

Appendix A:

**QUESTIONNAIRE for doctoral study
circulated to participant healthcare professionals**

Where applicable, participants may be identified by occupation. Participants will otherwise remain anonymous.

Answers to questions about situations of which the respondent has no experience should be left blank.

This questionnaire should take no longer than 30 minutes to complete.

1) In which capacity do you function in the healthcare professions? (e.g. Medical doctor, psychologist, psychiatrist, counsellor, physical therapist, homeopath, etcetera)

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2) Have you worked with musicians in your practice? Please provide some detail (number of, approximate age group, levels of accomplishment).

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The concept of trauma relevant to this study is defined by Laplanche and Pontalis in *The Language of Psychoanalysis* (1973:465) as “an event in the subject’s life defined by its intensity, the subject’s incapacity to respond adequately to it, and by the upheaval and long-lasting effects that it brings about in the psychological organization”. This could be a single event, or be extended to include a series of events. Please also consider Beaulieu’s (2003:28) description of a traumatic experience as “any experience that leaves an imprint that continues to give rise to negative effects and recurrences in one or more of the sensory, emotional or cognitive systems” (In *Eye Movement Integration Therapy: The Comprehensive Clinical Guide*. Carmarthen: Crown House Publishing).

3) In your opinion, what are signs that teachers and performers should be aware of that could suggest the possibility of trauma adversely affecting the individual at the point in time the observation is made?

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4) In your opinion, what are the most effective ways of treating traumatized individuals:

a) In recent trauma?

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b) In the case of past trauma currently having a clearly observable influence on the individual?

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c) In Post-traumatic Stress Disorder or related psychiatric diagnosis?

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5) Please share your opinion and/or experience regarding ways in which trauma and PTSD can affect musicians in their professional capacity. This may include aspects such as emotional expression and memory during performance.

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6) Would you suggest the use of medication in the treatment of traumatized individuals? Please specify under what circumstances.

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7) Could you please provide knowledge of, in your own experience with clients, how the use of medication affects expression of emotion, performance of and memory during performance?

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8) Is there a specific type (or types) of trauma that is more difficult to treat and that particular care should be taken with?

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9) What are the most common mistakes that teachers make when dealing with students who have been exposed to serious trauma? The teacher may or may not be aware of the trauma.

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10) As a healthcare professional, do you have any advice to teachers and performers regarding what action to take and what action not to take when they become aware of possible existing problems? This can include situations where families of musicians are involved.

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11) Confronted with a situation in which a minor is involved and in the opinion of the teacher the involvement of the parents is not desirable, what ways would you suggest of circumventing this problem without violating any legal requirements that may exist?

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12) Judging from your own experience in the healthcare professions, in the event of unclear psychiatric diagnoses, would you suggest to other healthcare professionals that the possibility of trauma as the cause of the symptoms should be investigated?

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Please add any comments that you believe could be of value to this study and to the musicians who read the results of this study.

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Thank you for your valuable input!
Researcher: Inette Swart

Appendix B:

QUESTIONNAIRE for doctoral study circulated to participant music teachers.

Where data is quoted, music teachers may be identified by the instrument(s) they teach. Participants will otherwise remain anonymous.

Answers to questions about situations of which the respondent has no experience should be left blank.

This questionnaire should take no longer than 30 minutes to complete.

1) Which instrument(s) do you teach?

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2) For how many years have you been working as pedagogue or music teacher?

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The concept of trauma relevant to this study is defined by Laplanche and Pontalis in *The Language of Psychoanalysis* (1973:465) as “an event in the subject’s life defined by its intensity, the subject’s incapacity to respond adequately to it, and by the upheaval and long-lasting effects that it brings about in the psychical organization”. This could be a single event, or be extended to include a series of events. Please also consider Beaulieu’s (2003:28) description of a traumatic experience as “any experience that leaves an imprint that continues to give rise to negative effects and recurrences in one or more of the sensory, emotional or cognitive systems” (In *Eye Movement Integration Therapy: The Comprehensive Clinical Guide*. Carmarthen: Crown House Publishing).

3) Have you ever given the possible influence of severe trauma on the expression of emotion and memory during performance of students any conscious consideration? If yes, what were the aspects that came to mind?

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4) Have you worked with students whom you are aware have been exposed to serious trauma? If yes, what did you learn from this experience?

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5) In your opinion and experience, how did this affect their expression of emotion at the instrument or through their voice (in the case of singing students)?

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6) In your opinion and experience, how did this affect their memory during performance?

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7) Are there any specific signs that could indicate a student is having difficulties related to trauma that you believe teachers should be aware of? Referred to here are general signs and these need not be limited to having any relation to the music itself.

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8) Please consider the following statement: “Performance equals potential minus interference”¹⁴ (Phyllis Alpert Lehrer in *A Symposium for Pianists and Teachers: Strategies to Develop the Mind and Body for Optimal Performance*, edited by Kris Kropff, 2002:125). Please identify ways in which trauma interfered with optimal performance.

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¹⁴ Equation originally derived from Green and Galway’s *The Inner Game of Music* (1986:23).

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9) Have you ever referred a student whom you became aware of have been affected by trauma or whom you suspect to having been affected by trauma to a healthcare professional? If appropriate, please provide more detail.

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10) Whether referred by yourself or in a situation where you have knowledge that an individual student has been treated for trauma or Post-traumatic Stress Disorder, have the signs mentioned in your answer to question 5 subsided or completely been resolved? Could evidence of progress or recovery be seen in expression of emotion in music and memory for music? If so, in which ways and over how long a period of time?

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11) OPTIONAL: Have you yourself ever personally experienced serious trauma? How did you deal with this and what therapy did you seek, if any? If applicable, how did this influence performance on your instrument?

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Please add any comments that you believe could be of value to this study and to the musicians who read the results of this study.

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Thank you for your valuable input!
Researcher: Inette Swart

Appendix C

Case Study Interviews

Introduction

The case studies were conducted in the form of semi-structured interviews. (Answers to questions determined the direction that the interviews took. Please find below an outline of the types of questions asked.)

Description of topics covered in interviews

1. Musical background

What instruments do you play and/or teach? How many years have you been involved in music?

2. Significant life traumas

You were selected for participation in this study since you have indicated that you have been exposed to significant trauma. What types of trauma(s) were you exposed to and please indicate how long ago these happened.

3. Effects of trauma(s) on performance

This constitutes the affective reactions of the person. Effects on expression of emotion. Effects on memory for music. Experiences on stage during this time.

4. Effects of trauma(s) in your life

This includes any areas in your life that were influenced by the traumatic experience(s), e.g. confidence, social functioning, anxiety responses, etcetera.

5. Treatment (if any)

This may include length of recovery period, observed changes and stages during treatment. You may include professional opinions on your case by people responsible for assisting in the recovery process.

6. Influence of the trauma on you as a musician

This could address aspects such as maturation of interpretations and performance. Observations made by others that came to your attention. Other examples include giving up on a planned performance career, shunning public performance.

7. Insights gained through your experience

By having and working through this experience, your knowledge about the subject must have expanded a great deal. Perhaps there are some things you would like to share with fellow musicians?

Thank you for your valuable input!
Researcher: Inette Swart

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