ADDRESSING PERFORMANCE ANXIETY IN ORGANISTS THROUGH PEDAGOGICAL GUIDANCE

by

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A mini-dissertation submitted in partial fulfilment of the requirements for the degree

Master of Music (Performing Arts)

in the Department of Music at the

UNIVERSITY OF PRETORIA

FACULTY OF HUMANITIES

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July 2014

ACKNOWLEDGEMENTS

My gratitude to Prof Wim Viljoen for all his time, expertise and professional guidance throughout this study.

My sincerest thanks to Dr Jannie de Beer for editing the thesis. His inspiration, support, encouragement and humour made the writing of this exposé a delightful journey.

Many thanks to Ralph, Ruan, Hermann and Anneli for their support and understanding.

Gratitude to (the late) Prof Zondagh for believing in me.

My deepest thanks to my parents from whom I learned to love and live music.

Soli Deo Gloria; to God all the glory.

SUMMARY

The art of balancing *spiritual*, *physical* and *emotional* attributes is a daunting task for any organist. The techniques with which an organist consolidates these attributes have a direct effect on the accomplishment of a definitive goal – a successful music performance. However, this portrays the ideal situation. There is a myriad of internal and external factors that obstruct the organist from attaining this ultimate goal and – in the process – create excessive stress and anxiety. Over and above the habitual performance nervousness, an organist's anxiety level is exacerbated when performing on an unfamiliar organ, as every organ has unique characteristics that differ from all other. Moreover, the modern pipe organ – particularly the church organ – is a complex and intricate instrument that claims the highest skills and flexibility from an organist.

Performing music is inherently a stressful accomplishment that is intensified by continuous challenges, *inter alia* incessant preparation and the threat of criticism. Some music performers seem to thrive on stress while others choke under pressure. The music performer, however, is not intrinsically born with the innate knowledge and wisdom to manage the diverse anxiety-causing factors that are associated with organ performing. A particular kind of pedagogical training, namely *coaching,* is proposed as a technique to equip a scholar – particularly an organist – with tactics to manage performance anxiety. Parallels are drawn between the training of sports athletes and organists as coaching has valuable applications for both sports- and music performers.

The aim with the current study was to explore *how* and *why* organists experience such strenuous anxiety when performing a repertoire. These strains can often become too overwhelming for an organist to endure. For the purpose with the study, six experienced and qualified organists were selected by means of a convenience sample design. Their stress- and anxiety levels during music performances were identified by means of 12 open-ended questions. Being an experienced organist and teacher herself, the author was able to probe deeper into the topics introduced by

the research questions. Particular consideration was given to the fabric of performance anxiety from three different approaches: behavioural, cognitive and psychoanalytical. In addition, *pedagogical coaching* was explored as a viable alternative to *teaching* an organist. Moreover, the organist's unique characteristics were emphasised from behavioural, cognitive (gestalt), socio-cultural, and psychoanalytical approaches.

From the results of the empirical study is evident that all the organists participating in the study revelled in their organ performing. However, many situational and related aspects caused them habitually to experience feelings of stress, anxiety, loneliness and apprehension. Of particular concern to the organists was the inclusion of worship bands in the church. They experienced it as a threat to the church – resulting in a lowering of musical standards.

All of the stressful situations resulted in tiredness, frustration and sometimes exploitation in the organists. One main finding was that an organist imperatively needs to be coached and supported in coping with such adverse feelings. Coaching improves energy levels, self-help skills, better time management and further development of emotional intelligence. It can also increase the organist's physiological state – improve a sense of awareness, enhance learning capabilities and increase self-confidence.

The all-encompassing conclusion reached was that – *through effective coaching* – the organist has a much better chance of overcoming inner- and outer adversities on the way to a successful and rewarding career.

KEYWORDS

Performance anxiety

Church organist

Coaching

Social matrix

Music performance

Church organ

Pedagogical guidance

Stress

GLOSSARY

Arousal

The physical activation of a performer and the intensity of behaviour.

Performance anxiety

Nervousness that occurs when a music performer perceives a threat which he/she considers as significant. The threat may be physical, psychological or interpersonal.

Stress

Often overlaps with anxiety. Results in a reaction to fight-or-flight. Usually caused when the relationship between a person and the environment causes strains or overwhelms his/her resources and endangers wellbeing. Physiological symptoms associated with stress are *inter alia* palpitations, sweating and trembling. Emotional symptoms manifest as frustration, whereas cognitive symptoms include apprehension and negative expectation.

Collaboration

Working together, particularly in an intellectual fashion. To assist, interact, or associate; formal or informal joint planning; decision-making and problem-solving – all directed towards a mutually-defined tangible outcome. It is an ongoing dynamic process within an atmosphere of mutual respect, support, trust, open communication, consensual decision-making and joint ownership.

Pedagogical guidance

Pedagogy is grounded in values, ethical principles and moral commitment. During the relationship between apprentice and master, continual personal and professional artistic development takes place.

Organist

For the purpose of the present study, ‘organist’ refers to both a concert- and a church organist. The latter is bound to a specific church denomination, while the organ is also used as an instrument for practicing.

Coaching

Coaching is an intervention strategy by a tutor to support an organist in identifying and evaluating reactions to external and internal stress activators. The intention of the coach is to teach the scholar how to manage and overcome adverse conditions that causes anxiety. Communication – as a means of education or guidance – plays a major role in coaching.

ACRONYMS

PA	Performance anxiety
MP	Music Performer
EPT	Educational Psychological Therapy
SAKOV	Suid-Afrikaanse Kerkorreliste Vereniging
NIMH	National Institute of Mental Health
MPA	Music performance anxiety
SAD	Social anxiety disorder
OCD	Obsessive compulsive disorder
PTSD	Psychological stress disorder
VAKOG	Visual, Auditive, Kinaesthetic, Olfactory, Gustatory
CAM	Computer Assisted Mentoring
IGT	Inner Game Technique
ACM	Advanced Communication model
RM	Reflexivity Model
GM	Generative Model
IM	Implementation Model
SM	Systems Model
SAM	Self-actualisation Model
BM	Business Model
MCF	Meta Coach Foundation
OMD	Organ Musical Director
TA	Transactional Analysis
TM	Transactional Model
VONK-en-VLAM	Alternative songs used during traditional Afrikaans church services

CONTENTS

CHAPTER 1

RATIONALE AND METHODOLOGY

1.1 INTRODUCTION

The art of balancing *spiritual*, *physical* and *emotional* attributes is a daunting task for any performing artist. The fashion in which a music performer integrates and assimilates these attributes has a direct influence on the accomplishment of the definitive goal – a successful performance. For the musician, the ultimate goal of excelling in music is to become *one* with the music – which is an unnerving accomplishment (Gallwey, 1986:79).

As a scholar of the performing arts (organ), the author has witnessed many renowned performers during concerts worldwide who exceeded in accomplishing successful performances. However, for other – equally qualified organists – the significance of the moment had totally overwhelmed them, with atrocious consequences. The strenuous process of preparing for an organ concert involves constant *inner change*, influenced by the way the performer has internalised past and present musical involvements, as well as *how* to anticipate future musical experiences.

In preparation for major concert appearances, the role of the *musical tutor* can never be overemphasised. Additionally, the role of the *musical performance coach* – in the current study referred to as a 'pedagogical guide' – serves to complement the role of the music teacher. Anschel argues in this regard that: '...*the coach is more aware of the athlete's needs and has more credibility to alter the athlete's thoughts, than any other source'* (cited in Morris & Summers, 1995:54).

1.2 BACKGROUND

Over and above the customary performance anxiety, an organist's stress level is exacerbated when performing on a different organ, as every organ has unique characteristics that differ from all other. In this regard, Reubart (1985:20) views *stress* to be the major source of performance anxiety. To overcome this stressful situation, professional guidance is the only real and palpable solution. The need for a *'music performance coach'* emphasises the necessity that the reasons for stress and anxiety have to be professionally identified and understood, with the aim of supporting the organist in achieving mastery. The success stories of managing anxiety and stress in sports psychology provide an ideal comparable model, namely, that professional coaching – as an intervention in addressing anxiety and stress – is indeed effective. Orlick & Partington (1988, cited in Morris & Summers, 1995:378) suggest that elite performers have consistently shown to make greater use of psychological skills and strategies compared to their non-elite counterparts.

The Austrian-Canadian scientist, Selye, applied the term 'stress' for the first time – with regard to humans – in the 1930s. He defines stress as a defence response of the body to any demand made upon it (Silverman, 1978:397). Moreover, stress is also described as a physiological reaction that sometimes causes 'out-of-control' effects. However, stress can also be a form of positive stimulation. The different varieties of stimulation – that cause stress in a performing artist – either *drains* or *motivates* his/her energy reserves.

Goleman argues (1995:17) that the hippocampus and the amygdala are two crucial parts of the primitive 'nose-brain' which, according to his view, gave rise to the cortex and later on, the neo-cortex. LeDoux, a neuroscientist, identified the amygdala as the brain area that orchestrates the fear response which is responsible for interpreting emotions (Restak, 2004:79). Stemming from LeDoux's research, it is possible to understand *why* a music performer – under severe stress during a performance – becomes technically and musically *out-of-control*. Moreover, he found that the brain's structure is such that the amygdala is able to '*hijack'* the brain

(temporarily and partially claims its functions). It implicates that the performer – under severe stress – can potentially lose control and is not to able to manage a performance at all.

Along this vein, a major supplemental benefit of professional organ coaching is emphasised in a recent article by Guenther, president of *The American Organist*, who comments that all organists '*…should do everything possible to acquire skills with an eye to ensure one's marketability in the workplace'* (Guenther, 2010:2). She acclaims the worth of receiving additional training, or coaching, in organ performing. In addition, another prominent organist, Duerr, mentions in *The American Guild of Organists* of July 2012:46-49; that in her experience, even after an organist has acquired full mastery in organ performing, he/she still has not acquired the skills to effectively manage a career. Moreover, the organist Moult recommends some techniques for combatting performance anxiety, and furthermore emphasises the importance of tailor-made coaching sessions – including mental preparation and goal-setting – related to bringing out the best in organ students. However – according to the author of the current study's experience – goal-setting alone is, by far not sufficient enough to help alleviate the organist's stress levels while performing. It is evident from the literature that little consideration has been allocated to examine alternative ways to guide organists in South Africa (RSA) to overcome anxiety – other than the normal teaching methods.

At present, the training programmes for organ scholars in the RSA are based on a behavioural – or *teaching and telling* – approach. According to Jansen (cited in Eloff & Ebersöhn, 2004:384) the behaviourist teacher operates only on an elementary level of the stimulus-response approach, and that does not empower scholars for self-motivation. Coaching, as a form of EPT (Educational Psychological Therapy) can be viewed as a multiple approach – the educational psychologist Ferreira maintains that the motives for intervention and therapy are guided by, and focussed upon emotional well-being, acceptable behaviour, learning support and career development (Eloff & Ebersöhn, 2004:332).

In this regard, music coaching is aimed to supporting the organist in managing fears and anxieties, as well as to provide support in developing viable leadership principles: Eloff & Ebersöhn, (2004:215) cite Carnevale, (1995); '*The goal of the leader is to encourage empowerment in the community, not gain control over it'* (Helgeson, 1990; Wheatley, 1994). Therefore, how the coach motivates the organist to develop self-coaching skills, can result in the organist to becoming a worthy role model for future organists.

1.3 PROBLEM STATEMENT

As an organ teacher herself, the author regularly witnesses that her organ scholars – despite adequate preparation – enter a formal lesson situation with ambiguity and insecurity. Her organ students are at all times assured that they can perform a repertoire perfectly during preparation. However – instead of balancing adversity with excellence – they just play it safe during a performance. They just focus on playing the notes in the correct manner, without the mandatory expression. This is in contrast with the remarks of Brendel (quoted by Levitin, 2008:209): '*… when he performs, he thinks about creating an experience. In the end, the essence of music performance is being able to convey emotion*' (Levitin, 2008). The author's informal communication with various other organ teachers, as well as during formal interviews, confirmed this predicament.

Organ performing not only requires the performer's ability to maintain absolute control – as part of demonstrating multiple skills under pressure – but the organist particularly has to deal with mastering *inner responses* when several outer stimuli effect his/her homeostasis (*inner balance*). Some organ students seem to be more prone to anxiety and the way they manage stress than others. Several sources from the academic literature, in several areas of performing, confirm that performance anxiety is a serious predicament. For example, psychotherapist and creativity coach

Maisel (2011:107) describes anxiety to be the common threat behind '*writer's block'*, '*procrastination'* and '*stage fright'*.

Considering all of the above, the following fundamental research question arises:

Is it possible to coach an organist how to manage performance anxiety effectively?

Secondary research questions are:

- What causes performance anxiety?
- Do organists need to be guided in ways that differ from other instrumentalists?
- What additional stress factors are affecting an organist?

1.4 AIM

The research questions in Section 1.3 (above) led to the formulation of a twofold aim:

- To explore how severe anxiety manifests in the organist when performing
- To determine what types of pedagogical guidance – based on coaching-intervention programmes – can best be applied to address the difficulties facing one organist

To explore these predicaments, the author strived to propose *coaching* as an intervention programme, as well as an additional method to organ teaching. In particular, *how* to:

- Support the church organist in gaining self-knowledge to develop self-coaching skills
- Assist the church organist in achieving ongoing, successful performance outcomes
- Identify which factors – at preparation and performance levels – can support in desensitising the organist to be less prone to stress
- Assist the organist in developing emotional intelligence, with the intention of increasing his/her communication skills
- Establish a standard of excellence by observing how non-musical factors can influence the attitude of the organist

In the next sections, various similarities are explored between music teaching and sports coaching – it appears there are many interconnected characteristics that are significant to both. The prominent American golf coach Fred Shoemaker (2003:101) explains that the word 'educate' is derived from the Greek, meaning '*to lead forth'*. He continues by describing the differences between *teaching* and *coaching* as follows:

*'Instead of focussing on the technical content, the "*what*", I would like to focus on the identity of the teacher and the process of teaching – the "*who*" and "*how*." Teaching involves how the teacher works from the outside in, whereas coaching involves awareness; it helps you bring out and strengthen the instinctual knowledge you already have'* (Shoemaker, 2003:103).

This reasoning implies that, if coaching succeeds, the insight gained by the student can act as a positive force. One of the significant features of coaching and teaching is that they are associated with continuous change. Change, on the other hand, is always linked to stress and unpredictability. Therefore, specific techniques are needed to address change – along with negative anticipation – to make it less intimidating and threatening. Stress is in essence a result of *how* change is managed. The management of stress in an organ environment is not merely a static, exclusive musical issue concerning the external environment – it also involves *how* the organist is able to respond to non-musical details, such as values and beliefs that are present at the physical, emotional, mental and spiritual levels.

1.5 SAMPLING

The way in which the organists were chosen for the present study can be considered as a convenience sample. Data were collected by means of face-to-face interviews with six selected organists. Additional background information stemmed from discussions with SAKOV-members (*Suid-Afrikaanse Kerkorreliste Vereniging* – South African Church Organists' Association), who also contributed to the conceptualisation of the study.

The participants comprised of three male and three female organists. They were middle-aged, Afrikaans-speaking organists, employed in the three mainstream Afrikaans Dutch Reformed churches in the RSA, the *NG Kerk*, *Hervormde Kerk* and the *Gereformeerde Kerk*. All six organists were qualified, had passed at least Unisa's Grade VII exams. Five of them held permanent organ posts in the mentioned churches, whereas the remaining one performed at least two Sundays per month in a different church denomination. Moreover, four of them were involved in teaching piano, as well as organ.

Organ students have to cope *inter alia* with the following factors that create stress:

- Logistical problems related to the availability of an organ as a practice instrument
- Commuting to the church, unknown locations and irregular meal times
- Conflict at inter- and intra-relationship levels
- Different organs, for example in layout (stops, pistons, the capture system, different manuals and consoles)
- Unfamiliar acoustical environments that cause the organist to practise unaccommodating '*what if*' scenarios, assuming the worst outcome

Preliminary indications from informal discussions confirmed that – despite sufficient preparation regarding the musical and technical skills involved in organ performing – emotional responses to stressful situations caused loss of self-confidence on physical, cognitive and behavioural levels.

1.6 METHODOLOGY

The conceptual theorem underlying the current study is constructivist-interpretive: Vogel-Human in Eloff & Ebersöhn, (2004:24) theorises; C*onstructivist theory assumes that people are actively involved in construing knowledge and such knowledge is always construed within a particular social and cultural context*' (Although the study is mostly qualitative, it is presumed that the experiences of the organists interviewed are valid and should be considered as such.

The information was collected by means of individual interviews – applying open-ended questions – whereupon the participants could expand on their experiences and give their opinions. The six selected organists had previously been involved in organ-performing careers for several years. Additionally, they had regularly been invited to perform at other congregation-related activities such as weddings and funerals. In addition, some of them had also performed at organ concerts.

The organists (alternatively named the respondents or participants) were interviewed during face-to-face situations. Being an organist for more than 30 years herself, the author could engage in the conversation – by in-depth prompting and confirming, or opposing, what they said – which probably gave them additional freedom to speak openly. Beforehand, the organists had given their permission to – anonymously – discuss their experiences and concerns in organ performing. The participants were assured of confidentiality before the onset of the interviews. The process and purpose with the study were clearly explained and it was emphasised that they were free to withdraw from the research, or the interview, at any time if they wanted to.

During the interviews, the participants were treated with dignity and respect. They were encouraged to raise any concerns, ask questions and to voice themselves freely. The researcher afterward analysed the content, language, context and interpretative remarks of each participant's interview, with the intention of observing patterns that might occur. Field notes were compiled during the interviews to identify themes and subthemes.

1.7 LITERATURE OVERVIEW

In order to gain an eclectic contextual perspective with the present study in mind, a comprehensive review of the relevant literature was done regarding two topics: *pedagogical guidance* (PG) and the sources of *performance anxiety* (PA). The experiences of performance anxiety – as particularly evident in sports athletes – are well-documented in the sports psychology literature, such as in Morris & Summers (1995) and Potgieter (2006). Furthermore, music performance anxiety (MPA) – as described by Kenny and Osborn (2006), Reubart (1985) & Solomon (1995) – was studied extensively and then compared to the findings of anxiety and stress from sports studies vis-à-vis athletes in sports psychology (Morris & Summers, 1995; Potgieter, 2006). The topics covered were *inter alia* arousal, pressure, fear and anxiety, as well as *how* these factors impact on music performers in general (Kaplan & Sadock , 1991; Wade & Tavris, 1987).

In addition, different models of coaching were studied and compared to the therapeutic approaches of cognitive-behavioural and psychoanalytical-humanistic existential views. Ebersöhn and Eloff (2004:333) note that these models have a major influence on the nature of educational-psychological approaches to intervention and therapy. The various approaches applied to coaching are particularly relevant for parenting and encompass teaching, training, mentoring and counselling. The topics discussed in the current study cover the cognitive, behavioural, psychoanalytical and spiritual attributes of an organist. Although performance anxiety in the music performer is a topic that has progressively been deliberated during the past decade, it can be considered as infinitesimal when compared to the considerations found in sports psychology over the past 30 years.

The personal knowledge of the author about the principles of coaching – as a type of pedagogical guidance – was considered indispensable to gain insight into developing strategies on ***how*** to support other organists to benefit from coaching. The year before the completion of the study at hand, the author was registered as a Life Coach, after completing a South African-accredited life-coach course, named '*Combat Coaching'.* The principles she had studied in the coaching course were drawn from psychological theories, such as the systems theory, adult learning theory and change theory. Studying *training*, in this regard, was very insightful to the researcher and triggered her thought processes on ***how*** the organist can best be motivated, or guided, by a coach. *Inter alia*, a theory was explored which proposes that pedagogical guidance – or coaching – can support the organist in overcoming anxiety. A life coach typically invites an organist to discuss problems that create stress and negativity during an organ performance, and then coach the organist to find personalised solutions to his/her performance difficulties.

1.8 DEMARCATION

Serious psychological problems and illnesses that require anti-depressants or other medication are not covered in the present dissertation. Such ailments are in the domain of a medical professional, clinical psychologist or psychiatrist.

1.9 COMPOSITION

In Chapter 2, three interpretations of music performance anxiety are deliberated: the behavioural, cognitive and psychoanalytical-humanistic. The aim is to elucidate and explore the factors that cause anxiety. Additionally, an overview is presented of a comparison between these three views on performance anxiety and how it relates to stress.

Chapter 3 comprises of an exploration of *coaching* as an additional organ training tool that can be supportive to the organist in overcoming performance anxiety. The proposed model – that *coaching* can rightly be applied, supplementary to organ

teaching – is based on similar success studies in sports and educational psychology.

In Chapter 4 the results, stemming from the empirical interviews are presented and analysed according to the identified sources of performance anxiety. The particular emphasis is on the *church organist,* focussing on his/her anxiety experiences when performing in a church environment.

Chapter 5 contains the conclusions of the study which are discussed and interpreted. Suggestions are presented that can be supportive in the coaching of organists how to alleviate performance anxiety, and for further research.

CHAPTER 2

PERFORMANCE ANXIETY

2.1 DEFINITIONS OF PERFORMANCE ANXIETY

Music performers can often be heard complaining they feel '*stressed out*'. Numerous distinguished performers such as Arthur Rubenstein, Pablo Casals and Luciano Pavarotti all reported experiencing extreme tension and psychological distress while performing before audiences (Salmon, 1990). In sports psychology, Orlick (1986) advocates in Morris & Summers (1995:29) that an athlete's performance suffers as a result of perturbing too much about the outcome of an item. Focussing only on winning heightens anxiety and interferes with an athlete's skills, virtually in all sports codes.

Music performance anxiety (MPA) is described by Salmon (1990:3) as '*… the experience of persisting, distressful apprehension about and/or actual impairment of performance skills in a public context, to a degree unwarranted given the individual's musical aptitude, training, and level of preparation*.' Solomon (1995:3) proposes that in order to address MPA, it is necessary to explore the physiological, mental and emotional aspects that have an effect on music performance (MP) because '…*it involves the totality of our being'.*

With the intention of studying performance anxiety from a holistic perspective, Reubart's (1985:19) definition of performance anxiety is useful as a vantage point**.** Reubart (ibid.) refers to *anxiety* in terms of three general causes from which most, if not all, *apprehension* seems to emanate – whether or not they involve musical performance: (a) *survival instinct,* (b) s*ocial-cultural context* and (c) the *performer* – particularly his/her education and training in music, including performance experience.

In a more recent characterisation of performance anxiety, Barlow (cited by Kenny and Osborn, 2006) proposes a model of anxiety that includes similar factors. However, despite a 15-year interval, the model does not add anything new to Reubart's encompassing definition. Reubart's definition can be viewed as an approach to explain a*nxiety* from a behavioural-physiological, cognitive-behavioural, as well as a psychoanalytical-humanistic view (ibid., 1985:19)

2.2 PERFORMANCE ANXIETY – A BEHAVIOURAL APPROACH

Anxiety has a physical origin within the brain. Restak (2004:84), a clinical professor of neurology, emphasises the importance of studying brain mechanisms – in order to understand what happens when anxiety strikes. He argues that knowledge about the brain – in this regard – is imperative as it brings more objectivity into managing personal anxiety. He continues: 'managing' anxiety can be transformed from something to be feared, to something that can be critically examined – and even used to one's advantage. Restak (ibid.) is unwavering in his claim that anxiety can be controlled.

From a behaviourist's point of view, learning by association can be described as a classic form of conditioning. The most primitive form of conditioning – *classical conditioning* – was coined by Pavlov in the 1890s. He studied dogs and observed that they salivate every time they received food and heard a bell ringing. The response (salivating) could be 'conditioned' to happen instinctively (a reflex) when the dogs heard only the bell ringing. Applying Pavlov's stimulus-response theory: if a music performer is conditioned to make an automated response to an anxiety trigger (stimulus), he/she will experience instant anxiety every time he/she enters a performance situation.

2.3 THE PHYSIOLOGY OF PERFORMANCE ANXIETY

The physiological origin of performance anxiety is associated with fear, or the need to survive. *Fear* is described as a situation when the amygdala in the brain (*corpus amygdaloideum)* or 'reptile' brain instantly 'hijacks' (fully engage) the pre-frontal

lobes – or thinking brain (cortex) – when a frightening incident is experienced (Goleman, 1995:10). In this regard, LeDoux, a neuroscientist, mentions that the amygdala, which represents the centre of the 'fight-or-flight' mechanism of the brain, reacts 80 000 times faster than the neo-cortex, or thinking brain. The 'fight-or-flight' survival reaction is then stored in the amygdala as experiences (or traumatic events) that are instantly available to be recalled (Van Jaarsveld, 2003:58).

2.3.1 Motivation – adaptation and homeostasis

In the following section, it is firstly necessary to consider the notable work done by a number of prominent scientists concerning motivation. Behaviourists mostly view motivation in terms of learning. The Harvard physiologist, Cannon, (1929, cited in Silverman 1978:288), first coined the '*fight-or-flight'* reaction when studying animals that were faced with situations where they had to flee – or prepare to fight – in order to defend themselves Moreover, Cannon described anxiety as a form of fear, namely that associated, physiological processes – or adaptation – is *how* the body reacts to sudden changes.

Moreover, Cannon's (ibid.) findings suggest that a stress reaction, such as fear or pain, causes the body to experience a state of *imbalance*. He proposes that the body can usually sustain the short-term impact of stressors, but that the imbalance that arises from long-term exposure is problematic. Lastly, he argues that *homeostasis,* as a state is always aimed towards a reasonable constant internal balance, since the body has a natural tendency to function in a balanced state (equilibrium).

2.3.2 The general adaptation syndrome (GAS)

The general adaptation syndrome (GAS) theory denotes stress as reaction to fear. The engineer/scientist, Selye – the so-called '*father of stress'* – perceived stress as any force that can cause an object to change. Selye (1936) (mentioned in Silverman 1978:397) researched the effect of stress on rats by exposing them to unpleasant and harmful stimuli. He contends that stress results when the body's normal homeostatic mechanism fails to provide the body with sufficient means to adapt to the demands made on it – hence the term general adaptation syndrome. The effects

of stress – which Selye referred to as 'mental fatigue' – entails four possibilities: *torsion*, *tensile*, *compression* and *shearing,* indicating that any force can cause an object to *change*. According to this description, change can have a negative or positive effect on a person; however, he/she will always strive towards *homeostasis* (equilibrium) (Silverman, 1978:397). The organ-performance environment, during practising or performing, is essentially characterised by quick and constant *changes* – and how the organist is able to cope with *change*. Performing an organ music repertoire is characterised by rapid, but delicate changing of finger- and feet positions, momentary and weaving from key to key, delicately applying different stops and sounds in quick succession.

In addition, Selye (ibid.) presents three phases [(a) - (c)] how a person typically reacts to a stressful stimulus:

(a) *The alarm-reaction phase*

Firstly, the '*fight-or-flight'* response is activated by a large dose of adrenaline – preparing the body to '*adapt or die'*. When receiving a threatening impulse, a person is momentarily in a state of shock, instantly reacting to the stressor by means of surprise, when his/her body instantaneously adapts through changes brought about by hormones. Blood sugar is immediately increased to supply more instant energy to the brain and the muscles, the heart rate and blood pressure are increased, the mouth is dried and eye pupils dilated. Moreover, blood flow to the internal organs is restricted, but increased to the large motor muscles – to enable a better a 'fight-or-flight' reaction.

(b) *The adaptation or resistance phase*

Secondly, the person tries try to adapt and recover, but the harder he/she tries, the more adrenaline, noradrenaline and cortisol are released into the bloodstream, causing the blood pressure to keep rising sharply. The intensity and duration of this phase challenge the person to the utmost.

Immediate symptoms include:

- muscle tension in the chest and shoulders
- breathlessness
- exhaustion
- nausea
- abdominal distress
- dizziness
- fluctuations in blood sugar levels
- rapid heartbeat
- restlessness
- dry mouth
- sweating
- cold hands
- numbness
- unsteadiness
- hot flushes
- heart palpitations
- trembling

Longer-term reactions include:

- diarrhoea
- constipation
- grinding of the teeth
- sleeping disorders
- frequent infections
- headaches
- compulsive eating

During the latter, longer-term phase, heightened mental and physical energy, particularly, influence a music performer's fine motor skills. The body's resistance drops, yet, it can recover with sufficient rest (Burns, 1988:3; Silverman, 1978:398 and Solomon, 1995:73).

(c) *The stage of exhaustion*

Thirdly, the long-term or recurrent stress stage causes the immune system and the body's energy reserves to weaken; resistance is limited. Continuing stress causes the adrenal glands to be in '*overdrive'* (hyperactive). Symptoms include ulcers, high blood pressure and proneness to diseases, such as asthma and nervous breakdowns. Selye (1936) is accredited for dubiously saying: '*Whatever does not destroy you can only make you stronger*' (Kenton, 1994:3). However, Serebro (1996:34) describes how people in Japan – who work 50 hours a week, and on top of this another 30 hours overtime per month – suffer from the effects of prolonged job stress, named '*karoshi'* (death by overload). '*Karoshi'* is characterised by a feeling of irritability, an experience of lack of control, loss of self-esteem and confidence and, eventually, a feeling of 'ending it all'. Likewise, conditions such as illness, fatigue and anxiety can exacerbate the effects of stress and chronic stress – physically shrinking the hippocampus – the memory centre of the brain (Van Jaarsveld, 2003:113).

Along with this reasoning, the stress reaction is viewed by Norfolk (1985:171) to be imperative for the conservation of life. He argues that absence of stress could cause death. He continues by citing an experiment whereby a colony of mice – reared in a laboratory of the National Institute of Mental Health (NIMH) in the US – was brought up in ideal conditions, where it was not necessary for them to struggle for food or survival. The mice soon lost their vitality and zest and became listless, disinterested in breeding, and began to show signs of psychosomatic stress. The experiment led *inter alia* to the conclusion that there is '*good'* and '*bad'* stress. Silverman (1976:397) maintains that, once one has come to terms with stress forces – which

seem to be working against one – positive energies are formed that define, strengthen and support the individual to develop his own kind of creativity and joy.

2.3.2.1 *Comparing eustress and distress*

In Table 2.1 the positive (*eustress*) and negative (*distress*) effects of stress are compared in a juxtaposed table.

TABLE 2.1 Comparing eustress and distress

Eustress (positive effects of stress)	**Distress** (negative effects of stress)
Improves cognitive functions such as learning and memory Signs of eustress: (d) Feelings of euphoria, excitement (e) Feeling sociable, confident, friendly (f) Calm, controlled, creative, decisive (g) Motivated, get work done quickly and effectively; try a new repertoire • Expectations of success; enhanced skills automation • Increased self-esteem • Practice better choices • Feelings of 'flow' *HOWEVER,* • Too much eustress can lead to a heart attack (Wade &	Causes memory loss of up to 35% (Hunt, 2005:68). Signs of distress: • Feel overwhelmed by change, tense • Creates long-term negative apprehension or 'what if' scenarios • Feelings intensify before the event is about to begin; thoughts that the performance will be a 'catastrophe' • Developing a need for escape • Becoming easily distracted, images of failure, negative self-talk, feeling rushed, fearful and weak • Disoriented, constantly dissatisfied • Unable to take instructions • Self-preoccupied, lowered goals • Loss of self-esteem; body-mind chemistry changes along with impeded reactions, skills and

Tavris,1987:542) • Too much confidence causes performance deterioration	technique (Clarkson, 2002:37)

Sources: Clarkson, 2002; Silverman, 1976; Wade & Tavris, 1987)

2.3.2.2 *Performance and symptoms of stress*

Reubart (1985:8) contends that our bodies are programmed to respond automatically to danger – '*fighting-or-fleeing'.* Sports psychologist Clarkson (2002:17) advocates that the fear of *falling* (physical pain) has made room for the fear of *failing* (emotional pain) and the associated damage to ego and status.

Endler (cited in Potgieter, 2006:45) identifies five types of fear into five areas, viz. the fear of:

- Physical danger
- Unpredictability and the unknown
- Disruption of daily habits and routines
- Negative social assessment by others
- Failure; threats to the ego or self-esteem

Particularly with the music performer and performance anxiety in mind, Reubart (1985:9) describes which kind of reactions fear can have on the musician: backstage-pacing, fidgeting, unnatural entry onto the stage, stiff and uncharacterised posture at the musical instrument, fiddling with hands and the organ bench, hand-wiping, trembling hands, an expressionless face – looking pale, shrugging shoulders, quick and twitchy movements of the arms and hands, knees shaking and feet trembling on the pedals, moistening of the lips and sub-vocalising. In addition, Potgieter (2006:47) contends that fear and anxiety disrupt coordination between contracting and relaxing muscles, resulting in a drop in the standard of the performance.

2.4 PERFORMANCE ANXIETY – A COGNITIVE APPROACH

Reubart (1985:19) suggests a cognitive (mental) approach to study performance anxiety (PA). It is based on the socio-matrix – or second source of performance anxiety. A cognitive approach to learned fear can be clarified from a Gestalt-psychological, as well as from a socio-cultural viewpoint.

2.4.1 *Gestalt psychology*

Benjafield (1993, cited in Ebersöhn & Eloff, 2004:50) notes that the *Gestalt* psychology principles were strongly influenced by the German psychologist, Brentano, but differed a great deal from the 'association theorists', such as Skinner's and Watson's views of cognition

The principles of *Gestalt* psychology suggest a theory that encompasses *how*:

- People organise their experiences
- Consciousness forms an integrated 'whole', that cannot be broken down into smaller units
- Insight – rather than mere trial and error – is important in problem-solving

According to the cognitive, or information-processing theory, information is received from the environment through the five senses and then stored in the memory – vaguely in the same way that a computer stores memory on a hard disk. Along this vein, neuroscientist Hannaford (De Jager, 2002:17) adds that learning, memories, thought, creativity and intelligence involve the whole body, not only the brain. Stored memory consists of visual, auditory, kinaesthetic, olfactory and gustatory sensations (collectively abbreviated as VAKOG). Images, sounds and feelings, namely perceptions, can be retrieved whenever needed. According to Hannaford (ibid. 2002:17) learning – the foundation of knowledge – involves not only the mind, but also the proprioceptors (or receptors) in the body that supply information about its condition. Learning, according to this view, can be equated to the ability of building memory.

In order to gain better insight into cognitive behaviour, it is essential, vis-à-vis the aims of the study at hand, to explore human (at first in childhood) development, needs and sensitivities. What is regarded as a 'problem' at one stage of a child's development can be viewed 'normal' at another stage. This can be explained *inter alia* by Jean Piaget's comprehensive cognitive developmental theories.

2.4.1.1 *Piaget's developmental theories*

Jean-Pierre Piaget, a Swiss psychologist applied the following theories to describe how children and adolescents think, acquire knowledge and experience, viz. through learning. According to Piaget (Eloff & Ebersöhn; 2004:399), four interacting factors – biological maturation, activity, social experiences and equilibrium – influence a child's thought processes. Piaget believed that children systemise and plan their activities, or learning actions, according to cognitive structures or schemas. Schemas develop continuously, become more complex and comprise the building blocks – through assimilations and accommodation – where simple ideas are extended into complex, new experiences. Piaget calls the balance between assimilation and accommodation, the equilibrium: '*Equilibration is a regulatory process that keeps the mental structures from changing chaotically'* (cited in Morgan & King, 1975:75).

According to the theory of equilibrium – applied to music performing – a balance is struck between the congruency of technical skill and musical expression. With sufficient practice, the performer reaches '*faultless performing'*. Piaget's cognitive development theory came about as a result of what he believed – children only become capable of certain tasks or operations when they reach certain cognitive stages:

(a) Sensor-motor stage: ages 0-2 years

During this phase children are typically characterised by ego-centrism; being the centre of their universe and they are 'inept' to acknowledge the role of another person. This selfish stage illustrates the development of control though motor abilities, such as repetition, internalisation, independence,

symbolic thinking, language acquirement, egocentric thinking, concepts of 'loss', sharing, caring, curiosity, pride and overjoyed excitement – all related to the self. The *internal locus of control factors* are balanced by *how* a child behaves in the family: apprehension, shyness, fearfulness, jealousy, envy, shame, humiliation, guilt, the capacity to love, competition, self-preserving mechanisms, anxiety, fears and an emerging self-esteem.

(b) Pre-operational stage: ages 2-7 years

The main cognitive development characteristic is that the child begins to reduce ego-centricity.

(c) Concrete operational stage: ages 7-11 years

Ego-centric thought is gradually replaced by more adult-style cognitive operations; although only with real-world objectives.

(d) Formal operational stage: ages 11+ years

The child can now accomplish abstract reasoning; he/she is able to perform mental tasks by means of abstract ideas, forward planning, making predictions, forming hypotheses, test them, as well as to complete task-mastery. Curiosity drives the child to aspire and intensify thought processes, planning and problem-solving, through schemata. Abstract thinking and concepts of morality develop. Autonomous behaviour is still dependent on rules – taught by others – and negative consequences (outcomes of actions). Behavioural change happens through imitating other's behaviour. Piaget considered *play* as a means in itself; the joy of mastering that involves repetition of behaviour – to achieve emotional comfort and security. Emotional security is necessary for the curiosity drive to develop. Symbolic or fantasy plays develop, such as role-playing, which requires the use of language, symbols and rules.

2.4.2 *A socio-cultural view to learning and performance anxiety*

The socio-cultural view of learning is strongly influenced by the Russian psychologist, Vygotsky, who proposes that the development of internal thought processes is the result of social experiences that have been internalised and transformed through language (cited in Hayes, 2010:218). Vygotsky emphasises the importance of people, other than a child's parents, in a child's cognitive development. He reasons that their influence is essential for the child to reach full cognitive development. Moreover, Rogoff (cited in Ratele *et al*., 2004:5) maintains that children develop understanding through an '*apprenticeship'* with others in culturally-organised activities.

Along this vein, Grové (1990:24) notes that many people fear – often a socio-cultural characteristic – speaking in public 'more than they fear death'. The fear of music performing can be far worse – a sentence spoken in error can be 'rephrased', but in music it loses all meaning, as it involves immediately-learned reactions. Music performing requires a standard, which Buss (1973:113) describes as being professional, perfect and competent. Due to these attributes, external or social incentives can cause the music performer to feel that 'someone else is pulling the strings' (external locus of control) and he/she becomes aware of the possibility of judgement, failure or disappointment. In music performing subjective evaluation can cause doubt and uncertainty. In addition, music performing is different from mere 'playing' as it requires standards and principles such as delayed gratification and incessant practicing. Music performing is a particularly overt action and does not tolerate excuses or showing inconsistencies. During training and the eventual performance, the scholar requires clear guidance to *black-or-white / right-or-wrong* thought processes, so as to avoid the possibility of punishment, labelling or stigmatising by the social matrix.

The fear of pending judgement can have illogical inhibiting consequences for the music performer. In this regard, Horney (in Reubart 1985:11) writes that *inhibition* is the inability to do, feel or think certain '*things'*, and its function is to avoid the anxiety which would arise if the person tried to do, feel or think those '*things'*. Anxiety

triggers immediate, internalised '*self-talk',* which is a process that happens outside of a person's control, or external locus of control (Ratele *et al*., 2004:5-5). This self-talk ultimately becomes conditioned in the social-cultural, or music-performance environment.

Contrary to the behavioural approach, the cognitive model holds that fear happens firstly on an external trigger. This is the reason why James-Lange, (James, in 1890 and Lange, in 1885), theorised (in Silverman 1978:319) that the body's response to a stimulus, namely arousal, is based on emotional perception. Accordingly, the interpretation of a music performer's feelings causes him/her to become fearful.

2.4.2.1 *Arousal*

Morehouse and Gross (1980:28) describe *arousal* in terms of preparedness in athletes; a 'pre-start phenomenon' and self-regulatory technique that characterises superior performances by Russian athletes in the 1980s. Arousal proposed by Lindsley (1957, cited in Silverman, 1978:305) is based on the activation theory when emotion-provoking stimuli activate the reticular activating mechanism in the brain stem.

2.4.2.1.1 *Arousal as secondary fear*

Arousal is described by Silverman (1978:299) as a 'secondary fear'; therefore, it is an acquired drive. Incentives – or learned values – describe the drives that depend primarily on their association with other, more basic drives, such as survival, approval or achievement. Regarding anxiety, Morris (1979:461) defines it as '*...how the individual relates to stress, accepts it and interprets it; stress is a halfway station on the way to anxiety. Anxiety is how we handle stress*.'

In Table 2.2 the characteristics of fear and anxiety are juxtaposed.

TABLE 2.2 A comparison between fear and anxiety

Fear characteristics	**Anxiety characteristics**
• It is immediate; puts a person in touch	• Feelings are derived from the mind; a

with his body before thinking can countermand it (Clarkson, 2002:43) • Are associated with real outside events, such as being attacked by a lion • Improves peripheral vision and vigilance • Reaction is a sign of normality; Restak (2004:84) contends that people – who suffer from brain disease or trauma – and had lost the function of their source of fear (the amygdala), but, have the rest of the brain intact, suffer lack of motivation and they are unable to differentiate what really matters • Causes instant conditioned learning	meaning is recognised as an emotion • Can manifest as negative personality trait • Are perceived by the senses (VAKOG) as real; reacts by means of 'apprehensions' • Expect the worst and can increase to agony or terror: 'the bravest soldier may be seized with sudden panic' (Kaplan & Sadock, 1991:391) • Distort time, space, people, meaning and events • Cause shame, self-consciousness • Can act as a 'compass' (proprioception), similar to how a deceitful motorist can be redirected back to obey the laws of the road

Sources: Clarkson, 2002; Kaplan & Sadock, 1991; Morris & Summers, 1995:58; Restak, 2004.

2.4.2.1.2 *Measuring arousal during performance*

A widely-used principle in psychology, formulated in 1908 and still relevant today – the *Yerkes-Dodson law* (Murphy, 2005:81) – is frequently implemented by business and the sports fraternity to predict different levels of optimal arousal for different types of performances. Yerkes and Dodson (ibid.) used laboratory animals to do their experiments on complex tasks. Their studies show that when tasks become more demanding, arousal increases to a point where performance gets reduced. They suggest that the performance of a task is related to arousal and that performance, in general, is best when arousal is at some middle, or intermediate level.

The following curve (Figure 2.1) illustrates the effects of arousal on performance:

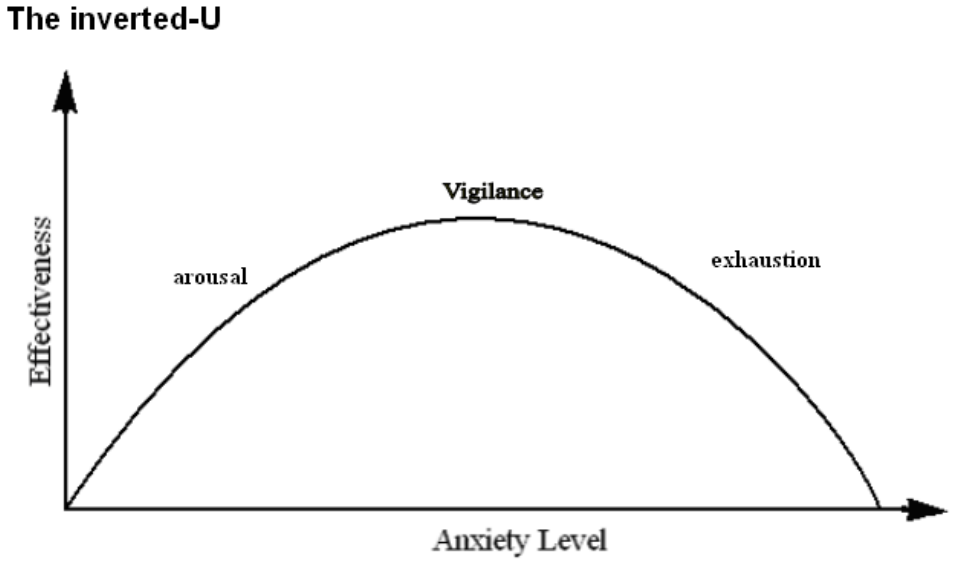

FIGURE 2.1 The effect of arousal on performance

From Figure 3.1 it can be deduced that under-stimulation, associated with performing (positioned at the left bottom of the inverted-U curve) is characterised by boredom, chronic fatigue, exhaustion, reduced motivation, less consistent effort of doing a task. Easterbrook (1959) in Potgieter (2006:45) views under-stimulation to be therefore detrimental for a decent performance, due to the reduced enjoyment and loss of self-confidence. Reubart (1985:15) describes the best approach to perform as '*vigilance'*. He quotes Howard Liddle – the renowned English athlete – who notes that vigilance supplies energy for conditioned reflexes, which then activates the nervous system for a rapid to response. Following on the vigilance phase, shown as the top of the curve in Figure 3.1, a music performer's presentation suffers; he/she experiences loss of control, along with selective attention, narrowed focus, missing of relevant cues and becoming disorganised. If a performer experiences too much stress, he/she is constantly in '*overdrive'* (a hyperactive state) and risks emotional and physical burnout that may end in total exhaustion.

2.4.2.1.3 *Factors that affect the optimum level of activation*

i) The nature (novelty or complexity) of a task

Oxendine (1970) in Potgieter (2006:25) proposes that, in sports psychology, an above-average level of activation enhances performance. On the other hand, music performing requires much more additional knowledge, when compared to sports performing. In educational psychology – according to Long (2002) as noted in Eloff & Ebersöhn (2004:22) – a distinction is made between declarative, procedural and conditional knowledge.

Music performing involves *inter alia*:

- Declarative knowledge – knowing facts by explicit learning
- Procedural knowledge – involuntarily learning certain skills. After the skills have been learned, the music performer follows certain rules associated with music performing, without being taught the all rules over again (implicit or subconscious learning)
- Meta-cognition ('thinking through') describes music performing as a form of communication that involves the ability to control and direct what has been learned. This conscious ability (competence), or decision-making, happens under certain conditions, for example *when* to apply meta-cognitive skills

If the nature of a task is too demanding, automatic *negative self-talk* can exacerbate its performance, due to the mind's ability to create, or imagine, certain outcomes. Hence the dubious saying commonly used; '*nothing is bad, but thinking makes it so'*.

ii) The ability of the performer

The philosopher Søren Kierkegaard (in Reubart, 1985:1) mentions: '*Whoever is educated by anxiety is educated by possibility, and he who is educated by possibility is educated according to his infinite*'. This view is essentially cognitive and behavioural, as *possibility* – regarding the performer – implies that he/she is an individual who has the ability to make decisions on how to function in a socio-cultural or music-performance

environment. The ability to perform music can similarly be reasoned in terms of competency.

Along with this line of rational thought, O'Connor and Seymour (1993:76) mention that in neuro-linguistic programming (NLP) four levels of learning skills are distinguished. The author has made the following deductions regarding *how* these four levels can be applied to optimal music performing:

(a) *Subconsciously incompetent*. It implies not knowing the unknown; when a performer receives a new repertoire, he/she may be cognitively unaware what effort it will take to learn and perform the music.

(b) *Consciously incompetent*. This level suggests that the music performer starts practising and only then realises how much effort is needed to perform the music successfully. Negative feedback and criticism from the social matrix, or the teacher, during the evaluation event can exacerbate feelings of incompetence and the developmental feelings of insecurity. During this stage, the music performer can also develop a 'belief-behaviour imbalance' or cognitive dissonance a term used by Festinger (1957, cited in Silverman (1978:303). It includes feelings of unpleasant arousal caused by noticing inconsistencies about what he/she (the performer) may value, think or believe. Feelings of anxiety are experienced when the music performer doubts external motives or incentives (possible rewards, encouragement and
praise). He/she may be unaware of symptoms of anxiety. Emotionally and mentally he/she may be unaware of 'self-hijacking' behaviour, by being excessively critical.

(c) *Consciously competent.* If the performer can perform the music at this level, he/she he will increasingly feel more confident to pursue a goal and also be motivated to habituate the skills. Fuster (1958, cited in Silverman, 1978:306) has indicated that arousal can increase cognitive

functions in an experiment with rhesus monkeys This can therefore be assumed that a performer can pace (time) his feelings.

(d) *Subconsciously competent*. At this stage the skills are fully habituated. The music performer can memorise the music and perform it successfully without having to think about the sheet music. Martin and Landers, (1970, cited in Murphy, 2005:75) contends that if a performer familiarised negative tension and unhelpful self-talk while preparing his/her skills, it may result in cognitive dissonance making the performer susceptible to performance errors when the performer expects it least.

iii) The personality of the performer

Anschel (in Morris & Summers 1995:33) maintains that the most determining factors in measuring performance experience are (a) *states*, (b) *traits* and (c) *style*. These factors influence *how* a performer approaches a goal.

(a) Personality states

Personality states are directly observable and detectable as they result of situational factors (Morris & Summers, 1995:12). A music performer's state manifests overtly. Negative factors include, for example loss of sleep, tiredness, illness and external stressful situations. These factors can cause the music performer to feel overwhelmed and unable to view the performance situation realistically.

(b) Personality traits

Potgieter (2006:47) views traits as a fairly consistent personality attribute. For example, the trait of a pessimist is typically to expect a *catastrophe* happening in every situation – ending in the worst finish imaginable. Trait anxiety, therefore, originates from 'anxiety proneness'. Moreover, Albert Ellis, (in Dryden, 2011:2), the architect of rational-

emotive therapy, argues that it is a person's distinctive interpretation of events that creates anxiety, and not the events themselves. Additionally, Potgieter (2006:40) mentions that a performer, who suffers from *high levels* of trait anxiety will – under pressure – perform well at simple tasks only, in contrast to a performer with *low levels* of trait anxiety who performs better than their matching partners. A high-trait anxious music performer may, for example, practice self-fulfilling expectations that is consistent with his/her beliefs, in order to minimise cognitive dissonance.

(c) Personality style

Personality style is viewed by Gentry & Kobasa (1979, cited in Morris & Summers, 1995:14) as the typical characteristic of a one's behaviour. Lombard (2007:25) contends that every individual's personal movement (balance) threshold differs, enabling him/her to decide what type of sports or musical instrument he/she wants to play. Moreover, Lombard maintains that an athlete with a low vestibular (balance) threshold will not prefer gymnastics or sailing, whereas a high sensation seeker enjoys the *feeling* which accompanies gymnastics. On the other hand, a low-arousal seeker (with a low vestibular threshold) will find this feeling overwhelming. O'Connor (1990:76) is of the opinion that experiences are never an accurate and complete representation of the objective reality, as a result of the way *how* a person's VAKOG (visual, auditory, kinaesthetically, olfactory and gustatory) senses process information in the mind.

Factors that affect personality styles are *inter alia* **age** and **values**:

- *Age*

  Children are generally known to be naturally on the rebound and therefore free from fear of failure. This may be the reason why young children can rapidly rise to become

superstars: Tiger Woods won an international golf tournament at age ten. Lilly Boulanger attended Louis Vierne's organ classes at the Paris Conservatoire at the age of six.

Age determines how a performer approaches a task: sports psychologist Clarkson (2002:41) asserts that '*Self-esteem and ego are needs-related these days – from needs fears are born – fear of failure or fear of loss and abandonment. Instead of defending ourselves physically, we defend our ego and pride*'. Potgieter (2006:22) focuses on task-orientation to emphasise intrinsic or personal development in terms of ability and skills, whereas ego-orientation (not to be confused with Freud's view of the *ego*) involves perceiving participation, to be extrinsically motivated. Along this line of reasoning, money and status can also be seen as ego-related. Reubart (1985:26), explains that when a measurement, such as success or failure, becomes a prime motivator, it represents the greatest single cause of neurotic anxiety.

On the other hand, Herzberg (cited by Levy, 2001:121) contends that a person will be put-off when '*hygiene factors'* such as salary, working conditions, personal relations and 'motivators' – similar to recognition – feelings of achievement, advancement, and enjoyment of the work are not dealt with. Nicholls (1984. cited in Morris & Summers, 1995:104-105), submit that both an ego- and a task-orientation are needed for the performer to stay focused, challenged and curious in pursuing goals. A high task-orientation means that a performer's locus of control is mostly internal, involving natural performing, flexibility, control, satisfaction, exploration, curiosity and the love of performing. High ego-oriented goals aid in planning and

managing external incentives, such as status and money matters. However, not all high ego-orientation goals are negative. Hardy (1996:79) mentions that anxiety, uncertainty and self-doubt – or high ego-orientation – can act as incentives during long-term goals, such as preparing for the World Olympic Games.

- *Values*

O' Connor (2001:77) maintains: '*How you use your senses on the outside is going to affect your senses on the inside*.' This implies that the more value a certain type of performer attributes to places, people or events, the more his/her mind will remember the emotions attached in terms of the foreground or '*Gestalt'*. Therefore, if performers want to alter their experiences, they need to change how they use their senses or mental state. Potgieter (2006:8-12) describes performing as the result of a combination of intrinsic, as well as extrinsic motivation. He continues by affirming that intrinsic motivation involves being flexible and enjoying a task for the sake of enjoyment. Moreover, Potgieter (2006:11) distinguishes between different perception styles: a performer with a 'reducer' style experiences, or interprets, sensory stimulation weaker, causing anxiety. This anxiety level is less intense than in a performer with an 'augmenter' style – who takes criticism personally – and reacts to an event with increased levels of arousal.

The foregoing reasoning may elucidate why Robertson (2002:159) argues: '*Reliving stress and fear in the mind's eye can be not simply as bad as experiencing the real thing; it can be worse*.' Anderson (2000:97) confirmedly adds: '*Values are more caught than taught.'* When unsupportive thoughts exacerbate the effects of stress, they manifest as distortions or 'neurological stress' (Dennison, cited by De

Jager, 2002:21). The overstimulation of one brain hemisphere, excluding the other, may lead to a breakdown in optimal processing. When this happens, the performer is 'locked-in', either in the analytical, critical hemisphere, or the emotional, global hemisphere. In the 'locked-in state' sensory information is prevented from being processed and conveyed back to the correct motor system.

Distorted thought patterns, which can '*hijack'* (capture) a musical performance are *inter alia*: (Goleman, 1998:29).

- *Tachypsychia.* A neurological condition that alters the perception of time. The characteristics include that events seem to progress in slow motion; the performer goes *blank*, magnifying performance mistakes, or remembering things in the wrong order.
- *Tunnelling***.** Too much arousal can cause attentional focus to narrow, with the result that auditory exclusion, or a diminished sense of hearing, takes place and relevant cues are eliminated.
- *Altered perception***.** Beyond optimal arousal, fear changes perception and the brain fills in the gaps. It also changes the significance of people, events and time. Moreover, it inhibits whole-brain integration and causes choking.
- *Psychological splitting***.** When a music performer panics, he/she may irrationally think there are two of him/her; a passive self – that watches in disgust –and an active self, which tries to respond physically to rescue the performance. In worst cases, the performer may experience shock or mental '*freeze'*.

In order to gain a better understanding of task-orientation and ego-orientation goals, the two attributes are juxtaposed Table 2.3.

TABLE 2.3 Comparing high task-orientation with high ego-orientation goals

Task-orientation as a goal	**Ego-orientation as a goal**
• Intrinsically motivated • Focussed on the process of task-mastery Values: • Competency and self-determination • Commitment to hard work and effort; when facing failure, effort is increased • Integrity and honesty • Independency; no comparison to others • Not overly concerned with what others think, will risk ridicule • Independent; exercise free will • Stay creative; focusses on the 'now' The result of high task – low ego-orientation: • Achievement, positive anticipation • Confidence; believes in own abilities • Achieves activities better and faster • Takes responsibility for the self	• Extrinsically motivated • Focusses primarily on the outcome or goal • Makes comparison with other performers possible Values: • Maintenance of status • Wants to 'show off to achieve success with little effort • Approval-addicted and dependent on others for self-esteem (Morgan & King, 1975:294) • Does not care for quality feedback; only wants to know if he/she won; sacrifices values such as integrity, honesty • Desires to be the best The result of high ego – low task-orientation: • Expects failure, doubt own abilities • Sets lower performance goals • Uses blame, makes excuses, rationalises • Doubts a lot; can become depressed

Sources: Clarkson, 2002:33; Duda *et al.,* 1990 (cited by Hardy 1996:22); Morris & Summers, 1995:149; Murphy, 2004:26 and Potgieter, 2006:21-24.

The result of high task- or high ego-orientation is that memory, or shaped beliefs, are formed. This will affect how the performer will approach all performances in the future.

Gould, Petrchlikoff & Weinberg (1984, in Potgieter, 2006:43) view shaped beliefs about previous experiences (performances), to be the biggest predictor of self-confidence. Past successes will, therefore, contribute to feelings of self- efficacy. Learning often happens *outside* conscious awareness. Contrary to self-efficacy, there are programmed '*belief lies'* or negative coping mechanisms, which can cause an anxious performer to practice justifications, generalisations, assumptions and deletions, such as:

- '*I will never...*' – generalisations
- '*I am always...*' – making judgments
- '*I am stupid...*' – making comparisons
- '*I am not as good as...'* – self-expectancy
- *'The examiner was unfair*...' – external blame

Instead of reducing self-deception, this '*self-hijacking'* behaviour increases the performer's anxiety. According to the social cognitive theory of Bandura (in Morris & Summers, 1995:146) it is not sufficient enough that a behaviour pattern has been learned – or that the performer believes in it – it is essential to the performer to be *motivated* (self-efficacy) to perform. Bandura continues, asserting that an incentive is needed, based on outcome expectancy. Following hereupon, the term *locus of control* was first coined by Rotter in 1950 to describe the *circle of authority*. It was further refined by Hall and Bodenheimer (in Cooper & Goodenough, 2007:40) who view *locus of control* to be the source of a person's authority, determined by:

- Permission – self-trusting one's own instincts and to know when to deviate from the norm
- Recognition – self-motivation and rewarding oneself appropriately

Other 'self-hijacking' strategies that a performer may exhibit include procrastination, rationalisation (the 'sour-grapes' expression), as well as selectively remembering

some negative experiences that subconsciously cause '*gating'* (blocking) memory, the performer is unable to remember a painful event. However, applying these 'negative' coping mechanisms adds more dissonance and aggravates the performer to experience even more uncertainty, doubt, self-criticism and negativity.

2.5 PERFORMANCE ANXIETY – A PSYCHOANALYTICAL APPROACH

In the present study, three approaches for scrutinising performance anxiety (PA) were considered. The first two approaches – behavioural and cognitive – were explored above. The third, the psychoanalytical approach – as proposed by Reubart (1985:19) – is now considered to explore the performer, his/her education and training in music, linked to the experience of performing itself. The approach entails that a performer's anxiety represents a neurosis, or a disorder. Such a disorder or neurosis, according to Kaplan & Sadock (1991:227), is characterised by chronic anxiety, which manifests directly, or transformed, as defence mechanisms.

The existentialist May's definition (cited by Reubart, 1985:3) of anxiety defines the consequences of fear from a psychoanalytical understanding. May proposes a holistic definition to explain anxiety, fitting the psychoanalytical view:

> '*…the apprehension cued off by a threat to some value that the individual holds essential to his existence as a personality … its special characteristics … are the feelings of uncertainty and helplessness in the face of danger. The nature of anxiety can be understood when we ask what is threatened in the experience which produces anxiety*' (ibid.)

The 'what', that is threatened in this definition, can be interpreted as the identity of the performer. This view emphasises that the performer's personality is the end-result of motivation, which includes learning, training and education, i.e. the worldview. Hence, the psychoanalytical view represents the *nurture,* as well as *nature* (inherit) approaches, and is considered to be 'interchangeable' by some authors, such as Restak (2004:28).

Both the psychoanalytical and behavioural approaches describe 'states' in terms of drives and stresses, while the cognitive and the psychoanalytical approaches emphasise anxiety as internal processes of the mind. However, the psychoanalytical viewpoint holds that past experiences are an integral part of one's subconscious mind and if one suffers from anxiety disorder, one is 'broken'.

In order to gain a better insight of the psychoanalytical approach, it is indispensable to consider the contributions made by Sigmund Freud to the development of the psychoanalytical theory, and more specifically, its contribution to understanding the anxiety a musician experiences when performing.

2.5.1 *Background to Freud's 'states of mind'*

Sigmund Freud (1856-1939) viewed the mind as three parts, or personality states, each with its own motives or instincts: The '*id'* (libido, or instant energy that stimulates survival), the '*ego'* (functions in accordance to the reality principle), and the '*superego'* (the conscience, or morality, which represents a restraining force). The *ego* is constantly trapped, or blocked, between the *id* and the *superego*. Blocking any of these states, or conflict, refers to unresolved issues which are stored at subconscious level. These issues cause confusion and is characterised by neurotic anxiety.

Freud viewed birth to be the first experience of anxiety (Heller, 2005). Freud and Rank contend that a child's personality is shaped during the first six years of childhood: '*Nature supplies the infant with a mother to care for him or her*' (Morris, 1979:97). The first interpersonal relationship, experienced by a suckling, is oneness with the mother, and is internalised as such. When a new-born senses uncertainty, the internalisation is transferred to all interpersonal relationships with all authority figures as learned patterns of helplessness, anxiety or possibly 'loss': '*Anxiety arises from the danger of losing the love object*' (Heller, 2005:20). Thus, helplessness – as a neurosis – can potentially be nurtured and fostered (generalised and conditioned) on the way towards maturity.

Motivation, the essence of the personality of a child – according to Alfred Adler (1870-1937) – is seen as an upward drive for perfection, superiority, or self-improvement, in order to overcome inferiority complexes (such as a feeling of weakness or a loss of power). Adler views the motivation drive not as a drive to dominate, but rather empathy and concern for others. He also emphasises the role of life goals in this regard (Wade & Tavris, 1987).

2.5.1.1 *Defence mechanisms*

Freud identifies essentially two groups of instincts: *life instincts* (life-maintaining instincts, such as sexual drives, hunger and thirst) and *death instincts* (subconscious wishes to die, as well as inward and outward aggression) (Silverman, 1978:304). Freud separates defence mechanisms into escape and compromise techniques. An anxious music performer applies both these mechanisms to soften a conflict experience.

Freud continues by identifying some escape mechanisms that manifest during suppression when a performer presents a performance. Distressing memories are often repressed, such as when a performer experiences a '*void'* moment during a performance: he/she may forget the incident by suppressing it, but becomes very agitated or upset when reminded thereof. Repression may also manifest when a performer symbolically and comfortably 'forgets*'* to attend a lesson, because of painful thoughts that block an experience out. Moreover, repression leads to depression or 'melancholia*'* that includes negative, repeating and oppressive thoughts of guilt – due to subconscious feelings of a 'loss'. This may turn into chronic feelings associated with a neurosis, depression and other anxiety disorders or abnormal behaviour. Burns (1988:35) mentions in this regard that researchers believe that a generalised sense of loss or sadness (actual, potential or imagined), is an important factor in the onset of some disease or illness.

Following are some examples of Freud's proposed compromising techniques, (cited in Silverman, 1978:408-410):

- *Rationalisation and blame*: The performer constantly makes excuses or blames others, is slow to admit failures and does not put in a real effort to succeed
- *Projection*: This is an subconscious response – the performer prefers not to acknowledge certain personal undesirable traits, but accuses others of possessing these traits
- *Sublimation*: In order not to avoid, or feeling blocked by frustration, the performer may indirectly deal with it, for example, when a brilliant performer chooses to do welfare work instead of realising personal musical talents

Additionally, according to Freud, anxiety – originating from current stresses and pressures – causes frustration: '*Aggression always stems from frustration*' (Kaplan & Sadock, 1991:116). Inward aggression, when it manifests, reveals defensive mechanisms such as denial or blame; exhibiting a 'flight' attitude or a helpless victim. Freud further hypothesises that people are naturally more committed to an avoidance of pain than to experience pleasure. This explains why learned helplessness and aggressiveness can become conditioned (habitual) behaviour. In experiments with dogs, the animals did not try to draw back from electric shocks that had been afflicted upon them, as they had learned that nothing they could do would end the shocks, even when they were shown how to escape the shocks Seligman in Murphy (2004:76) indicated that the dogs that were conditioned to the electric shocks developed severe depression.

Accordingly, Freud beliefs – similar to the behavioural approach – that the satisfaction of needs (instincts) is the true purpose of human behaviour. Aggression, or spitefulness, can act as an incentive. Nastiness can however, be obstructive. When such behaviour becomes part of the identity of a performer, he/she may not even remember 'why' he/she performs in the first place.

2.5.1.2 The music performer's education

The psychologist Henry Cloud (1992:53) suggests that when an infant bonds well in its first year of life, it learns some independence. This forms the basis of further learning, such as morality, which includes distinguishing between good and bad, as well as how to deal with failure. The mother is the first person that features in a new-born's rearing. Potgieter (2006:17) notes that – according to a study by Winterbottom, mothers with children, who exhibit a high need for achievement, display characteristics that:

- Encourage and reward independent behaviour
- Express high expectations for their children
- Warmly reward their success with physical expression of affection

From the above it can be deduced that assertive behaviour can be taught and conditioned in both children and adults. Accordingly, Hayes specifies that helplessness can be overcome through self-efficacy beliefs, since self-efficacy is linked to the idea of locus of control. He adds:

> '*Many psychologists nowadays believe that bringing up children and training adults to believe in their own ability to take effective action is one of the most important things of all'* (Hayes, 2010:118).

The opportunity of changing a person's personality (worldview) through education has *inter alia* been explained by Erickson's theory (Silverman, 1978:84) of psychosocial developmental stages. The theory implies that change can happen despite negative childhood experiences, feelings of helplessness, a distorted worldview, as well as conflicts stored at subconscious level.

Erickson (Silverman, 1978:83) proposes eight psycho-social development stages linked to age:

1. *Basic trust vs. basic distrust* (age 0-1 years). From birth a baby's needs are met by caretakers; basic trust develops and the infant experiences the world as a safe place. If these needs are not met, pain results.
2. *Autonomy vs. shame/doubt* (age 1-2). In a child's first months there are no boundaries between mother and child. Boundaries develop only later as the toddler experiences itself as separate from the mother and the rest of the world – that is as autonomy develops. If the boundaries are not formed, shame and doubt develop.
3. *Initiative vs. guilt* (age 3-6 years). Moral development starts at this age, when the child confidently learns right from wrong. Initiative develops, encouraging explorative behaviour. If the difference between right and wrong is not communicated consistently, guilt develops.
4. *Persistence vs. inferiority* (age 7-11). Going to school, the child encounters challenges, meets peers and detects how his/her abilities compare to others. In an atmosphere of supportive guidance, it leads to a positively-perceived ability: '*I can do it*.' Less successful experiences cause the child to develop inferiority – an attitude that is generalised to all aspects of life.
5. *Identity vs. role confusion* (12 years to late teens). Fitting in with peers dominates this stage. Successful completion means that a person will have a good sense of uniqueness, namely where one fits in. If not, an experience of insecurity of fitting into social life is experienced.
6. *Intimacy vs. isolation* (late teens to late 20s): Bonding with another person, usually a peer, presents a challenge. Success at this age means knowing and appreciating physical and emotional intimacy with a nearby person. If it does not develop successfully, feelings of isolation and unworthiness develop.
7. *Mobility vs. stagnation* (late 20s – 30s): Development is continued – or stagnation is experienced. *How* time is spent becomes dominant, i.e. practising a career, marriage and child-rearing, supporting a political or religious cause, or involving in other socially-valued activities.
8. *Ego-integrity vs. despair* (40 and over): A person has a good idea of own identity in the real world; knowing likes and dislikes. Aspirations evolve around becoming a decent person, given the limits and realities of life.

Erickson's (Silverman, 1978:83) developmental theory can be widely applied to identify and remedy performance anxiety in a music performer – if his/her personal history is disclosed to the teacher/coach. The main study areas in developmental psychology involve the developing of perceptions and intellectual processes in infancy, childhood and adolescence. Personality traits develop during each stage of the life cycle.

Referring once again to sports psychology, Kauss (2001:123-125) applied the stages of life development, or positive past experiences to support a *de-motivated* athlete. For example, he would ask an athlete to imagine himself as a 10-year-old (the stage of persistence) as this stage is characterised by feelings of accomplishment, hard work and completion of a project). According to Krauss, this stage is when children are keen on the thrill of competition, having found an outlet for their abundant energy, frustration or even aggression. Considering Erickson's theory, Kauss (ibid.) lets the athlete recall positive and memorable incidents, as well as people that the athlete positively associates with as a stimulus to enhance motivation. Kauss maintains that a performer can be supported to realise that important events at age 25 may be irrelevant at 35, and that by taking responsibility for life, for example by meticulous planning, a welcome new transformation can be achieved.

2.5.1.3 *Training the music performer*

The psychoanalytical approach refers to training very similarly as the behavioural approach, namely through the didactical principles of teaching and learning (drives and homeostasis). According to the drive-reduction theory described by Hull, (1943,cited in Silverman, 1978:287), a biological need (to perform) acts as a pressure causing disequilibrium, or imbalance (discomfort). This subsequently impels the performer to satisfy the need, by practicing harder, in order to return to homeostasis and satisfaction. Music lessons and small-scale performances typically start when the performer is still young. However, it should be taken into consideration that negative habits, or punishment, at this vulnerable age may have a lasting impact.

Along this vein, Benson (2004:83) remarks that harsh punishment at the age of seven can be intrinsically locked and '*frozen'* in a child's memory, causing suffering and resultant anxiety feelings, such as an upset stomach. Benson himself had experienced such anxiety levels while performing at the age of thirty. In addition, Kaplan (1991:227) notes that some stresses and pressures that seem beyond conscious control – such as subconscious frustrations – are some of the symptoms psychiatrists have to deal with. The distinguished violin teacher Alan Solomon (1995:46) acknowledges that perceptions attained over the years, from childhood to maturity, may cause self-image problems. Additionally, Freud suggests (cited by Silverman, 1978:304) that behaviour is partly subconsciously motivated, which implies that a music performer – who had trouble memorising sheet music as a child – has to rely considerably on past memories for feedback, otherwise memory lapses may occur during performances.

Experiments by Penfield (Harris, 1973:178) point to the subconscious (how events or incidences are remembered) as the cause, and the cure, for anxiety symptoms (conflicts and repressed feelings). He argues that the brain functions as a 'recorder' of events of a person's life in the past. The performer now becomes a 'decoder' of the same emotions experienced during the event (Harris, 1983:178). When uncontrollable pressures, or long-term internalised memories of fear (subconscious drives) distort a performer's worldview, it can cause behaviour that is classified as 'abnormal'.

2.5.2 The music performer's personality

The controlled (meticulous) and perfectionistic (purist) nature of music performers' personalities can be viewed as the reason 'why' they have developed a certain personality type – compulsive, neurotic and dependent on ample approval from 'significant others'. Peck (1985:91) describes a perfectionist as someone with a fragile conscience, low self-esteem who desperately seeks the approval of others. Being dependent on agreement and praise from a music teacher may have conditioned a performer to act in a way similar as Skinner's (Silverman, 1978:166) rats: Whenever the rat pressed a lever, a food pellet would drop, rewarding the rat for its behaviour. This caused the animal to become an active agent in its own

conditioning. Conditioned behaviour in humans was demonstrated by the research of two cardiologists, Friedmann and Rosenman (1974). They developed a self-report classification system for people's risk of getting cardiovascular heart disease on the basis of their personalities or behavioural characteristics – Type-A and Type-B personalities. Although their classification system can be applied to 'categorise' some music performers to be more stress-prone than others, their personality types cannot be regarded as absolute, since some Type-As may also resemble some type-B characteristics and *vice versa*.

The typical attributes of Type-A and Type-B personality types are presented in Table 2.1, as it also describes many characteristics of the music performer.

TABLE 2.1 Typical attributes of Type-A and Type-B personalities

Type-A	Type-B
• Impatient by nature • Hurried and tense • Liable to depression, anxiety, occasional panic, psychosomatic illnesses • Gets aroused and bored easily (overt or covert bottle-up emotions) • Thrives on stress; becomes angry with slow learners • Highly competitive, task-oriented • Self-critical, finds little joy in accomplishments • Desires perfection, often hostile • Prone to careless preparation because of impulsiveness • Feels guilty when relaxing • Does not always trust other people • Ignores surroundings • Loves multitasking; sets too many	• Patient by nature • Seldom feels distressed • Easy-going (takes a philosophical approach to life) • Tries to maintain a sense of balance of events • Able to take the long view; does not try to meet unrealistic goals and copes with tasks • Promptness is not that important; does not care if deadlines are not met • Has a sense of personal identity; does not feel respect earned from others is not important • Does not feel guilty when relaxing • Has a sense of proportion – no sense of constant struggle • Less competitive, but can be just as

deadlines; tap fingers or jiggle legs nervously	ambitious as a Type-A personality type without the negative behaviour related to Type-A

(Extracted from Silverman, 1978; Van Jaarsveld, 2003:115; Wilks, 1998:88).

2.5.2.1 Experience of music performance

Since music performing is largely based on experiences gained throughout a performer's lifetime, life-events – or daily aggravations – contribute to the stresses that a performer can neither fight, nor flee from. Lazarus and Folkman (1984) view stress as the state that occurs when the relationship between a person and the environment strains, or overwhelms, his/her resources and then endangers well-being that can lead to disease (Wade & Tavris, 1987:543). Disease (dis-ease) develops as a result of the interchangeable effects of stress and anxiety that manifest overtly. Solomon (1995:58) cites that physical posture reveals a lot about emotional make-up, particularly unresolved tensions of suppressed feelings that manifests in self-protection attitudes. He notes that Wilhelm Reich – a contemporary of Freud – argues: *'You tell me who you are by the way of your expression'* (ibid.). In this respect, Kaplan (1991:141) proposes that the way one reacts typically to situations, for instance external factors, stems from a combination of genetic and realistic factors, such as childrearing and other adverse social stressors, for example:

- *Injuries and fatigue*

  Potgieter (2006:224) maintains that daily annoyances are predictors of stress, which negatively affect music performances and contribute to harm. Miller *et al*, (1990, cited in Potgieter, 2006:224) indicate that daily annoyances decrease the coping ability and further affect the physiology and concentration of a performer. Reciprocally, good health influences the way *how* a person reacts to stress: Solomon (1995:29) asserts that a poor music performance is often characterised by a lack of physical energy. Emotions and hormones are linked; in a hopeless – or failure-related

situation – the levels of testosterone in the blood drop, leading to poor motivation levels. High levels of testosterone, on the other hand, are associated with feelings of love, elation and security (Wade & Tavris, 1987:314-345).

- *The age factor*

Age is associated with a decline in short-term memory (Morris, 1979:127), as well as a weakening in concept-achievement and problem-solving, or task abilities (Kimmel, 1974). With age, reactions slow down and adaptation requires more effort – which causes the music performer to suffer – due to a loss of the immediate instinctive qualities which are needed for successful performing.

- *The gender factor*

The interchangeable characteristics of stress and anxiety seem to manifest more in women than men. Some mental health professionals (Sue *et al*., 2003:18) attest that women are more likely than men to internalise conflict, resulting in a higher level of anxiety. Moreover, men are more likely to express anger, fear, hurt and pride in the form of aggression to strangers, establishing their dominance, namely rather to fight than to flee (Frodi, Macaulay & Hacker, 1981). Nutritionist Olivier (2000:126) maintains that, due to an imbalance in female hormones throughout the menstrual cycle, women are particularly vulnerable when exposed to stress stimuli. As a result, more females than men suffer from chronic fatigue syndrome, which is associated by aches and pains, disturbed vision, low-grade fever, an inability to concentrate, reduced appetite, and a hopelessness to cope with physical and mental stressors. Culture also plays a role in how women express their emotions; in most cultures, women are culturally brought up to be submissive, helpful, fragile and dependent – making them more prone to anxiety.

2.5.2.1.1 Social readjustment

Life events and change are interlinked; Holmes and Rahe (1967, mentioned in Silverman, 1978:398) developed an instrument, the Social Readjustment Scale, which is used to rate life-events according to the level of adjustment required. Weights are allocated to significant life changes according to their supposed stress levels affecting bodily resistance – from a 100 points (weight) down to 10. The death of a spouse is rated the highest with a weight of 100. In order to calculate the real impact levels of life events, the weights of more than one stressful event are accumulated, resulting in levels higher than 100. The weights of the impact levels from some external events are presented in Figure 2.2.

TABLE 2.2 Scale of impact from external events

Event	Weight
Death of a spouse	100
Divorce	73
Death of a close family member	63
Personal injury or illness	53
Marriage	50
Dismissed at work	45
Marital reconciliation	45
Pregnancy	40
Business readjustment	39
Change to a different line of work	36
Change in responsibilities at work	29
Change of working conditions	20

Source: Holmes and Rahe (1967)

When the weights applicable to a person's life events are cumulated, it is found that, the higher the score, the higher the chances are of contracting an illness or disease. For instance, levels between 150 and 299 shows a borderline bodily resistance, but at 300+, the likelihood of illness and disease is very high and the body resistance is low, creating a good chance of attracting an illness or disease. Moreover, at a value of 300 or more, a person experiences a total breakdown and inward collapse.

2.5.2.1.2 Conflict as a neurosis

Psychosocial stress is generally considered to contribute significantly to neurosis. Spielberger (in Joseph, 1981:162) argues that neurotic individuals exhibit noticeable inadequate emotional adjustment, feelings of inferiority, excessive distress and an inability to adapt to everyday life. Neurotic behaviour includes applying defence mechanisms in exaggerated ways. According to Coleman (1975, cited in Silverman, 1978:393) there are several value conflicts that cause tension and inner conflict in modern-day life. Contributing to this viewpoint, Lewin (1978, in Silverman, 1978:391) describes conflict in terms of opposite tendencies; *approach* (something that attracts) and *avoidance* (something that deflects), indicating that incompatible demands and goals invoke conflict. Neurosis is often confused with existential anxiety. Søren Kierkegaard (1813-1855) outlines existential anxiety as '*what it means to be human'*. He reasons that, in order to compensate for knowledge gained, it is necessary to strive to live a life of authenticity, dignity and self-respect (Kaplan & Sadock, 1991:188).

With the aim of gaining a closer understanding of *neurotic* (abnormal) and *existential* (normal) *anxiety*, it is necessary to clarify their essential attributes – presented in Table 4.3.

TABLE 4.3 Attributes of neurotic and existential anxiety

Neurotic (abnormal) anxiety	Existential (normal) anxiety
• The unrealistic and disproportionate fear of an event/threat. Knowledge does not change the symptoms, thus, telling a music performer not to be fearful, proves to be useless. **Symptoms** • **Manifest as anxiety disorders such as a** phobia, panic disorder, GAD, OCD, PTSD and depression.	• Viewed as 'natural' or 'normal' (Reubart, 1985:20). It involves feelings of no escape; 'the fear that all people share' (Wilks, 1998:97). It is associated with daily experiences **Symptoms** • Every human ultimately faces critical questions: death, isolation, meaning of life, freedom

Anxiety disorders involve a state of increased arousal, as well as fear (Barbee 1998).	• Fear subsides when knowledge and understanding is gained; for instance knowledge of snakes can lessen the fear for them
Some results of neurotic anxiety • Apprehension occurs, often days before the event; can become severe phobic anxiety • Developing a 'victim mentality' • Some neurotic artists who contributed prominently to the world: Ernest Hemingway (depression), Virginia Woolf (depression), Vincent van Gogh & Robert Schumann (schizophrenia), Martin Luther (depression), Sir Winston Churchill (depression)	**Some results of existential anxiety** • Feelings of no escape (guilt, shame, inferiority and loneliness), fear of social labelling (Silverman, 1978: 420) • Sartre believed '*I await myself in the future; anguish is the fear of not finding myself there*' (Wilks 1998:97). Creative people that suffered from existential anxiety are Virginia Woolf, George Bernard Shaw and Ernest Hemingway

Sources: Silverman, 1978:420; Tillich, 1958:83; Wilks, 1998:97

2.5.2.1.3 Depression

Depression often overlaps with anxiety and interferes with daily routines. It influences a music performer's preparation, the performance itself or other general activities – it needs to be taken seriously (Sue, Sue & Sue 2003:43).

A depressed person:

- Takes longer to adjust to daily preparation activities, due to lowered attention and concentration, as well as negative thoughts
- Reverts back to child-like behaviour and may want to quit or 'give up' and even go as far as having a death wish

Depression:

- Manifests typically after an illness, or it can appear after a serious disappointment, such as a divorce or other major lifestyle change
- Manifests as helplessness, hopelessness and worthlessness, or feelings of loss and sadness – it may last for several weeks, years, or a lifetime
- Physically causes brain cells to shrink (diagnosed by MRI scans)

Depression usually manifests as generalised anxiety disorder (GAD) or social anxiety disorder (SAD).

2.5.2.1.4 Generalised anxiety disorder (GAD)

Generalised anxiety disorder is the most common anxiety disorder. It is a condition where the music performer feels restless, has concentration problems, and feels irritable and worried – for no apparent reason. Symptoms include chest and abdominal pain, headaches, fatigue and exhaustion. Additionally, GAD is associated with shyness, social inhibition, and often a history of vivid childhood fears. The diagnosis includes persistently high levels of anxiety and excessive apprehension, lasting for six months or more; exacerbated by feelings of significant personal loss, due to internal conflicts, such as pessimism and substance abuse. GAD occurs in a music performer when a bad experience happens, such as memory loss during a major performance. The episode may bring about a panic attack or a phobic reaction which can lead to depression and other social phobia (Persaud, 2007:54-57).

2.5.2.1.5 Social anxiety disorder (SAD)

Most social phobias begin before the age of 20. A music performer with SAD had typically suffered from a social phobia as a young child. The initial trigger may have been a traumatic childhood experience, such as the death of a parent or inconsistent parenting, the constant experience of disapproval, rejection or discrediting. It may cause a child to become preoccupied with thoughts of condemnation. The outcome is often a negative self-evaluation, excessive self-consciousness and avoidance of social scrutiny (Persaud, 2007:57-59).

Symptoms of social anxiety disorder (SAD) include:

- Fear of confrontation and interaction with authority figures
- Fear or being at the centre of attention and scrutiny by others
- Hypersensitivity to rejection, embarrassment or humiliation
- A lack of social skills, leading to unsuccessful social interactions
- Avoidance of social contact

Furthermore, SAD can cause panic attacks, including the following symptoms:

- Shakiness, nervousness, fidgeting – all associated with feelings of inadequacy
- Apprehensive expectations; destructive thoughts, fearing the worst to come
- Difficulty to concentrate and to focus, feeling on the edge

2.6 CONCLUSION OF CHAPTER 2

To conclude, the following deductions can be made from exploring performance anxiety:

Firstly, when performance anxiety is approached from a ***behavioural viewpoint***, it can be perceived that fear – as a primary drive – can be learned, but therefore, also unlearned. With this reasoning in mind, it was necessary for the author to gain a deeper insight into the functioning of the brain, with the intention of approaching performance anxiety more objectively (Section 2.2). According to the literature studied, there is no real substitute for the music performer to reduce physiological stress, other than adequate and relaxed preparation.

Secondly**,** performance anxiety can be approached from to a ***cognitive viewpoint***, in coaching a music performer:

- How to lessen anxiety and uncertainties and therefore become more consistent
- How to change thought patterns – such as discipline – to result in a positive output and increased eustress
- How to become more self-aware and how to manage emotions more productively
- To stay positive in reality and not to anticipate on what could/might happen
- To develop a sense of realism as regards his/her talent and the performance requirements

Cognitive processes are life-long progressions that need to be taught early in childhood. By assigning a different value to a task, a dissimilar meaning can be attributed to it. Instead of perceiving a task as a performance, a performance can be viewed as *sharing* the music with the audience.

Thirdly**,** performance anxiety can be approached from a ***psychoanalytically viewpoint,*** exposing how conflict can influence a music performer's education, training and experiences.

The music performer's attributes can be approached with respect to:

- A *drives approach*; what drives the music performer? Learned helplessness can be applied to guide a music performer to gain more self-knowledge and understanding.
- A *trait approach*: how does the music performer relate to others, such as the audience and to the music culture in general?

When a music performer recognises possible causes of stress and anxiety, he/she can become more aware of how to manage and temper anxiety.

CHAPTER 3

COACHING THE ORGANIST

3.1 COACHING THE ORGANIST – DIDACTICAL PRINCIPLES

In chapter 3 the focus is on the fundamental physiognomies of the organist. For the purpose with the current study, the main components of the three-way relationship – *organ*, *music* and *organist* – is explored in fine detail, with the aim of gaining insight into this encompassing triumvirate.

The mass media are notorious for their exposure of the reasons why underachieving sports athletes fail. Particularly, the role that sport coaches play is relentlessly criticised. Sarafino (2002, cited in Ebersöhn & Eloff, 2004:51) refer to research studies showing that athletes with a strong sense of personal control tend to experience less strain from external stressors and also perceive them as less frightening. Similarly as with athletes, the author of the present study believes that, since issues that cause the organist to experience anxiety and stress can be identified, they can also be managed – by coaching. The organist will similarly be enabled to exercise more control and self-motivation. *Teaching* – a form of pedagogical guidance – involves mainly '*telling'*, whereas *coaching,* also a form of pedagogical guidance, is an intervention strategy, involving collaboration in order to achieve self-motivation and the qualities found in adult learning.

Along with this line of reasoning, Pugach & Johnson (2002, in Ebersöhn & Eloff, 2004) remark that the joint efforts of professionals are more influential than the efforts of a single coach working in isolation. In order to design the best guidance programme, a coach needs to understand *how* adults learn best (Lieb, 1991 in Ebersöhn & Eloff, 2004). Adult learning represents the field of andragogy that was *inter alia* pioneered by Knowles (Zmeyov, 1998; Fidishun, 2000 in Ebersöhn & Eloff, 2004). He defines andragogy as 'the art and science of helping adults learn'. Andragogy has at its core, problem-based and collaborative approaches to learning, rather than a 'telling' approach. Additionally, coaching infers that an organist has the

ability to practise positive self-motivation – in order to be able to change at all levels of functioning.

3.2 COACHING THE ORGANIST – MODELS AND PROCESSES

The *META* Coach Foundation (MCF; *metacoachfoundation.com;* accessed 12 July 2013) deliberated about seven different coaching models (‘*meta’,* refers to something at a higher level; ‘above or beyond’ (O’ Connor, 2001:278). (MCF is a worldwide association that regulates the ethical and moral standards of meta-coaches.) They define a coach as ‘an expert in the meta-discipline of facilitating the process of self-actualisation’. Moreover, coaching according to the MCF supports, enables, empowers, questions, and facilitates the expertise of the scholar. The scholar then becomes the expert of his/her own life, own visions, dreams, values, potentials and passions – the coach does not have to tell the scholar longer what to do.

In the following section, some coaching models are discussed, as they represent an explicit theory, a set of variables and a set of guidelines for applying the theories. Patterns, or processes, that are derived from a theory are necessary to establish a platform from where coaches can create and operate from. In Table 3.1, the researcher has used the META’s (ibid.) seven coaching models and juxtaposed these to the three theories (behavioural, cognitive and psychoanalytical), as proposed by Reubart (1985:19), This aims to explore the links between an organist’s physiological stress reactions, thoughts and past experiences.

TABLE 3.1 Comparison between the three theories of stress reactions

Behavioural	**Cognitive**	**Psychoanalytical**
Implementation model (4)	Advanced communication(1)	Systems model (5)
	Reflexivity model (2)	Self-actualisation model (6)
		Business model (7)

		Generative change (3)

Source: Reubart (1985:19)

In order to set a standard for professional coaching, the MCF identified certain coaching skills that differ from other professional modalities, such as training, mentoring, consulting, and counselling. According to the MCF (ibid.) a coach is required to: listen actively, create rapport with the scholar; ask quality questions; give and receive feedback; elicit situations that will enhance goal orientation; be actively present by gathering and synthesising sensory information (visual, auditory, and kinaesthetic). In addition, a coach has to be attentive to non-sensory information in order to accurately reflect the content that has been presented by the scholar. By applying this, the coach gives the scholar space to practise self-listening, awareness and self-dialogue.

In addition, a coach has to practise:

- excellent body-language skills, such as turning to the scholar, to be fully physically present
- to acknowledge the communication process by maintaining eye contact
- empathetic listening by reiterating specific words and paraphrase others that match that of the scholar
- to take note of other things than the scholar's statements, such as cues that represent internal processing while the scholar talks
- to never tell, or teach, or make evaluations about the scholar
- to allow sentences to be finished and never interrupt
- to become a specialist pedagogue

According to Smith (2012:14), the ancient Greeks were recognised as heirs to the process of accompanying a scholar. The Greeks' pedagogy involved a significant amount of helping and caring – they were engaged in what can be called 'bringing learning to life'. In the present day, organ performing involves similar continuous learning; the organist is required to be continuously growing, learning and perfecting skills in the art of organ performing. This requires the scholar to exercise a child-like approach to learning.

3.3 COACHING THE ORGANIST – A BEHAVIOURAL APPROACH

A behavioural approach implies that the coach has to:

- Take physiological and cognitive overt behaviour into account when measuring and evaluating learning
- Recognise that a performance situation, or the external environment, is personality-related – a performer can be anxious during a performance but jovial otherwise
- Understand the principles of 'associations', or theories of learning, namely how operant and classical conditioning take place
- Demonstrate characteristics that positively motivate a scholar, i.e. commitment, discipline and empathy

Learning occurs when associations between events and responses are strengthened through positive reinforcing (rewarding) or negative reinforcing (avoiding negative consequences).

The organ teacher and coach need to be more knowledgeable than the organist in order for the organist to grow and develop. Additionally, the organ coach needs to have the necessary skills to help the organist attain the right emotional state of mind that will allow his talents to be fully unleashed.

Shoemaker (2003:103) compares teaching and coaching by pointing out that:

- Teaching focuses attention on the task at hand whereas coaching aims towards an outcome that is based on self-awareness
- Teaching can often result in a dependency relationship since traditional teaching is based on a standardized system that the student must learn
- Coaching represents an approach where the student sets the agenda and the coach stretches him gradually towards reaching his potential

It can be deduced that according to Shoemaker's view, 'teaching' is approached according to a reductionist view such as Skinner (in Hayes, 2010:188) who believed

that people don't have a free will. Similarly can it be deduced that 'coaching' is viewed according to how Hayes (2010:201) describes most psychologists nowadays, namely that despite a person's situation or temperament, he can decide *how* he wants to react.

3.3.1 Modelling and performance rules in coaching

Potgieter (2006:82) describes coaching as a demanding job because it is all about 'doing'. The coach helps the organist implement ideas, visions and values to achieve self-actualisation of potential and vision, as well as empower the organist to embody the changes and act more assertively. Nideffer (cited in Morris & Summers, 1995) emphasises that helpful habits, or traits – promote mental confidence, enthusiasm and mental toughness – should already have been introduced at junior and high school levels. However, it is never too late to help the organist *unlearn* obstructive performance behaviour, or bad habits, such as tense and rigid movements.

In addition, Skiffington and Zeus (2003:7) suggest that a behavioural coach should teach the scholar the essential skills to meet objectives and goals. For example, self-regulation skills – through constructive feedback – such as supervising practice, role-playing and videotaping. One technique that provides the organist immediate relief from physiological stress – and helps overcome a bad posture – is the Alexander technique, named after Matthias Alexander (Gelb, 1994).

3.3.1.1 A bottom-up approach

The Alexander technique is based on two behavioural principles: bio-feedback and conscious awareness. Bio-feedback specifies how blood pressure, heart rate and anxiety can be reduced. Alexander (ibid.) beliefs that a person's *posture* affects the way he/she thinks and feels. A bottom-up approach – or how the body can be used to control the mind – has been well-documented in sports psychology. Tony Pickard, coach of Stefan Edberg (the well-known and highly successful tennis player), explains how he coaches tennis players: *'Fix the body language and the mind stands tall'* (Morris & Summers, 1992:327). Similarly, by practicing self-

regulation skills, the organist's state of mind changes in a positive way and results – in what Gleason (1979:121) proposes as desirable organ playing – in terms of total ease and comfort, or '… *the way a cat moves'.* Alexander's research (ibid.) revealed that – for the organist – the relationship between the head, neck and back or 'primary control' mechanically controls movement and coordination of the body. When the muscles of the neck and the head are contracted into the shoulders, it results in a compression of the spine, shortening of the stature and the creation of tension throughout the body (Gelb, 1994:50). Broadening the argument, Widor, (in Ritchie, 1992:4) described 'unjustified movements' in organ performing to be harmful, causing a loss of time and energy. It indicates that, by practising suppleness, an organist achieves better movements, and therefore better overall performance.

Although Sarafino (2002) argues that personal control needs to be learned in childhood, Thorndike believed that all behaviour can be learned at any time (Eloff & Ebersöhn , 2004:50). Thorndike introduces learning curves and 'laws' whereby curves can be drawn for personal learning. According to this 'law' of learning, repetition strengthens learning, or as the saying goes: '*Practice makes perfect'*.

3.3.1.2. Conditioning

Additionally, Skinner (cited by Hayes, 2010:189) believes that all human learning and personality originate from conditioning. Therefore, by strengthening the performer's physical drives (satisfaction, natural performing and habituation), the more relaxed the nervous system becomes. Skinner (ibid.) adds that regarding external reinforcement or rewards, deliberate and correct practice results in experiencing reward in the performance itself. Physical drives can be described in terms of an 'autotelic' experience, where '*auto'* means 'self', and '*telos'* means 'goal', thus, performing or practicing becomes a self-goal (reward). The coach, as external reinforcement, not only reinforces and monitors the organist's performing movements on an ongoing basis, but also regularly reminds the organist of the goals he/she wants to achieve.

Potgieter (2006:88-92), as well as Bronson & Merryman (2009), devise reinforcement guidelines whereby a coach can achieve effective bio-feedback

when training. The coach needs to be available to the scholar. Skinner (ibid.) believes that there is an obligation to reinforce successive assessments, or evaluation, as soon as performance starts. It confirms that the coach needs to be present during the organist's preparation sessions. The more immediate the reinforcement – the stronger the perceived link between the behaviour and reward, therefore the less negative habits form.

This however can have practical implications as much less students can be coached than taught by the same person. A potential solution could be retired and experienced organists who still want to feel useful can be helpful in this regard.

It is imperative that the coach needs to be sincere. Only behaviour that deserves praise needs to be reinforced; praise should not only be limited to outstanding performances, but persistence as well. Effort also needs to be reinforced, regardless of the outcome of a performance.

Adding to this line of reasoning, Potgieter (2006:90) mentions that reinforcement needs to be specific. Until a skill is mastered, the coach should only apply occasional reinforcement – too much praise can impair performance by distracting the scholar from the automatic and coordinated qualities of a skilful technique (Baumeister *et al*., 1994; Bronson & Merryman, 2009:21). The coach, furthermore, needs to be sensitive. Although criticism is inevitable, it needs to be applied – according to what Priest & Glass (in Potgieter, 2006:86) describe – as the '*two-apples-and-an-onion' approach*: positive behaviour is firstly communicated, followed by the negative aspects – to make the apples and the onion both '*edible'*. In addition, Potgieter (2006:90) mentions that poor performances or mistakes should never be harshly punished, as it draws needless attention to negative behaviour. When a performer lacks self-discipline and intrinsic motivation – and is regularly exposed to angry threats – it may lead to a situation where the scholar may work reasonably hard as a consequence of the threat, but tends to slack down when the coach is not nearby, all because of a lack of intrinsic motivation. Regular feedback should be given timeously.

Concerning swift feedback to the scholar, the author of the current research project argues that – since distances and time are often problematic in commuting to and from a church in South Africa – a coach can alternatively make use of modern technology to teach an organist over a distance. Skiffington and Zeus (2003) agree that bio-feedback can effectively be applied in coaching through the use of modern technology. They mention that two-way training *via* the Internet, smart phones and CAM (Computer-assisted Mentoring). This apparatus enables a coach to monitor and communicate visually and audibly with a scholar over a distance. During the past three decades, this mode of interactive, real-time education has become the norm in distance education, particularly at tertiary learning institutions. Interactive distance education has become readily accessible and affordable (De Beer, 2014, personal communication).

Gelb (1994:111), an Alexander-method practitioner, suggests three conditions that are indispensable for optimal learning to take place:

- A free and unstructured environment
- Learning through direct experience, whenever possible
- Emphasising the process of learning, rather than results

3.3.1.3 Modelling

Demonstrating, or modelling, is a skill available to an organist that can also be applied for meaningful learning. Modelling is based on the principle of *how* the *mind* – the neurological part of the brain – naturally functions. For example, it is argued that the brain cannot distinguish between reality and fantasy. Similarly, O'Connor (2004:24) contends that imagination is stronger than reason.

To illustrate this enigmatic brain function, neurologist Campbell (1997:63) describes how the 90-year-old distinguished cellist Pablo Casals, who suffered from severe rheumatoid arthritis, emphysema and other ailments, transformed himself when seated at his piano. Campbell reports:

> '… *I was not prepared for the miracle that was about to happen. 'His fingers slowly unlocked and reached toward the keys, like the buds of a plant toward the sunlight. His back straightened … he seemed to breathe more freely … his body was no longer stiff and shrunken, but supple and graceful. He played with sensitivity and control from Bach's well-tempered Clavier'* (ibid. 1997:63).Campbell reported: *His imagination was stronger than his reason.*

Modelling is based on NLP (neuro-linguistic programming); *'If one person can do something, it means that it is humanly possible*' (Harris, 1999:65). Statements such as these, therefore, always need to be conversed positively, for the brain to understand. Instead of putting the focus on the problem by telling a student: '*Do not tense up when you play those chords',* the coach will rather focus on words that emphasize the outcome, such as: '*Relax you forearm when you play these chords'.*

In addition, the brain mirrors actions; in the *Scientific American Mind* (April/May, 2011:22-23), it is described that the so-called 'mirror neurons' are one of the greatest drives of human progress, as well as one of the prime discoveries of recent neuroscience. The discovery of this copying mechanism suggests that in everything we watch others do, we can do just as well – in our minds.

Furthermore, modelling can be seen as a kind of visualisation, due to an internal representation, or 'image', that is created in the mind. In sports psychology, modelling is applied to illustrate how physical excellence can be attained and imitated, so that over time, behaviour – or a similar style of an expert athlete – can be learned, organised and experienced (programmed). Sports psychologist, Horsley (in Morris & Summers 1995:311) described how Kerry Saxby, a race walker and holder of 32 world records, is considered a role model. Horsley (ibid.) mentioned that many young walkers use *imagery* to model Saxby's style: Firstly, they imagine themselves training with her (Saxby), walking close to her, and getting a feel for her technique. They then imagine themselves inside her body;

feeling the pace of her stride, the bounce, strength and foot strike. After a short period they imagine themselves leaving Saxby's body and walking beside her again, maintaining the feeling and her technique.

According to this analogy, the organist can study his favourite organ performer (on videos or during real-time concerts). By imagining and modelling this performer's physiology (such as *when* and *how* the performer breathes or moves when he performs), the organist can assimilate this style into his own.

Accelerated learning can be achieved when a performer can learn to do something and then later *how* to do it. Therefore, once the components that comprise strategy, language, belief or behaviour have been assimilated, skills can be learned more easily. It starts off at the intuition level '***as if***' through imagination and passes straight to habituation. The educational neurologist, Leaf, (2005:9) attributes habituation to how children's brains naturally function, namely through whole-brain integration, when both right- and left-brain hemispheres work together.

3.3.1.4 P*erformance laws*

Millman (1999:12), a retired gymnast teacher at Stanford University applies three 'laws' (also termed rules) that he believed promote the best possible actions for performing:

(i) The law of discipline

Millman (ibid.) proposes that if anyone practises something continuously over time – with discipline and commitment to improve – world-class success will most likely follow, despite psychological, emotional and genetic qualities. M. Scott Peck (1985:16) describes discipline as 'the tools or techniques of suffering', whereby all problems can be constructively approached through 'delay of gratification', or not giving in to instinctive urges, such as getting upset or angry, or becoming anxious.

(ii) The law of non-resistance and trust

According to Millman (1994:9) athletes commonly resist natural processes by trying too hard and thereby creating internal forces in direct opposition to the goal. The karate champion Bruce Lee is said to have remarked: *'The less effort, the faster and more powerful you will be'* (ibid.). It infers that once the organist has done everything possible to achieve success, he/she needs to trust his/her subconscious mind and accept the performance situation as it is. Supporting this view, he practiced the following affirmation or mantra: '*I forgive myself and carry on*.'

(iii) The law of balance

Millman (1994:65-78) proposes that training –for body-mind mastery – means aligning the body's shape and movements with natural forces. He argues that this technique means nothing if it is not correctly applied. He compared it to 'relaxed strength', that is found in the Aikido martial arts. It suggests that when the organist's posture is correct and flexible, he/she will be balanced and can achieve intuitive movements in a calm way, and also recovers faster from a calamity.

3.4 COACHING THE ORGANIST – A COGNITIVE APPROACH

Skiffington and Zeus (2003:25) remark that cognitive coaching is based on the belief that meta-cognition – being aware of one's thought processes – facilitates learning and change. The objectives of cognitive coaching are to enhance and build self-confidence in the performer and to improve conceptual thinking and decision-making. Communication, in the form of asking questions, is essential in this approach. The principles of cognitive psychology are based on the ability of the organist to exercise free will; he/she can choose to learn, pursue goals and change feelings and perceptions.

Positive emotions have been found (Childre *et al* 1999, in Van Jaarsveld, 2003:35) to secrete bio-chemicals in the brain, which can affect every organ in the body. The presence of DHEA (*dehydroepiandrosterone* – a hormone secreted by the adrenal gland (*mayoclinic.org*, accessed 28 May, 2014) – is associated with feelings of bliss, happiness, compassion, care and love. In addition, DHEA boosts the levels of immunoglobulin, as well as an anti-ageing hormone. Positive cognitive coaching can support the organist to change negative attitudes or minimise cognitive dissonance – that violates an organist's self-concept. Aronson (1984, in Van Jaarsveld, 2003) reasoned that dissonance applies primarily to the tensions that violate the self-concept, whereas a mind-body approach focuses on the organist's self-awareness.

Van Jaarsveld (2003:64-66) relates self-awareness to emotional intelligence. Supporting the organist in getting more emotional intelligence implies that the organist has to:

- Become more aware of thought- and emotional processes
- Voice feelings and concerns openly, honestly and with dignity
- Make the best decisions to pursue a career
- Understand the difference between agendas and what is really motivating
- Be able to distinguish between self-esteem and self-confidence

.

Referring back to sports psychology, according to Cooper and Goodenough (2007:55), it is suggested that self-esteem means that self-worth is equated to behaviour, causing a lot of cognitive dissonance. Moreover, self-confidence is described as varying from situation to situation – it is based on skills, context and how an athlete feels about the skill, for example, '*I am confident about my ability to learn a skill*'. Feeling confident about learning a new skill means – to the organist – never to lose hope to improve. **'***Be realistic; while a career can end, life still goes on'* (Cooper and Goodenough, 2007:56)**.** To develop a better attitude towards others and oneself involves inter- and intrapersonal relationships. An emotionally intelligent performer develops the ability to distinguish between reality and fantasy. Moreover, intra-personal relationships refer to how the performer is able to stay in touch with his/her feelings. For example, an organist learns that his/her sudden

angry outburst may be due to feelings of frustration resulting from an important preparation routine that has been disrupted earlier during the day. However, such a situation can be counteracted by positive self-talk, i.e. self-talk can change feelings, thoughts and behaviour.

Along with this avenue of reasoning, what a person thinks, is actually also 'said' in the mind (Silverman, 1976:254). Research studies (ibid.) indicate that PET- scans (Positron Emission Tomography – which is applied in the assessment of brain function) confirmed that the brain region which is activated during self-talk is the left frontal cortex. It is the same region that is active when a person produces audible speech. Additional cognitive research (Averill, 1982; Beck & Emery, 1985, in Wade & Tavris, 1987:20), show that one's actions are influenced by how one perceives reality. The organist gradually develops the ability to unlock learning experiences, find answers and come to conclusions, because of a particular personal learning style, or complex internal processes (Eloff & Ebersöhn, 2004:375; 399; De Jager, 2002:17; Murphy, 2005:6; Sadock & Kaplan, 1991:105; Silverman, 1978:303).

3.4.1 *Applying an advanced communication model*

For the purpose of the study at hand, Neuro Linguistic Programming (NLP) and the Disney Model – developed by Dilts (O' Connor & Seymour, 1993:77) – can be described as methods to overcome communication problems. These advanced models tap into three processes of visualisation – the *dreamer*, the *realist* and the *critic*. *Dreaming* is viewed by NLP practitioners as the first step towards creating a possible desired outcome. The Disney Model NLP is a highly-focused, as well as specialised communication – which differs from 'a friendly chat' – since it reveals the generalisations, deletions and assumptions which are made when the organist makes excuses, rationalises and shifts the blame to something external.

Bandler and Grinder (in Harris, 1999:10) indicate that NLP is centred on *how* every individual senses information in a particular way, i.e. to describe concepts used in cognitive, as well as behavioural psychology. NLP is *inter alia '…a revolutionary approach to human communication and development'* (Bavister & Vickers, 2004).The principles underlying NLP comprise how the mind naturally operates: the

N (*neuro*) in **NLP** refers to the ways information is processed by the brain and the nervous system (i.e. the mind); the **L** (*linguistic*) denotes the ways in which people express their experiences of the world, and the **P** (*programming*) refers to the fact that people behave according to personal 'programmes', and that a change in thoughts may lead to a change of actions.

According to Bandler and Grinder (ibid.), patterns derived from NLP can be objectively observed, described, and copied by others to achieve similar results. Their research (ibid.) is based on the studies of cognitive psychologists such as Perls (*gestalt theory*), Satir *(family therapy*), Korzyski and Chomsky & Eriksson (*social developmental theory*). Other theories on which NLP is based include, for example, systems theory, information theory and adult learning theory. Dilts, Robbins and Castaneda also contributed to the further development of NLP (ibid.). All of these scientists contributed to the understanding of 'how' results can be attained, rather than focussing on 'why' results can be achieved (Bavister & Vickers, 2004:1-8).

Several presuppositions are prevalent in NLP, such as representational systems (the visual, auditory, kinaesthetic, olfactory and gustatory (VAKOG). It represents the 'info-in', or how a performer – in his mind – creates and stores pictures, sounds, feelings, smells and tastes, as experiences. Presuppositions are based on a NLP belief that, when a person's representations are changed, it influences his/her responses. Therefore, when music performers want to minimise performance anxiety, they need to create new ways of thinking and learning (i.e. change) to optimise performance experiences. It is evident that the brain is perfectly capable to form new ingrained behaviour patterns and, whatever the mind tells the brain, the brain believes.

META (or internal maps), refers to a music performer's belief system, values and memory – i.e. representations or styles which contribute to goal-orientation, memory and thought processes. Similar to an orchestra's score that does not represent the total music performance, this presupposition implies that a person does not respond directly to reality, but filtered by internal 'maps', or perceptions (Bavister & Vickers, 2004:213).

The META model (ibid.), applies linguistics through coaching – by identifying vague language patterns that occur in communication – such as deletions, generalisations and distortions. Rock (2006:201) reasons that asking outcomes-based questions keep the brain focussed on action – and action is related to movement or motivation. According to the Socrates method, negative arguments can be rationally explored by asking the correct questions. For example, a performer who continually doubts, or becomes easily overwhelmed, can be challenged by: '*What is the evidence that you will become ill, or become overwhelmed*?' Furthermore, a performer who is constantly plagued by perfectionism can be challenged: '*Whose approval do you seek for your own well-being?*'

3.4.1.1 Applying visualisation

Visualisation is based on modalities, sub-modalities and content. Modalities are internal sensory systems (sight, smell, sound), whereas sub-modalities are process-characteristics within each sensory system (for example, for visual modality, size, location, colour and focus). The benefits of applying a modular type of visualisation are *inter alia* that the organ performer can choose his/her own outcome, and will not be 'delivered', such as Pavlov's dogs responding to a bell. In addition, visualisation can be applied to help the organist contextualise his/her performance, such as that the organist becomes better prepared (study and practice more effectively). Koornhof (1996:120) suggested that a performer's last phase of preparation should include the ability to play the musical score non-stop from beginning to end. As this is not always possible, the organist has to make use of imagining the performance 'as if' it is the real and eventual performance.

Visualisation strengthens perceptions, or internal representations of the organ situation. Koornhof (1996:121) explains that 'going blank' on stage is an indication that the right contextualising process had not taken place during preparation. When the organist experiences the concert situation to be unexpectedly peculiar or daunting, the brain does not know from where to retrieve the essential information – and panic strikes. Additionally, in order to change the perception about the audience-factor – as a possible threat during performing – the organist needs to

change how he/she thinks about the audience. The organist can change his attitude towards the audience by visualising them as his friends or a group of people who deserve the very best. Furthermore – regarding the audience – the coach can ask the organist the following questions about internal representations (images):

- *'What about the audience scares you'?*
- *'What are your feelings about them'?*
- *'What do you see, feel, hear in your mind's eye'?*
- *'Do you hear something in your imagination that causes anxiety'?*
- *'Do you experience a particular feeling that you associate with this thought'?*
- *'Become aware of the sub-modalities of the image. How big is the image'?*
- *'Is it in colour or black and white'?*
- *'Is the picture moving or is it still'?*
- *'How close is the image to you'?*
- *'Do you look at yourself through your own eyes or from the outside in'?*
- *'Where in your body do you feel fear'?*
- *'Is it intense'?*
- *'Is it heavy or light'?*
- *'From where do you hear sound'?*
- *'Is there anything else that you want to add'?*

The coach can then urge the organist to adapt his/her thoughts, to think of a positive performance experience. Subsequently, the exact questions that had been asked to elicit negative performance experiences can be now reversed into positive experiences:

- *'Imagine what you want the audience to see, feel, or hear'?*
- *'How do you feel about the resources you have put into it up to now'?*

From the outcomes of these questions, the organist will be able to recognise his/her own shortfalls, generalisations and distortions. By changing his/her attitude towards the audience, a lot of anxiety can be reduced. Moreover, the change in his/her

assertiveness to a performance situation can be accomplished through applying the 'magic circle'. The coach asks the organist to visualise:

- *'How would you like to react to the audience'?*
- *'How would you like your body posture, body language and expression on your face to be'?*
- *'What would you like to see around you'?*
- *'What internal language would you use while you perform'?*
- *'What should the music sound like'?*
- *'How would you like to feel'?*
- *'What would you like your breathing to be'?*
- *'Where would you like your focus to be'?*

Following hereupon, the coach can now ask the organist to act *'as if'* performing on stage: '*How would you like to react on stage?*' By visualising a resourceful image, the organist is now supported to label the situation as *'confident*, '*excellent'* or '*magic'*. The coach then asks the organist to step inside an imaginary circle, bubble or bulb of confidence. Adding colour to this envisioned area makes it even more promising and interesting. Entering this circle needs to be reinforced by images of safety, wellness and power. As soon as the organist has mastered this experience, he/she can be asked to step out of the circle (Koornhof, 1996:117-138).

Along this vein, Robbins (1991:24) argues that words activate the creative right brain by distracting the overly controlling left brain from negative thoughts, such as fear. Visualisation can subsequently be achieved within a short time. The Disney Model can be helpful in this regard. For example: If the organist can imagine that something can be different, he/she creates new thought patterns that support helpful outcomes. Attributing a different meaning to an organ performance, such as 'performing is a learning experience and an opportunity to share the beautiful music with the audience', results in the organist experiencing the performance similarly. Nurturing positive imagery increases the likelihood for supportive behaviour to become a reality. Many NLP practitioners such as Bavister and Vickers (2004:76) prefer the word 'outcome' to 'goal'. They assert that a goal is something that is

wanted or desired – but it is often ill-defined – whereas an outcome is the result or consequence of an action.

3.4.1.2 Applying metaphors

Metaphors – as a form of visualisation – can be used to remember certain cues during a music performance. Words are linguistic tools that cause the mind to construct relationships; '*this is like that'* (Koornhof, 1996:120).

Metaphors can:

- Move conversation into the future; performers are often stuck in negative past experiences or immersed in a future upcoming performance. By tapping into smaller outcomes, events become more achievable and the mind can rehearse it while the body-mind system primes the MP for the upcoming actions
- Ratey (2001:254) writes that language and fear have the power to activate the decision-making processes of the brain, as both are situated in the prefrontal cortex. This implies that the brain – which creates fear – can also dissolve fear
- Provide a process of meaning; a stimulus or representation
- Reframe incidences and events. The hypnotherapist Milton Erickson (cited by O' Connor & Seymour, 1993:113) built his language-based model to distract and utilise the conscious mind by reframing events through storytelling
- Be applied to music; Koornhof (1996) contends that metaphors are an integral part of elite performing
- Help to recall information better. However, better recall is only possible when strong associations and repeatable stimuli serve as triggers for recall (internally or externally)

By applying as many senses as possible (VAKOG), visual stimuli can be experienced as kinaesthetic sensations, for example; *'I feel how the melody floats'*. By applying many senses, the organist achieves full sensory representation – more

memory changes will last longer. Sub-modalities can also be used to give better meaning to experiences, and can also be applied to enhance the meaning of memories by enlarging a picture in the mind's eye, or making it shorter, taller, brighter or darker, as well as making 'internal' sounds louder and faster.

Koornhof (1996:8-11) discusses the following five ways of how music can be metaphorically applied:

- Temporal metaphor – music is like life itself; an event. It happens and can never be repeated exactly in the same way
- Developmental metaphor – music always contains a sense of movement and progression
- Formal metaphor – without structure there can be no music. A composer gives aesthetical meaning to musical ideas or motifs for a composition
- Communication metaphor – music contains phrases and sentences, similarly to language. Inflections include changing loudness and timbre
- Sexual metaphor – there is a strong male-female element to music: male voices, female voices. Tension and resolution is referred to as a climax, and it often follows the same intensity-curve as a sexual experience.

3.4.2 Applying reflexivity

Cognitive coaching models (3.4 above) can be applied to study an organist's self-talk during situations that cause distress, as well as the organist's emotional intelligence. In a novel situation (along with multitasking), the organist's creativity and productivity are constantly under pressure, resulting in proneness to negative self-talk. In order to overcome negative self-dialogue, the coach can support the organist to practise copious mantras (verbal affirmations). States of mind can instantly be changed - by changing internal dialogue – and the organist can become aware of different ways of performing:

- '*I know the music; I have spent many hours preparing*'
- '*Just do it*'

The purpose with practising positive mantras is that it gives the organist inner locus of control by helping to focus his/her attention on the task and not to become too highly ego-oriented by focussing too much on feelings. Rock (2006:213) suggests that reactions need to be perceived in terms of 'interesting' and 'usefulness' in order to remain focussed on positive outcomes. 'Interesting' factors, in this instance, include past dilemmas, limiting beliefs, negative past experiences and past problems, whereas 'useful' – or positive – outcomes, are believed to be more helpful. When having a negative experience, such as failing to perform a successful performance, the organist may experience it as 'interesting' and change his/her thinking about the negative experience.

3.4.2.1 Applying the 'inner game'

The inner-game technique (IGT) – which has been popularised in some sports codes, such as golf and tennis – was coined by Hollander in sports psychology (Potgieter, 2006:30). Hollander, reasons that personality consists of layers of which the centre is the most important. This contains the 'real' person or self-concept, which comprises a performer's values, attitudes and motives, i.e. who a person really is. These attributes are fairly stable and not likely to change.

Gallwey (1975) adapts the IGT, constructing a Self-1 and a Self-2 concept to advocate the state of relaxed concentration. He described the state of Self-1 to be an analytical problem-solving state, and Self-2 the intuitive and emotional self. The supposition is that when the MP relies more on intuition, Self-2, or the 'gut-feel' sense, will not be hijacked by the Self-1. According to this theory, the MP models the positive outcomes that he/she wants to achieve through attitude or body language. During these 'syncs' (synchronisations), the internal subconscious representations tend to 'override' possible negative or conscious self-talk. However, 'syncs' requires self-trust – the inner game may be helpful to organists who lack self-confidence. Yet, in organ performing, this may be difficult, as the MP needs to 'migrate' constantly between consciousness (Self-1) and habitual (Self-2) performing. It can therefore be deduced that the organist reinforces the 'inner game' by exercising positive mantras and musical metaphors.

The Russian neuropsychologist, Luria (in Gellatly & Zarate, 2005:29) points out that learning a new skill involves an ensemble of brain areas (a process) working together on different occasions. He suggested that the balance between Self-1 and Self-2 is important, as too much self-trust can result in being overly confident, which can then hijack performance efforts. The organist has to overcome too much self-trust by practising the repertoire in 'slow motion' and in the most relaxed way – preferably in the presence of the coach. While performing, the coach talks him/her through the performance while applying different metaphors that resemble the character of the particular part of the music, with the aim if anchoring certain states.

According to Ratey (2001:254) words link thoughts and actions by improving and refining. If the organist therefore focuses on the meaning of the metaphors, it activates the creative right brain – which then manoeuvres the organist's thoughts away from demanding skills. It is assumed (ibid.) that the more the organist is able to remain relaxed in this focussed state, the less anxiety will be experienced and the more he/she will persevere and commit to the task.

Rock (2006:45) contends that a coaching question should never start with '*why'*, for example: '*Why are you so anxious*?' Such questions lead to long discussions and emphasise traumatic experiences that cause the performer to stay in a problem- and dilemma-orientation. Although this can be 'interesting', it is not necessarily 'useful'. Instead, Rock recommends to the coach rather to ask: '*How did you do that*?' This type of question challenges the organist to think about which thought structures can be helpful. By asking the correct questions, the coach helps the organist create a different and more helpful brain pattern that can 'override' (suppress) negative emotions or anxiety.

3.4.2.2 Applying anchoring

Feelings can be anchored or programmed. According to the NLP practitioners O'Connor & Seymour (1993:11), thinking and talking bring about chemical and electrical changes in the brain. Moreover, Anschel (cited in Morris & Summers, 1995:53) suggest that if an athlete is able to focus on what can be controlled, results become more task-oriented. Additionally, the effect is that the organist experiences

more emotional stability, more positive associations and gains more access to his/her creative right-brain functions, as well as to express the music meaningfully. Along with this reasoning, it is possible for different parts of the brain to be accessed simultaneously. Karlins and Andrew (1975) conduct a study with electrodes that were attached to the back of volunteers' heads. They were taught to perform three tasks simultaneously, with the intention of reducing (a) muscle tension in the right forearm, (b) increasing the percentage of low-voltage alpha rhythms in the brain and (c) increasing the temperature of the right hand. The study was aimed at examining how feedback is acquired. The authors admit – that although the project sounded 'like a clinical nightmare' at the end – the results (desired behaviour) were acquired by repeating certain sentences or mantras.

3.4.3 Communication strategies for guidance

Martens (in Potgieter, 2006:95) proposes the following guidelines for effective verbal communication:

- Be direct
- Use *'I-messages'* to indicate that he/she takes full responsibility for requests
- Be specific, but adapt language to the level of the scholar
- Never make assumptions, rather keep asking until the MP can come up with clear statements that give the coach something tangible
- Focus on one thing at a time
- Be supportive when guiding the MP, using appropriate language and attitude – without negative judgements, sarcasm, or threats
- Getting feedback by using open-ended questions – not interrupting the performer

Rapport is a term used *inter alia* in NLP where the coach meets the MP in the model (representation) of his/her own world. This interaction forms the basis for cooperation and trust. Creating rapport does not mean that the coach should always agree with the MP, but it unlocks the possibility for open communication and shows that the coach acknowledges and respects the organist by keen listening skills.

Rapport is *inter alia* used to:

- Help the scholar 'open up'
- Challenge the scholar to achieve more than what is thought to be possible
- Enable the scholar to be more accountable to outcomes
- Lessen dissonance between the conscious and subconscious minds

3.5 COACHING THE ORGANIST – A PSYCHOANALYTICAL APPROACH

3.5.1 Applying a generative change model

The Generative Change Model (GCM) can be used to support the organist to enhance performance quality and the level of performance. In addition, 'logical levels' can be applied to assist the organist with developmental change, which involves the organist's sense of identity, beliefs, values and – ultimately – the coach's mission to transform the scholar. Dilts (in O'Connor & Seymour, 1993:78) views the following six levels ***(i - vi)*** as the definitive psychological levels at which people function. This framework – or levels of experiences – includes the performer's environment, behaviour, capability, beliefs, values, identity and spiritual levels.

Moreover, the GCM framework suggests that learning and change take place at different levels that provide the coach with an understanding to ask specific questions. The asking of questions motivates the organist towards better learning and communication. Practically, the coach lays real placards or posters, marked with the following levels on the floor in front of the performer and asks him/her to stand on:

(i) The environmental level

This is the space where the organist lives and works. It represents the people in the environment with whom he/she socialises. The coach then typically asks:

- *'Are you happy with the changes you would like to make?'*
- *'Think about that for a while ... and make a mental note'*
- *'If you are ready, you can now move on to the next level'*

Placement comprises the coach to acknowledge the organist by asking to nod when he/she is ready to move to the next level, as well as saying 'thank you' when the organist has completed each level. The coach invites the performer to keep to the required levels.

(ii) The behavioural level

- *'Are you doing the things in your life that you want to do?'*
- *'Are there things you'd love to do but you do not seem to find the time or budget?'*
- *'Are their things you do not like doing but you feel you have to do it?'*
- *'Are their things that you feel you should stop doing?*'

The coach again acknowledges the organist by allowing enough time to think, and then requests: '*Now proceed to the capabilities level, please*.'

(iii) *The capabilities level*

The questions are:

- *'Which skills, talents, abilities, qualifications and experiences do you have?'*
- *'What are all the things you are capable of?'*
- *'Are you happy with that, or do you think you need to acquire additional skills or qualifications'?*

The coach thanks the organist again and requests him/her to step to the next level.

(iv) The values and beliefs level

- '*What is important to you, success, love, achievement, adventure, commitment or fairness?'*
- *'What beliefs do you have about these; do you perhaps have limiting beliefs, such as that you are not qualified or confident enough, or too old to do something?'*

The organist is then asked to move to the next level.

(v) The identity level

- *'Who are you?'*
- *'How would you describe yourself?'*
- *'What roles do you play; parent, friend, family member, employee, choir director, band leader, organist doing accompanying or status?'*
- *'Which of these roles, situations, or groups define you?'*
- *'What impact do you have on your community or your work or family?'*
- *'In which order of importance would you place these roles, situations or groups?'*

The organist is hereafter asked to move to:

(vi) Vision, mission and spirituality level

- '*What is the purpose of your life?'*
- *'What is your life all about?'*
- *'When you die one day, how would you like people to remember you?*'

The performer is then asked to turn about and look back at the levels. The coach requests him/her which of the aspects stands out in terms of *urgency* as well as *where* the organist needs guidance or coaching mostly.

The value of this method is that the coach can determine:

- If the performer's problems or challenges are external or contextual
- If problems manifest on habitual level – such as the organist's procrastinating, blaming, making of excuses or practicing negative or conflicting beliefs about his/her own abilities
- If the performer is realistic about outcomes

3.5.1.1 Applying a transactional analysis to coaching

The transactional model (TM) comprises the simultaneous involvement of multiple systems, or the whole person; the mind-body-emotion triangle functions within many other systems, such as relational systems (family, work, cultural and organisational). If change happens in the organist, it has reciprocal effects on all the other systems. Accordingly, the coach works systemically by facilitating the organist's hopes and dreams (mind-body-emotion) – to experience less conflict about the contexts and relationships he/she believes in. The method is based on active listening skills, empathy, improved relationships, facing situational and relational stress, changing perceptions, becoming more self-efficacious, improving communication as well as life-style habits.

This theory, underlying the TM, is based on two notions:

- There are three internal modes or 'ego-states' in one's personality; the ***id*** as the child, the ***ego*** as the parent and the ***super-ego*** as the adult –all in one
- The three modes (states) communicate with one another through 'transactions' or self-talk

Anxiety often occurs when an organist, as a child, had been exposed to neglect, hurt or helplessness. Since music performing usually starts at a young and vulnerable age, it often reveals negative-recorded images, stuck in the child's subconscious mind. For example, if an organist – years later – 'goes blank' during a performance, it triggers similar recorded accusations and punishments experienced as a child, hence, the '*child state'*. The organist will mostly react with the same tone of voice, respiration, vocabulary and gestures of the inner child (Harris, 1999:6-25). On the other hand, the adult-state is characterised by being thoughtful, rational and

present in the moment. Several variations of three states are possible (Harris, 1999:6-25), as illustrated in Figure 3.1.

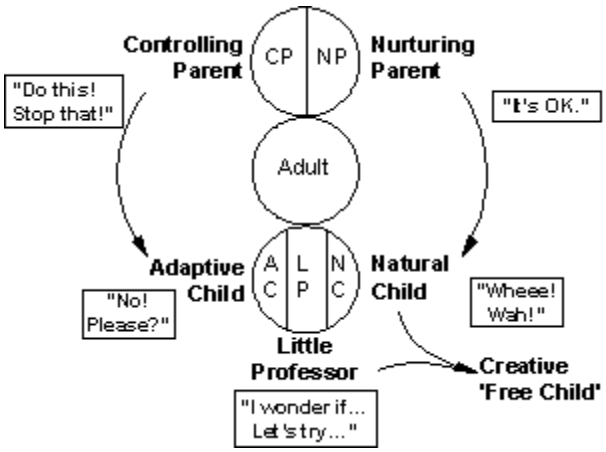

FIGURE 3.1 Variations in the presence of the *id*, *ego* end *super-ego*

Source:*www.goodtherapy.org*&English (2005).

From Figure 3.1, the following interpretations can be made

(i) The parent

- The *nurturing parent* is caring and concerned. The parent wants the inner-child to be happy and provides a safe haven of unconditional love to calm the child's troubles.
- The *controlling parent* tries to make the child behave as the parent wants, i.e. by transferring values or beliefs (for instance perfectionism). He/she may also want to help the child to understand and live according to his/her own set of rules. This may include certain negative schemas or agendas. A child that lives according to the experiences of an anxious parent could as an adult music performer experience internal dialogues such as: '*watch out*!' or '*what if...?*' and become anxious.
- The *critical parent* may have used phrases such as '*you should have done better*'; '*would have*'; '*could have'* or '*you are an idiot*!' Such language promotes an '*away-approach'* which manifests as a performer with a low self-esteem. As a result, the performer practices negative self-talk, makes unrealistic comparisons and plays a 'victimised game' to assert his/her

incompetency (self-hijacking behaviour), including feelings of hopelessness: *'I can never do it right'*. He/she may react by practicing harder and acting as a perfectionist by transacting: '*I should always be in control'*. Later on, the organist may be prone to chronic stress, burnout and self-punishment. To a child, an adult represents the 'mature' rational person who talks reasonably and assertively, neither trying to control nor reacting aggressively towards others.

(ii) The child

Three categories are distinguished:

- The *natural child* is unaware of him-/herself and is open, vulnerable and playful
- The *little professor* is curious, explorative, free and experimental
- The *adaptive child* acts to the world around him either by changing in order to fit in, or protesting against the surroundings

According to transactional analysis (TA), the majority of human problems stem from unsuccessful transactions. When two people communicate, each exchange of words is a transaction. Conflict and problems occur in 'crossed' transactions, where each state is talking at a different level. Conflict results when two *parent-state people* talk to each other's child-state; it causes the 'wires to get crossed'. When the parent-state, which is either nurturing or controlling, speaks to the child –who is neither adaptive nor 'natural' in responses – there will be no conflict.

Additionally, TA is widely recognised as a form of modern psychology – it focuses mostly on people's external behaviour and the analyses of their internal psychological processes. Coaching – by applying TA – helps the organist to identify:

- Whether he/she is in a harsh, demeaning, controlling parent-state or whether he is in a child-like state

- Possible reasons why he/she applies dysfunctional roles (attitudes), such as playing rescuer, persecutor or victim in certain situations, or under certain circumstances
- Possible situations and patterns that can be avoided in future
- Levels of communication and productivity, in order not to suffer 'on the job'

Role-play can have a significant impact on unaccommodating communication. Negative traits (which are associated with the critical parent-state) can be overcome by practicing more helpful states – such as a non-critical adult-state – as indicated in Table 3.3.

TABLE 3.3 Negative traits *versus* helpful states

Negative traits		**Helpful states**
Be strong!	vs.	*You do not always have to be strong. You will still be accepted and loved. You may ask for help*
Be perfect!	vs.	*You do not have to be perfect all the time, you are a human being*
Keep on trying!	vs.	*Sometimes it is a good idea just to take a break and skip scales practice for the day*
Hurry up!	vs.	*You do not always have to be in a hurry. (The examiner gets paid to sit and listen to you!)*
Please everybody!	vs.	*You do not always have to do what other people expect you to. You may have your own opinion*

Adapted from Harris, 1999.

3.5.2 Applying self-actualising to coaching

Coaching represents a unique form of psychology, excluding psychopathology – which deals with neuroses and psychoses. Its focus is on the mentally-healthy

scholar who wants to achieve self-actualisation and excellence. A successful coach generally applies a self-actualisation model of psychology. The model was pioneered by Maslow (1968), along with Rogers (1961), May (1967) and Seligman (1975) to unleash a scholar's potential with the aim of achieving the best peak performances (all four cited by Hayes, 2010:61).

In sports psychology, Potgieter (2006:82) ascribes certain qualities to the coach as a leader: Emotional stability, creativity, assertiveness and intelligence. However, he cited that '*these are not necessarily good predictors of effective leadership or great coaches'* (Russell, 1993). In addition, Potgieter (2006) views the demands that are made on a modern coach as often unreasonable. As such, a coach is required to:

- Be an expert in his/her field
- Be acquainted with the broader environment as an organisation or 'system'
- Have nurturing characteristics to fulfil a 'mother-type' role, which includes a vast knowledge of related areas, such as psychology, nutrition, exercise programmes, physiology, bio-mechanics, the rehabilitation of injuries, management, public relations, as well as strategic planning
- Act as executive officer, planner, policy maker, expert, representative of the group, controller of internal relationships, provider of rewards and punishment – neither an authoritarian nor a *laissez-faire* coach, but also act balanced, giving the performer the opportunity for inputs
- Face the consequences. The final decisions still remain with the coach and can easily cause him/her to become a scapegoat. When things do go wrong, the coach is the first to get the blame (Potgieter, 2006:82-84)

Taking the role of the coach into consideration, Carl Jung (1875-1961) coined the concept of 'mastery' to describe actualisation of the self. According to Jung, an abnormal personality occurs when the pressures on an individual are unbalanced and the individual is no longer in control (Silverman, 1978:342). In addition, Jung proposes the term 'transcendence', which means 'to 'overcome'. It indicates that the organist can accept and persevere in the task of organ performing, as a free choice. Personal choice refers to the organist's 'free will', which Jung viewed as internal

motivation; *'whatever it is what makes a person who he is'* (Morris & Summers, 1995:188).

In addition, Maslow (in Lambert, 1996:79) suggests that a self-actualised person will:

- Make accurate judgements about the self and others
- Be neither prone to arrogance nor unjustified humility
- Tend to behave spontaneously, naturally and logically, rather than eccentric or merely unconventional
- Be clear on goals and see problems as a challenge to be resolved, rather as a means to blame
- Demand to do the right thing
- Be happy in his/her own company, but can work as effectively within a team
- Strive to be independent of culture and environment
- Demonstrate a strong urge to be of service to mankind, but will reject the easy way and rather do something meaningful
- Rather seek deep and meaningful interpersonal relations than superficial ties with the mass
- Be creative; seek novel and improved ways of using concepts and ideas
- Often have peak performances (oneness with surroundings)

Focussing on flexibility, the following presuppositions of NLP can be used to explain to the organist how important flexibility is: '*In any system, the person with the most flexibility controls the system'* (Harris, 1999:21). Furthermore, flexibility is viewed by NLP practitioners to give a person the most options. A solution that worked well in a specific culture, environment or context will not necessarily be effective in another, similar, situation. This means that what the organist did in one performance situation cannot summarily be repeated in another. The more complex a system is, the more flexibility is needed. Dweck (2006:36-38) compiled examples over a period of 20 years to describe the difference between a *growth* mind-set and a *fixed* mind-set. The intention with the compilation was to explain that, if people want to be successful, they also need to be flexible. In Table 3.3 (above) the attributes of a flexible mind-set is compared to a fixed mind-set. It indicates that values, such as

humility and a healthy self-regard are needed when interacting with people. Moreover, it can be directly applied to the organist.

In Table 3.4 some supportive values in task-orientation are listed and compared to unsupported values:

TABLE 3.4 Helpful and unsupportive values

Helpful values assisting in task-orientation	**Unsupportive values 'hijacking' (capturing) a task**
A flexible mind-set *Flexibility* implies that change can happen, and *change* implies the possibility of growth. The organist who is faced with change will not have the need to prove him/herself, but he/she exercises good performance practices, by doing what he/she does best. Ascribing helpful values to his/her performance roles results in his/her actions to be consistent with his/her deeply-held governing values, such as integrity. This implies attributing not too much, nor too little self-worth to his/her talents; too much results in pride, and too little causes him/her to develop reversed pride, or inferior feelings. Flexibility is necessary to achieve balance.	A fixed mind-set Dweck (p. 69) theorised that a person with a fixed mind-set creates an urgency to prove him/herself over and again. The end-result of a fixed mind-set leads to negativity in relationships, lack of commitment, a bad attitude, lack of trust, conflict and communication problems; therefore, self-betrayal. If the organist has a fixed mind-set, he will perceive the world as a justification of his/her self-betrayal; 'I' am hardworking, important, fair and sensitive'. He/she overestimates the self and becomes 'self-deceived', which implies: exaggerating other's faults and his/her own virtue. This leads to over-estimating the value of things that justifies his/her self-betrayal.

Source: Dweck, (2006:69-79).

In his person-centred therapy, Carl Rogers proposes humanistic principles. He argues that every human has worth and deserves dignity, is good and trustworthy: '*As humans we control our fate; we guide, regulate and control ourselves'* (cited in Eloff & Ebersöhn, 2004:398).

In addition, Rogers believes that humans have two basic needs:

- The need for positive reinforcement from others
- The need for self-actualisation

Rogers identifies these two needs from his own experience when talking to his parents. He deduces that in an environment of unconditional positive relations, feelings of security are experienced that provide the child the opportunity to explore his/her own potential and make appropriate choices (Hayes, 2010:322).

Talking (speech) therapy is also a worthy instrument that can assist the performer to clarify underlying causes of anxiety, such as environmental stress or life-style issues. Talking through a problem with a coach/counsellor supports the organist in gaining insight into problems and possible solutions to the problem.

3.6 CONCLUSION OF CHAPTER 3

Through the ages, the role of the church organist has been viewed as supportive to church services.

In the postmodern era, the musical experience and levels of expectations of the public have become very diverse. In some instances more mature and more sophisticated styles are followed in the churches, which continuously set higher standards for some organists. However, there are churches that move away from traditional organ repertoire toward popularised music characterised by constant recurring melodies and harmonies. This type of music is used to "market" churches, especially to the youth. This movement causes many organists to suffer a loss of influence and prestige.

Where musical standards keep rising in other churches, qualifying as a church organist similarly needs higher levels of training – theoretically and practically.

In Chapter 3 various theoretical models of coaching possibilities are explored to address the organist at behavioural, cognitive and psychoanalytical levels.

CHAPTER 4

METHOD, RESEARCH RESULTS AND INTERPRETATION

In Chapter 4 the unique characteristics of the *pipe organ*, in consort with the uniqueness of the *organist* are explored in search of the ultimate epitome – the melodious interface where the two meet each other. Regrettably, the *perfect organist* does not exist, nor does the *perfect organ*.

In addition, the research method, sampling of the respondents and results of the present empirical, qualitative study are presented. The results are integrated with the various theories and underlying attributes of the music performer's (organist's) anxieties, as exposed in Chapters 2 and 3.

4.1 METHODOLOGY

4.1.1 *Sampling and interviewing*

For the purpose of the current study a convenience sample was applied consisting of a selection of six active organists. Unstructured interviews were done among the six experienced organists by means of 12 open-ended questions. Hofstee (2006:122) describes such a *qualitative* type of study as eliciting information from a limited number of individuals who are assumed to have the information required for the research study. In a qualitative study, the results cannot be projected or generalised to the total population, in this case, South African organists. However, very significant information can be obtained from such a limited sample, pointing at the real concerns.

The selected participants had to have accomplished at least the Unisa Grade VII organ-performance certificate. Most of them were employed in a variety of organ posts (for regular church services on Sundays). Additionally, they were also requested regularly to perform, on invitation, at weddings and funerals. At the time of the interviews, five of the six organists held permanent organ posts. Some of them

also occasionally presented organ recitals – often with other instrumentalists, such as trumpeters, flutists or violinists. The outcomes of the personal interviews with the organists were analysed with the intention of gaining an in-depth understanding of the nature and extent of performance anxiety they had been suffering. They were all willing to share their information openly and sincerely with the author.

Twelve questions were asked to the six organists in order to ascertain *how* and *why* they suffered from additional apprehension, over and above the usual performance anxiety that most music performers generally suffer from. The author personally conducted the interviews at a time and place that suited each organist. The organists were guaranteed that their identities and any identifying information would be treated confidentially, anonymously and with dignity.

4.1.2 *The questionnaire*

The following twelve open-ended questions were asked. In addition, the participating organists were invited to an open dialogue with the author on any of the questions, as well as to elaborate and expand on their own experiences.

1. *Tell me whether you sense a feeling of unease/uncertainty/anxiety when you have to perform on an organ that is dissimilar to the one you use as a preparation instrument?*
2. *Can you elaborate on whether you think organ performance anxiety is different compared to performance anxiety experienced by other instrumentalists*?
3. *When you are confronted with a less familiar organ repertoire (like an unfamiliar hymn) or repertoire, that requires the ability to make suitable changes, do you experience physical or somatic stress (sweaty palms, twitching, headaches, nervousness, shallow breathing, or cognitive stress such as forgetfulness, inability to focus or difficulty to pay attention? Can you expand on this?*

4. *Do you sometimes experience a lack of control in your job as musical leader in the church, like communication problems because of the audience-factor (church-members/minister/worship group)? Can you elaborate on this?*

5. *Can you share with me your experiences as regards your different roles as church organist/spouse/children/family/friends, especially on weekends?*

6. *Would you say that you do more than what is required of you as a church organist, for example, does your contract entail that you are an OMD (Organ Musical Director) and does your organ contract stipulate every job requirement you are doing currently?*

7. *Can you tell whether or not you feel valued in the church as church organist?*

8. *Have you ever considered quitting being organist at the church and if so, why?*

9. *When do you mostly practice on the church organ: at night or during the day, and can you honestly say that you feel safe being alone all that time?*

10. *How confident are you about the future of organ performing in the church if you take into an account the increase of alternative instruments and modern worship songs?*

11. *What goes through your mind when you perform an organ repertoire that requires constant registration changes compared to an organ repertoire that requires little changes?*

12. *Tell me about some of your experiences as regard the worship band in your church?*

4.1.3 *Results and interpretation*

A variety of identifiable patterns were observed during the interviews. These corresponding patterns and themes were grouped along with the three sources of performance anxiety as proposed by Reubart (1985:19), namely physiological-behavioural, cognitive-behavioural and psychoanalytical-humanistic. The resultant responses were interpreted using a narrative writing style to obtain a comprehensive

account of the participants' experiences. The outcomes were then individually integrated with the author's interpretation – a researcher and an organist herself.

4.2 THE ORGANIST – A BEHAVIOURAL APPROACH

4.2.1 The *organ and adaptation*

All of the participants mentioned that they experience additional tension when they had to give a performance on an organ that was different from the usual practice organ. Adapting to a different organ was viewed as particularly stressful and could be classified into five groups of fears: the fear of *physical danger*, *the unknown*, the *disruption of daily habits*, *failure* and the *negative evaluation by others.* The different layout of an organ was considered to be the most stressful aspect for all participants. The descriptions voiced by the organists included: *'unease', 'unexpected surprises', 'inadequate', 'fear of making a fool of myself', 'out of control', 'sleepless nights', 'frustration', 'uncertain', 'worry', 'unable to focus', 'unfamiliar repertoire', 'irritating', 'uncomfortable', 'feeling nervous', 'fretting'*, and '*thinking about what can go wrong*'.

All six of the participants experienced survival – or somatic – stress symptoms in their organ-performance career. Words they used mostly describing their feelings were *'raced heartbeat', 'occasional headaches', 'trembling', 'an unsettled stomach'* and '*severe sweating of the fingers*'.

4.2.2 The organ-performance situation

One organist, who performs regularly at organ concerts, commented that he always makes a special effort to be at the performance venue a day before the concert in order to adapt to the different layout of the organ and to familiarise him self – and therefore control – the upcoming performance. Organ types are different and the preparation organ – that the organist practices on – will most certainly differ from the performance organ. Performing on an unfamiliar organ causes additional stressors, such as commuting to and from the church, being alone in the church and practising long hours, in order to make commuting to the church worthwhile. All six of the

organists agreed that they would go to great lengths to be at a performance organ at least an hour before a church service starts.

Sheet music for the organ is frequently written in *fortissimo* (*ff* – very loud) music, so that practicing – or exposure to loud dynamic organ sounds when an organ scholar performs – can cause fatigue. This was confirmed by all of the six organists that were interviewed. Levitin (2008:71) concurs that exposure to loud organ sounds causes exhaustion and raises blood levels. He argues that loud music saturates the auditory system and causes neurons to fire at their maximum rate, causing weariness. The organ-performance experiences of the six participants ranged from being slightly fatigued to very exhausted when exposed to loud organ sounds for extended periods.

All six organists, from a minor to a major degree, mentioned their apprehension to upcoming performance situations, because of factors that could influence the situation. For example:

- The number of people attending the performance
- The type of performance, such as. a recital, wedding or funeral

Such factors affect how the organist uses touch, rhythm and registration to articulate, or express, the music in the most suitable way. Musical expression on the organ is attained through articulation for the music to portray textural clarity and rhythmic vigour. Marsden-Thomas (1997:104-110) describes in detail why *control* in organ performing is of utmost importance. She defines three components responsible for *how* musical expression is attained in organ performing:

- *Touch* – the minute silences of variable length that are inserted between notes
- *Rhythm* – notes are played on, or slightly ahead or slightly after the beat
- *Registration* – stops are changed and expression pedals adjusted

The inferred findings from the present research project indicate that musical expression depends upon skills (touch, rhythm and registration). The organists individually elaborated on the topic. They**:**

- Often feel pressured, less convinced and less self-assured, as it is not known beforehand how many changes they will possibly need to make
- Often feel impatient, as they need to put in more effort by spending enough time at the organ to plan different options for different performance situations, obtaining the best registration possibilities
- Realise that they would probably have to practice relentlessly to attain habituation (physiological control) of the layout of the organ, in order to gain perfection
- Are prone to tunnel-vision, as a result of stress and exhaustion
- Are likely to develop limited peripheral vision and lose some apparent musical articulation when they become pressurised
- Frequently become unreasonable and irritated before the onset of a performance, attributable to feelings of doubt about less familiar layout aspects, such as different organ stops on different organs
- Occasionally experience helplessness as a result of their inability to attain mastery, or perfection, of their performance skills
- Repeatedly become frustrated and impatient by '*wasting'* time adjusting the organ bench and stops prior to a performance
- Feel constantly under pressure to attain mastery, or immediate physiological control, when adapting skills (touch, rhythm and registration) during a performance
- Become tired and lonely as a consequence of relentless preparation in a quest for complete control
- Frequently fear making mistakes *vis-à-vis touch*, *rhythm* and *registration,* as well as recovery from such errors
- Become prone to develop illnesses, such as *diabetes mellitus* – as one organist in the current study actually did – probably as a result of anxiety during organ performing

- Experience symptoms associated with fear, such as trembling, physiological tension, shortness of breath and sweating hands prior to, or during performances

Marsden-Thomas (1997:104) similarly identifies three components as a means of expression: *attack, duration, release*. She contends further: '*The control of these components is crucial when linking the notes together within a musical line.'* The components *touch*, *rhythm* and *registration* are discussed in detail.

4.2.2.1 **'***Attack' as a means of expression*

Attack refers to every note on most organs that starts with a distinct edge, or a tiny explosion of overtones which produces a '*chiff',* or explosive sound, when a key is depressed. On other musical instruments, this explosive sound is virtually inaudible. A '*chiff* 'can be manipulated by an experienced organist – on a sensitive mechanical-action organ – by depressing the note slowly. It indicates an organist's ability to control the attack-and-release essential sounds of an organ. Different organs have different kinds of touch, implying that an organist needs to practice different types of control – attack-and-release – on different organs.

The findings from the present study indicated that, as organs have different types of attack-and-release actions, most of the organists mentioned they suffered from:

- Fear for the unpredictability and the unknown. Dissimilar attack-and-release actions are experienced by all of the organists – in terms of survival: *'adapt or die'* – meaning that the organist's habituation or organismic drives are threatened
- Apprehension, because the organists are aware that they had attained more consistency of attack-and-release on some organs, it might affect their level of competency
- Frustration and feeling less creative; as there is no 'perfect organ that fitted all preferences'; some organs put more pressure on skills and abilities, such as oversensitivity or unyielding attack-and-release actions
- Fear for judgement from the audience

- Stress, expecting the worst to happen

Contributing to the organist's anxiety are the complexities and intricacies of the modern pipe organ, not only its physical outlay, but also the mechanisms by which it functions. With the aim of better understanding an organist's predicament when performing, the following attributes of an organ need to be taken into consideration.

Although most tracker-action organs today are electronically operated, some still function with heavier, or weighted, action keys. Tracker-action – or mechanical-action organs – can be distinguished from organs that are electronically operated. All organs require a constant supply of air under pressure, which is commonly referred to as 'wind'. How mechanical or tracker-action organs function are described by Marsden-Thomas (1997:5) as that the organist's fingers control the sound through a series of mechanical processes. Each key is for example connected to a hinged valve – or a pallet – and this then controls the flow of the wind into the pipe. When the organist operates a stop, then the slider will move into position which will make the appropriate row of pipes available. When the organist presses a key, he is choosing a pipe from that particular row. Conversely, when he depresses a key, this will open the pallet from the chosen pipe.

In contrast herewith, the keys of most electronically-operated organs are often too touch-sensitive, with the consequence that playing the organ results in insensitive or 'slack' performing. Depressing a key will result in the valves of particular pipes of the organ to react to the keystroke. Different types of organs (mechanical, electrical or electro-pneumatic organs) make different kinds of articulation possible. Heiller dubiously remarked, '*If there is anything worse than a bad electric organ, it is a good electric organ'* (Wills, 1993:23). Research indicates that organists, particularly those above the age of 40, have adverse memories about the difficulty of playing mechanical-action organs.

Nowadays, organ builders design electronically-assisted actions to overcome the problems of the mechanical-action organs. Marsden-Thomas (1997:5) remarks that, although assisted action offers the organist the benefits of a lighter keystroke, some organists experience the lighter keystroke as an obstacle – or an ineffective

response from the pipes; a feeling that the pipes have a delayed ‘speech’. They describe it as a hindrance to ‘perfect control’, where to all organists aspire.

The results from the current research study indicate that, because of the variability of organs:

- All of the organists mentioned finding it difficult to achieve consistency
- Three of them seemed to adapt physiologically better to the ergonomics of some organs than others; for example, those who are taller in posture, prefer organ consoles that are not too closely distanced, and vice versa
- Some of the organists appeared to approach certain types of organs with more confidence, whereas others felt threatened by the demands of certain types of organs
- Most of them noted that they experience a loss of creativity and interest when they are required to perform a repertory on an organ that demanded too many quick changes, for example, adapting a repertory to an organ with limited possibilities
- Some of the organists explained that they feel excited to perform on a different organ, whereas others noted that they feel uncomfortable with a different type of organ
- All six of them were concerned that the articulated organ sounds they produce on different organs are not always well-received by the audience
- Many of the organists – who were also organ teachers – found it insightful that they had developed their own style of organ performing through teaching their organ scholars skills on various organs

4.2.2.2 ‘Duration’ as a means of expression

All of the organists interviewed agreed they are aware of how organ sound production – and specifically *duration* – compares to the piano. They all perform on, and teach both instruments. They concurred that exercising perfect *sound duration* on the organ – compared to the piano – requires much more mental effort and mindfulness. The literature (Ritchie, 1992:5) explains that an organ note sustains a consistent volume, whether the organist applies force, or a soft touch – the sound is

no different. However, illusions can be created with an organ; the longer a note is depressed, the more it seems to gather meaning. The reverse is also true; by decreasing the duration of a note, the organist creates an illusion of less volume.

All six organists individually agreed that – in order to attain perfection in creating the above-mentioned illusion – the *duration* (of a note) requires much more practice. Together herewith, the organists were all aware of honing the art of listening to the acoustics of the organ sounds at different positions in the church, cathedral, music hall, or other building – as well as the layout of the organ's pipes.

The current study showed that – when prompted – all of the six organists were aware that mastery of duration can only be attained by:

- Proper training, education and preparation in organ performing
- Carefully developing listening skills. The literature (Ritchie, 1992:5) confirms this – skilled hearing is the best judge
- Relaxation of the fingers: Ritchie (ibid.), recommends that the organist needs to practice each hand separately before combining them
- *Mastery* in organ performing can be distinguished from *perfectionism* – the latter results in mechanistic and a 'flat 'performance

4.2.2.3 'Release' as a means of expression

All the organists in the study at hand – with a little individual disparity – agreed that the organ is vastly different from other keyboard instruments, such as the piano, harpsichord or synthesisers. They also realised that this difference is related to *how* they physically manage the crisp and precise release of the organ's keys, since the sound continues until the exact moment the key is released. Moreover they mentioned that they had all been trained to exercise 'perfect' release, when the fingers are relaxed – but remain in contact with the keys – in order to position them for any possible upcoming playing motion, if necessary.

Marsden-Thomas (1997:107) states that it is essential in organ performing to time the moment of release in a precise manner. Contrary to a piano – where the note

steadily loses volume from the moment it is played – releasing a key on an organ cuts the full volume of the sound instantly. It can be reasoned that this quality makes an organ sound measurable – the organist needs to exercise 'perfect' timing – which is unlike the sound of a piano that drops gradually and naturally on the release of a key. Because duration of sound is highly audible – and therefore measurable – when prompted, all of the organists independently remarked they are aware that rests between notes need to be managed in the same way as notes. Ritchie (ibid.) concurred by mentioning that a good organist 'plays the rests' (p. 5). In a formal church situation, the duration of sound, alongside the release of a key, provides the congregation with the necessary cue when to stop singing at the end of a phrase.

4.2.2.4 'Touch' as a means of expression

In the context of the present study, it is important to gain information from the participating organists on their personal interpretation of music and discretion when creating a relationship between the notes in a musical line, '… *the most important decision to make is whether to attach or detach the notes'* (ibid.). Thomas also distinguishes between '*detached'* or '*articulated'* style, which refers to the breaks between the notes, as well as '*attached legato'* (ibid. p:113). In organ performing, attaching successive notes (for instance when playing *legato*) can cause strain on the organist's technique, as it forces him/her to play passages that are beyond the natural span of his/her hands and feet – leading to ergonomic stress.

Ritchie (1992:47) proposes guidelines indicating that separation, when performing repeated notes, depends on certain factors:

- *Tempo* (pace) – the faster the tempo, the larger the separation between notes
- *Acoustics* – the more resonant a chamber, the larger the separation
- *Registration* – stops that are unclear or slow to '*speak'* demand a greater articulation compared to clearer, '*faster-speaking'* registers. When, for example, the organist uses a '*thick'* texture of 16 registers, or plays *tutti (*all together) he/she needs to increase the separation between notes
- *Context* – in expressive melody lines, repeated notes sound best when separated by only very tiny breaks. However, in subsidiary 'voices', larger breaks may be

more suitable. Repeated notes in contrapuntal textures played *tutti,* sound better when widely separated.

4.2.2.5 'Style' and the date of a composition

All six of the participating organists mentioned that style requires life-long learning. In order to play a repertory, the organist needs to be knowledgeable about the manufacturing date of the particular organ that the composer had in mind (refer to Question 2 above). Marsden-Thomas (1997:107) argues that the most powerful deciding factor in choosing a detached, or legato style, is linked to the composer's desires. The difference between an organ and other instruments, such as a flute or violin, is that the organ and the repertoire written for it are subject to the date of the instrument's construction, the style of playing, as well as the meaning attributed to the composition.

Almost all of the organists felt that, in order to perform an organ repertoire correctly, they often experience feelings of strain, as not all organs are equally suitable for all organ repertoires (Question 3). Composition style relates to registration as registration relates to organ-building. Ritchie (1992:ix) writes that different organs and different music require different manners of performance. Constant growth assumes that the organist needs to constantly learn about historical instruments, repertory, as well as organ-builders and composers. An organ technique that was developed for performing 19th- and 20th-century music (particularly foot- and finger crossings) – cannot be applied in playing early baroque organ repertoires, *vis-à-vis* 16th-century Italian organ music. The latter needs to be played differently compared to 17th-century north-German compositions.

Along this line of reasoning, it can be added that early repertory music (composed before 1750) needs to be approached according to strong and soft accents. It requires, therefore, to be performed in a different way, compared to modern repertory music (written later than 1750). The latter involves a style of simple, single, 19th-century-oriented *legato* – which was perfected in the compositions of Jacques Lemmens (1823-1881) – where both hands and feet are treated with equal importance. All the partaking organists in the present study were undisputed that

style distinguishes an amateur organist from a professional one. They all reasoned that different organs do not always supply them with the most suitable layout, and therefore also not the most suitable performance opportunities. All six agreed that in order to fulfil an organist's wishes, achieving authenticity and creativity can be quite a challenge (Question 3). Modern organ techniques implicate the mastery of *legato* touch, finger and foot independence, finger crossing, finger and foot substitution, finger and foot *glissandi* (Ritchie, 1992:3). The *legato* of Lemmens's music was imitated by other French composers, such as Guilmant, Widor, Vierne and Dupré. Linked herewith, organ building has changed significantly during the 19th century to accommodate the lighter actions that required more pianistic performing, such as the compositions of Franz Liszt and Marcel Dupré. Almost all of the respondents felt that professional organ performing requires constant courage and commitment to comply with the principles of creativity and authenticity.

From the preceding, it can be concluded that – in contrast to the organ – most solo instruments, such as flutes and violins (baroque or modern) – structurally remained more or less the same, whether produced in Italy, Spain, Germany, France or England. The implications are that other solo-performing musicians require little or no operational changes when they have to perform away from home, particularly at competitions. The study group indicated that they – during competitions – experience a sense of unfairness when they have to compete in a similar performance category against other musicians who play other, portable instruments and therefore stand a better chance to win the competition.

4.2.2.6 'Registration' as expression

Practically all the organists in the study indicated that performing a repertoire that requires too many changes (stops and manual changes), are often quite daunting. Thomas (1997:60) writes that registration in organ performing depends upon two factors:

- The approximate date of the composition
- The nationality of the composer

Organs require certain predispositions for registers – characterised by cultural tradition – and these registers influenced the organ registration styles exposed by the organ builders, principally in North Germany, Spain, Italy, France and England. Awareness of these 'national' styles of registration is vital in organ performing, as it gives the organist an indication how to register the music. The coupling of keyboards for example, typical of the performance style and culture of French composers such as César Franck and Vierne, to pass through a dynamic structure using *recit, positif* and *grande orgue* with the purpose of achieving a *crescendo*, and the reverse to accomplish a *diminuendo*. The organists in the study had all performed organ music from the various musical periods mentioned above, for several examination purposes. Thus, they were well aware of the demands of accomplishing perfect registration changes as a part of performing organ music. They mentioned that too many registration changes caused them to become apprehensive.

4.2.2.7 'Rhythm' as expression

Some of the organists in the study group remarked that they have one time or the other in their organ career decided upon the wrong tempo at the start of playing a work. This caused them to suffer great unease (Question 4). As rhythm is easily measurable and highly audible, they have tried to keep the 'wrong' pace throughout the performance – at the cost of achieving fine articulation and the meaning of the music. Marsden-Thomas (1997:119) maintains that the notation of rhythm is not always precise, specifically in early music periods. The organist, therefore, needs to make decisions about pace and rhythm, that includes:

- Deciding on the tempo, in order to create expression, the organist has to consider aspects such as the mood and character of the music, metronome mark (if there is one), size of the smallest note value, the surrounding acoustics and the size of the beat, for example, a 4/4 time is faster than a 4/2 time.
- Manipulating the rhythm for expressive purposes including creating directions within a phrase, for example through *overdotting*, notes *inegales* and tempo *rubato* (p. 119-122).

4.3 THE ORGANIST - A COGNITIVE (GESTALT) APPROACH

4.3.1 *The uncertainties within the organist*

All six organists participating in the study argued that there are many uncertainties involved when playing the organ repertoire, such as, personal decisions and actions for which they can easily be criticised. In this regard, criticism implies the fear of failure and – since the organist is challenged by a high performance standard – his/her values are also under pressure, which can exacerbate cognitive dissonance.

4.3.1.1 The complexity of performing

The high standards of organ performing can be explained in terms of what is expected from the organist under the ***subheadings (a) to (k):***

(a) *Organ performing requires multi-tasking*

One organist reported:

> '*I feel that I cannot give my best when I multi-task; my attention is too divided and I tend to focus more on what and where I need to change registration or manuals, so much that I do not give attention to the musical interpretation.'*

This response can be interpreted that the organist not only needs to practice constant decision-making – when expected to adapt to a changed organ situation – he/she also needs to apply meta-cognition in order to control and direct what was learned. In this regard, Ritchie (1992:xi) describes the changes an organist encounters in organ performing in terms of growth: '*In the realm of distinguished organ playing, the only constant is continual growth.'* Continued growth in organ training can be related to how the organist needs to practice *declarative knowledge* (knowing the facts), *procedural knowledge* (unintentionally learning certain skills) as well as *meta-cognition,* when the organist is required to articulate the music in a meaningful way.

(b) *Organ performing requires additional learning*

All of the organists knew well that organs differ historically, nationally and regionally and that organ-performing techniques have changed over the years. They were also mindful of the consequences, namely that different organs require different protocols for performing. As mentioned above, the piano and the violin have structurally changed very little since the 17th century. Ritchie (1991:ix-xi). describes organ technique as '*an evolving art; one that constantly changes as more is learned about historical instruments and repertory and as organ builders and composers provide new instruments and new music for consideration'*.

Some participants were more positive than others about performing on different organs on a regular basis. Those that felt discouraged by competition or performing on an organ that is unfamiliar to them, mentioned '*self-hijacking'* behaviour and self-fulfilling prophecy characteristics, such as becoming depressed. When feeling uncertain, the negative organists did not want to aspire towards trying different organs or learn a challenging repertoire. The organists – who do enjoy performing on different organs – were more likely to learn additional methods, rules, and principles of organ technique.

(c) *Organ performing requires a positive attitude*

Ritchie (1992:53) contends that *articulation* is responsible for the difference between a lively and a bland performance. A positive attitude allows better decision making so that the organist will be able to exercise more useful articulation. Useful articulation will create a motivating atmosphere which is essential when the organist, for example, accompanies hymns. Insipid playing may result if the organist is stressed, since thinking negatively directly impacts on how the organist expresses him/herself. Gleason (1979:53) contends that "… a*n intellectual and artistic comprehension of the music will lead to a proper balance between the motives, phrases and sections of the entire composition*" (Question 1).

Contrary to this, poor articulation, erratic tempos and wrong accentuation of the music can be viewed as an incapability to comprehend the music. All six of the

organists indicated that the complexity of an organ affects their ability to manage expression of the music. For them, too many rapid changes during performing cause them to experience negative feelings when they have to perform.

(d) *Organ performing requires creativity*

It is not always possible to perform various organ repertories successfully on all types of organs. Organs in South Africa, and elsewhere, are often built to imitate some of the features of German, French and English organs built between the 16th and the 19th century. Some of the participants said, that on many occasions, they need to manoeuvre creative skills, such as transposing or playing a melody an octave lower, or higher, than it was written in. Some historical composers of organ music specified the exact registration for an organ repertoire – while others did not – and this causes unyielding confusion. In Germany (recognised for its thoroughness) it has been the tradition to give no registration indications, such as in the compositions of Buxtehude, Bach and other composers of the Baroque era. Likewise, there are very broad instructions that confuse the organist, such as the compositions of for instance Mendelssohn, Rheinberger – and others – from the 19th century.

Organs are typically housed in different types of buildings (mostly big halls, churches or cathedrals), each with its own characteristic acoustical thumbprint. Each organ-performance environment distributes sound in a different way. When sound waves reverberate, they vary in duration, speed, direction and loudness. This means that different types of sound will be differently reverberated in each church. Factors such as the size of the audience in the church also substantially influences organ sounds.

Some organists in the research group commented that they always strive for perfection and that they experience tension when registration suggestions are not clearly indicated, or when the performance organ does not provide the required registration needed to perform a repertoire. However historical sources reveal that French composers were very precise in the registration of their compositions. The titles of organ compositions of the French classical period clearly indicate which stops need to be applied, such as for the *Tierce en Taille* of Couperin. César Franck,

for example, indicated registration for his compositions specifically for the *Cavaillé-Coll* organ at *St.Clothilde* (Ritchie, 1992:274).

Furthermore, the sound of the stops of the same brand name is different on a French organ, compared to a German one. A French Trumpet 8' has a louder timbre compared to the Trumpet 8' that Bach and other German baroque composers used. All six organists in the interviews indicated that – because of the effort involved in applying additional knowledge, such as registering when studying an organ repertory, they tend to procrastinate instead of making time to practice new and exciting organ repertories (Question 6).

(e) *Organ performing requires heightened awareness*

Gleason (1979:88) contends that the mastery of all key touches of an organ requires a 'sensitive ear and careful listening'. He also recommended (1979:19) that the organist gradually needs to develop a personal style and recreate the composer's intentions – with good taste and fine judgement. Personal style and judgement are personal attributes.

It became clear during the interviews that some organists tended to experience uncertainty and doubt more than some of the other. The doubtful organists also complained more about memory loss and tunnel vision while performing. They also cited more justifications, made more generalisations and assumptions about an organ performance situation as well as the audience.

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Silverman (1978:137) reasoned that the perception of a stimulus may change substantially when its context changes. This implies that, as organs are different and the buildings that house them are not standardised, each context represents a

diverse performance situation. Therefore, a changed context demands that the organist has to pay conscious attention throughout the duration of performance. Paying full attention for the duration of an organ concert can be overwhelming. Some of the six organists, who indicated that they often suffer from general anxiety, further indicated that they were also likely to experience distorted thought patterns, such as *Tachypsychia*, tunnelling and altered perception.

(f) *All musicians are required to aspire towards professionalism*

Professional organ performing requires from the organist to successfully perform a variety of repertoires from different periods by various composers. Since many organs are not always suitable for performing all repertories equally successful, some of the organists in the study felt discouraged when they want to perform a particular repertory. Crozier writes in *The American Organist* (1984:69) that research on the historical background of music reveals something about the spirit behind compositions and performance styles characterised by the styles of a particular era. This indicates that there is a need for the correct methods, rules, principles and styles whereby the professional organist can be judged. Since the organists in the present study were conscious of the guidelines for correct and professional performing, they dread the possibility of judgment and labelling by other organists – even more than they fear experimenting with different or unorthodox methods, rules and principles.

(g) *Organ performing requires flexibility*

All the organists in the current research study independently agreed that the organ is a very challenging instrument – it is not possible to know all organs equally well, or perform on all organs equally successfully (Question 1). When approaching a different organ situation, the organist never knows what to expect: the organ layout, the acoustics or the singing style of the congregation. Ritchie (1992:53) mentions that the organist works under certain expressive ‘restrictions’, which are not applicable to most other instrumentalists. Interference in organ performing can be linked to what the organist needs to do with the intention of overcoming the challenges associated when performing. Adhering to predetermined rules, methods

and principles, require the organist's personal interpretation. For example, when an organist gives feedback when performing in a large cathedral, he/she needs to give a different feedback, compared to performing in a small cathedral.

How the organist exercises decisions – based on his/her personal preference – can be a predicament, since the organist can never be too sure about the particular distribution of the organ's sound from where he/she is situated. It implies that the size and shape of the building can distort the organist's perceptions and his/her ability to give adequate feedback. Several of the organists in the study group mentioned that the buildings and the organ layout where they perform in concerts, or play organ exams, cause stern anxiety. For example, one organist mentioned that when she played the *Fantasia in G* by JS Bach, she could not hear herself play as the *Rűckpositif* organ that was situated behind her back made it difficult to hear herself play. Another organist cited that the reverberation in a building where she had performed was so overpowering that when she listened to himself, she tended to play increasingly slower. These examples are just a few of the difficulties why an organist has to be very flexible – to adapt to adverse conditions.

(h) *Organ performing requires perfect timing and decision-making*

Registration is vital for expression and good organ performing, practise or achieving an organ-performance standard. As pipe organs are custom-built instruments – unlike pianos – each organ has a unique and varied tonal make-up (set of registers) and lay-out that imitate various superb classical models. Registration depends upon the organist's ability to:

- Manage operational changes with agility and accuracy
- Distinguish timbre, or tone colour, of one instrument from another
- Distinguish the varied pitches and loudness of the registers: Each pipe of an organ produces overtones and sub-tones which are activated when a key is played

Numerous other instrumentalists, such as pianists, experience similar stress when adapting from an upright piano in a small room to performing on a *Steinway* in a

concert hall. However, other instrumentalists do not have to be concerned about too many additional changes to their respective instruments before performing, whereas the organist has to anticipate changes, even while performing. In the present study, almost all of the participants experienced less control when they have to perform on organs of which the touch is too soft or too rigid.

(i) *Organ performing requires the ability to be in the present*

Since organ layouts differ in performance situations, the organist has to anticipate errors or surprises to happen, resulting in overloading, particularly when he/she has to remember too many variables simultaneously – engaging enormous demands on his/her memory:

- *Visual memory* – the organist is required to identify the organ layout and remember all the different groups of stops, as well as the individual names of the stops
- *Auditory memory* – the organist needs to recognise and memorise the volume and sounds of all the stops, the pitch and sound quality (timbre) of each stop, for instance reeds, string tones, different 'prestant' sound qualities and flute tones, as well as how much reverberation can be expected(feedback) from the type of church/building. The bigger the building, the more disproportionate and unbalanced sounds can appear
- *Kinaesthetic and movement memory* – the organist is required to receive different levels of feedback, due to the distance and direction from the layout of the organ's pipes The majority of the organists in the study noted that, due to too many visual and auditory changes during adapting to a performance organ, they mostly rely on their kinaesthetic memory to perform

As auditory memory is short-lived – as Gleason (1974:90) proposes – it is very difficult for the organist to compare or describe a particular organ sound. Ratey (2001:45-50) mentions that kinaesthetic memory takes the longest to habituate, but it is more enduring when compared to the other senses. Moreover, he argues that if an organist is stressed, he/she will access sounds differently through his/her senses. Because of the survival instinct, the large motor muscles that require strength,

endurance and speed will be more readily activated, causing an imbalance between the organist's hands and feet. In addition, too much activation is detrimental for the practising of complex skills that require fine motor activity and concentration. Both hands and feet function independently – and combined – in an organ performance, and therefore, the organist needs to be conscious of, and remain in the present (the 'now'). It has been discussed above that, in general, tasks that are complex and novel are the best performed, close to, or just below, moderate levels of arousal. However, the organist may need to be supported to find his/her own point of balance to achieve optimum performance.

(j) *Organ performing requires integrity*

All six organists mentioned that they always go to great lengths to meet the wishes of the composer (Question 6). However, they complained that they become frustrated when the performance organ does not provide them with the required options to perform a repertory successfully. Since both historical and national organ-building practices have contributed to the structural design of organs, performers need to identify the type of organ before performing. For example, identifying labels such as *Oberwerk*, *Hauptwerk* or *Rűckpositif* on German organs (built by Gottfried Silbermann; 1683-1753), or *Grande Orgue*, *Positif*, *Recit* and *Echo* on French organs (for example built by Aristide Cavaillé-Coll, 1811-1899).

In addition, the organist needs to direct his/her well-educated skills according to the directions of the composer, as the stops vary on different organs. The layout on English-built organs consists of an upper *Swell* and a lower *Great* manual, with a larger fourth manual. The lowest manual is usually referred to as the *Choir* or *Positive*. Additionally, the expression pedals on an English-built organ are marked *Swell*, *Solo* and the *Choir* pedals, whereas on a German- or French-built organ, these labels are different. Some of the organists in the research group reported that they are indeed anxious in some performance situations because – despite their extensive organ training – they do not recognise all the names of all the stops. Along this vein, it can be argued that organ performing requires that each piece of organ music has to be newly activated according to the composer's instructions. Registration is part of the musical expression of a composer and it needs to be

practised prior to preparing a repertory, exam or a performance by using pre-setup devices. The organist needs to demonstrate insight, perfect timing, control and precision to attain the most authentic combination of stops – applied in a specific order throughout the performance. These actions can become very complex, as designated stops store pre-selected memories of sounds – it can be '*speaking'* or '*non-speaking'* mechanical accessories which are operated by the organist personally. Moreover, the organist uses both hands and feet to push (subtract) or pull (add) the couplers and the pistons or drawers (stops or switches) and also manages the expression pedals (opening and closing of the swell and crescendo pedal) as had been indicated by the composer.

(k) *Preparation for organ performing requires additional time*

All six organists complained about the additional time involved when preparing for a performance. Additional time has to be allocated for travelling to the venue, adjusting the organ bench and writing down the stop changes on the sheet music. Moreover, time is needed to listen and experiment with various stops to establish the best combinations required for a particular piece of music. Crozier (1984:69) writes in *The American Organist: 'All the theories and techniques which the student learns from books cannot be fully realised without the experience of hearing and playing early music on these instruments'*. Following on this comment, Ritchie (1992:57-63) proposes that organs and organ music reflect the musical tastes of their time and the more the organist makes time to understand other keyboards, chamber- and orchestral instruments, the more he/she will comprehend the sounds the composers had in mind. However, this attitude requires spending considerable more time exploring and visiting historical instruments – to learn more about how to best apply organ stops and listening to authentic recordings by some composers themselves.

4.4 THE ORGANIST – A SOCIAL-CULTURAL VIEW

All of the respondents in the study group concurred that they were aware that – the way *how* they play the organ – needs to be understood and appreciated by the audience. In addition, they pointed out that there are certain factors that exacerbate the organists own inability to listen to themselves play; factors that cause them to experience considerable strain. When music is performed with a sense of understanding, it is natural for the audience to react positively to it.

An additional factor causing the participating organists stress is:

- Worship singers, ministers and bands with microphones who do not follow the lead of the organist

Moreover, the audience provides the organist with certain cues that are essential. If the organist is overly stressed, he/she will not be able to focus attention externally, and in such a situation, it becomes impossible to receive feedback from the audience in a proper way.

4.4.1 *The organist – personality states, traits and style*

During the interviews, five of the organists indicated they did not get along with their music teachers during at least one stage of their career. If an organist has difficulties communicating, he/she suffers from stress, since – being an organist – requires the ability to work closely together with dissimilar types of personalities on a day-to-day basis. When an organist is confronted with frequent and irregular interruptions (for example playing at unforeseen events, such as weddings and funerals) while juggling a fulltime occupation, stress levels are intensified. All six of the organists hold permanent fulltime jobs during the week. Being fulltime occupied resulted in the organists feeling overwhelmed when unforeseen and additional irritations occur.

4.4.2 *Performance and arousal*

Levitin (2008:166) reasons that the Bottleneck theory is a basic hypothesis of Information-processing theory, affirming that there is a limit to immediate memory, as opposed to long-term memory. All six of the organists travel to churches to practise. In order to make this venture meaningful, they practise incessantly for hours. This causes them to be under supplementary pressure to learn the repertory as quick and effective as possible.

There is a limit in the brain *vis-à-vis* the amount of information that can be processed at one occasion. The organists in the study mentioned they need to function in a disciplined, structured and sequential routine – to process and store information – while preparing and performing. It can be reasoned that, when organists are under too much pressure when practising, they find it difficult to remain positive. Some organists enjoy working under a certain amount of pressure, but others complained that too much pressure causes them to become disoriented, unable to plan, organise and write down the particulars of probable stops, as well as at which points in the repertory to exercise manual changes. Since assembling a repertoire is different from one organ to another, writing down changes is imperative, as multiple tasks can cause the organist's instant memory to become overloaded – leading to anxiety.

Organising a repertoire requires from the organist to know how to divert attention between small- and large motor muscles, while simultaneously managing operational changes, as well as giving accurate feedback. Some of organists in the study complained that they become anxious when their small motor muscles have not been successfully habituated – they are then unable to prioritise other tasks, such as managing register changes at a particular moment during a performance. Leaf (2013:92) argues that multi-tasking is a myth as this leads to reduced focus and concentration in human beings.

4.4.3 *Multi-tasking*

Multi-tasking in organ performing comprises that the organist has to be skilled at administering rapid performance actions in quick sequence, one after the other or simultaneously, as prescribed by the composer. To explore 'multi-tasking' it is firstly necessary to gain the following background: Expressions in organ music are indicated by the composer. The organist needs to exercise these indications meticulously, from the start to the finish. However, these indications can be very demanding with overwhelming sequential changes such as stop and manual changes that require the organist to exercise quick and precise actions. These changes need to be differently adapted to every organ, as each organ is unique.

All six participants emphasised that exercising such strenuous performance actions, or performance motions, cause them to be overly aware of the actions that they have to anticipate. They correspondingly noted that they often imagine these changes (performance motions) negatively, as multi-tasking can be very daunting. Ritchie (1992:4) describes the organ as perhaps the most 'athletic' of all musical instruments. It has the implication that, when an organist exercises performance motions – as required by the composer – he/she needs to act swiftly and with agility not to disturb the rhythm and flow of the music.

Furthermore, multi-tasking requires from an organist to consciously shift focus forward and backward throughout a performance. Forward – anticipation is needed for musical actions by maintaining the correct timing. Backward – when a wrong change is accidently chosen, the register settings need to be re-evaluated, and the correct change calculated to rectify the error instantly. Some of the respondents mentioned that, to manage bodily movements in a skilful and effective way – as well as continually shifting focus – causes them to indulge in negative self-talk, resulting in *self-hijacking* behaviour.

One organist expresses how he anticipates the upcoming changes in a performance:

'*When I perform, I keep thinking of the changes that lie ahead – it becomes my focus – instead of interpreting the music.'*

Therefore, if an organist does not assimilate all learned skills in a successful manner, the music flow suffers. Assimilating changes requires from the organist to subconsciously keep record (long-term memory) – by making comparisons – as well as to use constructive memory (short-term) by analysing, evaluating and synthesising the changes in the existing memory. Newly-learned material needs to be practiced mindfully in order to make the changes more permanent. It can be reasoned that when an organist is confronted with continuous different performance motions (changes) when performing, he/she can be prone to information overload and easily become distracted. Leaf (2013:31) reasons that constant multi-tasking can lead to chronic stress, depression, anxiety and attention deficit disorder (ADD). When an organist experiences high stress levels, it may similarly increase the risk of heart disease and or stroke. One organist, during the interview, described how he copes with multi-tasking:

> *'It is because I am overly aware of the changes on page three, where I need to press the change button on the second beat with my left hand while changing manuals that I begin to worry, even before I play the very first note.'*

Research by Erikson (cited by Morris, 1974:460) demonstrates how stress, in general, can cause erratic actions when somebody is upset. Another organist noted: '*I feel less creative when there are too many things that I need to think about when I perform.'* This testimonial indicates that multi-tasking interferes seriously with organ performing, as the organist becomes less creative and productive, particularly if there is no additional guidance. One more organist noted that her organ pupils tend to experience tunnel-vision when they perform, whereas, when performing on a piano, they do not experience this condition.

To conclude, from the interviews it is evident that *multi-tasking* is a major challenge for organists. Applying arms, fingers, legs, feet, ears, eyes and above all, the mind – all

separately – yet combined, makes playing the organ, without doubt, one of the most demanding musical instruments to master. Multi-tasking, however, is intrinsic in organ performing. Therefore it can only be overcome by practically incessant practise.

The author compiled a juxtaposed comparison (Table 4.1), applying the four levels of learning which is applied in neuro-linguistic programming (NLP).

TABLE 4.1 A comparison: Stages of learning between other music performers and organists

Other instrumentalists (Such as a pianist)	**The organist**
1. *The unconscious competent stage*: 'One does not know that one does not know'; The music performer (MP) starts to practice	1. *The unconscious competent* stage: Similar as the pianist. The organist starts to practice on the preparation organ
2. *The conscious incompetent stage* represents the MP's beginning phase of skills learning: 'One knows that one does not know'; the MP is aware of what learning of the music entails. Makes a realistic assessment of preparation needed	2. *The conscious incompetent stage*: The MP learns the musical notes and becomes aware, but is unable at first to make a realistic assessment of how much effort is involved to perform the music. Learning of skills happens at the preparation organ; exercising the correct fingering and plans operational changes
<u>An upcoming lesson situation is met with</u>: • Feelings of knowing what can be expected in an unchanged performance environment. • A mutual understanding between	<u>An upcoming lesson situation is met with</u>: • Uncertainty because of adaptation • Frustration on both sides • The organist appears confused • The making of lots of mistakes • The experience of loss of joy

teacher and pianist. The pianist determines how much preparation is still needed • An understanding of music interpretation • The teacher makes a realistic assessment and communicates what is expected • A positive goal-orientation <u>Learning results mainly from</u>: • Positive learning; the coach/teacher models skills and actions – the pianist is ready to make the correct associations where he/she needs to aspire to • Accommodating and assimilating skills successfully into existing skills: Tactile actions and audible memory are not yet independently developed from visually reading the sheet music • Natural habituation and homeostasis • Feeling motivated and positive 3. *The conscious competent stage* Associative phase of skills learning – results in the **pianist** to: • Keep practicing harder so that the music becomes more accurate and consistent • Develop 'I can do it' feelings	• The teacher doubting the organist • Negative goal-orientation <u>Learning results mainly from</u>: • The teacher criticising the pupil • The pupil is unable to accommodate and assimilate modelling into existing skills since he/she still focuses on basic adaptations. Unable to grasp the meaning of what is modelled • Many mistakes that are made because the brain reverts to what is readily known and familiar • Negative self-talk; learned skills may tend to '*hijack'* adaptation, cognitive overload; inadequate internal representations of skills 3. *The conscious competent stage* • Progression is slow and tension increases • Feeling inadequate and aware of shortcomings • Ego-orientation increases and exacerbate anxiety and feelings of self-doubt

• Become motivated to practice more • Reach the level of capability • Become more alert and responsive And the **teache**r to: • Affirm progress, identify inadequate learning of performance skills and urge the MP to revisit this, or the previous stage, in order to gain more control of motoric skills Demonstrate helpful tactics of re-learning: • Breaking the music down into small phrases and aiding the MP in slowing down • Combining various rhythms and using different tempos • Performance skills becomes easier • Control, focus and concentration increases • Positive conditioning happens quick because there are no additional interferences, such as managing performance aspects mechanically, while keeping the flow of the music as in organ playing • Recovers easily from negativity, as organismic needs are met quicker, and result in positive	• Self-fulfilling prophecies causes mistakes and the developing of a negative attitude • The pupil becomes defensive and makes excuses, blames the organ, circumstances, the traffic, etc. • Procrastination, rationalisation and developing of a negative belief-system: 'I cannot do this'. It becomes a habit; the pupil approaches other organ situations and eventually gives up. However, negative feelings can be overcome with more effort • With perseverance, the organist's audio-, visual- and kinaesthetic movements becomes memorised • Integration and assimilation of mechanical aspects into relaxed performance motions need to be administered slowly • Only if the organist keeps on practicing and mastering performance motions slowly, will he/she be able to play them at the desired tempo and experience positive conditioning

conditioning and confidence	
4. *Automation or unconscious competency* Positive conditioning happens if: • Correct responses are reinforced • Secure, perfect performing are achieved every time • Positive thoughts and self-talk are practiced • Self-esteem and high task-oriented traits are reinforced The pianist is able to experience 'flow', which Csikszentmihalyi (cited by Potgieter (2006:42) describes as "*being totally absorbed in what one is doing".* If the pianist does not find the balance between the ability to perform and the challenges faced, withdrawal can follow as a result of which boredom develops, as the inverted-U indicates.	4. *Automation or unconscious competency* Negative conditioning happens when the organist: • Approaches skills in a negative manner • Focusses on too many changes • Becomes upset and panicked • Anticipates mistakes • Makes comparisons that can be viewed as unfair • Fears exercising performance actions that await in the course of the repertory • Becomes high ego-orientated and worry what people will say or think • Avoids behaviour, such as approval-addiction and personality disorders • Withdraws from organ performing

Sources: Potgieter, (2006) interrelated with the personal experiences of the author, unless otherwise indicated

The following deductions can be made from Table 4.1 linked to the responses from the interviews with the study group:

- Organists approach an upcoming lesson situation with much more uncertainty, compared to pianists
- Piano preparation results in achieving faster and more positive experiences, compared to organ preparation

- The pianist focuses more on the task of performing, whilst the organist needs additional time analysing performance actions and focussing on other external factors
- Organ performing requires of organists to practise additional principles, such as perseverance and commitment
- The organist needs to be additionally guided in ways that will keep him/her motivated to prepare and perform
- Both piano and organ performers need some measure of stress to perform, as it provides them with motivation for the performance
- The organist needs to be taught how to take responsibility for future organ-performance endeavours

4.4.3.1 The socio-cultural (church) milieu of the South African organist

The church as a historical, cultural institution consists of varied denominations that accentuate different values, norms, principles, church orders and symbols. Churches vary as identifiable religious bodies with a common name, structure and with certain traditions, styles and traditions of worship, such as Catholic, Orthodox, Anglican or Protestant churches. Guite (2003:3) writes that churches function by means of the particular emphasis they place on belonging, believing and behaving.

The conventional pipe organ has been in use by Protestant and Roman Catholic churches in the Western civilisation for many hundreds of years. Similarly, most of the churches in the Republic of South Africa (RSA) lean more towards preserving cultural heritage. In the Reformed church (*Gereformeerde Kerk*) for example, the Hebrew-originated 150 rhymed versions of Scripture and 50 rhymed versions of the Psalms are sung during church services. In its sister churches, the Dutch Reformed Church (*Nederduits Gereformeerde-* and *Hervormde Kerke),* Psalms, Hymns and Hallelujah melodies are sung, alongside alternative songs; mostly traditional melodies, such as *Liedboek van die Kerk* (Songbook of the Church, with just over 600 melodies, published in 2001).

Churches in the RSA with a more charismatic approach, such as *Doxa Deo, Mosaïk* and *Lewende Woord* ministries, mainly sing contemporary melodies associated with

the American *Willow Creek Ministry* (Illinois) composed by Noland and Smith, as well as the Australian *Hillsong Church Ministry Group*. Contemporary South African composers' music are also included It is prevalent in the RSA that many worshippers – mostly the youth – do 'church-hopping', particularly on Sunday evenings. When exposed to a contemporary style of music, their tastes for such popular melodies grow. However, most of these songs can be viewed as 'organ-unfriendly' by organists, due to the persistent syncopation, constant repetition of rhymes and dubious standard. Organists who do not associate with such songs, often feel estranged.

As far as the current research study is concerned, the six organists indicated that they are:

- Educated and trained to accompany Psalms and Hymns on the organ
- Expected to accompany the music included in the *Liedboek'* (Songbook); on organ and sometimes the piano, mostly during Sunday morning church services
- Expected to perform supplementary music, as included in numerous informal albums, such as '*Vonk'* en '*Vlam'* during morning services, but mostly at the evening services, together with a worship band (discussed above) in the formal churches. (Question 3). The current research findings indicate that almost all of the six organists experience al lot of confusion and conflict, as most of them do not associate themselves with these additional '*organ-unfriendly'* and '*kitsch'* melodies.

One organist (the youngest of the research group and a pop musician) welcomed the additional songs in the added albums. However, the rest of the organists distanced themselves from the worship groups' music, whom they experience as unprofessional. Despite offering their guidance to achieve a better music performance standard, the organists are told by the worship groups not to interfere. The present research also points out that in some churches only supplementary non-traditional music is used, particularly during evening services.

Accompanying a congregation can be regarded as a solo organ masterpiece, as – in order to play psalms and hymns – the organist has to be skilled and educated to accomplish a professional performance (Question 6). It includes the organist's ability to devise creative introductions, change registrations and manuals, as well as to transpose the music into various keys – creating an appropriate atmosphere.

All six of the participating organists indicated that they put a high premium on an immaculate standard of music performing in the church. They agreed that the music that is currently performed by worship groups is unprofessional, mainly due to the incessant and unreliable use of unprofessional performers (Question 12). They referred to instances when the different instruments of a band did not use the same harmonies while playing. The organists also complained about the sound imbalances which created more of an unsettling atmosphere. In addition, they felt disappointed by the lowered music standards in churches. However, they did realise that the uneducated 'musical ear' of the majority of congregants may be oblivious to what the real music performance standards in the church can be. As a result, the congregation seems to just 'go with the flow'. Certain auxiliary social conditions exacerbate an organist's anxiety. According to the socio-cultural model of Cameron, (1947, cited by Silverman, 1978:416), behavioural pathology is described as those forms of behaviour in which the individual is persistently tense, dissatisfied or indecisive.

In order to maintain the exceptionally high standards that organ musicians typically set for themselves, many of them are compelled to continue taking organ lessons, as a result of the life-long learning required to stay competitive. As a consequence, many organists keep on taking organ lessons, however, under the following constraints:

- Organ lessons are concise – they are scheduled according to a tight timeframe
- The organ teacher teaches according to behaviouristic models, that is identifying errors and criticising the scholar
- Organ lessons require from the teacher to discontinue the lesson continuously

- The organ teacher seldom has enough additional time to address possible problems that may occur, such as how to pay attention to the problems of the church choir members or how to approach people playing in the worship band
- Lessons usually follow each other in quick succession, resulting in irritations or a wasting of time to the teacher
- Organ lessons are brief and the teacher does not always have time to oversee whether the organist has learned everything that has been taught, including techniques such as *legato* touch, finger-and-foot independence, finger crossing, finger-and-foot substitution, and finger-and-foot *glissando*, as well as how to shift focus
- Despite being taught how to adapt perfectly to the lesson situation, the organist still needs to adapt his/her skills when performing elsewhere, where the acoustics are different
- Organ teaching often involves emotional involvement, such as patronising criticism, sarcasm, negative non-verbal feedback or punitive speaking patterns
- An organ teacher does not always have the appropriate knowledge to recognise stress and burnout symptoms and can easily make erroneous assumptions, such as 'the student is just lazy', whereas the organist may really be trying to cope with exhaustion, fatigue or sometimes illness
- When a pianist performs, he/she is usually not close to the audience, however, the organ console is often situated in the midst of the audience, such as the seating of a congregation during a church service

The questions in the questionnaire (4.1.3 above; Questions 4 and 7) relating to the social matrix of the organists revealed they are often frustrated and irritated. Five of the participating organists complained about unsupportive church officials, such as ministers, who are often unavailable, or unable, to communicate to. Particularly the female organists indicated that they often do not have the courage to voice their difficulties, due to the autocratic leadership style of some of the congregation's leadership.

4.4.3.1.1 Modernism vs. postmodernism

Post-modern churches can be distinguished from modern churches in the way they apply their knowledge and practise Hymnology. Entering the postmodern era, churches and the role of music have changed considerably over the past 30 to 50 years. It is an indicative of the gist of the times, as defined by modernism and postmodernism. Since many churches have changed their emphasis, the role of the organ – and therefore the organist – has also changed. To comprehend these changes it is necessary to compare modernism and postmodernism, to gain an understanding of how they manifest in organ performing (Table 4.2).

Modernism	Post-modernism
• The organ music in the church was characterised by control, structure, less charismatic and less emotional • Church officials (organists and ministers) were seen as church property • Decisions were calculated and carefully weighed by a panel of congregation leaders • Traditional styles were maintained during a service where most ministers tended to abide by a steady routine • The minister would confirm the applicable hymns and scriptures with the organist in advance • The organist was able to exercise leadership because he/she was trained to choose a suitable repertoire before, during and after a church service • Preparation involved creating the most suitable atmosphere	• Characterised by religious and philosophical diversity and belief • Highly driven by close relationships • Congregation members are outspoken and critical of the church clergy; they tend to give immediate feedback • The musical standard, or worship styles, are strained from conservative to contemporary – the church is viewed as dynamic and energetic • The organist needs to be alert as worship or singing styles can change unexpectedly • Because of the organist's leadership position (OMD) he/she may be expected to exercise different roles, such as leader of the band or worship group • The pipe organ is often viewed as outdated and not suitable for hymns or for accompanying additional worship songs

Sources: Niemandt (2007:9-163) incorporated with the author's personal experiences

Following on Table 4.2, Niemandt (2007:9-163) further argues (p. 107) that the post-modern church bridges the divide between church and the secular world by the, i.e. members taking part in the *content* of the reverend's service. However, the author of the current study opposes Niemandt's comment (p. 114) that a locally-composed hymn has more significance than an 'adopted' one; his comment, '*local is lekke*r '('local is nice') can be viewed as a degradation with regard to church hymns – composed by the masters such as Bach and Beethoven.

4.4.3.2 Organ technique and complexity of the task

Organ performing involves the integration of various intelligences. Hayes (2010:202) views intelligence as the ability to appraise situations and respond appropriately to them. In addition, Gardner (1986, cited in Hayes, 2010:203) proposes a set of seven entirely different intelligences, each with an extensive range of skills.

The author of the present research has made some assumptions with reference to Gardner's intelligence theory, in order to explore which intelligences are applicable to the organist (Table 4.3).

The organists in the study admitted that they were:

- Not sufficiently skilled to communicate verbally in the most effective and confident way for conserving musical standards in the post-modern church
- Well-trained and educated in their professional organ performing capacity
- Overly sensitive to being criticised by the audience, as they want to do their utmost best realising their talents
- Uncertain about how to proclaim their identity with the changing of times

Elaborating on the findings above, the organists felt anxious about their organ-performance prospects, as at least a part of their income depends upon being employed by a church (Question 10).

TABLE 4.3 Gardner's intelligences juxtaposed to organ-specific characteristics

Type of intelligence	Organ-typical characteristics
• *Linguistic intelligence* – language and how it is used	• The organist needs to use descriptive words and symbols (metaphors) to identify and distinguish between different layouts of organs. This means, applying a larger vocabulary to describe and compare the variety of sounds and timbres of organs
• *Musical intelligence* – musical appreciation, performing and composing	• The organist needs to adapt regularly to different organs to perform, but needs to express the music under different circumstances in such a way that it is understood by the audience
• *Mathematical-logical* – calculation and logical reasoning	• Mastering articulation through rhythm, registration, style and acoustics involves cognitive functions such as problem-solving, planning, understanding structure and reasoning – making personalised calculations
• *Spatial intelligence* – art and design, as well as positioning	• Organ performing involves the ability to achieve synchronised conditional knowledge
• *Bodily-kinaesthetic intelligence* – physical skills, sports and related aspects of movement	• Precisely integrated bodily movements need to be mastered, such as *non-legato*, *staccato*, *legato*, using different manuals and applying finger- and foot independence, exercising finger crossing, finger/foot substitution, and finger or foot *glissandi* as well as operational

• *Interpersonal intelligence* – interacting socially and sensitively with people • *Intra-personal intelligence* – self-knowledge	changes (stop and manual changes) • Performing in a church environment requires additional accompanying hymns in such a way that the audience factor can be best understood • Intrapersonal intelligence; the organist needs to know what motivates him/her. He/she needs to manage him/herself before managing others

Source: Hayes, 2010: 202-204

4.4.3.2.1 Cognitive overload of the organist

All participating organists during the interviews mentioned that adapting their skills to a different organ causes them to lose focus (Question 11). When they have to master several changes successively – as required in most repertoires – it results in an overwhelming situation. They also mentioned that they often have to practise on a different organ with hands and feet separately, then with the right hand and foot, then with the left hand and foot and lastly hands and feet combined. Practising in this way is viewed by some of the organists as tiring, but they know that the best results would be achieved by this routine.

Adjusting to a different organ requires the organist to make decisions, solve problems and create ways to make the music sound meaningful. If the organist has to focus on such a multitude of actions at once, it results in cognitive overload (Question 1). Moreover, cognitive overload is associated with less creativity and productivity. Unlike a pianist – whose performance skills remain the same during preparation and performing – adjusting to a different organ can negatively affect how the organist learns and memorises an organ repertoire. Therefore, when the organist adjusts to a different organ, he/she needs to practise newly-learned material in a slowed-down pace, as if for the first time. Ritchie (1992:ix) emphasised that –

specifically the trouble spots – need to be approached individually, systematically, consciously and methodologically (hands and feet practised separately).

Ratey (2001:57) contends that focus can narrow by 70% or more when a person experiences stress. The majority of the organists reported that they experience tunnel vision during a performance (Question 11). Moreover, most of the organists noted that they experience auditory distortion attributable to *how* organ sound is perceived and information overload (Question 3). The organists contended that:

- They are aware that the organ sound is differently perceived by the audience, sitting in the nave, compared to the organist sitting at the organ's console
- They are aware that they need to perform firstly in such a way that the audience understands the meaning of the music
- They are aware that some organs 'speak' much slower than others and they need to compensate for this by playing the notes slightly ahead of time
- They are aware that acoustics can negatively affect auditory memory, as the performance feedback sound will be delayed

One organist noted that while she was performing the fast-running passages of *Toccata* by Dubois in the Pretoria City Hall – known for its immense reverberation – she had to listen to herself playing. The delay of the enormous reverberation negatively affected how she heard the sound and gave her a false sense of feedback. She increasingly slowed down and ultimately had to resort to her kinaesthetic memory in order to guide her through the performance – this is a typical example of another variable that contributes to cognitive overload. In all such circumstances, the organist is forced to make assumptions and alter perceptions. Kinaesthetic memory is acquired solely through constant practice in order to develop a different internal sensory representation or feeling.

Neuropsychologist Gazzaniga (cited in Levitin, 2008:137) contends that the left brain, which is responsible for filling in data and making up stories, sometimes works strenuously, due to missing information. Sound distribution can be a significant problem during organ performing. It can be reasoned that imprecise feedback of

sound can cause the organist to make assumptions and create worst case scenarios which will result in cognitive overload.

In order to curb overloading, the organist will need to:

- Memorise the music together with memorising how to manage the operational changes during playing the music
- Exercise the ability to play sheet music, starting from any random spot
- Immediately recognise the positions of all the operational components at any particular point in the repertoire before proceeding with the performance
- Take ample time to write down the changes in an organised fashion

In the study at hand, all of the organists agreed that making operational mistakes can be more frustrating than making mistakes while reading the sheet music. Operational changes differ from organ to organ (Question 3). Most of them have had some negative experiences with the implementation of operational changes. It includes dysfunctional operational changes, but most of them have had sudden surprises when administering the wrong operational change at a given time during a performance.

According to a study by Marks and Miller (as noted in Silverman (1978:137) where random words were introduced into sentences, it was found that a set of words in an appropriate contextual order is remembered easier. Silverman (1978:137) states that when context changes, perceptions also change. Visual memory of the organ can be acquired through categorising what is perceived to be the different aspects of the organ's layout. In order not to become cognitively overloaded with visual memory during an organ performance, the organist needs know how to retain novel visual cues. All the organists in the present study mentioned that when they perform on different organs, the different layouts cause them to become disoriented – especially when they are stressed for time (Question 3).

In this regard, a pipe organ is regarded by Eric Taylor (professor at the Royal Academy of Music in London), to be '*the most elaborate of all instruments*' (1991:226). Visual features of an organ include one to seven manuals (such as the

Wanamaker store organ in Philadelphia) with various ranks of pipes, draw-stops or stop-keys, pedals and *crescendo* and *diminuendo* boxes. This, the largest playable organ in the world, has 28 482 pipes, 6 manual keyboards, 42 foot pedals and is able to deliver incredible sound power. All such visual characteristics can overwhelm an organist who does not feel confident to apply the facets optimally, and cause the organist to feel threatened.

All six participating organists agreed that when they enter a different organ situation where the organ is quite elaborate, they feel more stressed than usual. Most of the organists, who are mainly exposed to organs with two manuals, mentioned that they experience feelings of insecurity – ranging from feeling anxious to feeling 'stunned'– when they first had to perform on an organ with three to four manuals (Question 1).

4.5 THE ORGANIST – A PSYCHOANALYTICAL APPROACH

4.5.1 Discussing the organist specifically

The researcher proposes that most of the organists in the interviews were not self-actualising individuals (Question 4). Most of them complained that they:

- Feel anxious when they perform
- Constantly worry whether the music is correctly perceived by the audience
- Continually think about what can go wrong while they perform; they do not experience a sense of fulfilment
- Are often afraid of social ridicule and rejection; they do not feel appreciated and valued
- Feel irritated by songs and instruments that compete openly with organ and traditional church music (Question 12)

4.5.1.1 The organists' education

Organists usually start their organ career before adolescence. Erikson's (1956, in Hayes, 2010:229) psychosocial development theory, proposes that 'adolescence' represents the time of *identity* versus *role* confusion, as well as *intimacy* versus

isolation. Practising for hours alone in a church can cause some organists to experience loneliness and persistent existential anxiety. The following value conflicts, proposed by Coleman (cited in Silverman, 1978:392) can be applied to indicate how the church context influences an organist's social education:

4.5.1.1.1 Conformity versus non-conformity

Most of the organists in the current study had been appointed to more than two organ posts in the past 20 to 30 years. Some of them had quitted their previous organ posts (Questions 7 & 12) because:

- They did not feel valued where they had been appointed
- Some did not want to conform to the trends that the churches were following: One organist commented that she quit when she was told by the minister that she had no option but to play together with the worship group

Additionally, all of them remarked that they regularly perform at different denominations for weddings and funerals over and above the usual Sunday services (Question 8). Most of them mentioned that they often experience feelings of alienation and loss of control (Question 4) when they are confronted with requests to accompanying different or alternative music other than the usual church Hymns, Psalms and Hallelujah melodies they are used to.
The church environment can be viewed as highly habituating. Oswald (in Smit, 1995:46) – a consultant in church leadership – noted: '*We are who we are related* to'. However, if the organist draws his/her identity from a particular church, he/she experiences value conflicts. Hayes writes: '*We learn to obey people who are in charge and to do what we are told'* (Hayes, 2010:39).

Some of the organists during the interviews noted that, because they are afraid of being judged by the audience, they sometimes perform only well-known repertories that they know will be well-received by the majority of the church members (Question 4). They also mentioned that they often feel guilty and experience feelings of self-deception when they abandon their professional education and training in order to make time available to practice new and interesting repertories (Question 5).

Herford writes in *The American Organist* (1984:37) that an organ student requires firstly

> *'... a sense of integrity in the combining of music, instrument, and interpretation; not to cultivate narrowness of thought or purism of outlook, but in order to create a yardstick of excellence.'*

Excellence is whereto the organist aspires. However, it is often '*hijacked'* by the need to please others (high ego-orientation). Affiliation with the audience causes conflict. Lang (1976, in Silverman, 1978) proposes that disorders are caused by conflicting (internal) influences and pressures that arise when a person tries to satisfy the demands of others in ways that defeat his/her own attempts to come closer to his/her unique potential.

Two thirds of the organists, during in the interviews, showed dependency traits. People-pleasing was found in words and sentences such as:

- *'I play what the people want to hear'*
- '*I am not free to act creatively in the church environment'*
- '*I am not free to criticise decisions with which I disagree'*
- '*I feel that I am not allowed to make mistakes'*

4.5.1.1.2 Caring versus non-involvement

Music in Christian churches is predominantly underpinned by events in the Church calendar: the ecumenical year of Christ's birth (Christmas), crucifiction (Easter), resurrection and ascension. Invariably, the church organist in the RSA is trained to perform suitable repertoires for the ecumenical year. All six participating organists concurred that they had been well trained to perform a variety of organ repertories associated with the ecumenical year. However, not all of them were convinced that the organ repertoires they had been trained to perform for exam purposes are appreciated by their particular churches. Some organists reasoned that only a few church-goers can honestly appreciate lengthy and technically complex organ music.

One organist mentioned that he was asked not to play organ music that is too 'heavy' during offering.

Five of the organists were negative regarding the postmodern tendency of having 'bands' in the church (Questions 10 and 12). As mentioned before, these bands usually consist of some of amateur electric guitar players, an electronic keyboard and drums. In some churches, other instruments are also prevalent: saxophones, flutes, cymbals and accordions. All six participating organists mentioned they had tried to engage the bands in upholding the standard of music in the church, however, these amateur musicians are mostly uncooperative and often rude, renouncing their involvement. One organist argued that the bands usually do not get any remuneration and churches thus save money, which gives them a reason to get rid of the organist. Only one organist believed that organists need to be additionally trained to support the bands in making a meaningful contribution to a church service.

Almost all of the participating organists showed signs of neurotic behaviour regarding the presence of bands in the church:

- *'I feel overly responsible for what happens during a church service'*
- *'I am not in control of the situation'*
- *'I feel I cannot make a meaningful contribution'*
- *'I am not confident about the future of the organ in the church'*
- *'Bands are here to take stay'*

The author, having twice performed in church alongside an amateur band herself, came to the conclusion that if the organist wants to be involved in the worship group/band, the need arises that:

- The band members have to be taught additional skills, such as the ability to read and play from sheet music and to have proper knowledge as regard music theory
- The organist will need to exercise and practise the ability to play music in any key

The guitar players of the bands mostly prefer to play in certain (limited) keys, as they are most of the time not professional. The organist needs to follow their lead in the harmonisation of the music. In order to perform with a band, the organist needs to disregard most organ performance principles, potentially leading to a musical disharmony and resentment.

4.5.1.1.3 Avoidance vs. facing reality

As far as the treatment of band members is concerned, Asch (1952, in Hayes 2010:35) contends that aggressiveness is inappropriate and not conducive to the atmosphere when performing during a church service. According to the interviewees in the study at hand, most of them struggle herewith, as they are unable to practise good communication and assertive behaviour. Most of them are reluctant to voice their expectations, express their wishes, or show their disapproval. Instead they suffer from resentment and disappointment. Only one organist disclosed assertive behaviour: '*I feel respected and recognised in the church where I am currently organist'*. He furthermore advocated: '*I choose the Hymns and Psalms that need to be sung'*. He was unyielding by remarking that he refuses to play along with any band.

4.5.1.1.4 Fear vs. positive action

All the participating organists mentioned that they feel unappreciated and destitute one time or another in the congregations where they used to perform or where they are currently appointed (Question 7). Five of them believe that the future of the organ as an accompanying instrument in the church in South Africa is in danger and expressed fear of being considered as redundant (Question 10). According to the interviewees, church members (the audience-factor) differ with regard to their preferences for music – it results in judgements and criticism (Question 11).

Four of the organists reported that they had been 'told' by members of the congregation or church officials how they should perform. One organist remarked: *'If someone tells me I played too fast and too loud while another person – who*

attended the same service tells me I played too slow and too soft, I know my performance was just fine'.

All six participating organists consider themselves as the musical leader in the church, while five reported they experience a lack of control. Four felt intimidated, as they refused to play with the band. One organist mentioned that the minister's wife (who did not have any formal music training) headed the worship group and they wanted to replace her as organist (Question 4). However, organ training and education does not include emotional intelligence and assertiveness coaching. It was suggested that the female organists suffer from feelings of worthlessness because of how they are being treated by an all-male management.

Five of the organists mentioned they felt depressed about how they are treated in their situation as organists (Question 5):

- '*I feel like church property'*
- *'I cannot shut down over weekends like everybody else'*
- *'Although I love performing, I often feel I should quit'*
- *'I do not feel recognised as musical leader in the church'*

According to the one rather outspoken participant, '*… it can be reasoned that bands, acting as* 'wannabe pop stars' *are trying to use the church as a podium to establish their music industry and replace the values and traditions that organists have defended for many centuries.'*

4.5.1.1.5 Integrity vs. self-esteem

The organist is often regarded as the musical leader in the church (Questions 4 & 6). One organist disclosed: '*I have developed diabetes as a result of the stress I am experiencing as a church organist. I feel I've been given a job, but I have not been given the freedom to perform the way I've been trained and educated'*. His position includes him as the organ musical director (OMD) who directs all musical activities of the church. The bands are a huge concern to him.

Referring to the dispute of the presence of a band in the church, all six participating organists in the present study indicated that they strive to perfectionism when they perform, but that they are discouraged by the persistency of bands:

- *'If I cannot achieve a proper standard; I feel worthless'*
- *'I cannot make a contribution'*
- *'I feel I could have performed better'*
- *'I want to play in a perfect manner'*

Defence mechanisms, such as blaming (four of the organists) and making excuses (one), are frequently part of their actions when discussing the presence of a band:

- *'I get no support'*
- *'I feel undervalued'*
- *The odds are against us'*
- *'Members have become passive listeners'*
- *'The band does not like me'*
- *'I refuse to work with the band'*
- *'The band irritates me'*

Five of the organists had quitted previous positions because of the 'unacceptable' presence of a band. Another two considered quitting their current organ posts. All of the interviewees experienced some form of anxiety because of the 'irritations' they experienced from a range of predicaments (Question 9):

- *'A different organ; fear of the unknown'*
- *'Practising at night and being alone'*
- *'Performing at funerals is mournful'*
- *'Given a leadership role, but not the freedom to practise it the way I would have liked it'*
- *'Spending considerate time commuting to the church to practice and going through all the rituals before practicing can begin*'

One organist expressed her frustration as follows:

> '*I need to make additional plans when I perform at a different organ. There are several things I need to take into account; how long will it take me to travel to the event; how well do I know the organ, passing through electric gates, disarming the church alarm before I can start practising. I once was a fulltime organist at a church that was 40 km away from where I lived. Getting to church was very stressful'.*

Some additional and general concerns were:

- *'Spending additional time resetting the stops and re-adjusting the organ bench'*
- *'Spending time alone in the church to practice'*
- *'Feeling tired'*
- *'Fear of the dark'*

Half of the organists (all females) claimed that they are afraid of the possibility of physical danger when practising in the church at night. They remarked that being alone at night makes them feel unsafe. Some of the best organs in South Africa are often situated in older areas where criminal activities are high.

- '*The organ is usually situated on the balcony which does not allow sufficient ventilation*'

Due to hot air that rises, the organist experiences discomfort during summer months, whereas in the winter it can be freezing cold, as churches normally do not have indoor heating systems.

- '*Feelings of guilt'*

Four the organists contended that they feel guilty for not spending more time with family and friends over weekends, being too tied up at churches

- *Burnout and tiredness' 'Working full-time at a weekday job makes me feel too tired to practise a new exciting repertoire.'*

Three of the organists noted that they experience feelings of anger 'on the job' because:

- *'People talk while music is being performed'*
- *'Requests to receive the specified hymns beforehand or on time are again and again ignored'*
- *'CDs are often played without informing or warning the organist'*
- *'Unlike a violinist or a flutist who can carry the instrument wherever it is needed for practice, or performance, the organist needs to travel to the location of the organ'*

Cognitive anxiety symptoms the participants mentioned included:

- Two mentioned they had experienced procrastinating before performing
- Four reported to have experienced unpleasant negative thinking; typical *'what if'* thinking before or during performing
- Another four had experienced of feelings of self-doubt when approaching an organ

4.5.1.1.5.1 Timing and exhaustion

Time is of great importance when the organist needs to prepare. Before starting to practice or perform, the organist firstly needs to adeptly readjust the organ's bench to fit his/her own posture, as well as to adjust the registration setup, as organs are constantly shared by several organists. Correspondingly, the organist needs to compete with other organists for practise time at the organ (Question 5). As travelling is always a strain, the organist not only needs to spend time at the organ wisely, but also needs to practice at irregular hours, sometimes late in the night or very early morning. Practising for long hours uninterruptedly means sitting in one position for

several hours resulting in ergonomic stress and irregular eating habits, causing fatigue.

As the organ is mostly situated on the balcony of a church, the space is commonly confined and cluttered with music books and choir members' sheet music that are not properly stowed away. Artificial light is typically present during preparations, and the lighting is almost always inadequate where the organ is situated. This can disturb the organist's temperament and lead to seasonal affective disorder (SAD), a mild form of depression. Organs differ in layout, resulting in the organist needing extra time adapting to a new repertoire or the different situation. Organists have different temperaments, meaning that some adjust more readily to a certain type of organ, whereas others find the distances and positioning of the manuals very tough to operate. Therefore, the organist needs to spend considerable time to adjust ergonomically to an organ.

All six participating organists contended that they do much more than what is expected of them (Question 6). Besides, they all hold other professional jobs during weekdays over and above being an organist at a church during weekends. This means they – except for their normal remuneration as a part-time organist – do not get any additional wages for extra work, such as directing and organising the choir and various other church projects. Additional to this, the role of the organist is under pressure as many churches make progressively more use of bands, often resulting in lowered music standards.

4.6 OVERALL CONCLUSIONS FROM THE RESEARCH FINDINGS

It is evident that all the organists participating in the research study take their careers as organists seriously. They all expressed their overwhelming inner joy as organists, profoundly adoring their work. However, many situational and related aspects cause them to often experience feelings of stress, pressure, anxiety, tension, guilt, loneliness, trauma, hassles, worries, burdens, concerns, apprehension and strain. Particularly, the inclusion of worship bands is seen as a threat to the church, resulting in a lowering of musical standards. All of these stressful situations cause tiredness, frustration and sometimes exploitation.

Moreover, it can be deduced that an organist imperatively needs to be coached and supported in coping with such adverse feelings. Coaching improves energy levels, self-help skills, better time management and further development of emotional intelligence. It can also increase the organist's physiological state improving a positive attitude, sense of awareness, enhance learning capabilities and increase self-confidence.

Emanating stress and anxiety seem to originate from an organist's inner conflict and the development of defence mechanisms, such as blame, defensiveness, procrastination and creating excuses. Additionally, it can be assumed that the organist needs to be holistically supported in order to increase:

- Adaptive physical energy through a physical fitness programme
- Emotional intelligence through practising awareness
- Creativity and productivity

However, most of the organists in the survey felt that:

- They do not get enough support from the church members and the clergy
- Instead of having a positive anticipation, the organists suffer a loss of control, as their efforts are often criticised – it causes them to feel a loss of self-determination and certainty about their position in the church
- Accumulated stress factors hamper the delight of organ performing, such as commuting, electric gates and scheduling practise time
- Adapting to different organ situations causes stress

CHAPTER 5

CONCLUSIONS

5.1 RATIONALE

In Chapter 1 the rationale for the present research study was condensed into the following fundamental research question:

> ***Is it possible to coach an organist how to manage performance anxiety effectively?***

Secondary research questions were:

- *What causes performance anxiety?*
- *Does an organist need to be guided in ways that differ from other organists?*
- *What additional stress factors are affecting an organist?*

The findings from the current study (in the RSA) fundamentally affirm the findings from research studies from various Western countries; they demonstrate time and again that well-planned ***coaching*** is the only effective way to head-on face the adverse conditions that persistently trouble organists. Moreover, the results decisively indicate that there are a multitude of factors in a qualified, well-educated (professional) organist's career that are persistently inhibiting him/her from attaining full potential and – as a result – cause anxiety.

Based on the benefits resulting from a *cognitive-behavioural* understanding of coaching, it can be construed that the organist *can indeed be coached*, as:

- Curiosity is an inborn drive through which the talents of the organist can be fully realised
- As the maxim goes, '*practice makes perfect'*. It is possible for an organist to

realise his/her own desires and dreams with the correct educational coaching
- The organist's perceptions about his/her abilities, inabilities and circumstances can be changed

In addition, based on the benefits resulting from a *psycho-analytical interpretation* of coaching it can be inferred that the organist can achieve mastery at any age, despite previous negative learning experiences. As the organist has a wide personal potential, he/she can be trained and educated or coached towards improving his/her organ performance standard. The psycho-analytical perspective indicates that:

- The organist's personality can change
- Change is possible at interchangeable, holistic levels (emotionally, physically, mentally and spiritually) as a result of continuous life events
- Conversation therapy (talking) can be applied to encourage an organist to vent emotions resulting from feelings of helplessness, guilt and loneliness and feelings of frustration
- When a coach shows empathy and understanding, it will improve the organist's mental health. *'… through understanding, healing happens'* (Persaud, 2009). It assumes that when a coach uses the opportunity to explain to the organist how and why anxiety, stress, arousal and neurosis came about, the organist can take ownership of adverse feelings and learn how to identify and apply methods to control them
- Healthy relationships bring about healing. The coach can invest in a meaningful relationship with the organist-scholar

5.2 PRACTICAL COACHING GUIDELINES

Considering the above behavioural and psycho-analytical principles, the author proposes that organists need to be *coached* on *how* to identify – and apply – the following seven models, with the aim of opposing stressful factors that obstruct self-actualisation:
It is my opinion that the following models proposed by the Meta Coach Foundation can be applied to coach the organist:

1. *The Advanced Communication Model (ACM)*

The ACM-model can support the organist in becoming more assertive. Coaching the organist to become more aware of negative or unsupportive language patterns – such as generalisations, deletions and distortions – will result in the recognition of self-hijacking (self-capturing) behaviour. The coach can, for example, ask the organist to keep a logbook and write down how many times during practice sessions does he/she exercise unhelpful self-talk patterns, such as making excuses, procrastination, and blame-shifting.

Similarly, these actions can assist the organist in becoming better prepared. Coaching the organist to use more types of visualisation can result in an integrated approach – using more parts of the brain than before, thereby using memory more effectively. The coach can, for example, suggest different types of metaphors and write down words with a particular meaning onto the sheet music (refer to section 4.5.1). This action can assist the organist to channel anxious or negative thoughts towards a more constructive performance, or aid as a cue to change stops swiftly and correctly.

2. *The Reflexivity Model (RM)*

The Reflexivity Model can support the organist to become aware of the way he/she reasons about ‘thinking’ (Section 4.5.2). By applying the Socrates approach, namely, where negative arguments can be questioned and rationally considered, the organist can be educated into realising how much time and energy is wasted on negative thoughts. He/she should constantly be reminded of the difference between *interesting* – but distracting – thoughts and those that are distractive – but useful and beneficial to emotional growth and attitude.

3. The Generative Model

When a coach realises that the organist has a problem with his/her sense of identity, beliefs, values or goal-orientation, the coach can apply the Logic Levels-approach to address the organist's fear-related concerns (4.5.1) The coach can support the organist to change his/her worldview by treating him/her with the utmost respect. When the organist sees him/herself through the eyes of the coach, it can motivate him/her to develop dignity and self-respect. It improves his/her performance – as the coach believes in him/her. The Generative Model can also help to unlock the organist's dreams and hopes that became inactive, due to the restricted beliefs that he/she has harboured.

4. The Implementation Model (IM)

The coach has to make the organist acutely aware that there simply is no substitute for practising. The old adage, '*practice makes perfect'* can only bear fruit if practising is acquired according to laws of natural performing (3.3.1.1). Coaching can show the organist that it is never too late to start develop better and more helpful music-performance techniques.

5. The Systems Model (SM)

Applying the Systems Model can assist the organist to become more change-ready (3.4.2), with the aim of developing self-understanding, as well as to coach the organist how to apply the principles of transactional analysis (TA). It will bring about a better understanding of the audience-factor and increase self-knowledge. Moreover, by applying TA, the organist can strengthen the ability to become more objective and feel more in control, despite some possible haunting performance memories.

6. *The Self-actualisation Model (SAM)*

   The purpose with the SAM is to coach the organist how to discover his/her own potential and aspire towards excellence (3.5.2). It implies coaching the organist to aspire to constructive qualities, such as wisdom, knowledge and open-mindedness. Herewith, the organist's full potential can be unlocked to develop continuously towards self-actualisation.

7. *The Business Model (BM)*

   In order to improve his/her marketability as a professional organ performer, the Business Model can be applied to coach the organist to embark on taking organ lessons from an organ maestro in South Africa or overseas. The BM can open up some very lucrative opportunities to the organist, such as accompanying first-rate choirs as well as presenting solo concerts or performing with renowned instrumentalists (3.4.3).

5.3 COACHING ACCORDING TO CHRISTIAN VALUES

Organists' careers in the RSA, almost without exception, centre on the Christian church. In addition, all the participants in the research group held positions as organists in churches. Therefore, some specific coaching guidelines were composed by the author, aimed at the Christian organist. In order to achieve internal congruency, the church organist's character needs to be a testimony between what he/she *does* and *believes*. It has the result that the coach needs to support the organist to abide by Christian values.

By mentoring the organist through applying the characteristics of some Biblical figures, the coach anticipates that the organist will 'mirror' him/herself in these examples, in order to become more consistent in practising Christian values. Coaching can assist the organist thinking about, '*Why am I performing?'* The philosopher Nietzsche as cited in Peters & Waterman (1982:76) note in this respect: '*He who has a "why" to live for, can overcome any "how*". Accordingly, the coach

should suggest to the organist that task-oriented goals reduce anxiety, whereas high ego-orientated goals increase anxiety (2.3). Moreover, task-oriented goals have transcendence value – it shows the organist that he/she is:

- more than what he/she ***does*** (behavioural view)
- more than what he/she ***thinks*** (cognitive view)
- and more than what he/she ***has been*** in the past (psycho-analytical view)

According to the Christian belief, *developing* and *growing* are part of a continuous process (sanctification) that happens for as long as one lives.

The following recommendations can be considered for future research and actions:

- Coaching the organist to develop a deeper understanding of the value of traditional church music
- Coaching the organist to face the challenges that Christian organists have in a postmodern church environment
- Coaching organists to enhance future cooperation between theology students and church organists

5.4 CODA

As rationalised at the genesis of this exposé, the art of balancing *spiritual*, *physical* and *emotional* attributes is an arduous task for any performing artist. The present study was an attempt to firstly recognise the factors contributing to an organist's anxiety levels while performing. Secondly, contributing negative factors were identified – not only from the topical research literature – but by involving a research group of six committed, experienced organists about their real-life experiences. The all-encompassing conclusion reached is that – through effective coaching – the organist has a much better chance of overcoming inner- and outer adversities in the way of conquering a successful and rewarding career.

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