CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

6.1 INTRODUCTION

In order to conclude the research report, the following sections are incorporated: discussions of the relationships between the main concepts, a summary of the results of the study, discussions of methodological advantages and limitations of this research design, recommendations for further research, and personal reflections on the research process. The chapter is concluded with a discussion on the significance of the current study in the research field of music and emotion, as well as its significance for the training of performing musicians.

6.2 THE RELATIONSHIPS BETWEEN THE MAIN CONCEPTS

This research was designed to test assumptions regarding the relationships between the important concepts identified for this study. The study revealed dynamic relationships between the main concepts. Self-reported emotional response of performing musicians (formally and informally trained) to personal and prescribed music was captured by continuous measurement. These responses were interpreted against the background of listening profiles. It is important to discuss the relationship between listening profiles and the self-report of emotive content of listening experiences since the central theoretical argument is founded on precisely this notion that a relationship exists between a listener's profile and his emotional experiences of music, and consequently that the emotive content of listening experience can properly be interpreted only when the listening profile is taken into consideration.

The meaning of terms employed to refer to the important concepts have already been defined in greater detail in Chapter 1. The meanings of the terms can be summarised as follows.

1) Emotive content of listening experiences: those emotions the participants indicated as being part of their experiences while listening to a specific musical track.

2) Continuous measurement: responses were measured without interruption, meaning that participants were expected to indicate their responses *during* the listening experience.

3) Self-report: personal details and descriptions or indicators of experiences that are provided by the participants themselves.

4) Listening profiles: a term designed for this study which refers to the image of the participants that is created by interpreting the results of Part I to determine their background, personality and listening ability.

5) Formally trained musicians: B. Mus-students who specialised or commenced to specialise in performance.

6) Informally trained musicians: students enrolled for different study programmes (not including music programmes) that perform in some way or another on a regular basis, had little or no formal music education, and learned to play their instrument without formal lessons.

7) Personal music: two pieces performed by the participants themselves, individually.

8) Prescribed music: a Hindustani raga and three *alap* samples.

While designing the research, the current researcher made the following assumptions regarding the relationships between the main concepts. The assumptions were tested in this study in order to determine the usefulness of the method.

1. Continuous measurement will provide a detailed representation of the emotional content of listening experiences.

2. Emotive content of listening experiences are best measured through self-report.

3. A participant's profile influences his/her experience and report of emotions.

4. The listening experiences of formally trained participants are influenced by training and therefore their listening experiences are less focused on emotive content and more focused on their performance and structural elements.

5. On the other hand, the listening experiences of informally trained participants have more emotive content since they are not exposed to the same degree to the influences of training.

6. Concerning prescribed music, participants are able to identify the predetermined emotion, which was sadness in this case. In terms of personal music, participants will experience

emotions focused on their performances, as well as emotions focused on the piece they performed.

7. Continuous measurement will allow participants to respond more frequently and reveal more of the fluctuations in their self-reported response.

8. A combination of listening profiles and continuous measurement will provide a more truthful representation of the content of participants' listening experiences.

9. Continuous measurement of formally trained participants' listening experiences will reveal responses to structural elements as well as elements in their performances.

10. Continuous measurement of informally trained participants' listening experiences will reveal responses to emotional experiences rather than to structural elements.

11. Continuous measurement will allow the researcher to trace responses back to changes in the prescribed music, for instance changes in responses before and after the entrance of the tabla in the raga. It will also allow the researcher to trace responses back to aspects of the music.

12. Listening profiles are most likely authentic when information is provided through self-reported response, unless information can only be provided by means of accurate observer response.

13. Self-report responses of formally trained participants will differ from those of informally trained participants.

14. Self-report responses during listening experiences of personal music will differ from responses during listening experiences of prescribed music.

15. The listening profiles of formally trained participants differ from those of informally trained participants.

16. Listening profiles will contextualise participants' responses to personal and prescribed music.

17. Informally trained participants experience their own music more emotionally than formally trained participants.

18. Formally trained participants will focus on structural elements in prescribed music and performance elements in personal music.

19. Informally trained participants will focus on emotional content in both prescribed and personal music.

20. The measurement of emotive content is more accurate when done continuously and self-reported.

21. Emotive content of listening experiences of formally trained and informally trained participants can be compared to each other.

22. Emotive content of listening experiences of different participants in terms of personal and prescribed music can be measured over time.

23. Self-reported responses of participants in listening profiles will coincide with self-reported responses in the continuous measurement of listening experiences.

Based on the available data, the following assumptions seem to be confirmed in this study: 1, 3, 8, 12, 22 and 23. Continuous measurement allowed participants to provide responses in more detail. The results presented in Chapter 5 established that a participant's experiences are influenced by his/her listening profile. These two confirmations therefore support assumption number 8, which also forms part of the central theoretical argument of this study. The researcher was able to measure responses over time, and as was shown in Chapter 5, there were responses in the listening profiles of participants that overlapped with responses in their listening experiences. Self-reported responses in listening profiles were validated, and are also further established seeing that the profiles played a noticeable role in listening experiences.

Assumptions number 4 and 5 were confirmed to an extent. Both formally and informally trained participants focused on structural and performance elements, and also on emotive content. A brief comparison of responses between the two groups indicated some differences, but the correlations were not clear.

Assumption number 6 was false concerning most of the participants in this study. Only a few participants were able to identify the predetermined emotion of the raga and samples, as was discussed in Chapter 5. However, there appears to be support for the remaining part of this assumption: participants did respond to both their performance and to the pieces they performed.

Although the frequency of responses in continuous measurement as opposed to frequency in responses of other kinds of measurements were not tested in this study (assumption number 7), the researcher was able to observe fluctuations in responses with regard to emotive content of listening experiences.

Assumption number 9 appears to be confirmed regarding responses to structural and performance elements, but formally trained participants also responded emotionally to the music. Although informally trained participants' preference for emotive content or preference for responses to structural elements were not tested in this study, they also provided responses to both emotive content and structural elements. The results support assumption number 11 with regard to changes in the prescribed music.

There are indications that support assumption number 13. For instance, formally trained participants created word categories different from those of informally trained participants, but the participants within the same group also differed from each other. Based on available data, there also seems to be support for assumption number 14, seeing that the prescribed music does not allow for effects that can be ascribed to personal performances by the participants. Assumption number 15 is accurate to some extent: there are differences between the profiles of formally trained participants and the profiles of informally trained participants, but there are also many similarities.

As was shown in Chapter 5, listening profiles did provide a context for participants' responses during listening experiences, proving assumption number 16.

Assumption number 17 was proven false in terms of the results of this study. Both formally and informally trained participants indicated responses to emotive content in listening experiences.

The results are supportive of assumption 18 and 19, but formally trained participants were also able to focus on emotive content, and informally trained participants also focused on structural elements, as was stated previously.

Assumption number 21 appears to be accurate; the emotive content of listening experiences of formally and informally trained participants can be compared to each other as was shown in Chapter 5. This also further establishes the central theoretical argument. There also appears to be support for assumption number 22; when comparing formally trained participants' experiences across the different Test Periods, is seems as if their experiences of their personal music became worse. The informally trained participants' listening experiences across time showed that they were able to focus less on performance elements and more on emotive

content. The coherence between the results of the different response formats of a particular Test Period also helped to establish patterns and differences in responses across the three different Test Periods, as was discussed in Chapter 5. Also, there were 67 days between Test Period 1 and 2, and 60 days between Test Period 2 and 3 (see Chapter 3). The participants' experiences in each Test Period are therefore regarded as reliable, and not necessarily influenced by test error (such as fatigue, boredom or irritation) unless the participants indicated themselves that they were experiencing such emotions because of the music.

Furthermore, it seems as if there is support for assumption number 23, seeing that data from the listening profiles corresponded with data from the listening experiences.

Assumptions number 2 and 20 were not tested in this study, but was taken as established concepts from existing research.

6.3 SUMMARY OF THE RESULTS OF THE STUDY

The purpose of this exploratory study was to develop a method that would enable a more truthful representation of the emotional content of the listening experiences of performing musicians. This method combined listening profiles and continuous measurement. The method was employed in this study to gather data that was used to investigate and then compare the emotive content of the listening experiences of formally and informally trained musicians. It must, however, be noted that the comparison between these two groups was not undertaken in the first place in order to establish similarities and differences. Contrasting these two groups was not the aim of this study. The comparison merely served as one way of contextualising the research process and as a background taken from literature against which to interpret some of the findings.

The results of this study will be summarised in order to answer the sub-questions and the main research question. Each question will be stated at the beginning of the discussion.

The first sub-question was

1) Which existing questionnaires and tests can be utilised to establish profiles of individual listeners and interpret data concerning the emotional content of listening experiences?

This sub-question was answered in Chapter 2 in terms of the methodological map. It was shown that profiling can be done in three different ways: interviews, psychological methods and observations. Interviews were grouped as informal conversations and day-to-day interaction, structured interviews using first or third person reports, and semi-structured interviews using first or third person reports. Psychological methods were grouped as computational modelling, for instance artificial intelligence, controlled experiments using surveys and questionnaires, qualitative and descriptive methods, and neuro-psychology. Observations were grouped as conscious or covert, short term or longitudinal, in natural or controlled settings.

For the current study the researcher chose the following: both once-off and continuous profiling methods, and psychological methods using controlled experiments, which were conducted with paper-based surveys and questionnaires. Semi-structured interviews were conducted using first person reports, with computer-based measurement of response time and manner.

The specific tests and questionnaires used were a demographic questionnaire, the Tomatis listening test and the NEO PI-R personality test. Response time and manner were monitored in the first Ponto Vista question, where participants were asked to construct their own word categories according to their best judgment. Certain information provided during the interviews also added to a participant's listening profile.

Reasons for selecting those specific tests, questionnaires and methods have already been provided in Chapter 2. Using a demographic questionnaire to obtain personal information seems to be a common method in this kind of research. Both the Tomatis test and NEO PI-R test are valid tests which provided reliable results. The results of Question 1 (word sorting) also displayed correlations and other relations with results from the NEO PI-R. Interviews allowed the researcher to add more information to profiles. The existence of relationships between the results of each of the tests and methods were established in Chapter 5.

Relationships between profiles and listening experiences were also established. It was therefore valuable to use those specific tests and methods.

The demographic questionnaire and interviews revealed that illness and preferences influence the emotive content (and other aspects) of listening experiences. The Tomatis test revealed that physiological as well as subjective, psychological factors have an effect on listening abilities, which influence listening experiences. The NEO PI-R revealed a relationship between a listener's personality and listening experiences. Although Ponto Vista Question 1 is not a standard method, it did provide information regarding participants' response time and manner, which was supported by results from a facet scale of the NEO PI-R.

The second sub-question was

2) What kinds of continuous testing are used when musical listening experiences are explored, and what kinds of continuous testing are used when emotions are explored?

This question was also answered in Chapter 2 in terms of the methodological map. It was shown that emotional responses can be measured in three different ways: using verbal response, non-verbal response or using bodily response. These responses can be measured once-off or continuously. Verbal responses were grouped as using rating scales, free descriptions and choosing from a list. Non-verbal responses were grouped as using static facial expressions, shapes, colours, pictures, video clips, movies, slides, and animation. Bodily responses were grouped as using FACS, sentics, self-observation, movement, and physiological methods using neuro-psychology, brain imaging techniques and biometrics.

For the current study the researcher chose to use the following in terms of measurement of emotional response: after-the-experience verbal responses, consisting of rating scales and free description, continuous measurement of verbal responses using choice of words, continuous measurement of non-verbal responses using a selected spectrum of colours and shades, and a continuous measurement of non-verbal responses using digitalised static facial expressions of basic and mixed emotions. Semi-structured interviews using first person reports were also used.

The measurement of emotional responses were based on specific studies and existing research. These studies were conducted by Steinberg (2006), Shaver *et al.* (1987), Vanger *et al.* (1998), Balkwill and Thompson (1999), and Green (2002).

Reasons for using these specific studies and methods have already been provided in Chapter 2. Rating scales, free descriptions and choice among words are common methods used in continuous measurement of emotional experiences. Non-verbal response formats are included as an improvement on a previous study, and have been used in other studies as well. Continuous measurement is used in order to track variations in responses. Self-reported responses are measured since it is common in continuous measurement to use this kind of report. Interviews are also used to clarify responses.

A distinction was not made between methods that measured emotional responses to music, and those that just measured emotional responses, since it was not necessary when developing a method for this study. Whether the experience that was being explored contained music or not did not really matter since the method itself was valid.

The continuous measurement of self-reported response to emotive content of listening experiences revealed that listeners paid attention to structural and performance elements as well as emotive content in both prescribed and personal musical tracks. The interpretations of results were person-specific, referring to individual participants, but results suggested similarities in terms of general comparisons and common topics described in free descriptions and interviews. Only a few participants were able to identify the predetermined emotion of the prescribed musical tracks, while the experiences of other participants seemed to be influenced by training and personal preferences. In terms of personal musical tracks, informally trained participants were able to focus less on performance elements and more on emotive content, while formally trained participants seemed to focus more and more on performance elements, and less on emotive content.

The third and last sub-question was
3) How can a suitable method for continuously measuring the emotional content of listening experiences be developed from these existing methods and how can this newly developed method be tested?

This question was answered in Chapter 2, 3 and 4. A combination of all of the methods, tests and questionnaires described above provided a method for continuously measuring emotional content of listening experiences.

The results presented in Chapter 5 can be understood as the 'test' for this newly developed method. It was assumed that if the research uncovered patterns regarding the relationships between the main concepts, then this method is suitable for this kind of investigation. It is important to understand that the usefulness of the method should not be judged in terms of the nature of the patterns revealed in this study but rather by the ability of the method to reveal the presence of patterns. The nature of the patterns can be investigated in subsequent studies.

The main research question was

- Which existing questionnaires and tests can be used most effectively to develop listening profiles of individuals, and how can the emotional content of listening experiences of formally and informally trained musicians be measured continuously?

As has been mentioned before, listening profiles were compiled using a demographic questionnaire, the Tomatis listening test, the NEO PI-R personality test and the results from the first question (word sorting). Relevant information provided in interviews was also added. Participants were asked to complete each test and questionnaire before listening to music. Interviews were conducted after listening experiences. The results suggest that these questionnaires and tests were indeed effective in compiling listening profiles of the individual participants.

Emotional content of listening experiences of formally trained and informally trained musicians were continuously measured and self-reported by combining methods from existing studies and by computerising this combination. Formally and informally trained participants were asked to perform two personally selected musical pieces. These performances were recorded and incorporated into the computerised questionnaire. After completing all the tests and questionnaires that was part of their listening profile, participants listened to musical tracks which included their personal performances as well as four prescribed tracks of unknown music from the Hindustani culture. Participants used the computerised questionnaire to indicate their emotional responses of listening experiences.

Interviews were conducted afterwards. This process was followed three times, while the demographic questionnaire, Tomatis test and NEO PI-R test were only completed once. Recordings of personal performances were also made only once. The results of the study suggest that the emotional content of listening experiences of formally and informally trained musicians can be measured continuously as in this study. Although many other research designs are certainly possible, this design proved to be suitable for this kind of investigation, since it revealed patterns in the responses of musicians from both the groups. It allowed the researcher to summarily compare the responses of the two groups, although this was not the aim of this study. It is therefore argued that the current method is effective. It became clear through this research study that a complex methodology was needed in order to answer the main research question.

6.4 METHODOLOGICAL ADVANTAGES AND LIMITATIONS

This section presents advantages and limitations concerning the method of the current study.

6.4.1 Advantages of the method

- Profiling the participants before studying their listening experiences helped the researcher better to understand the results of the listening experiences and the emotional process that takes place when music is performed and then perceived by the same person.
- This method is suitable for a small group of participants, since it is complex, and attention is given to the individual.
- Exposing participants to the same musical tracks over a certain period of time (three Test Periods in this case) was instructive, since changes and similarities in listening experiences could be compared.
- Building the methodology on existing studies was advantageous, since it allowed the researcher to compare results with the results of other research. It also contributed to the validity of the research design.
- Conducting interviews was valuable since a lot of information concerning the listening experiences was only provided during the interviews.
- Combining the evaluation reports from all the tests conducted in Part I provided the researcher with a more complete picture of the participant as an individual.

- Computerising the questionnaire used in Part II was extremely valuable, since it enabled the researcher to identify with more certainty which changes or events in the music caused a certain response. It was possible to combine the sheet music of a musical track with the time stamps of selections the participant made from the provided formats during a listening experience. The program allowed data to be captured in a detailed and repeatable way and was supportive of a study of real-time experiences of music. It also prevented the participants from making mistakes in the questionnaire such as skipping a question, answering questions in the wrong order or wrong way, and not complying with the instructions of the questions. The design of the program also allowed them to save time because they did not need to write things down during their listening experiences, and to focus on the emotive content, rather than on verbalising their experiences. They could just click on the desired format with which they wanted to indicate their response. The results of each session were already in an electronic format, which saved the researcher time in terms of transferring the data from hand written documents to electronic documents.

6.4.2 Limitations of the method

- It is a complex method due to the broad scope of the research subject. This complicated the collection and interpretation of data.

- It will be difficult for another researcher to use the method in the exact same way; it does not seem to be easily transferable. Improvements to the method will have to be made first.

- This method is not suited to test a larger group of participants (unless the study is conducted by a group of researchers and not a single person), because the data generated by all the tests and questionnaires will be overwhelming.

- The method is time consuming, not just in terms of how long it takes to complete a test or questionnaire, but also in terms of the time period between Test Periods, and the fact that participants had to complete such a variety of tests.

- The Tomatis listening test was only conducted once.

- Although computerising the questionnaire of Part II was beneficial, not much time was spent on developing the data report format in which the data is presented by the program at the end of each session. This caused problems later. Due to a lack of

development on the data report, much time was lost transferring, preparing, reworking and transcribing data from one electronic format to another.

- Transcription and translation of interviews was very time consuming. Since the interviews were conducted in the maternal language of the participants, which was mostly Afrikaans (only one participant was English), it required a great deal of time to transcribe and translate the interviews (about nine months).

- Although the colours checklist was based on existing research, it was also an experiment. Since the format was so popular with the participants, it would have been interesting to directly connect a colour choice to an emotional experience in terms of the meaning of the colour itself.

- The facial expressions checklist was in general not such a popular format with the participants. There are many factors that could have played a role here. Perhaps there were too many faces, or the size of the photo was not big enough. The fact that it was in black and white could also have contributed to the facial expressions not being used as often as the other response formats. This observation cannot, however, be confirmed since the influence of the user interface on the behaviour of the participant was not tested.

- The studies upon which the design of the methodology was established are old studies. For instance, the study conducted by Shaver and his colleagues is 24 years old. It would be preferable for the methodological design to be established on the latest research.

- The researcher was only able to interview participants a week after the Ponto Vista sessions. It would have been preferable for interviews to be conducted immediately after a Ponto Vista session.

6.5 RECOMMENDATIONS

6.5.1 Methodological recommendations

- Improvements would have to be made in order to simplify the method, make it more transferable, and to increase its accessibility to researchers and participants.

- It would be more valuable to repeat the Tomatis listening test, and also to interpret the results of the test in the context of the personality test.

- The presentation and interpretation of data gathered through the Ponto Vista program must be automated to a much larger extent than originally anticipated. The data report generated by Ponto Vista at the end of each session would be more effective if it contained all the formulas and graphs the researcher used, and arranged and interpreted the data automatically according to those formulas. It would save time, and also eliminate the chance of human error.

- Perhaps it would be best to conduct all interviews in English only, since software that can automatically transcribe English interviews does exist.

- It would be useful to conduct a study that determined the emotional meaning of each of the colours used in the colours checklist of the current study. The results could be used to interpret the results of the current study.

- In terms of Ponto Vista as a computer program it would be helpful to test the effect of the user interface on the behaviour of the participants to determine whether or not the user interface plays a role in their responses.

- It would be in the method's best interest if more recent studies were used.

- If all the improvements mentioned above were in place, the researcher would be able to conduct interviews immediately after each Ponto Vista session.

- The use of the facial expressions checklist is uncertain. Perhaps if the influence of the user interface could be determined, the issue could be resolved.

6.5.2 Recommendations for further research

- It seems as if the whole issue of profiling, although indispensable for this kind of method, is beyond the scope of research for an M.Mus. It is necessary that more research be done in psychology on the relation between personality, listening ability, the experiences of emotions, the understanding of emotions, and emotive content of listening experiences.

- Although the NEO PI-R and Tomatis listening test seemed to be good choices, the use of other personality tests and listening tests in terms of a study such as this can also be investigated.

- The use of facial expressions as a response format needs to be investigated further.

- The inclusion of other kinds of response formats like pictorial stimuli or animation sequences to provide more options to a participant when reporting on experiences of music can be considered.

- The ability of the method to handle a large number of participants could be tested. If the method is able to support all the data, the method could be widely used.

- The use of the method in a therapeutic or teaching environment to assist therapists, teachers and participants needs to be investigated.

- The nature of the patterns revealed by the method developed for this study can be further investigated in terms of, for example, existing theories regarding emotion, emotional content of listening experiences, and these experiences in terms of own performances.

- The idea of mapping of a person's emotional world is beyond the scope of this study, but needs to be investigated further.

- Although response time and manner was glanced over in this study, it can be investigated further in order to find more similarities in terms of listening profiles.

- Mapping of emotional world in terms of the way a map is drawn, and how factors such as personality influence it, is also beyond the scope of this study. It is necessary that more research be done in psychology in terms of this entire notion.

6.6 PERSONAL REFLECTIONS ON THE RESEARCH PROCESS

The most intriguing and enjoyable part of this study was engaging the participants and developing good working relationships. Valuable insight was gained about the complexity of emotions experienced by performing musicians during listening experiences, especially when experiencing their own music. Placing the emotive experiences of music within the context of listening profiles was interesting to the researcher. Measuring emotive listening experiences is a fine goal in itself, but better yet is understanding the context from which those emotions can originate. The process of developing the Ponto Vista program proved to be a challenging but rewarding task.

The research process proved to be an administrative and logistical challenge. The main obstacles were 1) not being present at the research site throughout the entire study, 2) coordinating the participants and various people involved in the process, and 3) greater

financial expenditures than were anticipated, 4) the research design itself was complex and time consuming, and 5) developing the Ponto Vista program took significantly longer than expected, as did the data preparation, arrangement and analyses.

6.7 CONCLUSIONS

As a conclusion to this report the significance of this research is briefly discussed. The significance within the research field of music and emotion is firstly discussed and then the importance of this kind of research for the training of professional performers is explained.

6.7.1 Significance in the research field of music and emotion

This study is significantly different from other studies in the field in terms of research design. Firstly, the current study included the development of listening profiles which provided a context for interpreting listening experiences – a concept that seems not to have been explored by other studies. Secondly, this study focused on performing musicians and investigated the dynamics involved when music is performed and perceived by the same person. Performers have been participants in other studies, but not as listeners listening to their own performances. Thirdly, listening experiences were monitored over a period of time, and not just once as in other studies. Furthermore, the current study combined several existing methods to measure emotional responses in listening experiences, as opposed to other studies that only used one or two methods.

The results have shown that participants are considerably different from each other in terms of profile, the mapping of their own emotional world (which also changes with time), as well as in terms of the emotive content of listening experiences. In this research report, comparisons could only be made on a very broad, general level, as was done in Chapter 5, because of the focus and the scope of the research. As has been stated before, the main focus of this study was the methodology; therefore the participants' results were not presented in detail, but rather in the form of a comparison. The goal of testing the method on participants

was to determine whether or not the method can generate usable results. The nature of these results is not discussed in this report.

The relationship that exists between listening profiles and emotive content of listening experiences shows that it is important to interpret responses within the context of a listener's profile. The study also recognised that it is important to investigate emotional experiences of performer's own performances, since the dynamics are different from those of other experiences. Monitoring these experiences over time revealed that formally trained musicians become more critical of their performances, which could have a negative effect on their growth as musicians. These findings are possibly the most significant contribution to the research field of music and emotion and need further investigation.

6.7.2 Significance for the training of performing musicians

The emotive aspects of the training of professional performers are seldom discussed in music education literature. As a result, professional performers who are trained to become teachers often lack tools and insights into the way in which performers can be guided in their explorations of their own emotional worlds through performance and listening, and as well as through other avenues, such as composing. As has been discussed in Chapter 1, this can lead to music education producing students who are progressively disengaging from music, and so from themselves.

In spite of these challenges, professional performers — especially those who are also music educators — can and do make meaningful contributions to the growth of their students and to their own growth when they understand the psychological dynamics involved when emotions are experienced by performers while listening to their own music. If suitable tools exist, accompanied by necessary understanding, such music educators can help their students to get to know themselves and others in non-judgemental ways, and to grow as performers, as musicians and as humans.

It is the desire of the current researcher that teachers will be able to use this tool, or a similar one, as part of their teaching methods. It may be useful for example to ask a student to listen to two or more different recordings of a specific piece, and then to allow them to voice their own opinions with the guidance of their educator in order to deepen and broaden their understanding of their own emotional world. It is the opinion of the researcher that this is a more empowering form of discourse than simply telling a student to conform to the teacher's notions of how a piece should be performed. The effect of this kind of empowerment will then hopefully bring music educators closer to their goal, which is training performers to express music in a personal, individual and emotional way, while communicating aesthetic impressions to an appreciating audience. Research of the kind presented in this report brings music educators closer to realising this vision of a more ideal training environment, and a less judgmental world.