bredt udvalg af kliniske målgrupper
- videnskabsteori og videnskabelige metoder inden for et bredt udvalg af forskningsparadigmer
- improvisations- og assessmentmetoder i forhold til et bredt udvalg af kliniske målgrupper
- personlige ressourcer og udviklingspotentialer i forhold til musikalsk og musikterapeutisk praksis

Færdigheder

De overordnede mål for den studerendes udvikling af færdigheder er, at den studerende efter endt bacheloruddannelse skal kunne:

- identificere og formulere et specifikt, fagrelateret problem, begrunde metodevalg, søge og anvende relevant litteratur samt indsamle og analysere data i forhold til musikterapeutisk praksis med i et bredt udvalg af kliniske målgrupper
- anvende grundlæggende kvalitative, kvantitative og casebaserede analysestrategier, karakterisere dem videnskabsteoretisk og begrunde deres hensigtsmæssighed
- at instruere og lede fællessang sammenspilsoplæg tilpasset gruppens musikalske niveau
- beherske og anvende musikalske udtryksmidler og teknikker på hovedinstrument og akkompagnementsinstrument,

- reflektere over personlige ressourcer og udviklingspotentialer i forhold til kommende musikterapeutisk praksis
- formidle musikterapeutisk praksis under anvendelse af relevant fagterminologi

Kompetencer

De overordnede mål for den studerendes tilegnelse af kompetencer er, at den studerende efter endt bacheloruddannelse skal kunne:

- identificere egne læringsbehov og strukturere egen læring i forhold til forskellige teoretiske, musikalske og terapeutiske områder – bl.a. ved hjælp af løbende porteføljearbejde.
- varetage erhvervsfunktioner, der knytter sig til den problembaserede læringsmodel, dvs. problembaseret projektarbejde, herunder planlægning, gennemførelse og evaluering af projekt- og rapporteringsarbejde
- forholde sig videnskabsteoretisk til formulering, undersøgelse, dokumentation og bearbejdning af kliniske problemstillinger
- identificere relevante musikterapeutiske strategier i forhold til arbejde med forskellige målgrupper
- lede fællessang og samspilsgrupper med flere færdighedsniveauer i forskellige institutionelle og organisatoriske sammenhænge uden forberedelse
- anvende musikalske færdigheder til at varetage improvisatorisk samspil i grupper, ledelse af musiklyttegrupper og sammenspil med sigte på personlige læringsmål for deltagerne
- tilrettelægge og strukturere tiltag hvor musik anvendes i gruppesammenhænge med regulerende, sociale og kommunikative formål under hensyntagen til specifikke målgruppers og institutioners behov
- vurdere egne ressourcer, grænser og udviklingspotentialer i relation til en fremtidig musikterapeutfunktion
- indgå i fagligt og tværfagligt samarbejde i overensstemmelse med de gældende etiske retningslinjer

Appendix O. Module description – Voice work (general)

Modulets indhold, forløb og pædagogik

Modulet er et kursusmodul, der omfatter basal praktisk-musikalsk træning af stemmetekniske og improvisatoriske færdigheder, hørelære praktiske discipliner som bladsang og efter/videresynge samt basal træning af kropsholdning, vejrtrækning og stemmebrug.

Læringsmål

Viden

Den studerende skal gennem modulet opnå grundlæggende viden om
- stemmens og kroppens funktioner i forhold til stemmebrug, herunder sammenhængen mellem opmærksomhed, kropsholdning, vejrtrækning og stemmebrug
- stemmens improvisationsmuligheder samt egne tekniske og musikalske udtryksmuligheder med stemmen
- harmonisering og musikalsk fagterminologi.

Færdigheder

Den studerende skal gennem modulet opnå grundlæggende færdigheder i
- teknisk og hensigtsmæssigt at kunne styre og bruge sin stemme på et grundlæggende niveau
- at fremføre sange med personligt musikalsk udtryk
- at fremføre varierede improvisationer i dialogform med fokus på at kunne matche og følge musikalske udtryk
- grundtonefornemmelse og at synge videre på andres musikalske oplæg
- at synge direkte fra bladet.

Kompetencer

Den studerende skal gennem modulet opnå grundlæggende kompetencer til
- at anvende vokale teknikker hensigtsmæssigt og ekspressivt i forhold til egne musikalske og tekniske ressourcer.

Appendix P. Module description – Voice work (detailed)

MODULETS INDHOLD OG OPBYGNING

Formålet med undervisningen er, at den studerende tilegner sig bred viden om stemmebrug, praktisk hørelære, improvisation og akkompagnement. Den studerende trænes i disse fire fag med fokus på en bred tilgang til at anvende sin egen stemme og at forholde sig til andres stemmebrug. Dette gælder både ift. at improvisere vokalt; dels alene, dels i samspil med andre og både ud fra musikalske og non-musikalske oplæg. Derudover arbejdes der også med at akkompagnere andres vokale udtryk, at synge nye og ukendte sange prima vista samt at ekstemporere andres vokale udtryk.

Stemmebrug

Indholdsmæssigt lægges der vægt på, at de studerende opnår en bred viden om stemmens og kroppens funktioner i forhold til stemmebrug, herunder sammenhængen mellem opmærksomhed, kropsholdning, muskulært arbejde, strubens indstillinger, vejrtrækning og stemmebrug, om stemmens improvisationsmuligheder samt egne tekniske og musikalske udtryksmuligheder med stemmen. Den studerende skal opnå færdigheder i teknisk og hensigtsmæssigt at kunne styre og bruge sin stemme. Der lægges vægt på at den studerende kan fremføre sange med personligt musikalsk udtryk, herunder bruge stemmen både a cappella og forstærket i samspil med instrumentalt akkompagnement. Der arbejdes på at kunne fremføre varierede improvisationer i dialogform med fokus på dels at kunne matche og følge musikalske udtryk dels at kunne variere, ekstemporere og videreudvikle på disse. Derudover arbejdes der dybdegående med stemmeimprovisation ud fra non- musikalske oplæg. Den studerende undervises også i bladsang.

Undervisningen har her fokus på stemmetekniske funktioner og færdigheder:
Holdning: At løsne og opspænde gennem afspændings- og holdningsteknik.
Åndedræt: Øvelser der frigør vejrtrækningsfunktionen gennem bevidst brug af holdning og åndedræt, herunder brugen af medfødte funktioner såsom sugefunktion, sukkefunktion mm.
Støttefunktion: Øvelser vedr. brug af kropsstøtte.
Stemmeteknik: Efter de studerendes behov og lærerens skøn kan der tages udgangspunkt i klangrum, ansats, kompensationsspænding, udtryk, udtale og frasering
Personligt udtryk: Fokus på klang, fortolkning, nærvær, autenticitet og indlevelse.

Den udtryksmæssige intention bevidstgøres gennem spørgsmålene:

"Hvad er det, jeg vil fortælle? Hvilke redskaber hjælper mig til at udtrykke dette? Hvad udtrykker musikken? Hvad betyder teksten? Hvordan vil jeg fortolke og formidle dette med udgangspunkt i mine personlige redskaber og oplevelser?"

Litteratur
Brüel, D.S. (2012). Stemmen som instrument. Edition Wilhelm Hansen.
Rørbech, L. & Høgel, S. (2003). Tal rigtigt - syng godt. C.A. Reitzels Forlag.
Rosing, A. (2019). Fra sangerkrop til kernestemme. ARI.
Schwartz, E., Boyle, S.R., Engen, R. (2018). Functional Voice Skills for Music Therapists. Barcelona Publishers.

Supplerende litteratur
Byriel, S. og Byriel, C. (1995). Se mig, hør mig. C.A. Reitzels Forlag.
Eken, S. (1998). Den menneskelige stemme. Hans Reitzels Forlag.
Storm, S. (2007). Den menneskelige stemme. Psyke & Logos, 28, 447-477.

Praktisk hørelære
Undervisningen sigter mod, at den studerende opnår grundlæggende viden om musikalsk fagterminologi og notationspraksis, genreforståelse, harmoniseringsteorier og tonalitet. Den studerende skal opnå vokale og hørelæremæssige færdigheder, der kan bruges i forhold til at kunne fremføre nye og ukendte sange samt orientere sig og agere i melodiske og harmoniske strukturer i diverse musikalske sammenhænge, eksempelvis improviseret musik eller sammenspilssituationer.

Gehørs-harmonisering, transponering og simplificering:
Med udgangspunkt dels i kvintcirklen, dels i basal funktionsharmonik, og dels i den individuelle studerendes egen musikalitet/fantasi skal den studerende lære at harmonisere og transponere enkle melodier og akkordprogressioner.

Vokale hørelærefærdigheder:
Den studerende skal kunne eftersynge fraser (tonale såvel som atonale) samt lære at videreføre melodier enten vokal eller på hovedinstrument efter givne fraser i forskellige modi (f.eks. dur/mol/blues/dorisk/mixolydisk)

www.musikipedia.dk
www.sightreadingfactory.com

Akkompagnement
Undervisningen sigter mod, at den studerende opnår grundlæggende viden om basale akkompagnementsformer indenfor forskellige stilarter samt grundlæggende færdigheder i at akkompagnere sig selv og andre. Den studerende skal opnå instrumentale færdigheder, der kan bruges til at akkompagnere og understøtte andres sang.

Brugsakkompagnement. Den studerende skal lære at akkompagnere andre både i fremførelse af numre og til fællessang ud fra opgivet melodi med becifring. På dette semester lægges der særligt vægt på at kunne tilpasse strum og puls (herunder at spille uden puls) til at følge en sanger. Den studerende skal derfor øve sig på at lytte og tilpasse sit spil både hvad angår dynamik, register, tempo og puls.

Nodespil (Prima vista). Den studerende skal på sigt lære at spille eller synge ukendte numre på hovedinstrument eller vokalt til eksempelvis fællessange eller i andre kliniske sammenhænge. På dette semester indgår PV som en del af færdighedsøvelsen i at kunne akkompagnere og følge en sanger, også ud fra ukendte og uforberedte oplæg.

Litteratur
Olsen, J. S. (2009-2013). Becifringsklaver (1-6). Dansk Sang (se også www.becifringsklaver.dk)

Improvisation
Den studerende skal opnå grundlæggende viden om frie improvisationsformer med fokus på variation og kreativ anvendelse af musikalske parametre på hovedinstrument og akkompagnementsinstrument.
Den studerende skal lære varieret og fleksibelt at improvisere i forskellige stilarter, udføre frie improvisationer, udføre en duet, der viser musikalske ressourcer i forhold til at indgå i en dialog samt overordnet anvende improvisatoriske metoder hensigtsmæssigt og ekspressivt i forhold til egne musikalske og tekniske ressourcer – såvel solistisk som i en duet.

Litteratur
Lee, C., & Houde, M. (2011). Improvising in styles: A workbook for music therapists, educators, and musicians.
Barcelona Publishers.
Wigram, T. (2004). Improvisation. Jessica Kingsley Publishers.

UNDERVISNINGENS FORM
Undervisningen foregår som holdundervisning med mulighed for opdeling i mindre grupper undervejs. Fagene Stemmebrug, Improvisation, Praktisk Hørelære og Akkompagnement tilrettelægges ud fra gruppens forudsætninger i et samarbejde mellem underviseren og de studerende. Holdopdelingen skal tage højde for de studerendes niveau, akkompagnementsinstrument og hovedinstrument.

PRØVENS FORM OG INDHOLD
Eksamen i stemmebrug skal prøve den studerende i at:
   1. fremføre en indstuderet sang med akkompagnement fra minimum én medstuderende med fokus på at demonstrere variation, personligt udtryk

samt stemmetekniske færdigheder. Derudover betones også en forståelse for arrangement og samspillet med akkompagnement.

2. improvisere i en duet med eksaminator med fokus på at følge, matche og variere eksaminators musikalske udtryk. Herunder have fokus på forskellige grader af kopiering, spejling og matchning uden dog at overtage den ledende rolle i improvisationen.

3. eftersynge ud fra eksaminators vokale oplæg med fokus på at gentage/kopiere oplægget både tonalt, rytmisk og dynamisk.

4. videresynge ud fra eksaminators vokale oplæg med fokus på at holde grundtonefornemmelse samt videreføre den musikalske stil inkl. klang, tempo, taktart, osv.

5. synge fra bladet ud fra eksaminators oplæg, hvor der både lægges vægt på korrekte toner og flow (Max. 3 faste fortegn, både dur og mol, 3/4, 4/4 og 6/8, ingen dynamiske betegnelser, 16. dele som mindste nodeværdi).

OBS: I alle prøvens dele lægges der vægt på at den studerende demonstrerer stemmetekniske færdigheder.

Prøve:
Prøven foregår ved, at den studerende skal gennemføre alle 5 dele, hvor rækkefølgen bestemmes af den studerende. De studerende, som fungerer som akkompagnatører, skal være til rådighed. Prøven er normeret til 35 min. pr. studerende, inkl. votering. Eksamen er en helhedsvurdering af de 5 ovenstående dele, og der gives en samlet karakter efter 7-trins-skalaen. (Ca. procentmæssig vægtning af de enkelte dele: Selvvalgt sang: 40%, Eftersyngning, videresyngning, bladsang: 30% & Duet: 30%).

KRAV TIL DEN STUDERENDE
Omfang og forventning
Modulet er på i alt 10 ECTS, hvilket svarer til omkring 270 timers arbejde for den studerende. Det forventes, at den studerende til de ca. 60 undervisningstimer øver sig 4 timer pr undervisningstime samt bruger min. 40 timer til at forberede den selvvalgte eksamenssang og akkompagnement - dvs. 270 timer i alt. Den studerende skal øve sig med henblik på at forbedre egne kompetencer indenfor stemmebrug, praktisk hørelære, akkompagnement og improvisation.

- Den studerende forventes at forberede sig til hver undervisningsgang ved at øve sig på de opgaver der stilles samt læse den opgivne litteratur og evt. orientere sig i supplerende litteratur
- Den studerende forventes at deltage aktivt i undervisningen
- Den studerende/holdet forventes løbende at give underviseren feedback med henblik på at optimere udbyttet af undervisningen

- Den studerende forventes løbende at reflektere over egne musikalske ressourcer og potentialer og nedskrive disse i forbindelse med porteføljearbejdet
- Ved modulets afslutning skal den studerende lave en skriftlig evaluering ved hjælp af de evalueringsmetoder og -redskaber, studienævnet ønsker anvendt (pt. Semesterevaluering med SurveyXact)

LITTERATUR

Andersen, C. & Bojesen, M. (2006). Højskolesangbogens Melodibog. Wilhelm Hansen.

Brüel, D. S. (2012). Stemmen som instrument. Edition Wilhelm Hansen.

Lee, C., & Houde, M. (2011). Improvising in styles: A workbook for music therapists, educators, and musicians.

Barcelona Publishers.

Nørgaard, V. (2004). Sange til morgen og aften. Wilhelm Hansen.

Olsen, J. S. (2009-2013). Becifringsklaver (1-6). Dansk Sang

Rørbech, L. & Høgel, S. (2003). Tal rigtigt - syng godt. C.A. Reitzels Forlag.

Schwartz, E., Boyle, S. R., Engen, R. (2018). Functional Voice Skills for Music Therapists. Barcelona Publishers.

Rosing, A. (2019). Fra sangerkrop til kernestemme. ARI.

Sommer, E. (2002). Klaverbogen 1 & 2. Folkeskolens Musiklærerforening.

Wigram, T. (2004). Improvisation. Jessica Kingsley Publishers.

www.musikipedia.dk
www.becifringsklaver.dk
www.sightreadingfactory.com

SUPPLERENDE LITTERATUR

Byriel, S. & Byriel, C. (1995). Se mig, hør mig. C.A. Reitzels Forlag.

Eken, S. (1998). Den menneskelige stemme. Hans Reitzels Forlag. (ligger til fri download:https://www.dkdm.dk/sites/default/files/inline-files/20102014%20Susanna%20Eken_DK.pdf)

Sadolin, C. (2012). Komplet Sangteknik. CVI Publications.

Storm, S. (2007). Den menneskelige stemme. Psyke & Logos, 28, 447-477.

Godkendt – Studienævnet for Kunst, Sundhed og Teknologi, juni 2022