

# Exploring lived experiences of music listening among rugby players: A hermeneutic phenomenology

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## Declaration

*This is to declare that I, Annette L Combrink*

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**Exploring lived experiences of music listening among rugby players: A  
hermeneutic phenomenology**



## **Acknowledgements**

To my best friend, lover and champion, Duane Aslett. You are the best husband a woman could ask for and I am grateful for you every day. Thank you for loving me unconditionally, for all our laughs and your unwavering support in everything I do.

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To the Lord of the Heavens and the earth, without Whom I am nothing.

## **Abstract**

This study is a hermeneutic-phenomenological investigation with the aim of understanding the meanings that the NWU-PUK Rugby Institute players attributed to their lived experience of listening to music before a game. In answering this central research question, two sub-questions were also explored to find out what the rugby players experienced while listening to music before a game and how they experienced listening to music in terms of the context, situation and conditions.

Ten NWU-PUK Rugby Institute players participated, eight of whom played in the same team, and two who played in different teams. Reflective essays were collected with follow-up semi-structured interviews with the chosen participants. Using ATLAS.ti 7, the data were analysed. Codes were conceptualised into categories and themes, links were made and patterns were identified.

The results revealed four broad themes: 1) Nothing can distract me; 2) Activate and deactivate; 3) Affect regulation and 4) Well-being. These themes formed the basis of what the participants experienced while listening to music, with all four themes resulting in preparation for a rugby game.

Keywords: hermeneutics, phenomenology, rugby players, music listening, preparation

## Opsomming

Hierdie studie is 'n hermeneuties-fenomenologiese ondersoek wat daarop gemik is om die betekenis wat die NWU-PUK Rugbyinstituut se spelers aan hulle belewing van musiek luister voor 'n wedstryd heg te ondersoek. Om hierdie sentrale navorsingsvraag te beantwoord is twee sub-vrae ook ondersoek om vas te stel wat die spelers se ervaring was terwyl hulle na musiek geluister het voor 'n wedstryd en hoe hulle die musiek ervaar het in terme van die konteks, die situasie en die omstandighede.

Tien NWU-PUK Rugbyinstituut spelers het deelgeneem aan die ondersoek: agt speel in dieselfde span, en twee in ander spanne. Reflektiewe opstelle is geskryf en is opgevolg met semi-gestruktureerde onderhoude met die gekose deelnemers. Met die gebruik van ATLAS.ti 7, is die data ontleed. Kodes is gekonseptualiseer in kategorieë en temas, koppeling is gemaak en patrone is geïdentifiseer.

Die resultate het vier breë temas uitgewys: 1) Niks kan my aandag aflei nie; 2) aktivering en deaktivering; 3) affek-regulering en 4) goed voel. Hierdie temas vorm die basis van wat die spelers ervaar het terwyl hulle musiek luister, en al vier temas loop eintlik uit op voorbereiding vir 'n rugbywedstryd.

Sleutelwoorde: hermeneuties, fenomenologies, rugbywedstryd, musiek luister, voorbereiding

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# CHAPTER 1: INTRODUCTION

## 1.1 Introduction

The topic of this study is the importance of lived experiences<sup>1</sup> of the NWU-PUK Rugby Institute players who listen to music before a game. This study was prompted by my personal experiences of supporting the South African rugby team (Springboks) as well as our provincial competition, the Currie Cup, like this one:

The air cracks with nervous anticipation. Sounds of casual conversation, music and pre-game discussions are in full swing. I am sitting on the floor at home in the company of friends. The tantalising smells of popcorn and biltong are distinguishable. The braai is ready and set to be lit at half-time. I am glued to the screen absorbing the sights being transmitted from the venue. I am watching how the team arrives together on one bus. Leaning forward, I am fascinated to observe that almost every player disembarking from the bus has a set of headphones or earphones on. This leads me to speculate and wonder if these players are listening to music, why they would be listening to music and what this means to them.

My observation that almost every player disembarking from the team bus had on a set of headphones or earphones led me to speculate and wonder whether the players were listening to music. My general assumption was that these players were indeed listening to music as opposed to motivational speeches, audio books, radio or noise-cancelling headphones.

The research problem derives from the fact that we do not know what the lived experiences of the rugby players are, or what meanings they attribute to their experience of listening to music before a game. If one considers the preparation of rugby players, the assumption is that the frame of mind of rugby players before a game impacts on their performance to such an extent that rugby teams often employ a sports

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<sup>1</sup> "Lived experience involves our immediate, pre-reflective consciousness of life" (Dilthey, 1985:223); it is grasped only reflectively as past presence (Van Manen, 1990:35-36).

psychologist to look after the psychological needs of their players. The reason underlying this study is thus to determine what the lived experiences of the rugby players are specifically in order to understand the importance and role of music in these lived experiences.

Much research has been done on the phenomenon of this study, namely listening to music. The following studies deal with the relation between music and the sports sphere. They reflect the use of music:

- in preparation and competitive performances (Karageorghis & Priest, 2008; Pain *et al.*, 2011);
- as an accompaniment to training (Karageorghis & Priest, 2008; Stieg, 2011);
- as motivation (Tenenbaum *et al.*, 2004; Hutchinson *et al.*, 2011; Karageorghis *et al.*, 2009; Elliott, 2007);
- to enhance performance (Bernardi *et al.*, 2006; Elliott *et al.*, 2004; Karageorghis *et al.*, 2012; Karageorghis & Priest, 2012a; Karageorghis & Priest, 2012b; Lane *et al.*, 2011; Lim *et al.*, 2009; Terry *et al.*, 2012);
- in the synchronization of submaximal exercise resulting in increased output (Elliott *et al.*, 2004; Elliott, 2007; Karageorghis & Terry, 1997; Karageorghis & Priest, 2012a);
- in helping to reduce the rate of perceived exertion (Karageorghis & Priest, 2012a; Karageorghis & Terry, 1997; Knight & Whitehead, 2012; Shaulov & Lufi, 2009; Terry *et al.*, 2012);
- in enhancing affective states (Bernardi *et al.*, 2006; Brownley *et al.*, 1995; Eckard, 2012; Elliott, 2007; Elliott *et al.*, 2004; Hutchinson *et al.*, 2011; Karageorghis *et al.*, 2009; Karageorghis *et al.*, 2010; Karageorghis & Priest, 2012a; Karageorghis & Terry, 1997; Lane *et al.*, 2011; Shaulov & Lufi, 2009; Terry *et al.*, 2012);
- in affecting the psychological and psychophysical (Bernardi *et al.*, 2006; Hutchinson *et al.*, 2011; Karageorghis *et al.*, 2009; Karageorghis *et al.*, 2012; Karageorghis & Priest, 2012a);
- in enhancing enjoyment levels (Elliott *et al.*, 2004; Hutchinson *et al.*, 2011; Karageorghis *et al.*, 2009; Karageorghis *et al.*, 2012; Karageorghis & Priest, 2012a; Karageorghis & Priest, 2012b; Karageorghis & Terry, 1997; Knight & Whitehead, 2012; Shaulov & Lufi, 2009; Terry *et al.*, 2012);

- having an effect on perseverance (Eckard, 2012; Stieg, 2011; Tenenbaum *et al.*, 2004;);
- with reference to the correlation between music tempo and sports performance (Bernardi *et al.*, 2006; Brownley *et al.*, 1995; Elliott, 2007; Karageorghis *et al.*, 2006; Karageorghis *et al.*, 2010; Lim *et al.*, 2009; Terry *et al.*, 2012);
- to find the link between musical artistry and athletic performance (Williams *et al.*, 2011);
- on the impact of flow and performance in pre-competition (Pain *et al.*, 2011);
- on the human psyche (Eckard, 2012; Karageorghis *et al.*, 2010; Karageorghis *et al.*, 2012; Karageorghis & Priest, 2008; Karageorghis & Priest, 2012a; Karageorghis & Priest, 2012b; Lane *et al.*, 2011); and
- to cut athletes off from their competitors (Eckard, 2012).

Music listening experiences also promote health and psychological well-being (Shinn, 2011; Lee *et al.*, 2012; Logid, 2011; Yung *et al.*, 2003; Vaajoki *et al.*, 2011; Briggs, 2011; Lin *et al.*, 2011; Mitchell *et al.*, 2008; Vuoskoski & Eerola, 2012; Bradshaw *et al.*, 2011; Wills, 2011; McCaffrey, 2011; Krout, 2007; Docksai, 2011).

As this study focuses on the phenomenon of listening to music, it is important to incorporate literature that addresses this phenomenon. In McCaffrey (2008) the focus is on music listening with specific reference to music being able to create a healing environment. McCaffrey (2008:40) is of the opinion that music can be used as an intervention to facilitate this remedial environment for patients both physiologically and psychologically: “Music is a passive activity that allows listeners to take in musical sound through the ear ... and allow the sound to evoke an emotional and/or physical response” (McCaffrey, 2008:40). It is also a safe, inexpensive and straightforward intervention (McCaffrey, 2008:39). DeNora (2013:1) puts forward that music as ‘medicinal’ is seen as fact in certain non-Western places and this may in turn validate the argument that music may be used as an intervention.

Nicol (2010) conducted a phenomenological study of women living with chronic illness. She wondered about the potential benefits that listening to music may have in terms of coping and adjustment. According to Nicol (2010:352), music can be used as a distraction, but it can also encourage physical relaxation as well as emotional self-

regulation. In Laukka's (2007) study the most common leisure activity of listening to music was assessed in terms of affective responses to music and the purposes for listening to music. Laukka (2007:216) is of the opinion that using music as a resource can accomplish diverse purposes in life. These aims may be related to meeting psychological needs, dealing with emotional issues and "issues of identity, belonging and agency" (Laukka, 2007:216). Lowis's (2010:86) paper also focuses on listening to music with specific reference to the power that music has to cause emotional responses in the listener as well as the regularity and essence of "peak emotional experiences" that are evoked through listening to music.

With regard to sport, Bernardi *et al.* (2006:445) state that "listening to music is a complex phenomenon, involving psychological, emotional, neurological, and cardiovascular changes, with behavioural modifications of breathing". During the Olympic Games in 2012 an interesting article appeared in the *Beeld* newspaper (6 August) entitled "Dis waarna SA se swemmers luister" (Eckard, 2012). This article focused purely on listening to music with its potential benefits to the swimmer as a competitor.

An article which is of great value to the present study is the one by Sorenson *et al.* (2008). In this article the researchers state that all the research pertaining to sport and music has been about music listening resulting in arousal regulation, motivation, mood levels and enhancing athletic performance in sport. "What is lacking in the current sport psychology literature is an examination of elite athletes 'lived' experiences of music in sport" (Sorenson *et al.*, 2008:3).

The present study adopts a qualitative hermeneutic phenomenological approach which focuses on the lived experiences of rugby players purposefully listening to music. This study is intrinsically different to those conducted before. The focus has shifted from attempting to ascertain an expected or unexpected outcome to examining an experience regardless of the potential outcome of the subjects' behaviour. To my knowledge, no such study has yet been undertaken in South Africa. The importance of this research can be seen from the following comment by Nicol (2010:364):

Intentional use of music listening offers a non-invasive, easily distributed and accessed, minimal cost intervention for improved quality of life. Ideally this study will prompt further research about the benefits of everyday music listening in coping with chronic physical illness as well as other challenges and life transitions.

Listening to music is part of the rugby players' everyday experiences and it takes place in a challenging context: right before a game. The research is important for sports managers, coaches, rugby players and sports psychologists, as they can utilise the findings to suit their needs and possibly incorporate music into their work environment by incorporating music in their training programmes or pre-game preparation. Music also provides a cheap, safe and easy to use intervention or method. The research is important to music educators, music therapists and students interested in sport and music because of the potential for further studies, especially in a South African context, further research and possibly also for the same reason of incorporating the use of music into their working environment. This research may help all the above-mentioned people to make better decisions, plan programmes or to teach and empower others (Merriam, 2002:20). Bresler (1995:16) is of the opinion that the study of experiential knowledge is virtually absent in music education literature.

## **1.2 Purpose statement**

The purpose of this hermeneutic phenomenological study is to understand the lived experience of listening to music before a game for PUK Institute rugby players at the North-West University (Potchefstroom Campus). At this stage in the research, music listening will be generally defined as the purposeful and intentional listening by individual rugby players to music on any media player.

## **1.3 Research questions**

### **1.3.1 Central question**

The research question that guided this inquiry is: What meanings do NWU-PUK Rugby Institute players attribute to their experience of listening to music before a game?

### **1.3.2 Sub-questions**

- What do the NWU-PUK Rugby Institute players experience while listening to music before a game? (*Textural description*)

- How do the NWU-PUK Rugby Institute players experience listening to music in terms of the conditions, situations and context? (*Structural description*)

#### **1.4 Delimitations and limitations**

The approach of hermeneutic phenomenology is chosen as this study is concerned with the conceptualisation of the phenomenon of listening to music. This study will focus solely on the lived experience of the participants. I will attempt to provide a rich and holistic account of the phenomenon of listening to music by offering insights as well as revealing opinions of the participants that can expand any readers' experience (Merriam, 2009:51). It is up to the reader to learn from the researcher's description and to apply specific knowledge to his/her specific context (Merriam, 2009:51). These insights will be gleaned from conducting interviews, studying reflective essays and possible follow-up interviews with the participants. I will not be looking at the effect or impact that music has on an individual's performance or to the genres of music they are listening to. I am also not testing a hypothesis, nor proving a theory and neither will I be constructing a new theory.

#### **1.5 Research design**

"All qualitative research is characterised by the search for meaning and understanding of the phenomenon" (Merriam, 2002:6). Explanations of events, of people and matters associated with them are intrinsic to qualitative research (Fox & Bayat, 2007:7; Creswell, 2003:4). Meaning is socially created by those interacting with their world and this is the key to understanding qualitative research (Merriam, 2002:3). For a qualitative researcher, understanding what the interactions are at a particular time and in a particular context is of utmost importance. Bresler (1995:2) states that qualitative methods are more responsive and flexible to influences and patterns that may be encountered. Finding out what meaning individuals attribute to their experiences and the manner in which they encounter and interact with their social world is called an interpretive qualitative approach (Merriam, 2002:4).

Merriam (2002:4-5) describes several characteristics of an interpretive qualitative approach. The first is that the researcher strives to understand the meaning that the individual has constructed about his or her experiences. In this study I am exploring the participants' experiences and will then describe them. Secondly, I (as the researcher)

am the key agent for data collection and analysis. The third characteristic is that qualitative research is inductive in that data is collected to build a concept, hypothesis or theory instead of testing them (Merriam, 2002:5). I start the investigation with no preconceived ideas about the findings. Finally, the outcome of a qualitative investigation is descriptive: “qualitative research attempts to understand and make sense of phenomena from the participant’s perspective” (Merriam, 2002:6). Therefore I will describe and attempt to understand the phenomenon from the perspective of the participant.

## **1.6 Research approach**

The qualitative research approach used in this study is hermeneutic phenomenology. Hermeneutics is the study of written texts and focuses on interpretation and the context (Merriam, 2009:32; Patton, 2002:115; Smith *et al.*, 2009:21). Hermeneutics interprets the “texts” of life (Van Manen, 1990:4) and therefore hermeneutic phenomenology concerns itself with research that is slanted towards the lived experience and also interprets the texts of life (Creswell, 2013:79; Butler-Kisber, 2010:51; Van Manen, 1990:25). Phenomenology therefore becomes hermeneutical when the method is interpretive (Van Manen, 2000:1).

As with hermeneutic phenomenology, in phenomenology the beginning and end points are also lived experience (Bresler, 1995:11; van Manen, 1990:36). A phenomenological study describes the common meaning for different people of their lived experiences of a concept or phenomenon (Creswell, 2013:76). The purpose of a phenomenological study is to reduce the experience of the individuals to a description of the universal nature or essence of the phenomenon (Creswell, 2013:76; Merriam, 2002:4,7). According to Patton (2002:106), the individual’s experiences are analysed and compared with one another in order to identify the essences of the phenomenon. This description entails what the individuals experienced as well as how they experienced it (Creswell, 2013:76). However, in a hermeneutic phenomenology, we do not merely reduce the experiences to an essence, but rather interpret the experiences in order to conceptualise the phenomenon.

Hermeneutic phenomenology contains a deep philosophical component which must be acknowledged (Creswell, 2013:77; 2007:58). Van Manen (1990:154) states that it is a

critical philosophy of action in terms of human science, pedagogy and in a personal, situated sense. Van Manen (1990:7) further believes that it is a philosophy in a broad sense as it is a theory of the unique. According to Creswell (2013:77), these philosophical assumptions<sup>2</sup> under the umbrella term *phenomenology* have some common ground, namely “the study of the lived experiences of individuals; the view that these experiences are conscious ones; and the development of descriptions of these experiences”.

### **1.6.1 The participants**

As this research seeks to understand the meanings ascribed to the phenomenon from the participants' perspectives, it is important to select a purposeful or purposive sample from which most can be learned (Merriam, 2002:12). According to Colaizzi (1978:58), the criterion for selecting subjects is their experience with the phenomenon and their articulateness. The participants who have been chosen are an appropriate sample from the NWU-PUK Rugby Institute. I personally collected and analysed the data until data saturation had been reached.

### **1.6.2 Role of the researcher**

The researcher determines whether a hermeneutic phenomenological approach is best to investigate the research problem. Within this approach, the researcher must recognise and affirm his or her own experiences as well as the experiences of the participants (Creswell, 2007:151). The researcher's views cannot be bracketed out (Guptill, 2011:85; Jones *et al.*, 2012:375) as within phenomenology, but must be acknowledged in terms of pre-understanding and the historicity of one's experience (Laverty, 2003:14). Since we conceptualise meanings from our experiences and background (Laverty, 2003:8) the claim that the essences of experience can be separated from the researcher's own experience is rejected by hermeneutic phenomenology (Henriksson & Friesen, 2012:1). My personal experience is provided in Addendum D.

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<sup>2</sup> The philosophical assumptions of hermeneutic phenomenology are further explored in detail in chapter 3.

As a hostel parent at the NWU Potchefstroom Campus, I have the privilege of supporting the male students in various activities that form part of hostel and campus life. As part of my responsibilities I attend rugby games at the levels of hostel league as well as Varsity Cup. In the hostel we have students who are part of the NWU-PUK Rugby Institute. My role and involvement with these rugby players is therefore one of a non-participant observer (Creswell, 2013:166).

### **1.6.3 Data collection**

There are three key sources of data for a qualitative research study, namely observations, documents and interviews. The main devices for a phenomenological study include open-ended interviews as well as reflective essays (Bresler, 1995:12). In this study I am going to use semi-structured<sup>3</sup> interviews and reflective essays. The participants who experience this phenomenon have been identified as individuals who form part of the NWU-PUK Rugby Institute. I first asked for essays and then, after reading them, decided whether follow-up interviews were necessary. With some participants I just conducted interviews, with possible follow-up interviews in order to make sure I understood the experience and to ensure the accuracy of my interpretation, as I am aware not everyone is completely articulate when it comes to writing about their personal experiences and feelings.

All participants were asked broad, general questions. According to Moustakas (1994:95), the three phenomenological questions which should be asked are:

- What did you perceive?
- How did you feel?
- What did you think?

In this study open-ended to semi-structured interviews (Addendum E) were conducted as this enables the participants to pursue streams of ideas and investigate unformulated experiences in their lives (Bresler, 1995:15). The questions used in the semi-structured

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<sup>3</sup> In the initial open-ended interviews, participants gave one word answers and not a rich, thick description of the experience. I therefore decided to use semi-structured in order to assist them in expressing themselves, as some of the rugby players found this hard to do.

interview were derived from suggestions found in Smith *et al.* (2009)<sup>4</sup>. “Phenomenological investigation requires the skills of listening attentively, probing and facilitating the articulation of nonverbal experiences into linguistic constructs” (Bresler, 1995:15). The success of questions in an interview depends on the extent to which the subject’s experiences are tapped as distinct from any theoretical knowledge of the questions (Colaizzi, 1978:58).

#### **1.6.4 Data analysis**

In qualitative research the data analysis is recursive and dynamic with the data collection (Merriam, 2002:14). This permits the researcher to make any modifications to the interview questions that might be necessary along the way. Further strategies unique to phenomenological research are phenomenological reduction and horizontalisation. In a hermeneutic phenomenology we conceptualise the phenomenon rather than reducing the experience to an essence, therefore the process of reduction is not undertaken in this study. However, the process of horizontalisation is used as it is important to treat all the data as having equal weight and value, and these data are then further organized into clusters or themes (Merriam, 2009:26).

Colaizzi (1978:59-61) provides seven procedural steps which I am going to follow:

1. Read through all the descriptions of the subjects in order to acquire a feeling for them (termed protocols);
2. Extract phrases or sentences that pertain squarely to the phenomenon from the protocols, referred to as extracting significant statements;
3. Explain the importance of each significant statement, also known as “formulating meanings” (Colaizzi, 1978:59);
4. Organise these formulated meanings into clusters of themes, validate themes by referring them back to the original protocols and note any discrepancies;
5. Integrate all results into an exhaustive description;

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<sup>4</sup> More detail regarding how the interviews were structured is found in chapter 3.

6. Try to create a full explanation of the phenomenon in as unambiguous account of identification of its core structure as possible; and
7. Return to each participant in order to affirm the findings.

I utilized the ATLAS.ti 7 computer software programme, which enabled me to organize the text, including coding, memos and findings, into one hermeneutic unit. I identified significant quotes and ascribed meanings to these quotes by means of code labels. During this process I described and classified the data using codes, reducing them to categories and then again further reducing and combining them into themes (Creswell, 2013:184-185). The coding process guided the discussion of the setting and people as well as categories or themes for analysis (Creswell, 2013:186). The data are represented by using a narrative to convey the findings of the analysis. I presented visual images of the information – for example network views created in ATLAS.ti 7, comparative tables, visuals or figures (Creswell, 2013:187).

### **1.7 Validity**

In qualitative research it is the researcher's interpretation of the participants' experiences or understanding of the phenomenon in question that guides one to understand the reality of the situation. It is important to understand the perspectives of the participants; uncover the complexity of the participants' behaviour in context; and present a holistic interpretation of what happened (Merriam, 2002:25). In order to ensure the research is valid, a number of strategies may be employed. I am going to apply member checking, peer review and the audit trail (see chapter 3.6).

The first strategy is member checking. Here the researcher asks the participants to make remarks on the interpretation of the data. This is an important strategy and was utilised in this study and reported on in chapter 4. A second strategy that was employed is that of peer review. This study was reviewed by my supervisor. A third strategy, namely the audit trail, entailed the three phases in ATLAS.ti 7, to describe in detail the process of data collection, derivation of categories and how decisions were undertaken throughout the investigation (Merriam, 2002:27).

## **1.8 Ethics**

Ethical dilemmas sometimes occur with regard to the collection of data and in the distribution of findings (Merriam, 2002:29). Privacy and protection must be accorded to the participants (Merriam, 2002:29). For ethical purposes I designed an informed consent form that every participant had to complete in order to protect me, the participant and the North-West University. The form is based on the requirements outlined by Creswell (2013:153). It ensured that participants' identities were protected. I undertook that no participant would be harmed at any stage during the research process. I assured the participants that their names would not be published and that they would have the freedom of choice to partake in the study or to withdraw at any point.

## **1.9 Provisional chapter division**

Chapter one is the introduction to the dissertation where an overview is given of the design and outline of the study. In the second chapter, an overview of the literature related to the study is provided. The third chapter concerns the research design, approach and methods adopted in the study and provides an explanation of each. The data were analysed and the results discussed in the fourth chapter and the fifth and final chapter provides any further discussions, conclusions and further recommendations for future research. Here the results are placed back into the literature in order to make links between the study and the discipline in which the study finds itself.

## **1.10 Significance of the study**

I believe that this research will contribute to the literature on the use of music in the sports environment in a South African context. It will hopefully create a better understanding of the significance of listening to music within the South African sports sphere. It will also reflect on the potential benefits of listening to music in preparation for a game. The research provides potentially valuable knowledge of a uniquely South African nature which can lay the basis for further research, The NWU-PUK Rugby Institute, rugby players, music educators, music therapists, sports psychologists as well as students (whether majoring in music or sport) will be interested in this research. To understand the phenomenon of listening to music in the sports context, we must look at the background of this phenomenon and in order to do so, we now turn to the literature.

# CHAPTER 2: LITERATURE REVIEW

## 2.1 Introduction

In this chapter, we look at the phenomenon of listening to music, a form of auditory stimulation in everyday lives (Brownley *et al.*, 1995:193), in various contexts. The focus, however, is on listening to music in terms of the sports environment. Before focusing on the latter, it is imperative to place this phenomenon of listening to music in the correct context and in order to do so, it is important to start at the beginning and provide the specific background for the phenomenon of listening to music.

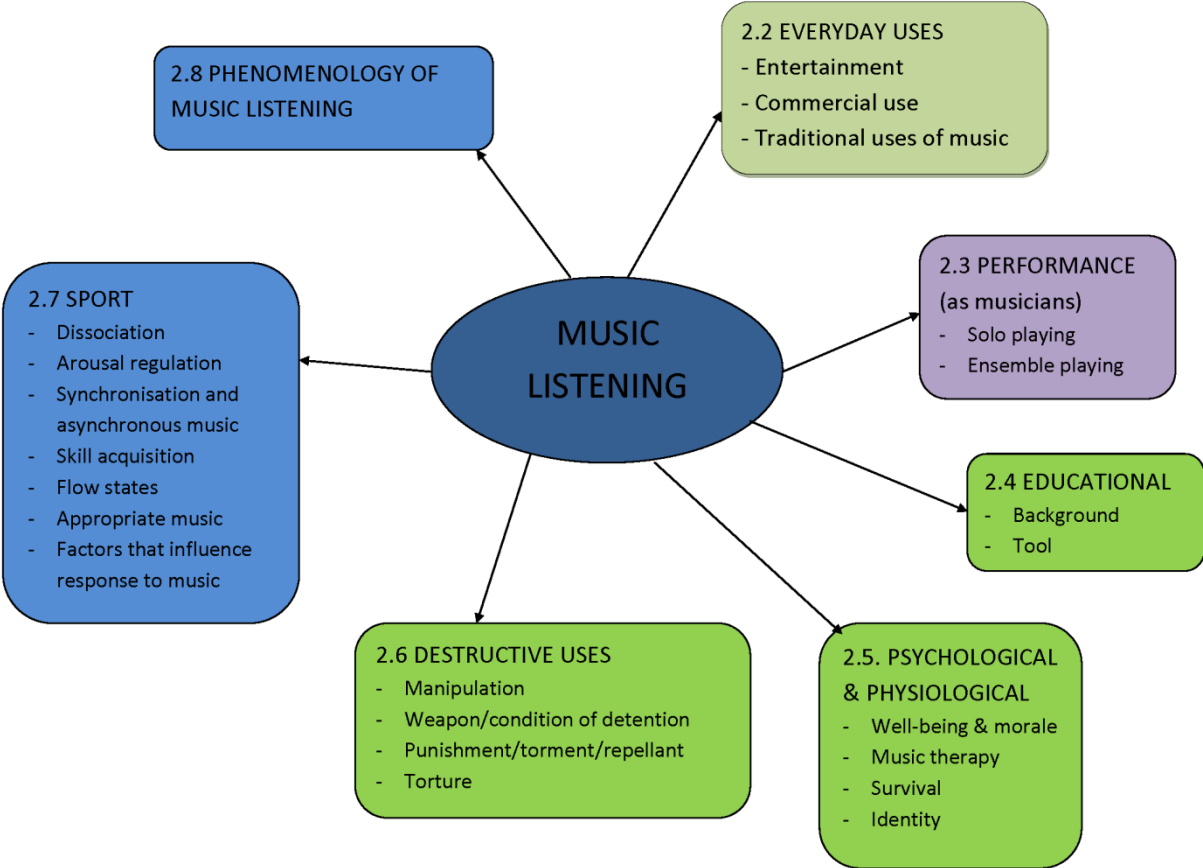


Figure 1: The structure of chapter 2.

It is important to note at the outset of this chapter that the concept *music* includes music-making and listening to music, and in trying to understand this, it needs to be pointed out that a person cannot make music without listening to the music. For the sake of completeness in terms of listening, musicians’ listening and music making have also been included. There are categories that have been discussed below which are

closer to this study’s topic than others, but for the sake of completeness, and to allow the readers to know that this acknowledgement of certain categories was important, they have a bearing on the study and have therefore been included.

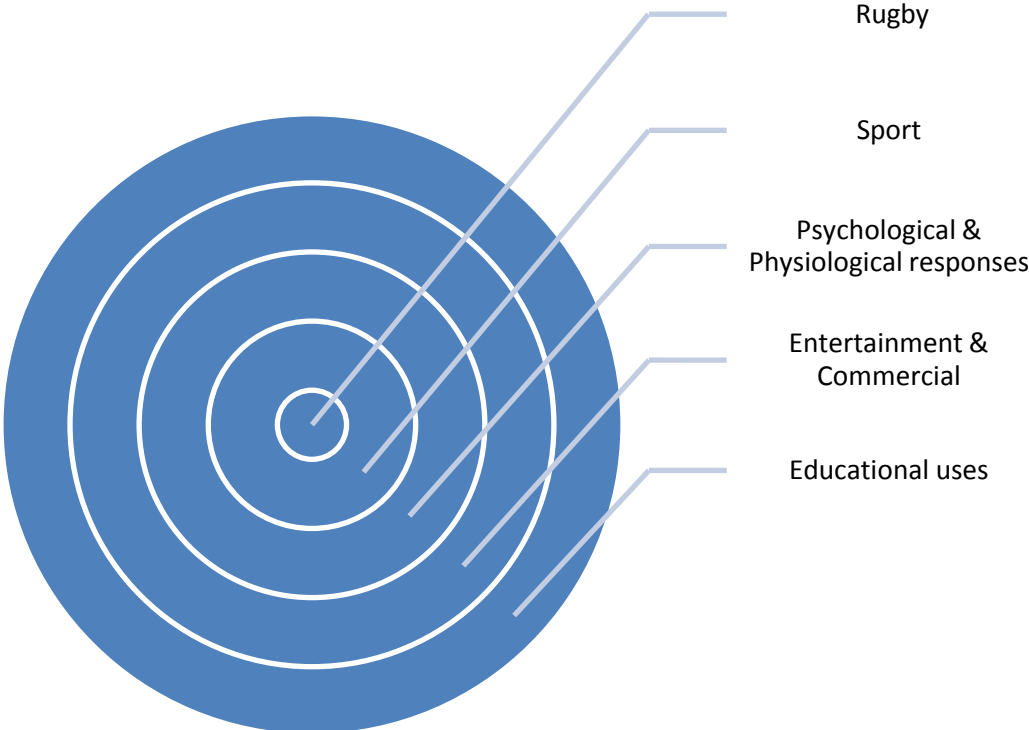


Figure 2: Levels of importance of categories related to study

“Listening is an active process, through which we gather information to meet our needs for interacting with the environment” (Tuuri & Eerola, 2012:137). In every recorded culture and historical period, music – like language – has been found (Treheub *et al.*, 1993:2). As the present time is one of global awareness, music is seen to be the aural pathway for comprehending the inhabited world (Campbell, 2005:30). Listening to music is also viewed as a common everyday leisure activity and may satisfy various psychological aims (Laukka, 2007:215). This common leisure activity has been aided by technology.

Technology enables us to listen to music wherever and at any time and has thus brought music closer to us than in the past, ensuring that its place in our “emotional and social lives” stays secure (DeNora & Bergh, 2009:102; Karageorghis & Priest, 2012:44; Young, 2007:42). An example of such technology is the mp3 player or the iPod, which holds a vast amount of personally selected music and may be carried around wherever

the user goes (Skånland, 2013:1). The use of this technology allows the individual to focus on their own emotional state, if needs be (Skånland, 2013:2). The use of this mobile listening device is said to reduce disruption caused by the environment and may be used to redefine and reclaim space (DeNora, 2013:65).

Listening is an automatic biological process. Listening involves auditory processes which are automatically invoked for all possible acoustic stimuli. This includes music, therefore these processes operate regardless of the style of music or the cultural context in which the music is heard (Thompson & Schellenberg, 2006:74). Music is also more than just “sensory data”, but is contingent on the how the listening mind works, how it makes sense of what is being heard as well as the musical form (Dura, 2006:26). Exposure to music may be active or passive, and listeners internalise regularities in the music of their culture which forms a long-term “knowledge schemata” into which new music stimuli are absorbed (Thompson & Schellenberg, 2006:75).

Repeated exposure to music composed in a consistent manner leads to the development of stable expectancies and preferences for typical melodic patterns. Over time, the music becomes somewhat predictable and ‘makes sense’ to the listener (Thompson & Schellenberg, 2006:97).

According to Cross (2009:10), music has a notable functional role in human behaviour. “Music is not merely a ‘meaningful’ or ‘communicative’ medium. It does much more than convey signification through non-verbal means” states DeNora (2000:16). According to the author, music has power at the level of daily life. This influence can be seen through how people conduct themselves and compose their bodies, how they encounter the passing of time, how they feel about themselves, others and different situations (DeNora, 2000:17). Music’s functional role starts from birth and continues throughout a lifetime. Children’s musical interactions always begin with their family and this grows with social interaction, including engaging with media and technology (Davis, 2012:421).

This study does recognise that there might be differences between musicians and non-musicians when listening to music. For the sake of completeness, listening by musicians will also be addressed. Geringer and Madsen (1995:81) indicated that musicians listen more to different aspects of the musical experience than non-musicians. Results of their study (1995:81) indicated that musicians focused on melody, rhythm, dynamics and timbre (in that given order), whereas non-musicians focused on

dynamics and melody. Boh *et al.* (2011:1) are also of the opinion that “musicians are able to encode more complex regularities in reoccurring tone sequences than nonmusicians”, however, due to the nature of our everyday life where music can be heard anywhere and everywhere, non-musicians have developed an implicit knowledge about tones and how patterns should be constructed (Boh *et al.*, 2011:2).

I now would like to give an outline of the discussion that will be pursued in this chapter. Following the diagram (figure 1) set out above; the discussion begins by looking at listening in the entertainment sphere. Within this sphere, performers and artists find themselves in an occupation whereby they earn a living. Music can therefore be seen as a commodity which merges into the commercial environment. The commercial environment makes use of music in many different ways, and as consumers we may be listening consciously or unconsciously. From the commercial environment, we also attend or listen to performances. When we as musicians listen to our performances, whether solo or ensemble playing, it can be said that we are being educated.

Listening to music has long had its standing in the education arena, whereby students listen to Baroque music *inter alia* in order to aid their studies. This brings us to the physiological and psychological responses in listening to music. Listening to music may help physically and psychologically in terms of well-being, but it has also been related to destructive uses, such as torture. As listening to music has been used to torture individuals around the world in order to manipulate individuals, so has listening to music been brought into the sports environment to perhaps manipulate physical and psychological changes of a sportsperson. To round off the chapter, listening to music in terms of sport is followed by the phenomenology of music listening which brings the chapter to its conclusion.

## 2.2 Everyday uses

### 2.2.1 Entertainment

Laukka (2007:215) considers listening to music to be a leisure activity, whether it is attending a concert, or simply listening to music at home on CDs, DVDs, mp3 players, iPods, iPads or whatever medium we choose. This type of listening to music may qualify as entertainment and would therefore require no reciprocity, as it is listening for enjoyment. Sparling (1956:28) and McCaffrey (2008:40) also consider listening to music to be a passive activity. Perhaps it would be wise to draw a distinction between listening and hearing. With regard to the former, it is an “intentional and attentional creation of meanings on the basis of the sonic experience” whereas the latter is “passive receiving” (Tuuri & Eerola, 2012:137). Therefore, listening to music as entertainment may rather be considered a “thought-full” process (Elliott, 1995:78).

Elliott (1995:78) and Smith (1979:110) claim that listening is an active activity. Elliott (1995:78-79) sets out the following reasons as to why listening is never thoughtless but rather “thought-full”, which include: 1) listeners do not take in everything they hear, as human attention is extremely discerning; 2) one must consider what it truly means to hear something, this requires knowledge of what one is listening too. Therefore, according to Elliott (1995:80), listening is never direct or immediate as personal understandings and beliefs always help and enable the auditory process. Listening is then viewed as thought-full and knowledgeable. “Music listening requires us to interpret and construct auditory information in relation to personal understandings and beliefs” (Elliott, 1995:81) and “music listening always involves cognizing musical expressions of culture-specific information (including cultural beliefs and values)” (Elliott, 1995:191). Clifton (1983:2) simplifies this process of “thought-full” listening by explaining that people do more than just listen: they perceive, judge, interpret and feel.

This thought-full listening takes place in everyday life. The commercial industry uses our thought-full listening to its advantage in that it manipulates us into desired behaviour. However, we have to pay attention in order for this manipulation to work.

## 2.2.2 Commercial use

Nowadays, listening to music is ubiquitous (DeNora & Bergh, 2009:115). We are exposed to music during most activities of the day, whether we are driving in our cars with the radio on (Sloboda *et al.*, 2009:432), walking in a mall, doing grocery shopping or clothing shopping, visiting offices (Hallam & MacDonald, 2009:471) or simply enjoying a meal out (Cross, 2009:6; Hirsch, 2007:345; Milliman, 1982:86; North & Hargreaves, 2009:481; North *et al.*, 1999:271; Stieg, 2011:106). Music listeners also have unprecedented access to recorded music, which may be downloaded for free on the internet (Levitin, 2008:22; North *et al.*, 1999:271). Bearing this in mind, it is not surprising that music, which is so easily and readily accessible, is being used to influence people as consumers, *inter alia*.

When walking into a store it appears that it has become the norm for some to have a dedicated radio station that plays music<sup>5</sup>. This background music may be used to influence consumer behaviour in terms of the time it takes to eat and drink (Caldwell & Hibbert, 2002:911; Milliman, 1986; Roballey *et al.*, 1985); the average time spent in a shop (Milliman, 1982) and the amount of money spent (Areni & Kim, 1993:336; Milliman, 1982:90). Milliman (1982:86) further states that background music is believed to enhance store image, cause employee happiness and therefore diminish employee turnover as well as stimulating customer purchasing.

North *et al.* (1999:271-272) discovered that in-store music may influence consumer behaviour. They suggest three categories into which these influences may fall: firstly, the musical tempo and the pace of the consumer; secondly, that music can affect the perception of time that a consumer has; and thirdly, that music can influence the interactions that consumers have with the commercial environment. There is a belief that music is more influential when it “fits” the situation (Areni & Kim, 1993:336; MacInnis & Park, 1991:162; North *et al.*, 1999:274). The use of music encourages people to essentially spend more money. The music used in stores has been bought and paid for, and the store will continue to pay for this music in terms of royalties. As such, music is seen to be a commodity.

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<sup>5</sup> Examples: PEP Stores - Feelgood FM radio station; Mr Price - Red Cap Radio; Pick 'n Pay - PicknPay Radio run by Adsat

In the musical culture of stratified industrial societies, music is treated as a commodity. Fewer people in industrial societies are musicians and therefore it is seen to be a specialist profession. Most people are only consumers of music (Kruger, 2004:93). Music has also been used to accompany work, which in turn has led to productivity *inter alia* and productivity naturally means an increase in revenue. Our attention now turns towards the traditional use of music, in which work songs play an important role in increasing productivity.

### **2.2.3 Traditional uses of music**

Gregory (1997:123-137) lists various traditional uses of music common to most societies: lullabies, children's games, storytelling, work songs, dancing, religious ceremonies, festivals, war, personal symbol, salesmanship, promote ethnic or group identity, communication within language itself, personal enjoyment, healing and in trance. Due to the scope of this dissertation, only work songs will be discussed as an example of listening to music during traditional uses of music.

Work songs are used to accompany manual labour (Freymann, 1948:67; Sloboda *et al.*, 2009:433; Stieg, 2011:108). These songs typically had a steady rhythm and were sung to the rhythm of the physical labour. They were also sung in order to boost the morale of the workers, to make the work more bearable and some kinds of work could not be done without music, for example the sea shanties (Stieg, 2011:108; Kirkpatrick, 1943:268). According to Winterson and Nickol (2003:11) the work song was one of the earliest types of black American music. After slave trading was abolished, there was a massive demand for labour to construct new transportation systems. The work song continued to be used as the workforce was made up largely of the black population (Winterson & Nickol, 2003:12).

Recorded music is also used in the factory and is believed to be one of the psychological factors related to efficiency and satisfaction of factory workers (Kirkpatrick, 1943:268). "There is good reason to believe, however, that music in the factory tends to add to group morale and *esprit de corps*, to relax tensions and relieve boredom" (Kirkpatrick, 1943:268). Not only does music boost the morale, but production is also increased. To quote from Kirkpatrick (1943:271):

During the Second World War, it was reported that production in British war plants had stepped up between 12,5% to 15% for an hour after musical programmes were introduced by the British Broadcasting Corporation (BBC). Music was used to keep the individuals working cheerfully and at a high speed in order to produce the required war equipment.

Lesiuk (2005) conducted a study whereby she provided a selection of CDs for individual use via headphones over a two-week period in an office environment. Music was found to improve work-related measures including the fact that mood was improved (Lesiuk, 2005:184), the quality of work was improved (Lesiuk, 2005:185), and individuals were more energised, more alert and tasks were done more quickly (Lesiuk, 2005:186). By these three above examples of work songs, it can be said that music can influence behaviours at a group level (Cross, 2009:9).

As has already been discussed above, listening to music between musicians and non-musicians may be different. The rugby players are not professional musicians; however, three of the participants were inspired to play the guitar as a result of listening to music. Therefore it is of interest to discuss the following section, which focuses on listening to music while performing.

## **2.3 Performance (musicians)**

### **2.3.1 Solo playing**

Listening to music also encompasses the performance aspect of music-making. While performing, it is imperative that musicians listen to their music-making, whether it is a solo performance, in an ensemble setting or in the use of work songs (Gillis, 2012:37). According to Logid (2011:119) her ability to play the piano gave her an avenue in which she could express emotions and finally come to a place of healing. She listened to her solo playing and this allowed her to use her playing as a tool to deal with stresses and grief (Logid, 2011:119). Logid (2011:119) also used music as an instrument to deal with stress and unavoidable deep grief.

Performing a musical work is analogous to quoting someone else's words in order to assert something. A performer performs a musical composition in order to express his or her personal understanding of that composition (Elliott, 1995:165).

This is achieved by listening while one plays.

### **2.3.2 Ensemble playing**

According to Roldán (2005:102), ensemble practice develops the musical ear by the discipline of continually listening to each other. In an ensemble setting, listening is important in that the basic fundamentals of tone production, balance, blend, pitch, style and precision must be given attention in order to learn how the music is constructed (Gillis, 2012:37). Gillis (2012:37) further states that careful consideration of musical sounds may potentially generate interest, formulate ideas and broaden thought which can lead to a richer musical experience. Active listening can also influence the creative process of a student as well as their musical outcome during a performance (Gillis, 2012:37). Listening to one another in an ensemble setting not only makes one a better musician, but there are other benefits as well.

Wills (2011:37) states that as a music teacher, she noticed the change in behaviour and self-esteem of certain children who joined the school choir. She attributes this change in behaviour to the power that music has to change human beings. In her study, the children were given a voice and they themselves gave explanations as to what singing in the choir had done for them. One child stated "I can show my feelings and express myself" whilst another said that "it helps you improve" (Wills, 2011:43). Not only do the students listen to one another as they sing in order to become a better ensemble, but by virtue of their music making, being together and listening to the music they are making, they experience the added bonus of personal growth. By listening to our performances, whether they are used in solo or ensemble performing, this in turn educates us.

## **2.4 Education**

Listening to music often accompanies studying by young people (Hallam & MacDonald, 2009:471). It has been greatly discussed that listening to music can help students in terms of education and their ability to learn (Shinn, 2011:22; Chaffee, 2010:60; Uren,

2009:54). According to Priest and Karageorghis (2008:348), music may decrease the rate of perceived exertion and enhance a student's mood which is noteworthy in terms of the advantageous effect it may have on learning. Music listening may improve attention span (Garnett, 2005:141; Shinn, 2011:22) and memory (Flohr & Hodges, 2006:26; Shinn, 2011:22) as well as boost language and speech skills (Shinn, 2011:22).

A few examples of such studies are acknowledged in Hallam and MacDonald (2009:475): there is evidence that arousing music may increase activity (Reiber, 1965); interactive play (Gunsberg, 1991); and reported altruistic behaviour in older children was enhanced by listening to calming music (Hallam *et al.*, 2002). Other effects of listening to calming music may include having a positive impact on the conduct of children with emotional and behavioural challenges seen in stress and anxiety reduction (Hallam & Price, 1998; Savan, 1998). This then confirms that the study of music will have an effect on the brain, as it increases our brain function capacity (Rhodes, 2010:15), and will thus enable students to study more effectively and retain more information (Chaffee, 2010:60).

Human beings are born with billions of brain cells which form links with other brain cells. These connections that are habitually used become stronger. If a child grows up listening to music, solid music-related associations are developed which affect the way one thinks (Barrett & Veblen, 2012:366). By listening to classical music, spatial reasoning may be improved (Bales, 1998). According to Nakamura *et al.* (1999:222), music can facilitate specific changes in the brain state that mediate improved performance. They also state however, that brief exposure to music may lead to improvement on spatial task performance, but it is short-lived (Nakamura *et al.*, 1999:226). All musical engagements activate both brain hemispheres and involve cerebral cortex activity as well as memory retrieval mechanisms (Reimer, 2004:23).

Hodges and Gruhn (2012:209-210) discuss three structural correlates of higher intelligence where the use of music made a difference in terms of 1) brain size (music making); 2) mental speed; and 3) processing efficiency (music listening). With reference to the first-mentioned correlate, twenty professional pianists were found to have a larger amount of gray matter in widely diffused areas than twenty amateur pianists and forty non-musicians (Gaser & Schlaug, 2003:515). The volume of gray matter helps with the

communication between neurons and if the density is higher, then this communication is better and faster. What can therefore be deduced is that more gray matter is associated with a higher intelligence capacity (Haier *et al.*, 2004:431).

In relation to the second correlate, an eye-tracking experiment was undertaken between musicians and non-musicians. It was shown that musicians tended to show a quicker reaction time as well as a faster suppression of reflex reactions than non-musicians (Gruhn *et al.*, 2006:24).

The third correlate refers to processing efficiency – these are the neural resources required for thinking and responding. In other words, the brain operates more efficiently and economically with those who have a higher intelligence (Hodges & Gruhn, 2009:210). The study undertaken here involved students receiving five months of training in harmonic discrimination tasks. It was found that during music listening tasks, a decrease in overall cortical activation occurred (Altenmüller *et al.*, 2000:51).

Thompson and Schellenberg (2006:96) state that “the effects of learning that result from exposure to music are often subtle”. They believe that learning may occur without conscious awareness. This is then believed to display that an implicit memory system functions autonomously of a conscious (explicit) memory (Thompson & Schellenberg, 2006:96). This implicit memory could describe how listeners develop the appreciation of the music of their culture. Stevens and Byron (2009:19) concur that most people learn the musical structures and conventions of their culture implicitly through incidental exposure to their musical environment.

Bowman (2012:24) views education as being a process that prepares individuals for an unknown and unpredictable future, and does not view education as merely being a synonym for schooling or instruction (Bowman, 2012:23). He therefore states that the argument for making music a part of education rests upon two assumptions that firstly, music makes a contribution to human life that is both unique and essential and secondly, that this “something” which it contributes cannot be achieved without formal instruction (Bowman, 2012:23).

Bowman (2012:27) acknowledges that music may be a powerful tool for both good and ill gain. The positives for musical instruction are that it may enhance the imagination, nurture creativity and even empower people whereas the negatives are the exact opposite in that it can trivialise the imagination, quash creativity and reinforce blind conformity (Bowman, 2012:27). “Music listening is a fundamental dimension of all musical experience and, therefore, fundamental to music education and to the research intended to improve the quality of teaching and learning” states Bundra (2006:12).

In music education, in other words, musicians, it has been found that children learn music through listening, creating and moving as well (Barrett & Veblen, 2012:362). Campbell (2005:30) feels that this ‘listening’ is the core of a musical education. In order for the student to have a focused involvement in the music, deep listening is required. Campbell (2005:30) believes that students who listen well, and are directed by their ears; develop an advanced musicianship which forms the foundation of their development as performers, composers and analytical thinkers. Campbell (2005:31-32) sets out three phases of musical involvement which constitute a pedagogy of listening:

1. “Attentive listening” which is a teacher-directed approach focusing on musical structures. The student’s attention is directed to precise musical elements and events;
2. “Engaged listening”, where listeners enthusiastically contribute to a certain extent in music-making, i.e. singing/playing the melody, tapping a rhythm, playing a percussive part, or dancing in a specific sequence. This is related to “participatory listening” and the view that the listening becomes more in-depth as they follow the music and make their own contribution; and
3. “Enactive listening”, where the aim is to perform the work. This involves intense listening in order to recreate the work as stylistically accurate as possible.

According to Elliott and Silverman (2014:381) the interlocking practice of music listening and music making offers the listeners two conditions that are regarded as necessary for attaining self-growth and optimal experience: engaging people’s listening know-how with a repertoire of musical challenges and increasing the musicianship to meet these challenges. When the listener’s musicianship matches the challenges, the experience is one of understanding and happiness. When this musical understanding continues to

improve then personal competency continues to develop, thus propelling the listener to a higher complexity (Elliott & Silverman, 2014:381).

As music listening is a deep form of reasoning and awareness, Elliott and Silverman (2014:382) propose that it is also a rich source of “self-growth, self-knowledge, enjoyment and self-esteem”. Their belief is that listenership is the key to achieving these life values in the music listening context. “Music listening is a unique and major way that human beings bring order to consciousness” (Elliott & Silverman, 2014:382). Music listening therefore facilitates psychological and physiological changes in the body.

## **2.5 Psychological and physiological responses**

As has already been discussed above, listeners may actively use music as a means to realise different goals in everyday life (Laukka, 2007:216). Our attention now turns to that of the psychological and physiological responses when listening to music. Freymann (1948:66) states that sound waves lie nearer in the scale of frequencies to rhythms of the body such as heartbeat, breathing and the nervous system. According to Rickard (2004:384) intense emotional response to music tends to involve more pronounced physiological reactions. Physiological responses include internal body processes like heart rate whereas physical responses are external, easily visible, automatic motor movements such as tapping one’s fingers (Hodges, 2009:121). According to Large (2000:528), people clap hands, stomp feet, sway, dance or in some way co-ordinate bodily movement while listening to music with the perceived temporal structure. This results in synchronisation of an athlete’s movements with the tempo of the music (Karageorghis *et al.*, 2010:552).

Hodges (2009:122-125) in summary gives examples of studies that were conducted in which physiological changes in response to music listening were measured on:

- heart rate/pulse (Bernardi *et al.*, 2006:450; Blood & Zatorre, 2001; McCaffrey, 2008:40; Savan, 1999);
- skin conductivity (Khalfa *et al.*, 2002; Lundqvist *et al.*, 2000; Rickard, 2004);

- blood pressure (Abel & Larkin, 1990; Bernardi *et al.*, 2006 :450; Geden *et al.*, 1989; Krumhansl, 1997; Lorch *et al.*, 1994; McCaffrey, 2008 :40 ; Oyama *et al.*, 1987a; Pignatiello *et al.*, 1989; Savan, 1999; Updike & Charles, 1987);
- biochemical responses (Bartlett *et al.*, 1993; Beck *et al.*, 2000; Bittman *et al.*, 2005; Blood & Zatorre, 2001; Brown *et al.*, 2004; Charnetski & Brennan, 1998; Gerra *et al.*, 1998; Goldstein, 1980; Kumar *et al.*, 1999; Kreutz *et al.*, 2004; Lane, 1991; Leardi *et al.*, 2007; McCraty *et al.*, 1996; McKinney *et al.*, 1997a; McKinney *et al.*, 1997b; Menon & Levitin, 2005; Miluk-Lolasa *et al.*, 1994; Oyama *et al.*, 1987b; Rider *et al.*, 1991; Rider & Achterberg, 1989; Rider & Weldin, 1990; Tsao *et al.*, 1991; VanderArk & Ely, 1992, 1993);
- respiration (Blood & Zatorre, 2001; Haas *et al.*, 1986; Iwanaga *et al.*, 1996; Iwanaga & Moroki, 1999; Ries, 1969);
- finger, peripheral skin, or body temperature (Kibler & Rider, 1983; Krumhansl, 1997; Lundqvist *et al.*, 2000; Peach, 1984; Rickard, 2004; Savan, 1999; Standley, 1991);
- muscular tension (Blood & Zatorre, 2001; Rickard, 2004; Sears, 1958);
- chills (Blood & Zatorre, 2001; Craig, 2005; Goldstein, 1980; Guhn *et al.*, 2007; Panksepp, 1995; Rickard, 2004; Sloboda, 1991);
- blood volume (Davis & Thaut, 1989; Krumhansl, 1997);
- gastric motility (Chen *et al.*, 2005; Demling *et al.*, 1970);
- blood-oxygen saturation levels (Cassidy & Standley, 1995; Lovett Doust & Schneider, 1952; McCaffrey, 2008:40);
- ankle jerk (Harrer & Harrer, 1977);
- pupillary reflex (Slaughter, 1954); and
- zygomaticus activity (Lundqvist *et al.*, 2000; Witvliet & Vrana, 2007).

What can be gleaned from these studies is that stimulative and sedative music tends to escalate or reduce physical responses respectively (Hodges, 2009:125). Personal preferences play a role in the different responses and music listening experiences are idiosyncratic. This means that individuals have a different history, personality and the listening experience occurs in varying contexts and situations (Hodges, 2009:125). What must be borne in mind are the laws of emotion and in particular, the Law of Situation Meaning. According to Fridja (1988:349), the meaning structures of a given

situation allow a certain emotion to occur. Hence, different meanings will give rise to different emotions (Hodges, 2009:125).

Listening to music may concern emotional aspects such as gratification, affect regulation, relaxation, as well as issues of individuality (identity), fitting in and agency (Chaffee, 2012:60; Hallam & MacDonald, 2009:472; Laukka, 2007:216; Shinn, 2011:22). Wills (2011:37) states in her experience of working as a music teacher in a primary school in the United Kingdom that she is of the opinion that music has the power to change individuals, help emotional hurts and enable individuals to fulfil their innate spiritual potential.

Emotions belong to the field of affect and include phenomena such as preference, emotion and mood (Juslin, 2009:131). Levitin (2008:205) contends that music “has the power to control our moods” and therefore the potential to manipulate an athlete’s precompetitive emotions (Bishop *et al.*, 2007:584). Regarding emotion, which remains difficult to define; researchers are in agreement that emotions have certain characteristics. Emotions can be described as “brief, but intense responses to events or changes in the environment” (Juslin, 2009:131) which include: “cognitive appraisal, subjective feeling, physiological response, expression, action tendency and regulation” (Juslin, 2009:131). These components may be used to measure emotions. Juslin (2009:131) believes that music has been associated with emotions since ancient Greece, and thus features notably in the reasons people list for listening to music. Listening to music can therefore “change emotions, release emotions, match current emotions, enjoy or comfort oneself and even relieve stress” (Juslin, 2009:131; McCaffrey, 2008:40M). The listening context is also important as this determines what emotions the listener seeks (Skånland, 2013:8).

As music listening is a common tactic for affect regulation, van Goethem (2010:273) identifies possible explanations for why this is so. Firstly, music may be viewed as an easily accessible and quick “fix”. Secondly, music is easily combinable with other activities. Thirdly, listening to music may allow one to have a brief reprieve without leaving everything behind. Fourthly, it is a healthy tactic – others may turn to smoking to “calm” themselves, or to food to make themselves “feel better”. Fifthly, having prior experience may lead to knowledge about possible outcomes.

Music has its own meanings that can be reduced to the emotions it represents, expresses or elicits, but according to Cross (2009:7) music's meanings can extend beyond its affective value. He is of the opinion that the meanings which music bears are impenetrable and are susceptible to change according to the contexts in which they may be experienced. Listening to music therefore affects well-being and morale.

### **2.5.1 Well-being and morale**

Well-being is an outcome of self-regulation. According to Vohs and Baumeister (2004:2) self-regulation is an effort made by the human self to change an inner state or response. Affect regulation is also another aspect of self-regulation proven to be essential in creating a perception of wellness, good mental health and successful human performance (Skånland, 2013:1). Listening to music also helps evoke a sense of well-being in that it can make one feel better. This is perfectly illustrated by Chaffee's (2010:60) quote "For those in need of help easing difficult times, who cannot otherwise find solace, music brings relief and makes the difference." According to McCaffrey (2008:40), music listening has been shown to affect health, and well-being physiologically, psychologically and cognitively.

DeNora (2000:53) has shown that humans use "music in their daily lives as a form of caring for the self". While listening to music, the music may effect a form of displacement in that it distances the listener from the setting in which they find themselves and it reconfigures the listener's role allowing them to rise above the circumstance (DeNora, 2013:66). This personal listening thus allows dissociation.

As has been seen by the extensive literature above, listening to music can trigger a vast array of emotions including the introspective, spiritual, wistful and sad (Lowis, 2010:90). Laukka (2007:217) feels that music is related to issues of regulation, capability, success and self-esteem which she believes all have a bearing on well-being. In Laukka's (2007:215) study, a questionnaire was used to assess the uses of music in everyday life. These uses included the regularity of listening; circumstances where music was experienced; emotional responses to the music; and reasons for music listening. The results showed that listening to music was a typical relaxing activity faced in various everyday circumstances and that listening to music was a regular cause of favourable

emotions for the elderly. Firstly, the participants reported that positive emotions were commonly perceived in reaction to music and secondly, the participants used an assortment of listening plans that were linked to their fundamental psychological requirements, like “emotional functions and issues of identity, belonging and agency” (Laukka, 2007:230). In order to increase and foster well-being, facilities could provide active music listening for their residents. Well-being would therefore be increased at a cost-effective rate (Laukka, 2007:234). Listening to music therefore helps increase the frequency of positive affect and in turn may increase personal growth (Laukka, 2007:230).

With regards to morale, as has been discussed above in 2.3.1, the use of work songs also helps in this regard. As Chaffee (2010:60) succinctly advocates “For leaders seeking to focus common purpose and boost group morale, who use rhythm to unify movement, communal singing to unify spirits, and fanfare to celebrate victory, music makes the difference”.

## **2.5.2 Music therapy**

Therapy is a large field of study, and this dissertation will not be going into detail about the use of music in therapy, but rather recognises the therapeutic value of music. Music is used as a therapeutic medium to address certain behaviours. These behaviours may include developmental, adaptive and rehabilitative goals, mental and sensorimotor behaviour of individuals with disabilities (Hurt-Thaut, 2009:503). Music therapy is seen as a vocation which involves a deep commitment to music and a desire to use it in order to help others (Darnley-Smith & Patey, 2003:5). Music is often seen as a form of healing. Music therapy is defined by the World Federation of Music Therapy (WFMT) as:

The professional use of music and its elements as an intervention in medical, educational, and everyday environments with individuals, groups, families, or communities who seek to optimize their quality of life and improve their physical, social, communicative, emotional, intellectual, and spiritual health and wellbeing. Research, practice, education, and clinical training in music therapy are based on professional standards according to cultural, social, and political contexts (2011).

There are two different types of music therapy: the use of music for its intrinsic recuperative or remedial qualities; and within the therapeutic relationship, using music as a method for interaction and self-expression (Darnley-Smith & Patey, 2003:8). The first form of music therapy uses the physical properties of music in treatment and healing: vibro-acoustic therapy; the use of music-making as a direct means of cure in mental or physical illness; and the use of recorded music as therapy supplementary to the cure of physical illness to name a few (Darnley-Smith & Patey, 2003:8-9). This last mentioned intervention is of great importance to this study.

In this method of using recorded music as a therapy, the benefits are the relief or reduction of pain, anxiety or stress which leads to the patient needing fewer drugs (Darnley-Smith & Patey, 2003:8; Standley, 1995:3-22). Within this method, patients may choose the music they want to listen to and even be in control of the volume and starting/stopping the music. This procedure may take place to reduce anxiety post-operatively, and may even reduce the amount of anaesthesia required (Standley, 1995:12). The recorded music may even be used to serve as a distraction as well as to reduce discomfort (Darnley-Smith & Patey, 2003:9).

The second form of music therapy includes three models of treatment: “community music therapy; guided imagery and music; and improvisational music therapy” (Darnley-Smith & Patey, 2003:10-11). Darnley-Smith and Patey (2003:24) identify five significant international models of music therapy practice and state that they are: Behavioural Music Therapy; Benenzon Music Therapy; Bonny Method of Guided Imagery and Music; Analytic Music Therapy and Nordoff-Robbins Music Therapy.

Chaffee (2010:60) is of the opinion that “Music is a potent tool for healing many health problems”. Briggs (2011:184) concurs that the healing power of music in the health-care setting can create a healing environment. By this Briggs (2011:184-185) means it can soften the environment for the patient, the family as well as the staff. Focusing on music can also distract a person from pain. This allows the focus to shift to something hopeful and beautiful, distracting from the pain and suffering (Briggs, 2011:185). Listening to music can also have a calming effect which promotes relaxation, de-stresses and helps with sleep (Briggs, 2011:185; Laukka, 2007:217). According to Lehrer and Woolfolk (1993:9) music listening is often described as “one of the oldest informal techniques of

stress reduction". Briggs (2011:184) believes that music penetrates at a sub-conscious level because it is absorbed automatically and directly. She also believes that music simultaneously communicates to all four areas of our well-being: emotional, physical, mental and spiritual (Briggs, 2011:184).

Music therapy is also an established helpful intervention for people suffering from mental disorders. It may bring about "improvements in social functioning, global state and mental state" (McCaffrey *et al.*, 2011:185). Sparling (1956:28) contends that people who regularly participated in musical activity were less prone to insanity than others. A randomised control trial was undertaken to show the efficacy of music therapy to diminish harmful symptoms of schizophrenia. It was shown that music therapy increased the patients' ability to have a conversation with others, their social isolation was reduced and their level of interest in external events was also increased (Tang *et al.*, 1994:38).

According to Schweitzer (2011:311) music has a certain power that can help transform suffering. In her article, she focuses on using the phenomenon of listening to music as a resource in pastoral care. In this instance, memories are recalled or revitalised whilst listening to certain types of music and this enables the person to achieve healing and move on from the past painful experience.

Yung *et al.* (2003:64) examined the use of music intervention on the diminution of pre-operative stress in Chinese surgical patients. They found that the musical intervention remarkably diminished pre-operative stress with other physical and psychological dimensions as well. These were notably blood pressure, heart rate and anxiety state (Yung *et al.*, 2003:71-72). Once again, it was also found that the selection of chosen music is a significant variable (Yung *et al.*, 2003:72).

Music therapy is applied successfully in chronic pain therapy (Leins *et al.*, 2009). The purpose of listening to music post-operatively is to try and reduce or even alleviate pain intensity and pain distress (Cepeda *et al.*, 2006; Sloboda *et al.*, 2009:434; Vaajoki *et al.*, 2011:708). In other words music facilitates healing and enhances the feeling of wellness (Vaajoki *et al.*, 2011:709). According to Vaajoki *et al.* (2011:709) in order to attain pain relief, the music used must be the kind that the patient enjoys and must be suitable to

their mood. They look at the elements of the music; in terms of rhythm, melody and pitch; the listener's age, education, culture and music preference.

Other studies that have been conducted with the use of music in pain management are patients with hernia (Nilsson *et al.*, 2003); after cardiac surgery (Nilsson, 2009; Sendelbach *et al.*, 2006; Voss *et al.*, 2004); orthopaedic patients (Bradt, 2010; McCaffrey & Locsin, 2006); gynaecological patients (Ikonomidou *et al.*, 2004); chemotherapy (Lee *et al.*, 2012:409) and after nasal surgery (Tse *et al.*, 2005). In all these studies, the results were consistent that the pain intensity post-surgery was milder after listening to music than in the control groups (Vaajoki *et al.*, 2011:709). Listening to music as a method of therapy is not cognitively or physically demanding (Laukka, 2007:218) and as such, should be increasingly used.

Docksai (2011:13) explores the further possibilities that music may in fact have healing powers. On-going research is being done at the RC Cancer Centres in America. Brenda Stockdale, who is a director of mind-body medicine at the RC Cancer Centres, includes music into a six-week programme for patients who are recovering or trying to thwart heart disease, auto-immune conditions, cancer, diabetes and other illnesses. She states that her patients who incorporate sound-based therapies and music into their well-being regimes achieve the best outcomes (Docksai, 2011:14). The music used features acoustics personalised to help the listener's brain wave slow down into a more peaceful state. According to Stockdale (Docksai, 2011:14) the brain registers the music and secretes chemicals which tie to many desired health effects which include boosting immunity and slowing down heart rate. Stieg (2011:110) also mentions that the use of music can not only control pain in cancer patients, but also improve their immune response, decrease anxiety as well as reduce their psychological and physical symptoms.

As a result of the many benefits of listening to music as seen above, it stands to reason that it may be used in the concept of survival. As listening to music may benefit and have a positive effect on the psychological and physiological aspects of a person, this in turn may aid in survival.

### **2.5.3 Survival**

Music as a means of survival can be seen from the social changes which followed the civil war. Many ex-slaves still did not have much more freedom or economic clout than they had before. With their new lifestyle came a new musical tradition of solo song out of which the blues emerged (Winterson & Nickol, 2003:12). “For those who are repressed, enslaved, or imprisoned, music keeps hope alive and makes the difference” (Chaffee, 2010:60). Not only was music used during the Second World War to keep production and morale high in the factories, but it played an important and even beneficial role for the Holocaust victims as well as the perpetrators. Moreno (1999:3):

That is, at its best, music provided a degree of support, something positive to hold on to in the worst possible circumstances, and, for some, even a means of survival. However, the victims were also subjected to musical torments, and manipulations, and, in those perverted circumstances, their musical experiences were anything but positive.

According to Paulnack (2014:1), this use of music in Nazi camps illustrates the fact that music (which is often referred to as an art) is essential for life. This art or music is a part of survival and the human spirit. Paulnack (2014:1) states that art says “I am alive, and my life has meaning”. People may use music to express their feelings when there are no words and to understand circumstances with the heart when the mind cannot compute (Paulnack, 2014:2). It is easy then to see the link from survival to identity. As so many people use music to survive, music also bestows identity.

### **2.5.4 Identity**

According to MacDonald *et al.* (2009:462) and Laukka (2007:217) listening to music crucially influences identity in that it “plays a fundamental role in the development, negotiation and maintenance of personal identities.” Music may be used to help us formulate and express our individual identities. This is especially seen in young people, as music is one of the most important recreational activities in which they engage. The music that one listens to can form a significant statement about our values and feelings or thoughts (Hargreaves *et al.*, 2002:1). Music remains a fundamental part of one’s identity across one’s lifespan (MacDonald *et al.*, 2009:462). Individuals who have a certain taste in music will associate with like-minded individuals, and this like-

mindedness may even spill over into the way they dress, their political beliefs and even their linguistic devices (MacDonald *et al.*, 2009:463). This leads to social communication and peer group identification which is known to provide comfort and reduce loneliness (Laukka, 2007:217). It is important to remember that this also holds true for the performers and composers of the music, that in their music making, their views of the world are being expressed (Hargreaves *et al.*, 2002:1).

Music listening, which is implied in music-making, can affirm a shared identity and bring comfort in adverse situations, for example the music-making that occurred in the ghettos during the Holocaust. Here the Jews were imprisoned, and there was a daily quota of Jews deported to the death camps. For them, music played an important role in that it gave them a sense of hope, sustained culture, fostered group solidarity (Moreno, 1999:10-11) and enabled them to sing memories of home (Naliwajek-Mazurek, 2013:41). In a way, it gave them a feeling of community and a short-lived sense of well-being. “Those marching into the gas chambers singing songs such as *Hatikva* in their last moments of life affirmed their shared identity and faith through group solidarity” (Moreno, 1999:12).

In every culture, music listening and music-making seem to be able to aid communication, create bonds and enable traditions and values to be passed from generation to generation (Chaffee, 2010:60; Hirsch, 2007:342; Laukka, 2007:217). Freymann (1948:65) says that the earliest songs were communal in function and according to Levitin (2008:3) “encodes the details of ritual”. Music also helps create group and individual identity as well as *communitas* (Hirsch, 2007:342; Laukka, 2007:217; Wozniak & Allen, 2012:80). It may also provide comfort and reduce loneliness (Laukka, 2007:217; Moreno, 1999:11). Conceivably the main incentive for “engaging with music in the contemporary Western world is to facilitate transactions involved in formulating, presenting and encouraging the many dimensions of individual and group identities” (Cross & Tolbert, 2009:31; MacDonald *et al.*, 2002).

There is a side to every coin; hence there is a negative to every positive. Listening to music has many positive effects; our attention now turns to the negative aspects of listening to music.

## **2.6 Destructive uses**

Unfortunately, the use of music is not always positive. There are many negative and destructive uses of music that are employed by some of the world's elite first-world countries. The following ceremonies that took place in the British military show how music was used in a negative way. Grant (2013:11) sets out a few common phrases, still in use today, what may have emerged from a British soldier's career: "drumming up" support for a cause or an idea; "face the music" or even "The Rogue's March" a piece which was played on occasions of public disgrace. This latter piece was played at drumming-out ceremonies where soldiers were cashiered as a result of misconduct. This ceremony took place in public and quite often occurred after some sort of corporal punishment had taken place (Grant, 2013:14-15). Music was also used in the context of executions as well as running the gauntlet. With regards to the former, music was played as a man was led to the place of execution (Grant, 2013:16). Quite often, the psalm tune "Hanover" (the 104<sup>th</sup> psalm), attributed to William Croft, was called "The Dead March". Regarding the latter, as a man was running up and down the line, drums would beat at the end of each rank (Grant, 2013:17).

Destructive uses of music also include manipulation; as a weapon/condition of detention; as punishment/torment/repellent; and as torture. Each destructive use will be briefly touched upon hereunder.

### **2.6.1 Manipulation**

Morris (2010:203) states that church music can be used for malign or manipulative purposes. She provides three case studies in which music was used to manipulate people in certain circumstances. In the first case, Morris (2010:205-206) shows how music was used to manipulate people's emotions at a funeral service. She observed that the music group changed the tempo of the songs either towards the end of the song, or during a repeat of a verse, or chorus or at the beginning of the last verse. Morris (2010:205) states that there was a corresponding "upsurge of emotion" that was so powerful she could "see" it sweep across the church. The music was being used manipulatively to provoke joyful emotions rather than sorrowful ones (Morris, 2010:205).

The second case deals with music used in Germany during the Third Reich. The Walcker organ, a symbol of the Third Reich, was commissioned by Hitler in 1935 and it was Europe's largest organ. The sound of the organ was intended to overwhelm the Nazis and put them in awe of Hitler (Morris, 2010:208). In the contract it was stipulated that the organ had to bring out the spirit of the Reichsparty and it became the leading tool for Nazi ceremonies (Morris, 2010:208). At the same time the Confessing Church was struggling to free their church music from the Nazis' grip (Morris, 2010:209). This resulted in a musical movement known within the Confessing Church as "Back to Bach" which helped reinforce identity (Morris, 2010:210).

Finally the third case shows the alluring power that music has in that it facilitates emotional manipulation with regard to repetition and disembodied music (Morris, 2010:212-214). A Sister from the Convent of the Holy Name in Liberia served as a medical doctor in a remote village. She was called upon to visit the village Chief who was sick. The Chief required surgery and did not survive. The community blamed the Sister for his death and put a curse on her. She became gravely ill, and at night there was a distinctive, persistent drumming which seemed to lure her into the jungle where she would have died. The drums were described as being "luring", "calling", "sensual" and "seductive" (Morris, 2010:213). The call from the drums was so strong that the Sister had to be tied to her bed so that she could not wander off in the night. The power of the drums was seen to be in the fact that they continued throughout the night as well as the pattern of breaks and repetition which heightened her anxiety. This situation became so serious that the Order took her out the country (Morris, 2010:213). While music may be used to manipulate, it may be taken a step further and used as a weapon.

### **2.6.2 Weapon/Condition of detention**

Bayoumi (2005:32) is also of the opinion that music is being used as a weapon at certain facilities. These facilities are U.S.-run detention centres in Guantánamo Bay, Cuba, and Bagram Air Base use music to torture both physically and psychologically (Pellegrinelli, 2009:B6; Smith, 2008:26; Smith, 2006:33). According to Cusick and Joseph (2011:8) the use of sound is described as a "condition of detention". Being so described, it is thereby detached from the traditional "definitions of torture". These

detainees are exposed to music, sent to their cells in order to “sleep it off” and are questioned the following day (Cusick & Joseph, 2011:9).

My intuition says that music is actually the perfect medium for contemporary practices of torture, because the current empires are all based on what could be called “no-touch” principles of control, principles of controlling bodies in which there’s no person you can blame, for instance, for the shifts in labor relations that characterize neoliberalism. There’s never anyone to blame, because it’s so systemic. The very feature that led to music’s definition as ineffable, the fact that it produces presence in the vibrating air you breathe, makes it the perfect vehicle to stand for that kind of empire (Cusick & Joseph, 2011:14).

### **2.6.3 Punishment/ Torment/ Repellent**

Hirsch (2007:342) further explored the destructive use of music where classical music was used in the government and business sectors to drive away, manage and control teens. She stated that the authorities in Australia, Britain, Canada and the United States employed classical music as a “crime deterrent” in order to “reduce hooliganism and ward off undesirables”. An example of such a study is at the New York Port Authority Bus Terminal and the Tyneside railway station where classical music was played and has been credited with reducing hooligan activities in a major way (Scott, 1998:5; Smith, 1998:1; Corcoran, 1996:3; Lanza, 1994:226). A further study by Hirsch (2011:35) showed that music can also be used as a punishment in the United States legal system. Judge Paul Sacco invented the “Music Immersion Program” in which the programme forces noise violators in Fort Lupton, Colorado, to listen to one hour of music as punishment for their misdemeanours.

### **2.6.4 Torture**

Music played a double role in the Nazi Treblinka camp: it was used to provide entertainment for the perpetrators and also functioned as a psychological torture for the prisoners (Naliwajek-Mazurek, 2013:33). It would appear that the Nazis considered this type of torture to be more efficient than physical torture (Naliwajek-Mazurek, 2013:33). Prisoners in Treblinka were forced to listen to music and to sing, especially during roll call. The trumpet would sound for roll call and while this was taking place the orchestra played (Naliwajek-Mazurek, 2013:34). Forced singing also took place, and prisoners

were instructed to 'sing a nice song'. They sometimes repeated the song several times because, according to the Germans, they did not sing it with enough sentiment (Naliwajek-Mazurek, 2013:35). The functions of these songs were to re-educate political prisoners, humiliate prisoners, offend their personal beliefs, destroy morale and entertain the guards (Naliwajek-Mazurek, 2013:45).

Chornik (2013:51) writes about music and torture in Chilean detention centres. Detainees had to sing the national anthem every morning and every evening (Chornik, 2013:54). The aim of this was to push the prisoners to breaking point. The prisoners also had to sing anthems from various military regiments which was said to evoke traditional values and heroism (Chornik, 2013:56). Music was also used during interrogation and torture where prisoners were forced to sing or listen to songs by Julio Iglesias, Edith Piaf's "La Vie en Rose", George Harrison's "My Sweet Lord", Félix Luna's "Alfonsina y el Mar", Nino Bravo's "Libre" and Wendy Carlos' soundtrack to Kubrick's film "A Clockwork Orange" (Chornik, 2013:52). At a house dubbed *La Discothèque*, music was played loudly in order to cover the screams of the prisoners being tortured (Chornik, 2013:60).

Music was also used for torture by the Greek Military Police and the Special Interrogation Unit (EAT/ESA) in the form of forced singing, forced playing an instrument or as a repeated loud sound (Papaeti, 2013:73). This was used to mentally break and humiliate the prisoners (Papaeti, 2013:74). Songs were also played continuously during torture (Papaeti, 2013:77).

Like using music for torture, the sporting arena has also made use of music in a negative sense for intimidating the opposition. A perfect example of such intimidation is the New Zealand rugby team and their war cry, the Haka. However, listening to music by individual athletes in the sporting sphere is mainly for positive effects. This will now be discussed.

## **2.7 Sport**

"Music can be heard at any sporting event or in any exercise facility" (Brooks & Brooks, 2010:53) and has been used to supplement exercise and sporting activity

(Mohammadzadeh *et al.*, 2008:68). With this being said, music is a source of encouragement and incentive in the realm of sport and exercise (Simpson & Karageorghis, 2006:1095) and thus has the potential to extract a slight yet important effect on the performance of an athlete (Karageorghis & Priest, 2008:1). “Professional as well as recreational athletes utilise music in an effort to sustain motivation and combat mental and emotional fatigue” states Brownley *et al.* (1995:194). According to Williams *et al.* (2011:1-2), professional sports teams usually employ music on some basic level. They may use music at an entertainment level as well as on a strategic level such so as to psychologically intimidate a visiting team.

Music has been widely used to accompany exercise and athletic activity. It has been used to enhance the psychological state of the participants, to establish an effective mindset, to sustain motivation and to resist mental and physical fatigue, and it may even facilitate physical and athletic performance (Koc & Curtseit, 2009:44).

Four recurring functions of self-chosen music use are identified by Sloboda *et al.* (2009:431):

- i. Distraction- engaging unallocated attention and reducing boredom;
- ii. Energising- maintaining task arousal and task attention;
- iii. Entrainment- task movements are coincided with the rhythmic pulses of the music; and
- iv. Meaning enhancement where the music adds or draws out some significance of the task or activity.

These four functions, although not exhaustive, may be applied in the realm of sport. They are comparable to and overlap with Karageorghis and Priest’s (2008:1) five key ways in which music influences performance and preparation in sport:

- i. Dissociation (distraction);
- ii. Arousal regulation (energising);
- iii. Synchronisation (entrainment);
- iv. Acquisition of motor skills; and
- v. Attainment of flow.

These five key ways are discussed below.

### 2.7.1 Dissociation

Dissociation is a diversionary tactic which lowers perceptions of effort (Anshel & Marisi, 1978; Boutcher & Trenske, 1990:168; Elliott, 2007:1; Hayakawa *et al.*, 2000; Karageorghis & Priest, 2008:1; Karageorghis & Terry, 1997:3; Karageorghis *et al.*, 2012; Mohammadzadeh *et al.* 2008; Rejeski, 1985; Schie *et al.* 2008:28; Stieg, 2011:110; Szabo *et al.*, 1999; Tenenbaum, 2004:90) and therefore distracts from sensations of fatigue (Priest & Karageorghis, 2008:360). This tactic can thus promote a positive mood state and even improve physical performance (Elliott, 2007:1; Gfeller, 1988; Ghaderi *et al.* 2009:30; Karageorghis *et al.*, 2012; Lane *et al.*, 2011:400; Okwumabua *et al.*, 1983; Scott *et al.*, 2000). According to Karageorghis and Priest (2012b:73), the key role of music in exercise is to lower the perception of effort, thereby increasing the amount of work done whilst reducing and eliminating negative feelings and emotions attached to the intense exercise. According to Rhodes (2010:15), research conducted at Brunel University showed that trance music enabled athletes to run 15% longer than any other music could do. Lane *et al.* (2011:401) state because music listening can serve as a successful emotion management strategy, it can also be a strategy used to enhance performance.

Knight and Whitehead (2012:63) and Karageorghis *et al.* (2012) found that listening to one's favourite music during exercise leads to increasing the enjoyment of the exercise as well as decreasing their perception of exertion (Bishop *et al.* 2007:585; Karageorghis & Priest, 2012a; Karageorghis & Terry, 1997; Knight & Whitehead, 2012; Shaulov & Lufi, 2009:597; Stieg, 2011:110). Other studies conducted also show that music can generally increase exercise enjoyment (Berger & Motl, 2001; Dishman, 1991; Elliott *et al.*, 2004; Hutchinson *et al.*, 2011; Karageorghis *et al.*, 2012; Karageorghis *et al.*, 2009; Karageorghis & Priest, 2012a; Karageorghis & Priest, 2012b; Karageorghis & Terry, 1997; Knight & Whitehead, 2012; Schwartz *et al.*, 1990; Shaulov & Lufi, 2009:597; Stieg, 2011:109). The idea is that listening to music during exercise could increase the adherence to exercise programmes as a result of the dissociation tactic (Annesi, 2001:194; Ghaderi *et al.*, 2009:30; Karageorghis *et al.*, 2012:954; Masters & Ogles, 1998:268).

## 2.7.2 Arousal regulation – emotional and psychological

Arousal regulation refers to emotional and psychological arousal. Music has been used to alter these states, and may therefore be used preceding competitions or training as a stimulant or a sedative (Boutcher & Trenske, 1990:174; Brown, 1980; Hohler, 1989; Karageorghis *et al.*, 1996; Karageorghis *et al.*, 1999; Karageorghis & Priest, 2008:2; Karageorghis & Terry, 1997:3; Lind *et al.*, 2009; Lucaccini & Kreit, 1972; Priest *et al.*, 2004; Tenenbaum *et al.*, 2004:90; Terry & Karageorghis, 2011; Vogel, 1986; Wales, 1986). According to Bishop *et al.* (2007:585), ideal emotional frameworks are essential for sporting victory. Music thus ensures an optimal mindset (Priest & Karageorghis, 2008:359), improves one's mental attitude towards the activity (Gfeller, 1988; Mohammadzadeh *et al.*, 2008:68) and even affects one's self-esteem and confidence (Tenenbaum, 2004:90). Therefore listening to music whilst exercising may moderate how one feels (Koc & Curtseit, 2009:44), which in turn may increase the state of pleasure (Hardy & Rejeski, 1989; Shaulov & Lufi, 2009; Schie *et al.*, 2008:28).

Three central routes are identified by Scherer and Zentner (2001:368-369) through which emotions are produced by listening to music:

- Memory route - music acts as a trigger to recall an emotive event;
- Empathy route - the listener identifies the emotions being expressed by the performer; and
- Appraisal - the perceiver evaluates the personal significance of the event for well-being according to criteria such as intrinsic pleasantness.

In the 2012 Olympic Games held in London, South African swimmer Cameron van der Burgh won the 200m breaststroke. According to his manager, Ryk Neethling, Van der Burgh listened to DJ Euphonik's house music before competing. In a *Beeld* (Eckard, 2012:3) interview, Neethling outlined two main reasons for listening to music: to calm a person before the competition and to listen to music that can work one up. In Neethling's personal experience in his Olympic bid in 2008 in Beijing, he listened to Johnny Clegg in order to subdue his nerves and calm him before competing. Another reason cited in the article is to close one off from the competitors' voices in order not to hear their "chirps" or negative comments before the competition. This is a basic function of music in that it blocks out other sounds (DeNora, 2000:58) and enables one to focus and not be put off or distracted by negative comments before competing. DeNora

(2013:66) states that using a private soundtrack to cancel unwanted noises and sounds is a basic strategy which can establish and retain control of the situation.

### **2.7.3 Synchronisation and asynchronous music**

In terms of synchronisation, increased levels of work output are seen when music is combined with a repetitive exercise (Elliott *et al.*, 2004; Elliott, 2007; Karageorghis & Terry, 1997; Karageorghis *et al.*, 2009:19; Karageorghis & Priest, 2012a; Simpson & Karageorghis, 2006:1096; Terry *et al.*, 2012:52). Musical tempo can control movement and thereby extend performance, which is shown by athletes performing more effectually, resulting in better endurance (Karageorghis & Priest, 2012:44; Karageorghis *et al.*, 2012; Karageorghis *et al.*, 2009; Karageorghis & Priest, 2008:3; Karageorghis & Terry, 1997:3; Simpson & Karageorghis, 2006:1095; Tenenbaum, 2004:90). “An upbeat mix loaded into an old Nano makes my runs faster and more pleasant” says Stieg (2011:109). According to Tenenbaum *et al.* (2004:90) and Koc and Curtseit (2009:44) music synchronises the exercise pacing, tempo and rhythm.

Musical tempo and arousal are exponential in that intensity increases in parallel with tempo (Holbrook & Anand, 1990; Husain *et al.*, 2002; Karageorghis *et al.*, 2006:241; Rendi *et al.*, 2008:176), however, Elliott (2007:6) and Rendi *et al.* (2008:179) found that all music, no matter the tempo, led to a slight increase in arousal. Elliott (2007:7) puts forward along with other researchers (Karageorghis *et al.*, 1999, Hohler, 1989 & Gfeller, 1988; Schie *et al.*, 2008:28) that musical tempo acts as a movement regulator. In Elliott’s (2007) study, he advanced the idea that participants utilised music in this way and synchronised their pedal rhythm to the tempo. In a study conducted by Karageorghis *et al.* (2010:551) it was found that men responded more positively than women when their movements were metronomically regulated, yet women benefited more overall in all the music conditions. A third study undertaken by Simpson and Karageorghis (2006:1099) showed that running times, in a 400-m time trial, were quicker than those in the no-music control group.

Music does not only have to be synchronous with the task at hand, but may be asynchronous. When music is used asynchronously, motivation is provided without the cognisant matching of movement to the musical tempo (Terry *et al.*, 2012:52).

According to Karageorghis *et al.* (2010:551), music has an “ergogenic effect when it improves athletic or exercise performance”. The term *ergogenic* refers to the increasing capacity for bodily or even mental labour by eliminating fatigue symptoms. Studies conducted by Anshel and Marisi (1978:111); Boutcher and Trenske (1990:167); Copeland and Franks (1991:100); Elliott *et al.* (2004:134); Elliott *et al.* (2005 :97); Lee (1987); Mohammadzadeh *et al.* (2008 :67) and Szabo *et al.* (1999:220) all show that the ergogenic effects of improving motor performance, aerobic longevity and the sporting experience is caused by music.

In Ferguson *et al.* (1994:1217) it was demonstrated that through asynchronous music used during the performance, karate players were able to attain a superior performance. In a study conducted by Hutchinson *et al.* (2011:135), the influence of asynchronous music on supramaximal exercise performance was evaluated. Participants’ results showed that “peak power and mean power were significantly higher with music than without”. It also revealed that task motivation was increased with more positive affect in the music condition than without. A similar finding in Lim *et al.* (2009:438) showed that participants cycled faster when music was introduced than when music was removed or when there was no music. Therefore when music is chosen for its motivational qualities, both the performance and psychological state is increased (Elliott *et al.*, 2004:134,144; Ghaderi *et al.* 2009:33; Karageorghis & Priest, 2012b:67; Terry *et al.*, 2012:55-56). In a further study conducted by Crust (2008:1552) it was indicated that strong rhythmic elements are most prominent when selecting motivational music.

A conceptual framework was created by Karageorghis *et al.* (1999:721) to attempt prediction of the motivating aspects of asynchronous music as well as trying to measure these potential motivational traits. This is known as the Brunel Music Rating Inventory (BMRI). The figure below sets out the following “revised conceptual framework for the prediction of responses to motivational asynchronous music in exercise and sport”:

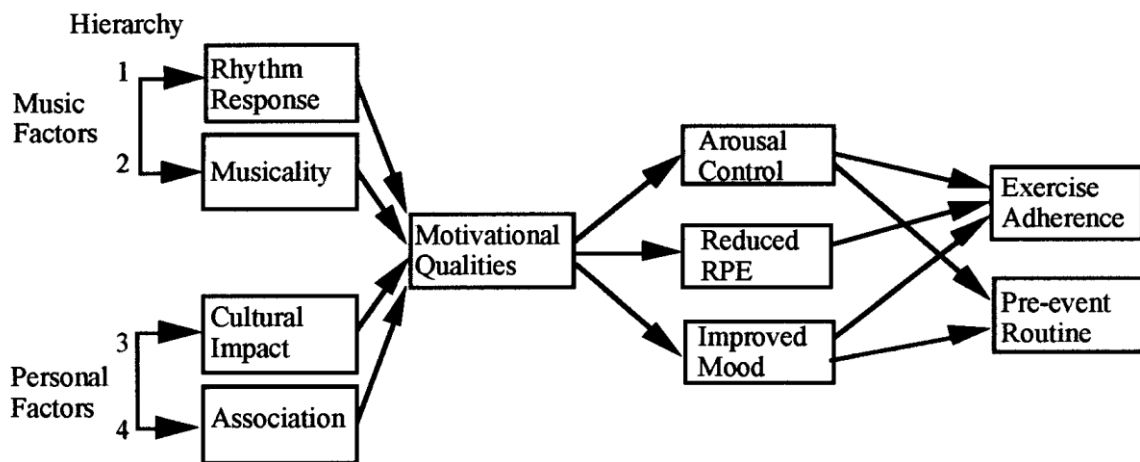


Figure 3: “Revised conceptual framework for the prediction of responses to motivational asynchronous music in exercise and sport” (Karageorghis *et al.*, 1999:721).

The music factors (internal) above include rhythm response and musicality. Rhythmical elements of the music fall under rhythm response; and harmony and melody fall under musicality. Regarding the personal factors (external), “cultural impact” takes the cultural encounters of the individual into consideration; and “association” refers to memories that the music may evoke, i.e. extra-musical associations (Karageorghis *et al.*, 1999:714). The term *motivational qualities* refer to the functional benefits of music, including: improved mood, reduced ratings of perceived exhaustion and attaining optimal arousal through the course of physical activity (Karageorghis *et al.*, 1999:714).

Karageorghis *et al.* (1999:721) found that the application of asynchronous motivational music led to the three psychophysical responses indicated in figure 3 above, namely: “arousal control, reduced ratings of perceived exertion (RPE) and improved mood”. As a result of these responses, music is beneficial in the pre-event routine and increases adherence to exercise. Their three main hypotheses were that:

1. Music can be used to modify psychomotor activation and therefore acts as a stimulant or sedative;
2. Music can narrow attention and therefore divert attention from symptoms of fatigue; and
3. Music can enhance positive moods and neutralises negative moods.

The BMRI did have limitations which were acknowledged: a level of unpredictability in the “rhythm response” factor; low internal consistency in the cultural impact factor; the

variance of the melody item; weak relationship between the familiarity item and the cultural impact factor; the stimulative quality and danceability assessment (Karageorghis *et al.*, 2006:900). This BMRI was designed for the use of experts in musical selection and not for exercise participants, which led to a redesign of the BMRI, viz. BMRI-2. This BMRI-2 was designed to explain the known restrictions of the instrument (Karageorghis *et al.*, 2006:901).

#### **2.7.4 Skills acquisition through music**

As children, music-accompanied dance and play created opportunities enabled us to discover diverse plains of movement and improved co-ordination. These activities facilitated the acquisition of motor skills. According to Karageorghis and Priest (2008:4) there are three possible reasons for improving skills acquisition through music:

- 1) Music imitates forms of physical rhythm and characteristics of human movement;
- 2) Lyrics can reinforce necessary characteristics of a sporting technique (for example the song *Push It* by Salt-n-Pepa may be used in the track and field event shot put- this reinforces the idea that the motion is push and not throw);  
and
- 3) Music makes the learning atmosphere fun; innate motivation of players to master specific skills therefore increases.

Rhodes (2010:15) is also of the opinion that fast music can increase motor skill ability.

#### **2.7.5 Flow states**

According to Pain *et al.* (2011:213) the nature of flow experience is considered to be the ideal psychological state occurring as a person observes an equilibrium between his or her capabilities and the perceived challenges. Karageorghis and Priest (2008:4) state that music promotes flow states; this is the pinnacle of intrinsic motivation. Karageorghis and Deeth (2002:66) found that motivational music caused considerably higher flow scores in comparison to the control group which did not utilise music. The same results were also shown in a study conducted by Pates *et al.* (2003:413) where they studied the effects that pre-task music had on flow states and the performance of three players in netball shooting. From this study, two participants stated that they perceived an increase of flow while all three had an improved performance in their shooting ability.

Jackson (1992:161) conducted a study among elite figure skaters and found that music facilitated flow by improving the mood of the athletes prior to competition. Yet a further study conducted by Pain *et al.* (2011:212) resulted in an awareness of asynchronous music and imagery having an effect on the flow and perception of performance in competitive soccer.

### **2.7.6 Appropriate music**

The purpose for the music may even be decided before-hand, which leads to choosing the appropriate music. Terry and Karageorghis (2006:4) reported that Whitney Houston's "One moment in time" was played in the Great Britain bobsleigh team bus before their Olympic Games event in order to prompt powerful event-related imagery. The team came away winning a medal. In the study of Priest and Karageorghis (2008:360), a martial arts competitor stated that he used a particular music during preparation for his fight. Not only does the music play an important role but this study found that lyrics also are important in stimulating motivational imagery.

A key issue in choosing music to accompany physical activities such as sport is the appropriateness of the music for the activity (Karageorghis & Priest, 2008:5; Lane *et al.* 2011:401; Sloboda *et al.*, 2009:434). Music with strong rhythmic features seems to be more suitable for sport (Karageorghis *et al.*, 1999:721). In Priest and Karageorghis' (2008:358) qualitative study, the participants emphasised that rhythm was an important factor in determining their response to the music in the exercise setting. Priest and Karageorghis (2008:361) are therefore of the opinion that rhythm is most noticeable and should be considered the main requirement when choosing music.

The first thing to consider is the context in which the athlete operates and then the tempo and rhythm of the music should match the kind of activity which is performed (Karageorghis & Priest, 2008:5). It is also a good idea to allow the music to reflect the physical, which means that the tempo of the music must increase with the participant's rising heart rate. Also, the intensity at which the work out is performed must match the tempo of the music. One can also co-ordinate the music with levels of effort, in other words spurts of effort should be co-ordinated with sections of the music that is seen to be motivating; this is known as segmentation (Karageorghis & Priest, 2008:5).

Other factors to consider when choosing the appropriate music are: the athlete's age; his or her socio-cultural background; and his or her preferences in conjunction with the abovementioned (Karageorghis & Terry, 1997; Karageorghis *et al.*, 1999; Priest & Karageorghis, 2008:361). When players have extra-musical associations with the music they have chosen, this carries an additional facilitative effect due to the personal meanings that are evoked (Ahsen, 1984; Koc & Curtseit, 2009:44; Zerull, 1993:173). These extra musical meanings may be discovered through the text or even programmatic associations. This concept of multidimensionality is a notion that a musical work can be experienced in many different ways (Barrett & Veblen, 2012:365).

The effect of stimulative music was examined by Karageorghis *et al.* (1996:1347). They concluded that grip strength was improved after the participants had listened to stimulative music.

### **2.7.7 Factors that influence responses to music**

Karageorghis *et al.* (2012:954) state that there are primary and secondary aspects which have an influence on the response to music during exercise and sports. Primary aspects include the musical qualities of melody, harmony and rhythm while secondary aspects refer to extra-musical characteristics such as cultural impact and associations that the music may carry. Karageorghis *et al.* (2012:955) recommend that music should be:

- Known to the listener and reflect individual preference;
- Well-designed for the activity;
- Selected to correspond with the anticipated outcomes;
- Selected for its motivational qualities;
- Characterised by rhythmic and percussive qualities as well as pleasing melodic and harmonic structures;
- Within a tempo of 125-140 beats per minute (for asynchronous music only);
- Accompanied by lyrics affirming movement or motivating statements; and
- Used in ways in which safety is not compromised.

Not only does music listening aid the sportsman to better his performance, but it has the ability to get rid of stress and as seen above, improve the affective states which thus aids in the recovery process (Bernardi *et al.*, 2006:446; Eckard, 2012; Elliott, 2007;

Elliott *et al.*, 2004; Hutchinson *et al.*, 2011; Karageorghis *et al.*, 2009; Karageorghis *et al.*, 2010; Karageorghis & Priest, 2012a; Karageorghis & Priest, 2012b:75; Karageorghis & Terry, 1997; Lane *et al.*, 2011; Shaulov & Lufi, 2009; Terry *et al.*, 2012).

All the potential uses for listening to music within the sporting sphere have been fully discussed above. It is important to look at the relevant literature in this context to see whether like research has been conducted from which we could learn. Our attention must now turn to the phenomenology of music listening in order to gain a better understanding of the phenomenon.

## **2.8 Phenomenology of music listening**

“Music listening is extraordinarily complex, spontaneous, intuitive, naïve, and sophisticated, all at the same time” (Perle, 1990:22). The process of music listening has been described as an intuitive experience (Dunn, 2006:34) and each music listening experience is unique (Dunn, 2006:35). Dunn (2006:35) proposes a model for the intuitive music listening experience which accounts for different aspects that influence the complete, creative, music-listening experience. He starts by saying that there are exterior factors preceding the listening experience: firstly the context in which music is listened to and secondly the music itself. With regards to the former; “physical surroundings, social or historical factors, the time of day, and events preceding or following the musical experience” (Dunn, 2006:35) may have an effect on the listening experience. Regarding the latter, the manner in which the musicians interacted with the music during performance affects the listening experience.

What follows, is that the individual listener decides on what or where s/he directs his/her attention and how much, regardless of whether this decision is a conscious or unconscious one. This decision, however, is “affected by the interplay of external and internal factors as the music listening experience proceeds” (Dunn, 2006:35). The experience of music is sifted through former experiences, whether they are musical ones or not. All these factors (the circumstances, the past experiences and the music) combine with the following responses:

- “Extramusical responses” (Dunn, 2006:35) – associations not music-related are attached to the music;

- Imaginative responses – not just a passive experience, but one in which the individual co-creates the experience with the musicians, thus bringing it to life;
- Cognitive responses – responses to precise or general aspects of the music;
- Affective responses – feelings are either aroused, remembered or created; and
- Physical/Kinaesthetic response – the body responds to the music which may manifest in noticeable motion, inner physiological responses or imagined/recollected kinaesthetic motion.

The following figure represents this process:

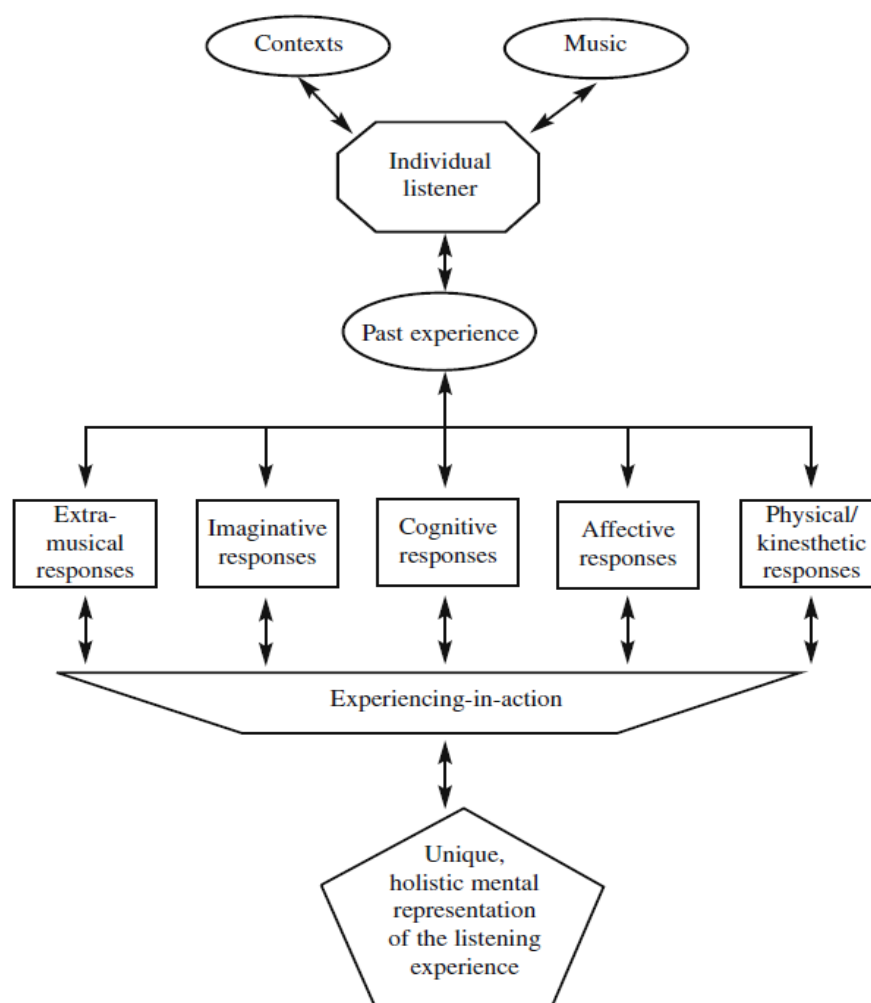


Figure 4: Dunn's (2006:36) "model of the Intuitive Music-Listening Process".

The inter-relatedness of the whole experience is represented by reciprocal arrows (Dunn, 2006:36). This provides a description for why one can listen to the same song and yet have different experiences. As experience is central to the model, this process

could be considered phenomenological. Ten characteristics of intuitive listening were identified by Dunn (2006:36-37):

1. Intuitive listening is an active process involving unique cognitive and affective responses to music that extend beyond listeners' technical understanding of the music.
2. Intuitive listening allows individuals to find themselves in the music, to become cocreators of the musical experience.
3. Intuitive listening involves objective and subjective responses. These responses combine to create a unique, holistic listening experience. They combine differently with each repeated listening, making each experience qualitatively different to some degree.
4. Intuitive listening is directly affected by individual's feelings (affective responses) that assist in creating connections and meanings within the music and between the music and life experiences. We personally identify ourselves with the sounds, finding that in some way they express our own feelings, ideas and attitudes.
5. Intuitive listening may involve extramusical associations prompted by the music or the affective response to it. As we cocreate our music listening experiences, we often find associations beyond the notes that become part of the general experiencing of a musical work and part of recalling a give music listening experience.
6. Intuitive listening involves "thinking in sound." Just as composers, performers, and conductors must think in sound as they imagine and make real the music that they create, intuitive listeners think in sound as they make the listening experience their own, functioning beyond words, in the realm of musical thinking. When a song gets stuck in your head, where it is reexperienced after the fact, you are thinking in sound.
7. Intuitive listening involves experiencing-in-action- that is, perceiving the music as it happens, creating expectations of what may happen, reflecting on what has happened, and interacting affectively with these perceptions.
8. Intuitive listening enables us to create mental representation of the music, a creative product of intuitive listening. Such representations create a holistic framework that becomes our vehicle for remembering and making sense of a given listening experience. In repeated listenings, the framework allows us to recognise the piece; to recall objective, subjective, imaginative, and emotional information about it; and to make adjustments and additions to the framework with each new encounter.
9. Intuitive listening is an authentic lifelong process. Engaging in listening to music in a way that is personally meaningful is part of being human, apparently beginning in the womb. It happens without formal instruction.
10. Intuitive listening can be influenced by education. An important goal of music education is to enhance each individual's ability to interact meaningfully with music over a lifetime. We know that music instruction makes a difference in what people know about and can do

with music. We assume this is true as far as intuitive listening is concerned as well (Dunn, 2006:36-37).

The music listening experience is a complex and multifaceted phenomenon, which is immediate and concerns the manner in which the mind organises sound into patterns and understandings which carry meaning (Dura, 2006:31). As sound penetrates and invades the body, this experience of listening to music becomes an immersion into sound. Thus, music is heard with the entire body, not just the ears and is therefore an active process (Dura, 2006:31).

McCaffrey and Good (2000:378) conducted a study entitled “The lived experience of listening to music while recovering from surgery”. Three themes emerged after conducting interviews with the participants: 1) comfort from an awkward situation; 2) a feeling of familiarity during an unfamiliar situation and 3) diversion from feelings of anxiety, pain and fear. Therefore, listening to music has a positive influence on the healing environment and is a safe intervention, not requiring special knowledge (McCaffrey, 2000:43).

Nicol (2010) conducted a hermeneutic phenomenological study delving into the experiences of listening to music by women suffering from chronic illnesses. She lists possible explanations as to why music listening is helpful in managing stress, namely: music as a distraction; music’s efficacy in prolonging and expanding breathing thus boosting physical relaxation as well as the self-regulation of emotions inspired by music (Nicol, 2010:352). Studies that corroborate the finding that music listening can help people cope with chronic illness are as follows:

- Czikszenmihalyi (1990), who conjectured that avid listening to music can evoke flow experiences;
- Ruud (1997) speculated that his studies in music and identity showed benefits to health as well as improving the quality of life;
- Sacks (1984) attributed his recovery from a neurological injury to music;
- Schorr (1993) found that women perceived less pain when listening to music;
- Mitchell *et al.* (2007) concluded the common benefits of listening to music include distraction and relaxation for people living with chronic pain.

In Nicol (2010:363), music listening was experienced amongst others as changing time; consuming space; facilitating transcendent experiences and being a constant, reliable presence. The participants have an instinctual feeling as to what music they need to listen to. DeNora (1999:34) described this as the participant's ability to know what they needed at the time. Pederson (1994:125) concurred with this view by stating that the participants were prompted by "an internal force".

Priest and Karageorghis (2008:362) found that listening to music had an effect on the intensity as well as the duration of physical exercise. Another case of music listening in sport was found in Sorenson *et al.* (2013:1). Sorenson *et al.* (2013:4) conducted a phenomenological investigation into the experience of music in sport. Four major themes emerged from the data analysis: 1) arousal – whereby music regulated the levels of arousal before and after competition; 2) focus – whereby music was used in mental preparation before competition; 3) mood – mood was controlled by music before competition; and 4) the team utilised music to foster camaraderie.

In order to find out what the rugby players' motivation is for listening to music before a game, it is important to understand their experience of the phenomenon. The central question of finding the meaning that they attribute to their experience of listening to music before a game is done by conducting a hermeneutic phenomenological investigation. An in-depth discussion of this method will now follow.

## **CHAPTER 3: RESEARCH DESIGN, APPROACH AND METHOD**

### **3.1 Introduction**

This chapter explores the research design, approach and method used in this study. The research design is qualitative in nature and the approach used is a hermeneutic phenomenological one. Phenomenology as a philosophy and a research approach is discussed as well as the type of phenomenology used. The researcher's role is looked at as well as the data collection and data analysis. An elaboration about the participants is given. Ethical concerns of the study as well as the validation strategies are expounded.

### **3.2 The research design**

The present study is qualitative in nature as it explores the meaning that the participants give to their lived experiences in order to understand it. As this study is not aimed at testing a concept, hypothesis or theory, but rather to understand the subject matter, the research design employed is qualitative in nature (Denzin & Lincoln, 2005:3; Merriam, 2009:64). "Qualitative research is a means for exploring or understanding the meaning individuals or groups ascribe to a social or human problem" (Creswell, 2003:4; 2007:37). According to Fox and Bayat (2007:7) "qualitative research methods are designed specifically to explain events, people and matters associated with them and do not rely on numerical data".

#### **3.2.1 Characteristics of a qualitative study**

In Creswell (2007:45) a brief list of characteristics for an effective qualitative study is presented. A meticulous data-collection procedure must be employed which starts the process. The study needs to be framed within the characteristics and assumptions of a qualitative approach. The correct approach to the qualitative inquiry must be used and the researcher begins the study with a single focus. Validation of the account is very important in order to insure the accuracy thereof. The researcher may employ multiple levels of abstraction in order to analyse the data and then write up the findings in a persuasive manner in order for the reader to experience it. The researcher must also

discuss his or her role in the research and the ethics of the study needs to be taken into consideration.

There are four characteristics identified by Merriam (2009:14) that are necessary in understanding the nature of qualitative research. Firstly, the focus must be on the process, understanding and the meaning. Secondly, data collection and analysis are done primarily by the researcher. Thirdly, the process is inductive and fourthly, the results are described comprehensively. “The key to understanding qualitative research lies within the idea that meaning is socially constructed by individuals in interaction with their world” (Merriam, 2002:3).

Qualitative research is conducted to gain a complex and thorough understanding of the issue at hand (Creswell, 2007:40). However, it is important to remember that theory is present in all qualitative studies and therefore a theoretical framework underlies all research (Merriam, 2009:66). A theoretical framework refers to the structure of a study and according to Merriam (2009:66) is derived from the perspective that one brings to the study.

The “process of research includes emerging questions and procedures, data collected in the participant’s setting, data analysis and interpretations of the meaning of the data” (Creswell, 2003:4). Through this qualitative form of inquiry, the focus is on individual meaning (Jones *et al.*, 2012:373) and the research is looked at through the lens of an inductive style (Creswell, 2003:4). The following quote from Denzin and Lincoln (2005:3) is a basic summary of what qualitative research is:

Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including fieldnotes, interviews, conversations, photographs, recordings, and memos to self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them.

Merriam (2009:5; 13) also advocates the idea that qualitative researchers want to understand how individuals understand their experiences and build their world, as well

as the significance that such individuals attach to the experiences which they have. As this understanding is the basis of a qualitative study, and because this study concerns itself with understanding the lived experience of rugby players, the best strategy to use is that of phenomenology.

### **3.3 Approach: hermeneutic phenomenology**

#### **3.3.1 Philosophy**

According to Creswell (2003:13), the understanding of the lived experiences of individuals characterises phenomenology as a method and a philosophy. There are different approaches to phenomenology: hermeneutic phenomenology, empirical phenomenology, transcendental phenomenology, psychological phenomenology (Creswell, 2013:79; 2007:59; Moustakas, 1994:45; Van Manen, 1990:25). Hermeneutic phenomenology concerns itself with research that is slanted towards lived experiences and interprets the texts of life (Butler-Kisber, 2010:51; Van Manen, 1990:4) whereas transcendental or psychological phenomenology is more focused on the manner in which participants' describe their experiences than on the researcher's interpretation (Creswell, 2013:80; 2007:59; Moustakas, 1994:45). As a human science, hermeneutic phenomenology studies persons (Van Manen, 1990:6). "Phenomenology becomes hermeneutical when its method is taken to be interpretive" (Van Manen, 2002:1). Hermeneutic phenomenology also subscribes to an interpretivist epistemology (Jones *et al.*, 2012:375). The aim of hermeneutic phenomenology is to develop a thorough and comprehensive description of the investigated phenomenon (Ajjawi & Higgs, 2007:616).

The strategy employed in this qualitative study is hermeneutic phenomenological research. Hermeneutic phenomenology draws on two key areas of the philosophy of knowledge: phenomenology and hermeneutics. This section will introduce each of them, and discuss their connections with hermeneutic phenomenology.

In order to understand hermeneutic phenomenology, one must first look at the philosophical idea of phenomenology (Jones *et al.*, 2012:374). Butler-Kisber (2010:51); Creswell (2007:58) and Stewart and Mickunas (1990:4) emphasise four philosophical perspectives in phenomenology:

- 1) Coming back to the original objectives of philosophy, which is a search for wisdom;
- 2) A philosophy without presumptions, in other words an epoch where one suspends all judgments about what is true until they are founded on a more definite basis (this is not done in hermeneutic phenomenology);
- 3) The intentionality of consciousness, the notion that an idea is always directed to an object; and
- 4) The reality is perceived within the meaning of an individual's experience.

Phenomenology is the study of lived experience and can be defined as the investigation of how the manner in which people experience and describe the world by means of their senses (Merriam, 2009:9; Patton, 2002:105; Van Manen, 1990:5). It follows a methodical attempt to expose and depict the structures, together with core meaning structures, of the lived experience (Van Manen, 1990:10) which includes the way the experience is interpreted (Merriam, 2009:9). This meaning is therefore a subjective description (Annells, 1996:708; Creswell, 2013:76; 2007:58; Lester, 1999:1; Merriam, 2009:24; 2002:7, 93; Van Manen, 1990:4,9).

The simple goal of a phenomenology is to condense the personal experiences with a phenomenon to an explanation of a common essence (Creswell, 2013:13, 76; 2007:58; Merriam, 2009:25; 2002:7,93; Van Manen, 1990:10,11,177) of the meaning of the interaction between the individual and the world (Merriam, 2002:93). Phenomenology is therefore a study of essences (Creswell, 2013:13, 76; 2007:58; Merriam, 2009:25, 2002:7,93; Merleau-Ponty, 1962:vii; Van Manen, 1990:10,11,177) and simply put, asks what the experience is like.

Phenomenology is a science in the broad sense in that it entails a methodical, self-critical, clear and inter-subjective study of personal lived experience. Use of practised modes of questioning and reflecting makes it systematic. It is clear because it strives for the articulation of the meaning of the lived experience by using the form and content of text. It is self-critical because it repeatedly scrutinizes the aims and approaches to ascertain the strengths and weaknesses of its approach. Inter-subjectivity refers to the researcher and reader to develop a dialogue in terms of the phenomenon which validates the description thereof. Phenomenology is a human science (Bresler,

1995:11) as the subject matter always comprises the structures of meaning of a lived human experience. Phenomenological research is also an attentive practice of thoughtfulness. One needs to have a “heedful, mindful wondering about the project of life, of living of what it means to live a life” (Van Manen, 1990:12).

In understanding hermeneutic phenomenology, the philosophical idea of phenomenology was explored above. We now turn our attention to the word *hermeneutic* in terms of hermeneutic phenomenology. The Greek word *hermeneia* is from which hermeneutics is derived. The philosophy of hermeneutics is the study of written texts, with a focus on interpretation and context (Merriam, 2009:32; Patton, 2002:115). Gadamer (1996:112) concurs and further embellishes the notion that not only does hermeneutics entertain a “theoretical attitude” towards the practice of interpreting as well as the textual interpretation, but also expounds on the relation to the experiences that are interpreted. Van Manen (1990:4) also states that hermeneutics describes how one interprets the “texts” of life. Thus “hermeneutics provides a theoretical framework for interpretive understanding, or meaning, with special attention to context and original purpose” (Patton, 2002:114).

Hermeneutic phenomenology has a strong philosophical element to it (Creswell, 2013:77; 2007:58). Unlike transcendental phenomenology that follows Husserl – often viewed as the father of phenomenology (Lavery, 2003:3) and is purely descriptive, hermeneutic phenomenology follows Heidegger. According to Van Manen (2002:1) the foremost proponents of this movement are Heidegger, Gadamer and Ricoeur.

Hermeneutic phenomenology is also a critical philosophy of action (Van Manen, 1990:154). Firstly, human science is concerned with action in that thought and action is radicalised by deepened thought in hermeneutic phenomenological reflection (Van Manen, 1990:154). Secondly, in a pedagogical context, hermeneutic phenomenology is seen to be a philosophy of action and finally it is also seen to be a philosophy of action in a particular and situated sense. The writings of the following philosophers have all influenced hermeneutic phenomenology, to name a few:

1. Heidegger – frontrunner of hermeneutic phenomenology (Bresler, 1995:11,12);
2. Husserl – who was the frontrunner of phenomenology (Butler-Kisber, 2010:50);
3. Merleau-Ponty – a French phenomenological philosopher (Dowling, 2007:134);

4. Gadamer – student of Heidegger who continued the development of hermeneutic phenomenology (Dowling, 2007:134; Van Manen, 2002:1);
5. Giorgi – philosophical and descriptive phenomenology (Applebaum, 2011:518);  
and
6. Sartre – studied under Husserl and Heidegger and eventually rested on existential phenomenology (Spade, 1996:7).

Van Manen (1990:7) views hermeneutic phenomenology as a philosophy in a broad sense, as it is a theory of the unique. He further embellishes that:

Hermeneutic phenomenology is a philosophy of the personal, the individual, which we pursue against the background of an understanding of the evasive character of the logos of other, the whole, the communal or the social (Van Manen, 1990:70).

Hermeneutic phenomenology therefore constitutes the study of experience and its meanings (Henriksson & Friesen, 2012:1; Lavery, 2003:7) and not phenomena as objects (Henriksson & Friesen, 2012:1; Levinas, 1987:110). All these philosophical suppositions rest on mutual ground: exploring lived experiences, understanding that such experiences are conscious and describing the essence of such experiences (Creswell, 2013:77; 2007:58; Moustakas, 1994:27; van Manen, 1990:4). The meaning that the participants have given to the phenomenon and how they interpret their experience is discussed and explored in this study.

Hermeneutic phenomenology aims to illuminate lived meanings (Fink-Jensen, 2007:54) and to describe and interpret these meanings deeply and richly (Henriksson, 2012:121), even if these details and aspects are seen to be trivial within the experience (Lavery, 2003:7). Like phenomenology, hermeneutic phenomenology is interested in the lived experience, and takes these experiences seriously. Van Manen (1990:12) also believes that “hermeneutic phenomenological research is a search for the fullness of living”. However, hermeneutic phenomenology is neither simply subjective nor objective, and can therefore be said to work against compartmentalising. This is seen in the fact that it does not derive the particular from the universal and neither does it seek to isolate the private life from the professional life. The interest lies in the life world as a whole (Henriksson, 2012:134).

Both phenomenology and hermeneutic phenomenology arose from German philosophy and both seek to uncover the lived experience (Lavery, 2003:11). Their differences lie within the ontological, epistemological and methodological realms (Lavery, 2003:11). Phenomenology incorporates the use of bracketing, whereas hermeneutic phenomenology does not, as, from this perspective, bracketing is impossible because of pre-understanding and the “historicality” of one’s experience (Lavery, 2003:14). Furthermore, phenomenological research describes and focuses on the structure of the experience whereas hermeneutic phenomenology is interpretive and focuses on the historical meanings of these experiences (Lavery, 2003:15).

### **3.3.2 The lived experience**

Van Manen (1990:11) states that “phenomenological research constitutes the human scientific study of phenomena”. Phenomena are explained in this type of research as how they make themselves known - “present themselves to consciousness” (Van Manen, 1990:9). This means that human beings’ only access to the world is through consciousness, as consciousness means being aware. This notion comes from Heidegger’s (1962:245) view of consciousness in that it is a construction of historically lived experience which is not separated from the person’s environment (Jones *et al.*, 2012:375; Lavery, 2003:8). Heidegger (1996:58) believes that pre-understanding forms part of being in the world. Pre-understanding entails the meanings and organisation of a certain culture, which exists before understanding and becoming part of one’s past or “historicality” (Fleming *et al.*, 2003:117; Lavery, 2003:8). This pre-understanding cannot be placed or set aside (Guptill, 2011:85; Jones *et al.*, 2012:375). We therefore construct meaning from being in the world in conjunction with our background and experiences (Lavery, 2003:8). Therefore the claim that the cruxes of experience can be separated from the researcher’s cultural and historical location is rejected by hermeneutic phenomenology (Henriksson & Friesen, 2012:1).

The emphasis is then placed on the “historicality” of understanding a person’s “background” and situation in the world (Lavery, 2003:8). This “historicality” refers to a person’s “background” and history, which includes what the person’s culture hands down to him or her from birth, thereby forming a way of understanding the world (Jones *et al.*, 2012:375; Lavery, 2003:8). According to van Manen (1990:10), “a person cannot

reflect on lived experience while living through the experience ... thus phenomenological reflection is not introspective but retrospective". According to Heidegger (1927/1962) every encounter an individual faces involves interpreting which is influenced by the individual's background or historicity (Lavery, 2003:9). Merleau-Ponty (1962:viii) states that when viewing the lived experience, one needs to look at the world with fresh eyes by rekindling the fundamental experience of the world. Lived experience basically involves a person's present, contemplative cognisance of existence: "a reflexive awareness which is unaware of itself" (Dilthey, 1985:223).

Gadamer (1988:62) explains the term *lived experience* within hermeneutic phenomenology by stating that it encompasses:

- A unity, a significant completeness as well as a new mode of being,
- A non-transferable and invaluable relation to the whole of this one life,
- Endlessness in terms of the understanding and determination of its meaning (Gadamer, 1988:62).

The phenomenon in this study is listening to music. The personal lived experiences of the rugby players are therefore important and the research aims to understand these lived experiences.

### **3.3.3 Research procedures**

Hermeneutic phenomenology shaped the decisions made in the study regarding:

- The topic/phenomenon of the study (lived experience of listening to music);
- The participants (the rugby players who have experienced the phenomenon);
- The context (natural settings – where they listen to music before a game, used in preparation for their performance);
- Research question (striving to understand the lived experience);
- Data collection (reflective essays and phenomenological interviews);
- Data analysis (coding to identify meaning and structure of experiences); and
- Discussion (description of themes and interpreting the lived experiences).

### 3.3.3.1 The topic

At the outset, the researcher must turn to a phenomenon which s/he finds interesting (Van Manen, 1990:30). This phenomenon which interests the researcher must be identified, essential themes considered, and discovering what the nature of the lived experience comprises of. The phenomenon or “object” of human experience (Van Manen, 1990:163) that was identified for this study is listening to music.

The process for hermeneutic phenomenology is more often cyclical in nature than linear and begins with the researcher engaging in a process of self-reflection. Prior to interviewing others, the researcher usually explores his or her own experiences in order to observe their own parameters of the experience exposing any preconceptions, views and suppositions (Finlay, 2012:24; Merriam, 2002:94). The researcher must clearly state his or her stance (Jones *et al.*, 2012:375) and must decide how his or her private understandings will be presented in the study (Creswell, 2013:83; Finlay, 2012:22). This makes it possible to examine and question the participants in the light of these pre-existing beliefs (Finlay, 2012:25).

I have always been interested in watching sporting events, and in particular rugby, and noticed that most players disembarking from the team bus or players waiting in the locker room have headphones on. This phenomenon is not limited to rugby players and the practice of listening to music before competition can be seen in swimming (at the Olympic level), cricket, athletics, and tennis, amongst other sporting activities. I have often wondered what these sportsmen are listening to. In my experience, based on casual conversation with amateur rugby players, I have discovered that most are listening to music. Although this is not the research question of my study, many people interested in my study ask me this question: what did the rugby players listen to? I have included this list, which is not exhaustive, in Addendum F. The assumptions that I bring to the study are that music can have a variety of effects upon the individual ranging from relaxation to psyching them up. However, when searching for themes in the data, I will not search for *a priori* codes based on my assumptions, but rather let the themes emerge from the data.

### 3.3.3.2 The participants

The way in which participants are selected is based upon their having had the lived experience, being willing to talk about the experience (Creswell, 2013:150) and being diverse from each other to obtain rich and unique stories of the phenomenon (Laverty, 2003:18; Silverman, 2011:162,176). The number of participants is not prescribed, but rather interviews are conducted until data saturation has been reached. This occurs when the researcher believes that a purer grasp of their experience will not be uncovered through additional dialogue with participants (Laverty, 2003:18). Often data saturation is found after conducting the first twelve interviews (Guest *et al.*, 2006:59). I found the data to be saturated after coding reflective journals and the ten interviews.

The majority of the participants play for the under twenty-one NWU-PUK Varsity Cup rugby team: the Young Guns. The demographic of the participants was inclusive of white and black students. Most were Afrikaans-speaking students, with a few English students. In this team a total of twenty-eight players wrote reflective essays. Out of the twenty-eight players, only four rugby players do not listen to music. Out of the twenty-four participants, eight were chosen for follow up interviews based on their reflective essays. The two other participants were older and from a different team than these eight participants. They were part of the NWU-PUK first team. These participants will now be introduced.

When Eben<sup>6</sup> was interviewed he was 21 years of age and played for PUK first team as well as the Leopards (the provincial side for North West Province). He played two different positions: lock and flank and studied BCom in Economics and International Trade. At that age he wanted to become a professional rugby player and was given the opportunity to play for Boland.

Jean is 23 years old, studying pharmacy and plays scrumhalf. At this point in time he views his degree as the most important, but if a good opportunity arises to play professional rugby, he will take it. Jason is 20 years of age and is studying for a BA in Public Management and Environmental Studies. He plays flank and hooker (positions 6,

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<sup>6</sup> Participants were assigned pseudonyms in order to preserve their identity and ensure confidentiality. Names correspond with the individuals' traits and personality.

7 and 2) and would like to play professional rugby. His priority, though, is to first finish his studies and then go overseas.

Ruan is 20 years old and plays the position of fly half, number 10. He is currently studying Human Movement Science and Recreation and if there is a chance to play professional rugby, he will do so. Jacobus is also 20 years old and plays the positions from number 9-13. He is studying Sports Science and would love to play professional rugby one day as it is one of his childhood passions.

Barend is 20 years of age and is currently studying towards a BSc IT. He plays lock and would like to be a professional rugby player one day. Danie is 20 years old and studies BSc MBW and physiology. He plays fly-half and would also love to be a professional rugby player one day. Thabo is studying Human Movement Science with Psychology and would also like to be a professional rugby player one day. He plays the position of prop and is 19 years old.

Francois is studying a BCom in Human Resources. He is 20 years old, plays the position of flank and dreams of playing professional rugby one day. André is studying a BCom in Human Resource Management. He plays the position of open flank and does not want to play professional rugby. He just enjoys playing the game. This participant is 20 years old.

### **3.3.3.3 The context**

Finlay (2012:22) states that hermeneutic phenomenologists need to bring out the way in which meanings occur in the correct context. It is therefore essential that the descriptions of the lived experience are seen in accordance with the context of the participant's life situation. This implied interpretation must be gleaned from the data which are analysed by drawing on the researcher's own subjective understandings and life experiences. Interpretations are filtered through a specific historical lens and thus arise in a particular social-cultural field (Finlay, 2012:22). As hermeneutic phenomenology draws upon subjective experience (Henriksson, 2012:121), this interpretive process concentrates on the past meanings of experience, their development and the collective outcomes it has on an individual and at communal

levels (Laverty, 2003:9). Thus the historicity and background of the participants will also be taken into account, and the participants will be asked to expound upon this.

The places for listening to music varied among the participants. Some participants listened to music the night before the game in the privacy of their bedroom. Others listened to music on the pavilion, while still others listened to music in the locker room. A common denominator is that most of the participants are inclined to listen to music on the bus when travelling to away games. These participants may combine some or all of the above places when listening to music, therefore music listening does not exclusively occur in one place. What they are all in agreement about is the fact that they listen to music about 40 minutes prior to a game.

#### **3.3.3.4 The research question**

As has previously been said, in a hermeneutic phenomenological approach one interprets the lived experiences in order to conceptualise the phenomenon. Typical hermeneutic phenomenological research questions which focus on the textural and structural description of the lived experience have been used (Creswell, 2013:139; 2007:110). In this study, the central question which guided the inquiry is: what meanings do NWU-PUK Rugby Institute players attribute to their experience of listening to music before a game?

Further sub-questions include the textural and structural description: what do the NWU-PUK Rugby Institute players experience while listening to music before a game; and how do the NWU-PUK Rugby Institute players experience listening to music in terms of the conditions, situations and context.

#### **3.3.3.5 Data collection**

Data collection in hermeneutic phenomenology does not only have to be done by conducting interviews, but other sources of data may also be used. Van Manen (1990:54-76) identifies certain types of data-collection strategies. He lists them as follows:

1. Utilising one's individual experience (Addendum D) as the point of departure because these are immediately accessible (Van Manen, 1990:54-58);

2. Tracing etymological sources – in other words going back to the origin of the word in order to attain the correct meaning (Van Manen, 1990:58-60);
3. Searching for idiomatic phrases, which according to van Manen (1990:60) are born out of lived experience;
4. Obtaining experiential descriptions from others because the crux of phenomenological research is to “borrow from other people’s experiences” (Van Manen, 1990:62), which assists in gaining a better understanding;
5. Protocol writing which refers to creating original texts from which the researcher can work, for example reflective essays (Van Manen, 1990:63);
6. Interviewing in order to gain the personal life story (Van Manen, 1990:66);
7. Observing, which is an indirect method and in which the researcher may actively participate in the participant’s lifeworld (Van Manen, 1990:68-69);
8. Experiential descriptions in literature such as poetry or other story forms (Van Manen, 1990:70);
9. Biography as a resource for experiential material such as biographies, autobiographies, or personal life histories (Van Manen, 1990:71);
10. Diaries, journals, and logs as sources of lived experiences (Van Manen, 1990:73);
11. Art as a source of lived experience such as a painting, sculpture, music or cinematography (Van Manen, 1990:74); and
12. Consulting phenomenological literature (Van Manen, 1990:74).

Depictions external to the framework of the research assignment itself may also be used (Laverty, 2003:18). In this study, the following data strategies were used and will be discussed in this order: personal reflections, reflective essays, open-ended and semi-structured interviews.

In this study, my personal experience is the point of departure as the biases and assumptions of the researcher are entrenched and crucial in the interpretive process (Laverty, 2003:17). The personal vignette in chapter one sets the tone for the reason for the study. A researcher also needs to acknowledge the manner in which his/her experience connects with the research issues, and these may be recorded in a journal which can help in the process of reflection and interpretation (Laverty, 2003:18). I have

written my personal reflections about the phenomenon in a document and have attached it as Addendum D.

Reflective essays were collected on the 13<sup>th</sup> December 2012 and 7<sup>th</sup> November 2013 via email; and on the 3<sup>rd</sup> February 2014, in Oppibib at the School of Music. There were twenty-eight participants in total, of whom twenty-four listened to music. The participants were given freedom to answer the questions in an easy, reflective manner. They were also allowed to explore any other ideas that held meaning with regard to the phenomenon. Furthermore, the participants were asked to write in detail about their lived experience.

As the participants did not write enough detail, follow-up interviews were necessary. Participants for these follow-up interviews were chosen according to the manner in which they had answered the three questions in their reflective essays. The participants were chosen through a purposeful sampling strategy. Firstly, all the participants had to have experienced the phenomenon. Secondly, the participants were selected because of their ability to purposefully inform the researcher about the phenomenon. Articulate participants with good insight and explanations of the phenomenon were chosen for follow-up interviews.

Merriam (2009:25) and Butler-Kisber (2010:52) believe that the chief method of data collection is the phenomenological interview. This interview must attempt to uncover the essence and the invariant structure of the meaning of the experience (Merriam, 2002:93). The interview also allows the researcher to get to the “what” and “how” of the lived experience (Butler-Kisber, 2010:52), but the researcher should ask few direct questions in order for the interview to stay as true to the lived experience as feasible (Laverty, 2003:19).

In a hermeneutic phenomenology, the interview serves specific purposes (Ajjawi & Higgs, 2007:619; Van Manen, 1990:66). Firstly, it may be used as a means of discovering and collecting first-hand descriptive information that may serve as a device for developing a rich, profound comprehension of the human phenomenon. In other words, it is used as a means of gathering and exploring narratives of the lived experience. Secondly, the interview may be used as a medium to cultivate a

conversational rapport and create dialogue between the participant and the researcher about the meaning of the experience. Thirdly, it enables the participants to relate their narratives using their own words.

Bresler (1995:12) concurs that the interview is a major instrument to be used when collecting data but believes that the interview must be open-ended (Butler-Kisber, 2010:52) and at the same time ensuring that the participants are probed to describe their experience with the phenomenon in detail (Laverty, 2003:19). The open-ended interview allows the participants “to follow streams of thought and explore in-depth experiences” (Bresler, 1995:15) and they are thereby leading the discussion (Laverty, 2003:19) with the researcher playing the role of facilitator (Silverman, 2011:162). As it was a challenge getting rich, thick data from the rugby players, semi-structured interviews had to be used (Smith & Osborn, 2003:59).

Semi-structured interviews allow the participant and researcher to engage in dialogue where questions may be modified according to participants’ responses. This allows the researcher to probe areas of importance and interest which may arise (Merriam, 2009:12-13; Smith & Osborn, 2003:57). Within the semi-structured interviews, questions may be worked out beforehand (Merriam, 2009:12). This should not dictate the interview, but rather guide it. This helps in establishing a rapport with the participant, allows the interviewer (researcher) to follow other interesting facts that may arise and can also follow the participant’s interests or concerns (Smith & Osborn, 2003:58). This ensures that the interviewer’s role is more facilitative in nature in that it guides what happens during the interview process rather than dictating what must happen (Smith & Osborn, 2003:63).

The success of the questions is measured by how well they delve into the participants’ experiences with the phenomenon (Colaizzi, 1978:58). The questions used were taken from the interpretative phenomenological analysis (IPA) method. It was found to be suitable because this investigation is trying to ascertain how the individuals make sense of and perceive their lived experience (Smith & Osborn, 2003:55). The types of questions used within this method employ: descriptive, narrative, structural, contrast, evaluative, circular, comparative, prompts and probes. The following questions guided the follow-up interviews:

1. When was the first time you listened to music before a game?
2. Could you please tell me how you feel about music?
3. Some people would say that music is a waste of time and money. What would you tell them?
4. Tell me about your favourite place for listening to music before a game.
5. Would you describe what you think would be the ideal time before a game to listen to music?
6. How do you listen to music before a game?
7. On what device?
8. With whom do you listen to music before a game, or who is with you when you listen to music before a game?
9. Imagine you are having a bad day, physically, and describe how it would feel listening to music before a game.
10. What did you hear, taste, see, smell or sense when you listened to music before a game?
11. What would happen if you had to play a game without listening to music beforehand?
12. What would it be like if you could no longer listen to music before a game?
13. Could you tell me about the ways music affects your life?
14. What do you think other people think when they see you listening to music before a game?

The skills of listening attentively, being able to probe and facilitate the articulation of non-verbal experiences into linguistic constructs is required in a phenomenological investigation (Bresler, 1995:15), ensuring the researcher sees what is said between the lines (Fleming *et al.*, 2003:118; Laverty, 2003:19). As extensive detail about the phenomenon was sought after, the sample size of ten participants reflects data saturation.

### **3.3.3.6 Data analysis**

The process of data collection, analysis and report writing is interrelated and often occurs simultaneously (Butler-Kisber, 2010:53; Creswell, 2007:150; Merriam, 2009:14). Glaser and Strauss (1967:43) also confirm this approach by stating that the process “should blur and intertwine continually, from the beginning of an investigation to its end”.

Laverty (2003:21) believes that hermeneutic phenomenology approaches data analysis by the “process of co-construction of the data with the participant as they engage in a hermeneutic circle of understanding”. This means that the researcher and participant work collaboratively in the experience by using the hermeneutic circle, imagination and by considering the language and writing – which are the key aspects of the process (Laverty, 2003:21). This process was done during the interview as well as in the validation phase through member checking which is reported in chapter 4.

ATLAS.ti 7, which was used in the study, is part of computer-aided qualitative data-analysis software (CAQDAS) programmes (Friese, 2012:1) that enables one to organise graphic, text, visual and audio data files together with codes, memos and outcomes into one heuristic unit (Creswell, 2013:203). The data included in the present heuristic unit were the reflective essays and interview transcripts. Visual networks can be built that permit one to visually link selected quotes, codes and memos in a concept map (network views) (Creswell, 2013:203). As this software programme was used, the notice collect think (NCT) model of qualitative data analysis was incorporated into this study. The three basic components of this model are:

- 1) Noticing things (quotes),
- 2) Collecting things (codes) and
- 3) Thinking about things (subcategories, categories, themes, memos and links between the aforementioned) (Friese, 2012:92).

The analysis process between these three components is not sequential and may move back and forth. These three basic aspects of computer-assisted analysis help prepare the data, create a project file, code the data, and use the software to sort and structure it with the aim of discovering patterns and relations (Friese, 2012:100-101).

In this study, all the reflective essays were collected and read meticulously which led to conducting follow-up interviews. Verbatim transcriptions of these interviews and reflective essays were then loaded onto ATLAS.ti 7 for data organisation and to begin the process of data management. As the researcher, I then examined the interviews in ATLAS.ti 7 and immersed myself in the transcripts of the interviews in order to identify expressions which might expose the fundamental meaning of the text as a whole in

order to gain an understanding of this whole text (Fleming *et al.*, 2003:118; Jones *et al.*, 2012:376) before fragmenting it (Agar, 1980:103; Butler-Kisber, 2010:53; Colaizzi, 1978:59; Lester, 1999:2).

This initial process relates to the first component in the NCT model as it involves finding interesting things in the data whilst reading through the transcripts. Significant statements which contribute to the understanding of the phenomenon must be identified. In ATLAS.ti 7 these significant statements are called quotes. Quotes from the participants' answers were identified and then descriptive preliminary codes were attached (Friese, 2012:93). I hereby gave my participants a voice by "hearing" what they had to say in the data (Creswell, 2007:151). The research questions, literature and data helped in developing these codes (Friese, 2012:96). After only encoding two interviews, there were already approximately forty-seven codes in total.

A code is a term or short phrase that allocates a summarised characteristic to language-based data and represents the primary content and essence of the data (Saldaña, 2013:3; 2009:3). A code may summarise or condense the data, but does not merely reduce it and neither is it a mere label (Saldaña, 2013:4). Data are therefore coded and categorised by what the participants talked about. Saldaña (2013:5; 2009:4) is of the opinion that coding is a "transitional process between data collection and data analysis" as it is the initial step toward a rigorous analysis (Saldaña, 2009:8). This view is not held by all scholars as Miles and Huberman's (1994:56) outlook on coding is that it is part of analysis and therefore is an analytic tactic as it occurs during and after data collection. Basit (2003:145), however, differs from both viewpoints and states that coding is not synonymous with analysis but is rather a crucial aspect thereof. I concur with the latter belief, in that coding is an essential aspect of analysing the data and therefore helps in the process of analysing.

After gleaning quotes and applying codes, sub-categories were identified. This shows a progression towards the thematic, conceptual and theoretical (Saldaña, 2013:12; 2009:11). When codes are applied to data, it is called codifying which entails arranging something in a systematic order; in other words to categorise. This process allows data to be grouped, separated, re-grouped and re-linked to combine meaning and explanation (Grbich, 2007:21). When searching for patterns in coded data in order to

categorise them, I grouped the data together not just because they are exactly alike, but because they have something in common or they share the same differences (Saldaña, 2013:6; 2009:6). I also searched for possible explanations of these patterns (Bernard, 2006:452). According to Richards and Morse (2007:137) coding leads you from the data to the concept and from this concept to all the data pertaining to it. To draw it all together, Saldaña (2013:9; 2009:8) explains that coding is a method which enables one to organise and gather data into categories because they share similar characteristics and this is what enabled me to organise my data into codes, sub-categories and then categories.

After the process of coding, sub-categorising and categorising, I identified themes. Conducting thematic analysis involves identifying themes, seeking meaning, discovering thematic aspects, separating thematic statements, creating linguistic transformations and interpreting through discussion. Phenomenological themes could possibly be perceived as constructions of experience (Van Manen, 1990:79). I therefore analysed each sentence in order to expose the meanings for understanding the phenomenon by encoding the quotes and thereby identified possible themes (Fleming *et al.*, 2003:118; Jones *et al.*, 2012:376). From these forty-seven codes, seven possible themes emerged. Identifying themes helps in the analysis of the data. These themes were then merged where applicable and possible into four themes.

Themes are the experience of focus and by formulating a theme one is in fact simplifying it. Themes are not objects but are intransitive and describe an aspect of the phenomenon one is trying to understand (Van Manen, 1990:87). This relates to the second component of the NCT model as it involves collecting similar things which are then grouped under a higher-level description concept (Friese, 2012:93). A theme can also therefore be an outcome of coding, categorisation and analytic reflection (Saldaña, 2013:14; 2009:13). The difference between a category and theme is explained by Rossman and Rallis (2003:282) as follows: “think of a category as a word or phrase describing some segment of your data that is explicit, whereas a theme is a phrase or sentence describing more subtle and tacit processes.”

Thinking about things also involved creating network views on ATLAS.ti. Networks are connected to the data and therefore help facilitate data-analysis. Throughout this data

analysis process, I made use of memos to record and review the coding process and the choice of codes; the configuration of the investigation process and the emergence of categories, patterns, sub-categories, themes and concepts in the data (Creswell, 2007:151; Saldaña, 2013:41; 2009:32). My memos reflected on (Saldaña, 2013:43-48; 2009:34-39):

- 1) How I am personally related to the participants and the phenomenon;
- 2) The research questions;
- 3) The code choices and their operational definitions (an internal reality check), which may generate other codes;
- 4) Emerging concepts, codes, patterns, themes and categories;
- 5) The relationship and flow among the concepts, codes, patterns, themes and categories;
- 6) On emerging existing theory;
- 7) Any foreseeable difficulties with the study;
- 8) Any individual or ethical problems;
- 9) Future guidelines for the study;
- 10) Analytic memos already generated;
- 11) Final report for the study.

These memos can be comparable to journal entries and according to Clarke (2005:202) “conversation with ourselves about our data”, that is, a place to offload one’s ideas about the participants, phenomena or processes. Using memos also encouraged me to critically think about my approach and gave shape to my research (Mason, 2002:5).

My coding and memo-writing processes were concurrent activities as shown by Weston *et al.* (2001:397) where they state that there is “a reciprocal relationship between the development of a coding system and the evolution of understanding a phenomenon”. Memos are considered data, and can therefore be coded and categorised (Saldaña, 2013:42; 2009:33). Throughout this analysis process I made sure to keep my research phenomenon, theoretical framework, central research questions and goals of the study at hand in order to link the portions of the text to the whole of the text and to stay focused when coding (Auerbach & Silverstein, 2003:44).

Van Manen (1990:18) believes that it is almost impossible to conduct hermeneutic phenomenology. This is because hermeneutic phenomenology attempts to build a full interpretive depiction of an aspect of the life world, while bearing in mind that the disclosed explanation of meaning is not as intricate as “lived life”. Hermeneutic phenomenology concerns the world as we find it (Lavery, 2003:9).

As a researcher, I have to be aware and account for any interpretive influences that may occur. This is achieved by making use of the hermeneutic circle. I have therefore included my self-interpreted constructions with the participants’ constructions (Lavery, 2003:21). This interpretation therefore arises out of pre-understanding and moving between the parts and the entire texts of those involved (Fleming *et al.*, 2003:118). To explain further, the hermeneutic circle moves between fragments of the experience, to the entire experience and continues to and fro in order to increase depth of engagement and understanding of the text (Ajjawi & Higgs, 2007:622-623; Annells, 1996:707; Lavery, 2003:9). Every time I make an interpretation, I also make sure that this interpretation coincides and resonates with those of the participants. My interpretations include the context of the text, the text itself as well as the contexts of the participants (Lavery, 2003:21).

### **3.3.3.7 Discussion**

Hermeneutics as a deductive process attempts to illuminate the understanding of the phenomena through the use of linguistics (Ajjawi & Higgs, 2007:616; Annells, 1996:706; Jones *et al.*, 2012:375; Lavery, 2003:9). Bearing this in mind, I made use of literary and poetic qualities of language (Van Manen, 1990:12), descriptive methods (Colaizzi, 1978:53) as well as sensitised writing as a course and outcome of research which is encouraged in hermeneutic phenomenology (Henriksson & Friesen, 2012:1). According to van Manen (1990:111) human science research is a form of writing. I therefore made a point of using rich, descriptive and expressive language as this is what hermeneutic phenomenology advocates (Ajjawi & Higgs, 2007:616). By providing a well-written description of the lived experience, a feeling of “rightness” will be evoked (Henriksson, 2012:135).

Gadamer (1998:389) further states that language enables understanding, and understanding occurs in interpreting. Interpretation is then seen to be an evolving

process as understanding and interpretation are bound together (Gadamer, 1998:375). Laverly (2003:16) states that hermeneutic phenomenology is reported as being “non-foundationalist” because it centres on meanings arising out of the interpretive action between the reader and the historically produced texts.

### **3.4 Challenges**

As with any research, phenomenology comes with its challenges. It may be considered too structured in terms of analysing the data (Creswell, 2013:83). In terms of hermeneutic phenomenology, it may be considered to not be structured enough as the process itself is not done in a gradual fashion but rather has a cyclical nature (Laverly, 2003:17). It also calls for comprehending the identified broader philosophical assumptions which are not easily seen (Creswell, 2007:62). The participants also need to be carefully chosen in that they must have all experienced the phenomenon. Only rugby players who experienced the phenomenon, that is, who listen to music and are capable of articulating their experience, were chosen to be participants.

An issue that Lester (1999:4) touches upon is the fact that phenomenological approaches are good for making deep issues known and voices heard which is perhaps not comfortable for certain people and in my experience, especially not for rugby players.

### **3.5 Validation strategies**

Validation strategies are used to ensure that the participants resonate with the account and that it is an accurate reflection of what they said (Creswell, 2007:45). The qualitative researcher has at his or her disposal different validation strategies (Creswell, 2013:250). Creswell (2013:253) is of the opinion that a researcher should engage in at least two procedures in any type of study.

In this study, three strategies were employed: that of member checking, peer review and the audit trail. Member checking occurs when the researcher asks the participants for commentary on the findings and the interpreted data (Butler-Kisber, 2010:54; Colaizzi, 1978:61; Creswell, 2013:252; Jones *et al.*, 2012:377; Merriam, 2009:26). Lincoln and Guba (1985:314) state that this strategy is “the most critical technique for

establishing credibility”. Participants were asked whether the descriptions represented an accurate reflection of their experiences. Their responses were treated as data and reported in chapter 4. Peer review is a process that offers an “external check” of the research process (Creswell, 2013:251; Merriam, 2009:26). In this study, my supervisor reviewed it. The audit trail entails the three phases in ATLAS.ti 7 which chronicles meticulously the method of data collection, the manner in which categories resulted and the way in which decisions were taken during the course of the investigation (Merriam, 2002:27).

In hermeneutic phenomenology, reliability and validity may also be achieved by the multiple states of interpretation from which patterns emerge, the deliberations of how the data gave rise to the interpretations as well as the actual interpretive process (Laverty, 2003:23).

### **3.6 Ethics**

Ethical dilemmas are more likely to occur with regard to collecting data and disseminating the findings (Merriam, 2009:29). The interview process must be conducted in an environment of safety and trust (Laverty, 2003:19). I made the participants aware that their answers were confidential and I was friendly while interviewing them. The researcher must seek consent from the participants, preserve confidentiality and protect the privacy of the individuals with whom the researchers speaks (Creswell, 2007:44; 141). There are two forms (Addenda A and B) which were filled out by the participants before the interviews took place. To protect the identity of the participants (hence the reason for the pseudonyms), these forms have not been attached. These forms will, however, be made available on request, if absolutely necessary.

Only candidates who are of age (age of majority is 18 years in South African law) were interviewed for the study. These forms were given to the participants and explained before they wrote their reflective essays. I also do not want to put the NWU and especially the NWU Rugby Institute in a bad light. Permission was also obtained from the Director of the NWU – PUKsport, whose written consent is attached as Addendum C.

The ethics committee of the NWU Faculty of Arts gave ethical clearance and this ethical clearance number given for the study is NWU-00179-13-A7.

# CHAPTER 4: RESULTS

## 4.1 Introduction

This hermeneutic phenomenological analysis focuses on the experience that the rugby players had whilst listening to music before a game. The researcher moved between coding and re-coding as well as categorising and re-categorising. This is saved as Stages I – VI in the ATLAS.ti 7 copy bundles (Addendum G). Codes were conceptualised into themes and categories, links were constructed and patterns were identified. These patterns, links, themes and categories will now be described. The interview transcripts were loaded onto ATLAS.ti 7 as primary documents and formed one heuristic unit. These themes supplied a framework for organising the results and revealing the meanings of the lived experience of music listening for ten rugby players: Eben, Jean, Jason, Ruan, Jacobus, Barend, Danie, Thabo, Francois and André<sup>7</sup>.

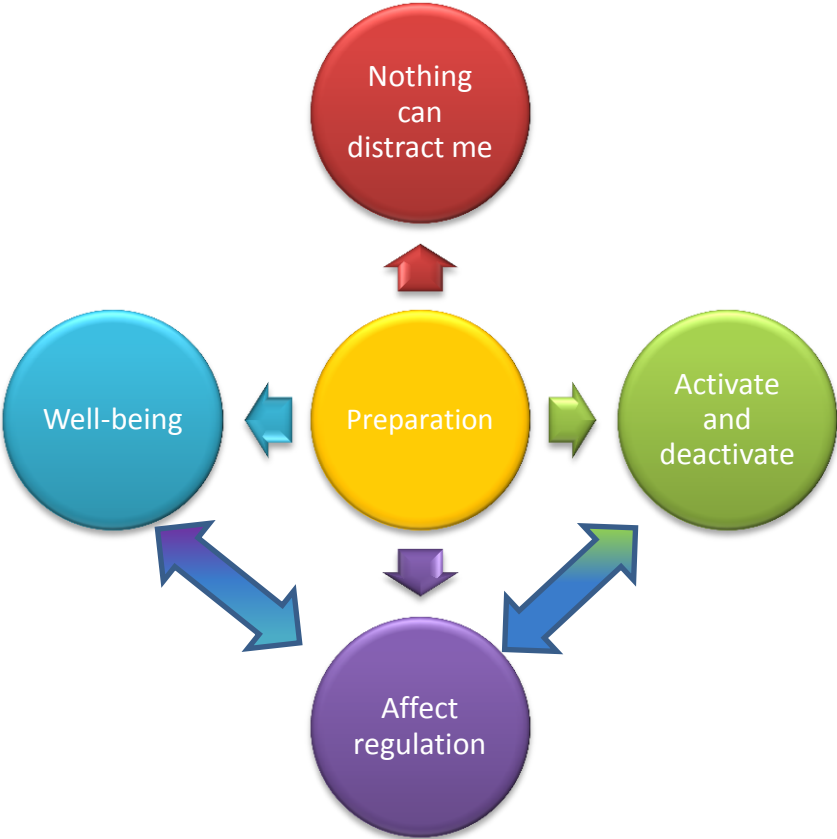


Figure 5: Emergent themes

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<sup>7</sup> These are pseudonyms given to the participants. They have specifically been chosen as they denote and depict their individual characteristics and I can identify these names with each individual.

Four themes emerged from the data:

1. Nothing can distract me;
2. Activate and deactivate;
3. Affect regulation; and
4. Well-being.

Preparation has been placed in the middle of the themes, as all the themes have this as their outcome. The word “preparation” was explicitly stated by Eben, Jacobus and Barend. Barend feels that the reason for listening to music has to do with his preparation process: “*vir my is dit net voorbereiding*” (for me it is just preparation). Eben emphasised that listening to music is “a necessity for preparation towards a rugby game” and that being “physically and mentally prepared for a match is one of the most important aspects”. The participants thus listen to music in order to prepare for a game. It is therefore the manner in which they choose to prepare themselves for a rugby game as Jacobus explains “*Dis ’n manier hoe ek myself wil voorberei vir ’n wedstryd*” (It’s the way in which I want to prepare myself for a game).

The relationship between these themes, codes and categories will be described and discussed per theme.

#### 4.2 Theme 1: Nothing can distract me

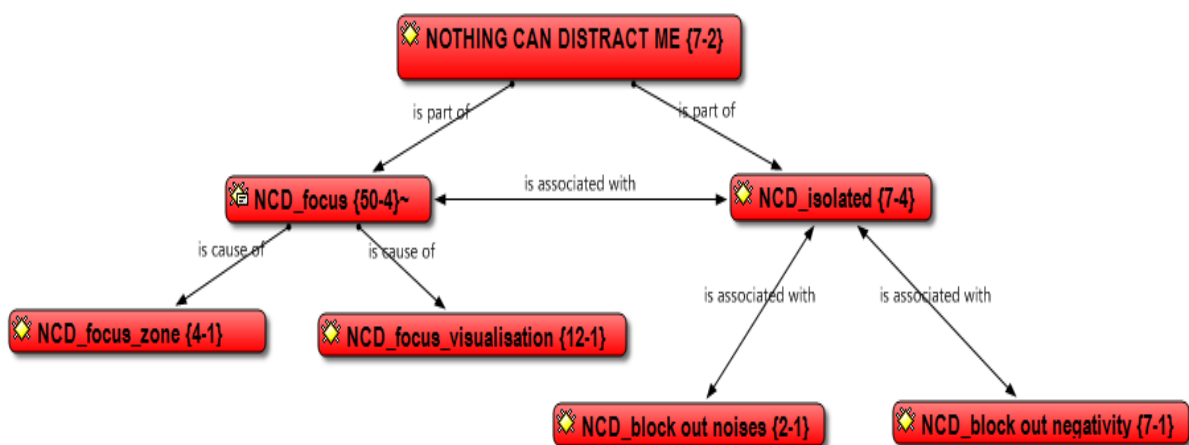


Figure 6: Theme 1- Nothing can distract me

Focus is at the heart of this theme. Part of the category *focus*, is the fact that the rugby players are able to visualise the game and get into the “zone”. Listening to music also allows the players to feel isolated by blocking out noises and any negativity, which in turn allows them to focus.

This theme has a bearing on what the rugby players experienced (the textural element). Listening to music enabled the participants to feel that nothing could distract them. Jason, Jean and Ruan all felt that listening to music allowed them to concentrate on their task at hand without worrying about anything else: “Putting everything that’s not with the game out of your head” (Jason). They were able to get rid of all thoughts that were not applicable to rugby and instead were able to focus. Ruan expounds upon this by stating “*Ja, en soos laat ek nie, soos laat ander goed om my nie pla nie*” (Yes, and like I am not, like I don’t allow other things around me to bother me).

For Jason, listening to music to get rid of thoughts that have nothing to do with the game helps him have “tunnel vision”. Jean shares the idea that he had trouble focusing before a game, and when listening to a certain song he felt that he was able to focus and switch on in order to do his job on the field without distractions. Thus, listening to music stops his mind from wondering and allows him to focus on the task at hand; once again reaffirming that nothing can distract him as Jean states: “Usually when I listen to that song my mind doesn’t wonder to things that don’t matter at the moment. I only think about the game, nothing can distract me.” With nothing distracting the rugby players, focus is the outcome.

#### **4.2.1 Music listening helps me to focus**

Focus can be seen as a result of distraction from noises and negativity. Listening to music fosters focus, especially for Jean, Jason, Ruan, Jacobus, Barend, Danie, Francois and André. These players state unequivocally that they listen to music in order to focus. Jason illustrates this best: “Just putting everything that’s not with the game out of your head and just focus ... as soon as you put on the music you will get more focus.”

For some of the participants listening to music enables them to think clearly about the rugby game with specific reference to their tasks on the field. Jean, Jason, Ruan, Barend and André all felt that listening to music allows them to think about the task at

hand: their specific roles on the field, and the corresponding jobs they have to do. As Barend puts this: “*Ek, dan “focus” op die game en wat ek moet doen en alles*” (I then focus on the game and what I must do and everything.)

#### **4.2.2 Music listening enables visualisation**

With the result of focus and concentrating upon their specific job on the field, the participants are able to visualise the rugby game. Whilst listening to music Jacobus imagines that he is already playing the rugby game: “*Gewoonlik as ek musiek luister dan ‘imagine’ ek hoe ek die wedstryd al klaar speel*” (Usually when I listen to music, then I imagine how I am already playing the game), whereas Danie envisions what he is going to do on the field: “*As ek sien dan visualiseer altyd wat ek gaan doen in die wedstryd*” (If I see, then I always visualise what I am going to do in the game).

The visualisation of the rugby game therefore includes the participants’ thoughts about the roles they must play on the field. Jean, Ruan, Jacobus, Danie, André, Thabo and Francois all concur that they think about their specific role on the rugby field while listening to their music. As André describes how he feels about listening to music: “*Dit laat fokus jou ... elke posisie het mos sy, het sy sekere werk op die rugby veld, so jy luister musiek en dan dink jy aan net wat jy moet doen, jy gaan deur die tipe bewegings wat julle moet doen, deur die verskillende name van bewegings, net seker maak dat jy als het*” (It focuses you ... every position has its, has its own specific job on the rugby field, so you listen to music and then you think only about what you must do, you go through the type of movements that you must do, through the different names of movements, just to make sure you have everything). As the participants listen to music in order to focus and visualise the game, this in turn gets them into “the zone”.

#### **4.2.3 Music listening gets me into the zone**

In the sporting world, reference is often made to being in “the zone”. In this context, it refers to a specific space – frame of mind – that the rugby player finds himself in. From the data, I have understood this to mean a relaxed and heightened state of concentration; that is, focus. Jean and Jason both feel that listening to music places them in a zone before a rugby game: “I felt that the song would be a good one to get me

into the 'zone' before a game (Jean). André feels that listening to music allows him to "zone" out: "*Ek 'zone' bietjie uit partykeer*" (I 'zone' out a little sometimes).

Ruan, on the other hand, does not listen to music in order to get into the "zone", although he says it does help: "*Maar meer, dit is half, vir my is dit nie soos ek moet nou musiek luister om nou in die 'zone' te kom om te speel nie, maar dit help my verseker*" (But more, it is half, for me it's not like I must now listen to music to get into the 'zone', but it does definitely help). What I understand from this is that he does not listen to music in order to get into a type of "zone", but it is an added benefit. This "zone" is experienced individually; therefore a feeling of isolation is quite often experienced with this.

#### **4.2.4 Music listening isolates me**

Another added advantage of listening to music is the fact that it cuts them off from the rest of the world: "Definitely puts me alone" says Jason and in Ruan's words "Dit sluit jou af" (it cuts you off). This world refers to their immediate surroundings and environment: the spectators and their team. Ruan expresses that he feels isolated from the rest of the world when preparing for a game: "*Soos as ek wil konsentreer sê nou maar voor 'n wedstryd dan soos is dit baie geïsoleerd van die res van die wêreld, van al die mense om my*" (Like if I want to concentrate say now before the game then it is like very isolated from the rest of the world, from all the people around me).

When the participants listen to music they want to be alone with their own thoughts in order to prepare fully. To illustrate this, Danie states that "*Ek sal eenkant op my eie gaan sit*" (I will go to one side and sit alone). Thus, the participants tend to listen to music alone, apart from the team. They therefore experience a sense of isolation from being alone, as Ruan further shares "*Geïsoleerd te wees van wat om my aangaan*" (To be isolated from the things that are happening around me). In experiencing this isolation, and blocking out the environment around them, it stands to reason that listening to music therefore effectively blocks out any negativity and noises.

#### 4.2.5 Music listening blocks out negativity and noises

Listening to music also allowed the participants to block out any negativity. Jason explained that “Listening to music just blocks everything negative out of your head. So I can just focus on one thing”. Jason credits listening to music with being able to change the way in which one thinks about things. In other words, negative thoughts may be changed into positive ones. He embellishes: “I would listen to a different song or a different genre and then that would pump me up and just get me back into the mood not to think about um what made me sad”. Even the feeling of boredom, which can be viewed as negative, may be taken away if one listens to music: Listening to music can actually make you feel better and not bored anymore” (Jason).

Thabo also feels that listening to music allows one to rather focus on the positive; and distracts, allowing one to forget about the negative: “*Ja jy vergeet. Jy dink net aan hoe lekker dit gaan wees en al daai goed moet jou nie pla nie*” (Yes you forget. You think only about how good it is going to be and not all the other stuff that bothers you). Not only does listening to music allow distraction from negative thoughts, but it also distracts from noises. Jason and Ruan both feel that listening to music can block out environmental sounds, which is best explained by Ruan: “*Jy hoor soos meer jy hoor nie soos die bus se geraas of ander mense se geraas nie*” (You hear like more you don’t hear like the noise of the bus or noise from other people).

Not only does listening to music allow them to focus and therefore mentally and psychologically prepare themselves for a game, but it also allows them to physically prepare in that they have an embodiment of feeling. They actually feel calm or energised which leads us to the next theme.

### 4.3 Theme 2: Activate and deactivate

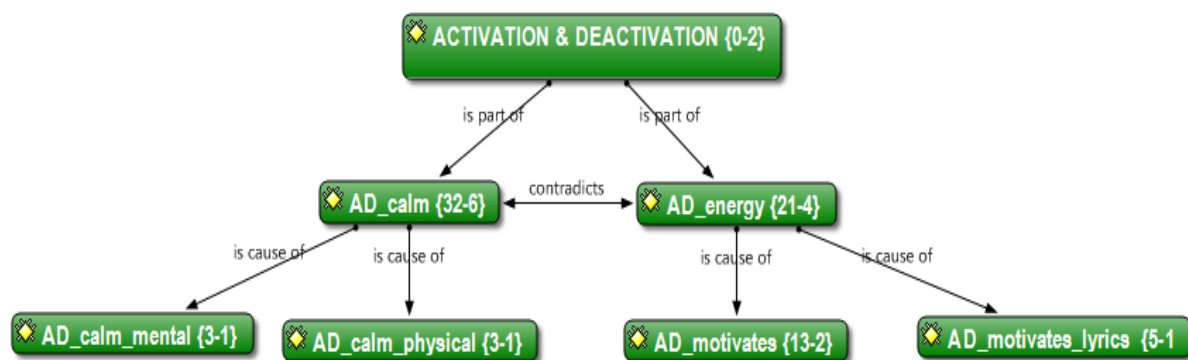


Figure 7: Theme 2- Activation and deactivation

Activation and deactivation pertain to the perceived effect of being energised and calmed. Listening to music enables the participants to feel calm and calmed down-referring to both the mental and physical aspect thereof. Being energised is the exact opposite of being calm and this leads to their motivation, which is quite often also linked to the lyrics they listen to.

#### 4.3.1 I feel calm

With the exception of Eben, all the participants mentioned that after listening to music they felt calm. Ruan shares that listening to music “*dit maak my rustig*” (it makes him calm). This feeling of calmness helped Jean to be ready to play rugby and do the job to the best of his abilities. He stated it thus: “I felt a certain type of calmness, a feeling that I am ready to go on the field and do my job the best I can”. Jason also mentioned that for him it is “calming” to listen to music just before an event: “It’s a lot more calming to just listen to music and chill”. In this sense, his experience of listening to music calmed him down and kept him calm.

Ruan, Barend, Thabo, André and Danie also felt that listening to music in the locker room helped them feel calm. Jacobus explains verbosely: “*Musiek is nog altyd iets in my lewe, ek het dit van kleins af groot geword daarmee en die enigste probleem is dis nie musiek wat jou net gelukkig heeltyd sal maak nie, maar op ’n punt in jou lewe soos as jy ’n “crap” dag gehad het soos nou, dit is wanneer jy besef hoor hier, en jy luister, en jy kom die regte musiek af, dit maak jou net rustiger*” (Music is always something in my life, I grew up with it and the only problem is it’s not just music that will make you feel

happy all the time, but you come to a point in your life like if you had a crap day like now, and that is when you realise listen up, and you listen and you find the right music, it just makes you calmer).

Before a rugby game, the choice of music influences how the participants feel. For Jason, he prefers classical music to calm him down: “Classical music, I mean for instance a song like ‘Time to Say Goodbye’ from Sarah Brightman; um that’s one of my favourite songs actually. Listening to that song just makes me calm down”. The rugby players do not necessarily want to listen to club music because they rather want to feel calm. Jacobus words it: “*Want gewoonlik voor ’n wedstryd as ek na klubmusiek luister dan wil ek dit nie sommer luister nie want dan voel ek ook kalm*” (Because normally before a game if I listen to club music then I do not want to really listen to it because then I want to also feel calm”.

According to Francois, there are certain types of music that help him feel calm, in his words “*soos daar’s sekere musieke wat soos um my rustig maak*” (like there’s certain music that like um makes me calm) and this is the main reason why he listens to music – to make him feel calm. He plainly states that “*dit maak my kalm*” (it makes me calm). Danie explains that the music helps him relax, especially with his nerves: “*ek dink dit sal miskien met die senuwees en als, jy’s bietjie op jou senuwees, miskien help die musiek net om jou bietjie af soos te laat kalmeer en so aan*” (I think it will maybe with nerves and everything, you’re a little bit nervous and maybe the music helps to like calm you down a bit and so on). Listening to music helps him to feel calm “*maar dit laat jou ontspan*” (but it makes you relax) and “*of jy voel rustig*” (or you feel calm). These rugby players distinguish between a mental and physical calmness as it is described in the following categories.

#### **4.3.2 Mental and physical calmness**

This calmness is both a mental and physical feeling, as Ruan states that he feels relaxed in his body – question: “*En jou lyf, hoe voel jy in jou lyf?*” (And in your body, how do you feel in your body?) Ruan: “*Net soos in ‘relaxed’, meer ‘relaxed’*” (as in relaxed, more relaxed). Off the bat, the participants explained why they rather want to feel calm than psych themselves up. According to Jason, if a person is too psyched up at the beginning of the game, then one tends to make errors. He clarifies it well: “If you are

psyched up at the beginning of the game, you tend to make errors. Whereas at the beginning of the game you should actually be more focused and relaxed so that you can get confidence in yourself throughout the game and then build yourself up”.

André agrees with Jason: “*Ja, jy raak jy raak, um, die groot ding is jy moet nooit opgewerk raak nie, want dan maak jy net dom goed op die veld*” (Yes you get, you get, um the big thing is you must never be worked up because then you do stupid things on the field). These errors are inexcusable, therefore feeling calm is very important in ensuring that errors are minimised at the beginning of a game. Even though the participants agree that before a game a person should feel calm in order to eliminate silly mistakes, there is still a need to be energised. This must be a focused energy.

#### **4.3.3 Listening to music energises me**

Most players listen to songs that help build them up and give them more energy. This music is then used as a stimulant. Ruan listens to club music in order to feel more energy “*As ek nou bietjie meer soos energie hê en so dan sal ek soos klubmusiek luister*” (If I want to now have a bit more energy then I will like listen to club music). He further explains that the music “boosts” him: “*Dit ‘boost’ my half*” (It half boosts me). Jacobus also gets a feeling that something is chasing him, that he has to listen to the music and go and do something: “*Dan voel ek hoor hier iets jaag my aan wat ek dit nou moet luister dat ek iets moet gaan doen*” (Then I feel, listen here, something is chasing me that I now must listen so that I must go and do something).

There have been songs that have psyched Danie up too, and he chooses to listen to this type of music before a game, especially when he needs extra energy: “*net voor die ‘game’ is dit bietjie meer ‘rock’ musiek wat jy nou luister en dit is meer om jou um op te ‘psych’ en vir ekstra energie*” (just before the game it is a bit more rock music that you listen to and then it is more to um psyche you up and for extra energy). André and Francois also enjoy choosing music that works them up before a game in that they perceive their adrenaline levels going up. In André’s words “gets my adrenaline levels up” and Francois also explains: “*dit bou my, dit gee my dalk daai adrenalien bietjie ok, ek is mal daaroor*” (it builds me, it also maybe gives me that bit of adrenaline as well, I am crazy about it).

Listening to music that energises a person (when music is seen as a stimulant) enables motivation. Thabo listens to music that “pumps up” in order to give him motivation: “*daai musiek wat my soos op-pomp soos om die volgende week net harder te oefen en so. Ene wat jou so op-pomp. Sodra ek in die ‘cloaks’ kom luister ek na daai musiek wat pomp wat my soos motiveer*” (that music that like pumps me up in order to exercise harder the next week and so. One that pumps you up. As soon as I get into the cloaks then I listen to that music that pumps, that like motivates me). This naturally leads onto the next category when music energises in order to motivate.

#### **4.3.4 Music listening motivates me**

With listening to music in order to feel energised, the outcome of motivation is a given. Eben explains that “music is what gets me going”. With these participants, music that psyches them up goes hand in hand with giving them motivation. Eben further explains: “listening to psyched up music motivates me” and helps get his mind right for the day ahead. This feeling of motivation also reinforces their feeling of readiness to go and play the game and do the job to the best of their ability. Jean illustrates this point well: “a feeling that I am ready to go on the field and do my job the best I can”.

Jason gave an example of a song (Bass Anthem: Russian Privjet) that calmed him down, made him focus and motivated him all at the same time: “That’s a very trancey song that just if you listen to it, it just, it calms you down but at the same time it just makes you focus and motivates you.” Jacobus also felt that certain songs motivate you: “*Motiveer jou ook maar, afhangende van watter musiek jy luister*” (also motivates you but it depends on what music you listen to).

The reason for the motivation can be for anything – for example, not just to play the rugby game to the best of your ability, but for any task one has to tackle, including exercising like Danie embellishes: “*Partykeer maak musiek my sommer lus om iets te gaan doen soos sê nou maar jy’s rêrig nie lus om te gaan oefen nie, en jy luister musiek of ’n sekere liedjie dan sal dit jou net half op psych om te gaan oefen en dan is jy sommer lus daarvoor*” (Sometimes music makes me want to go and do something like say now you really don’t feel like going to exercise, and then you listen to music or you listen to a certain song and then it will just half psyche you up to go and exercise and then you are ready for it). Sometimes the reason for the motivation lies behind the lyrics.

### 4.3.5 The lyrics motivate me

When certain songs are perceived as motivational, the lyrics may play a big part in enabling the rugby players to feel motivated. For Eben, the lyrics contain passion and emotion, which drive him: “Listening to the passion and the emotion in the lyrics are what drives me.” For Jason, a motivational song is all about the lyrics: “then you get these motivational songs and then it’s just the lyrics”, and with this he feels that certain songs may even pass on knowledge and teach one something: “just play good music that will teach you.”

Jacobus also pays attention to the lyrics as they are important to him: Question - “*Luister jy ‘obviously’ na die lirieke ook? Ek meen die lirieke is vir jou belangrik?* (You obviously also listen to the lyrics? I mean the lyrics are important to you?” Jacobus: “*Ja, ja, natuurlik. Die woorde net vir my daar is net weer mooi*” (Yes, yes, naturally. The words there are just very beautiful for me). Lyrics may also motivate different feelings and emotions, and thus may influence affect regulation.

### 4.4 Theme 3: Affect regulation

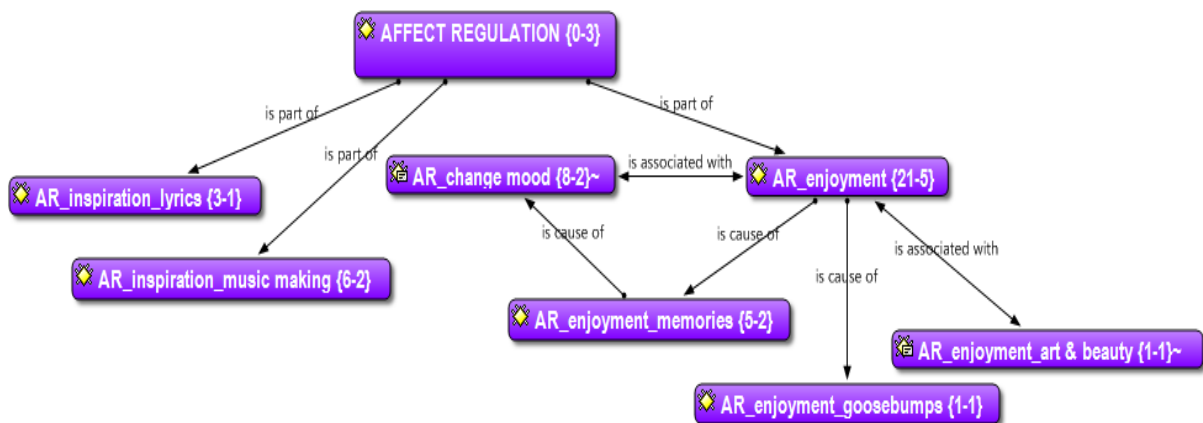


Figure 8: Theme 3- Affect regulation

The term *affect* used in the context of this study refers to a feeling or an emotion. Listening to music triggered inspiration from the lyrics and inspired three of the participants to make music. It also changed their mood as they enjoyed listening to the art and beauty of music, raised goosebumps and stirred up memories.

#### 4.4.1 Music listening inspires

In the previous theme (activate and deactivate), lyrics motivated and in this theme lyrics inspire. Two of the participants, Eben and Jacobus, mentioned that they often get caught up in the lyrics. Eben states that “I often get caught up in the lyrics and comparing my own dreams and ideals with the lyrics brought out by the artist.” For him, it is important that the lyrics should relate to a kind of victory: “any song with a beat, or strong lyrics that can relate to any kind of victory.”

Jacobus, on the other hand, is convinced that the older singers used to tell stories in their lyrics, which do not remain purely stories but which can relate to one’s own personal life and what happens there: “*Ek het meer besef die woorde wat hulle daar gebruik het, was nog meer, baie van die ou sangers vertel ’n storie in hulle musiek. Ek neem aan hulle deel van daai musiek het hulle ’n storie altyd maar iets wat in jou lewe gebeur het ook*” (I realised more that the words that they used there was more, a lot of the old singers tell a story in their music. I assume that their part of music always had a story, but also something that happened in your life as well).

Inspiration does not stay there. Listening to music inspired three of the participants – Jason, Ruan and Jacobus – to want to make music. Jason says that “When I listen to music, I want to buy myself a new guitar and just start again and build up from there.” For Ruan, listening to certain types of music also makes him want to learn how to play the guitar: “*luister dan dink ek, jis ek wil graag kitaar speel*” (Listen and then I think I would like to play the guitar). As Jacobus grew up with listening to music, he made the decision to learn to play guitar: “*Ja, ek het musiek geluister en toe besluit ek, ek moet kitaar leer speel want dis vir my mooi om te kan kitaar speel en te kan sing saam*” (Yes, I listened to music and decided I must learn guitar because it is beautiful to me to be able to play and to sing with).

#### 4.4.2 Listening to music changes my mood

The data revealed that listening to music can influence one’s mood, as André states that “*musiek beïnvloed maar jou bui die aand, ja*” (music influences your mood the evening, yes). According to Jason “Music actually can change my mood”. Ruan felt that “*dit sit my in ’n lekker bui*” (it puts me in a good mood). Jacobus explained his feeling in

this way that “*dit is maar half ’n lekker kry gevoel wat ek daai musiek luister dit is net van dis nou daai lekker bui van ‘chilled vibes’*” (It is half a nice feeling when I listen to that music, it is just like it’s now a good mood of chilled vibes).

For Eben, it sets his “mood straight”. Jason was also aware that it is possible that listening to music can get you into the mood or get you back in the mood: “Just play good music that will teach you and like motivational songs and stuff like that would also just help you get in the mood. If I listen to a different song or a different genre and then that would pump me up and just get me back in the mood”.

#### **4.4.3 Music listening is enjoyable**

It is safe to say that the participants all enjoy listening to music, which is why it forms part of their preparation process before a rugby game. Simply put in the words of Jason: “I love it”. Ruan also states that “*Ek hou baie daarvan ... maar dis altyd vir my lekker om te luister jy weet*” (I really like it ... but it’s always nice to listen to, you know). Jacobus uses words like “joy” and “gladness” to describe how he enjoys music: “*In my hart letterlik is dit soos, dis ’n blydschap in my lewe, dis ’n vreugde*” (In my heart it is like literally, a gladness in my life, a joy). He also feels happy: “*Voor ’n wedstryd wil ek, as ek nou na musiek luister dan voel ek net gelukkig*” (Before a game I want to, if I listen to music then I just feel happy).

Barend battles to explain how he feels about listening to music, but it is clear he enjoys it: “*Ja, ek hou ... of ek luister gereeld, soos. Want ek weet nie dis net lekker*” (Yes, I like ... or I listen to it regularly like. I don’t know it’s just nice). Danie also enjoys listening to music and feels that it is nice to do: “*ek meen musiek is, is lekker om na te luister*” (I mean music is, is nice to listen to). When asked whether he enjoys listening to music, Thabo volunteered that he listens to it all the time: “*Ja, ek luister die heelyd daaraan*” (Yes I listen to it the whole time) because he feels that “*dis iets wat soos vir plesier en motivering en soos almal geniet dit*” (it’s something that is for pleasure and motivation and like everyone enjoys it).

This feeling of enjoyment was also shared by André, saying “*ek’s mal oor musiek, ek het baie verskeidenheid musiek, um ek hou net rêrig daarvan, ja*” (I am crazy about music, I have a wide variety of music, um I just really like it, yes) and Francois “*Ek hou*

*baie van musiek, soos enige musiek*” (I really like music, like any music). Eben expressed his love for music by saying that he values the “art and beauty of music”. This enjoyment of music went even further for Danie, because when listening to certain music, he feels goosebumps: “*Ek voel hoendervleis? Goosebumps*” (I feel goosebumps).

There may be different reasons for enjoying listening to certain types of music, but one of the reasons which came to the fore while analysing the data is that certain music evoked certain memories among the rugby players. For Jason, these memories were attached to vacations and friends: “If you listen to a certain song it actually reminds you of a one year that that song came out and you listened to it and you were on vacation somewhere with friends and it just brings memories back.” Danie also felt that he had memories from spending time with friends: “*Daar is musiek wat ek laat my herinner aan my vriende of aan ’n lekker aand of so iets*” (There is music that reminds me of friends or of a nice evening or something).

Sometimes, however, the memories relate to rugby games: “Like in a rugby game or something you think back on that game where you maybe played well or you tackled someone hard or something like that and that would just make you motivated to do that again” (Jason). Barend shares this feeling and states that “*Ja, dit sal want die bring half herinneringe so terug maar net soos van gelukke van hoe jy met jou vriende saam met hulle gespeel het en al van skool en so aan*” (Yes, it will because it brings back memories like of happy times of how you played with your friends from school and so on). As listening to music is enjoyable, and reminds the participants of good memories, this allows a person to gain a sense of well-being.

## 4.5 Theme 4: Well-being

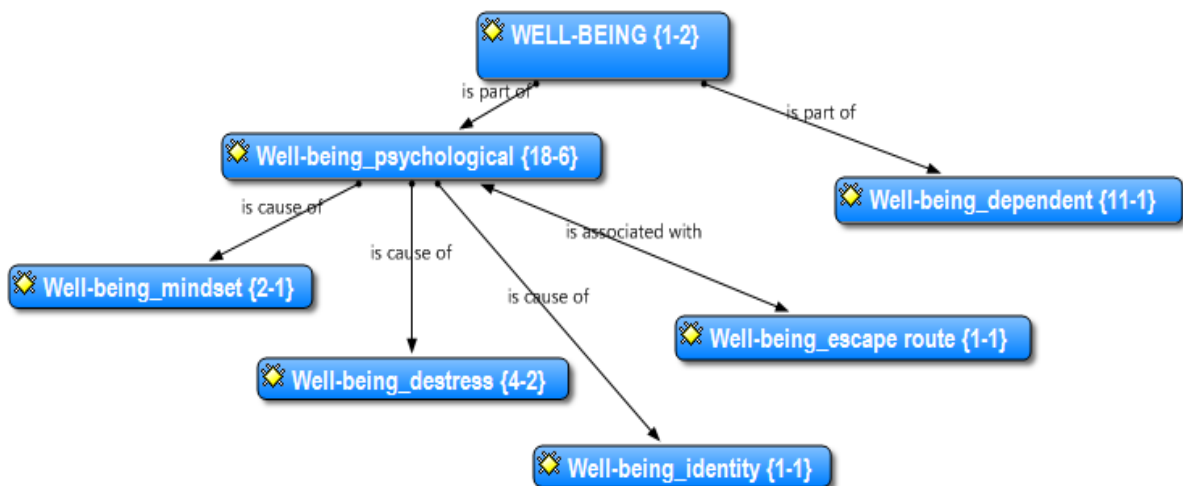


Figure 9: Theme 4- Well-being

Well-being refers to the general state of health and wellness of an individual. Listening to music helped the rugby players in terms of their psychological well-being by aiding their mindset, helping them not to feel stressed, helped with their identity and even provided an escape route. I found that the players were dependent on listening to music, even if they did not realise this.

### 4.5.1 Music listening benefits me psychologically

Listening to music may have a positive influence on one's psychological well-being and enable one to feel better. This is true for both Thabo and André; they both said that listening to music will help them feel psychologically better. André explains it best “*Ja dis so 'n sielkundige invloed op jou*” (Yes it's like a psychological influence on you). Ruan went so far as to say that listening to music makes his life a little bit better: “*musiek dit maak my lewe klein bietjie beter*” (music, it makes my life a little better). This illustrates that listening to music helped them psychologically.

When Jason, Ruan, Jacobus, Barend, Danie and Thabo were not feeling well, listening to music helped them feel better. Jason explains his feeling well “I just listen to songs that I like and it just builds me up again, and make me feel better”. In his struggle to put this feeling into words, Barend actually conveys it well: “*Partykeer is dit maar net as dit as ek van die liedjie hou of so iets, dan sal dit net alles sal dit net beter maak*”

(Sometimes it is just if I like the song or something, then it will just make it will just make everything better). Ruan concurs by saying “*Ja ek dink dit het, as mens sleg voel die dag dan laat dit jou beter voel*” (Yes I think it does, if a person feels bad on the day then it makes you feel better). André and Thabo explained further that they felt that this feeling better was psychological, but Thabo felt that sometimes this felt better applied to the physical body as well: Question- “*Dink jy dit help dan fisies, voel jy ook fisies beter?*” (Do you think it helps physically, do you physically feel better? Thabo: “*Ja*” (Yes).

In terms of having a bad day, the participants felt that listening to music would make them feel better and perhaps forget about what made them feel down or what made it a bad day. Here Ruan, Jacobus, Danie, Francois and André all felt that listening to music helped them when they were having a bad day. If Ruan is having a bad day then he likes to listen to music in order to feel better “*Sê nou maar ek het ’n af dag en als, dan sal dit my laat beter voel so*” (Say now I have an off day and everything, then it will make me feel better, so). Jacobus states it simply “*As jy nie ’n baie goeie dag gehad het nie dit help baie*” (If you don’t have a very good day then it helps a lot). Danie also explains simply “*Ja, ek dink dit het, as mens sleg voel die dag dan laat dit jou beter voel*” (Yes I think it does, if a person feels bad the day, then it makes you feel better).

Francois gives an example of the type of music that makes him feel better: “*O, um kyk as ek ’n slegte dag dan sal ek soos gelukkige musiek opsit soos ek luister Afrikaanse ah Bok van Blerk soos byvoorbeeld. Hy speel goeie musiek so ek gaan sit op my soos beter te laat voel*” (O, um look if I have a bad day then I will put on like happy music like I listen to Afrikaans, ah Bok van Blerk for example. He plays good music so I put it on my like to feel better).

Even when the day was not necessarily a bad day, if perhaps they felt bored, then listening to music even helps them because it allows them to no longer feel bored. It thus gives them something to do. As Jason says “if you’re bored and don’t have anything to do, listening to music can actually makes you feel better and not bored anymore.” This can be seen as an escape route.

#### **4.5.2 Listening to music provides an escape route, helps my mindset, allows me to de-stress and reinforces my identity**

In aiding stress relief, listening to music is used as a therapeutic tool in that it creates an escape route. This allows an individual to not focus on problems, but escape them thereby creating a better environment. Eben states that “I see music as an escape route to his everyday problems”. If it is used as an escape route, it may lead to having a correct mindset. Eben feels that music allows him to “set his mind straight” for the day ahead. Jason also mentions that music actually changes his mindset “Music it just changes your whole mindset”. When a person’s mindset is right, then dealing with stress is easier to handle.

A sense of well-being relates to a person not feeling stress in his or her life. If there is stress, then this stress is dealt with and managed correctly. For Danie and André listening to music helps relieve the stress that they have. As Danie explains: “*En dit laat mens op 'n manier ontspan, ontspan al die stres van die toetse af*” (and this allows a person to relax, relax from all the stress of the tests). André also listens to music in order to relieve stress: “*Partykeer sal ek net, as ek baie gestres is sal ek soos 'n lekker liedjie luister*” (Sometimes I will if I’m very stressed, I will listen to like a nice song).

For Jason, listening to music also reinforces his identity which allows him to be who he is “Music is actually nice and it actually makes me focus and it actually um lets me chill down and just be myself”. It can therefore be said that listening to music can reinforce one’s personal identity by playing a role in the developing, negotiating and maintaining one’s personal identity. In a young person’s life, there is always pressure to be a certain way, and therefore it can be scary to just be your true self. Feelings of being liked and fitting in are always of paramount importance.

#### **4.5.3 I depend on listening to music**

Even though the majority of participants did not expressly say that they are dependent on listening to music, this was gleaned through what they did say about how they would feel if they were no longer allowed to listen to music before a game. The term “negative” was used when asked what it would be like if they were forbidden to listen to music before a game. Jason says that he would feel “pretty negative” and this would result in

him not being as focused as what he normally would be if he had listened to music before a game: “I think I’d just not be that focused before the game” (Jason). So negativity causes the participants to feel as though they are not prepared enough, as the focus that they seek will not be as good as what it would be had they listened to music before a game, as Thabo agrees: “*Dit gaan sleg wees. Ek sal minder gefokus wees, definitief as ek nie musiek luister nie, ja*” (It will be bad. I will be less focused definitely, if I do not listen to music, yes).

The term “disappointed” was used by Ruan: “*Ja ek sal, ek dink ek sal teleurgesteld wees*” (Yes I will, I think I will be disappointed). This shows that a negative connotation will be attached to their preparation if they are not allowed to listen to music before a game. Jacobus feels that not listening to music might take away his motivation: “*dit sal my motivering en daai klas van ding wat my gewoonlik opbou om die beste te kan speel sal dit nie heeltemal dieselfde wees as wat dit altyd sal werk met die musiek*” (it will my motivation and that type of thing that usually builds me up to play the best I can it will not be completely the same as it always works with the music). Jacobus feels that he will be “sad” and “restless” (unsettled), this restlessness is in direct opposition to the feeling of calm that the participants seek.

Barend also feels that if he were no longer allowed to listen to music before a game, that he might be a bit confused in the game: “*want ek berei gewoonlik voor vir die ‘game’ meer en as ek dit nie gedoen dan sal ek in die ‘game’ so bietjie deurmekaar wees*” (because normally I prepare for the game and if I do not do it then I will be a bit confused in the game). Another word Barend uses to describe how he would feel is “inconvenient”. This type of preparation refers to the mental preparation that the participants use. Danie feels that if he does not listen to music before a game he will not be that mentally prepared: “*Dis maar ‘n ‘mental’ ding, ek dink dis jy gaan net nie ‘mentally’ miskien so voorbereid so goed voorbereid wees soos wat jy met die musiek*” (it’s a mental thing, I think it’s, I think you won’t mentally be as prepared as what you usually are with the music). This feeling of an incomplete mental preparation takes away Danie’s feelings of “urgency” and “hunger” to play: “*jy gaan net nie ek weet nie dalk daai dringendheid in jou het om te wil speel of daai honger hê om te wil speel, wat die musiek bietjie help*” (you won’t have I don’t know maybe that urgency in you that makes you want to play or that hunger to play, with which the music helps a bit).

Although these themes have been discussed separately, it is important to point out the links between these themes and categories. These links are seen in figure 10 below:

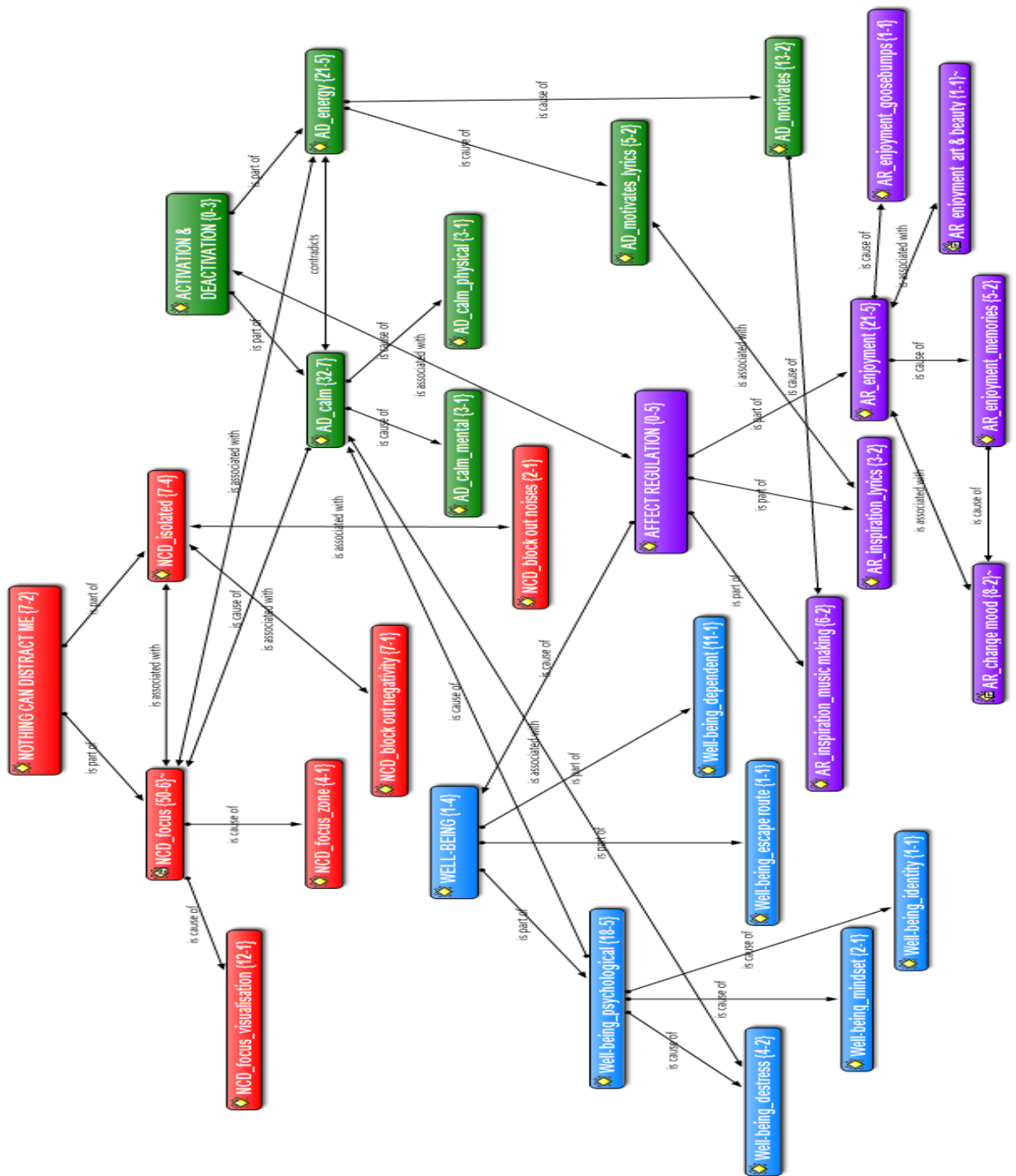


Figure 10: Relationship and links between themes and categories.

## 4.6 Explanation of links

It is important to point out that the participants listened to music before playing a rugby game. In other words, music was not an accompaniment to training and neither did the players listen to music while playing a rugby game. This may be the case for some individuals who like to listen to music and use it as an accompaniment to training or while exercising, but it was not found and neither was this aspect pursued in the study. Listening to music was found to be part of the preparation process of the rugby players and from the point of view of this discovery, the present discussion is presented.

Links were found between the themes and the categories. *Focus* and *calm* are categories falling under the first and second theme respectively. Being calm allows, enables and causes one to be able to focus. As Jason explained “Listening to that song just makes me calm down, not care about anything, just chill and focus on what I need to do.” The energy that the participants felt was also more of a focused energy. I came to this conclusion as they time and again emphasised that they cannot be too psyched up otherwise mistakes would be made on the field. Eben explains this best: “Listening to psyched-up music motivates me and sets my mind straight for the day ahead.” I interpret this to mean that the motivation (energy) that is felt is focused, which I based on the words “mind straight”. If your “mind” is “straight” then you are focused.

As we have seen in the previous literature in chapter 2, being calm allows psychological well-being and also enables a person not to feel stress or to deal with their stress, in other words may encourage one to de-stress. There is a definite link between the feelings of motivation and being inspired to make music. I think the participants were inspired and therefore motivated to learn to play an instrument. The link between lyrics inspiring and lyrics motivating is also of a similar relationship. Lyrics are able to inspire and motivate.

The themes “Activate and deactivate” and “Affect regulation” also overlap. When an individual feels a certain emotion, this emotion can in turn cause one to behave in a certain manner. For example, if I feel happy, I may then be motivated and energised to do something. In the same way “Affect regulation” overlaps with “Well-being”. If one feels certain emotions, this has a bearing on one’s health. For example, the category of

enjoyment may be associated with the category of psychological well-being. If I enjoy something, this makes me happy and therefore influences my psychological state to enable me to have a healthy well-being.

#### **4.7 Validation strategies**

As part of the validation strategy (member checking), an email was sent out to all the participants with the results chapter attached. Contact was made telephonically in order to establish whether I had understood their experiences correctly. The following questions were asked:

1. Did I (the researcher) hear you and understand you correctly?
2. Is this your experience of listening to music?
3. Is there anything that you would like to add?
4. Do you agree with what I have said?

The participants responded in the affirmative and did not have anything to add.

All of these four themes: nothing can distract me; activate and deactivate, affect regulation and well-being, will now be further discussed in chapter 5 and placed in context with the literature and any new literature that may have arisen from this results chapter.

## CHAPTER 5: DISCUSSION AND CONCLUSION

### 5.1 Introduction

The research above has revealed that music has favourable effects on the psychobiological state of the participants (Hutchinson & Sherman, 2014:191). This fifth and final chapter of the study considers the themes and locates them back into the literature. After which, the central research question will be answered, along with the sub-questions. Limitations of the study will be looked at; implications for different audiences considered and the concluding remarks discuss possible future research avenues.

### 5.2 Nothing can distract me

The results indicated that the participants listened to music in order not to be distracted while they prepared for a game. In Boutcher and Trenske (1990:174), it was found that music may “occupy attention” which in turn acts as a distraction. In this study, listening to music “occupied” their “attention” and therefore allowed the participants to be distracted from their internal (thoughts) and external (noises) environment.

Results also indicated that listening to music caused a state of focus. What was found in the literature in chapter 2 is that listening to music is an aid used to accompany studying, *inter alia*. The reason provided was the fact that listening to music may improve one’s attention span (Garnett, 2005:141; Shinn, 2011:22). If one’s attention span is improved, then the deduction can be made that the ability to focus may also be improved. In this study, listening to music must have improved the participants’ attention span thus allowing them to focus. According to Karageorghis *et al.* (1999:721), their hypothesis is that music can narrow attention. If attention is narrowed, then that means one is focusing on something. Within this study, by listening to music and not allowing anything to distract them, and with an improved attention span, the participants’ attention is narrowed and therefore also focussed.

As was mentioned in chapter 2, a study conducted by Sorenson *et al.* (2013) investigated the lived experiences of music in sport by elite athletes. Four major themes emerged from the interviews, viz.: 1) arousal; 2) focus; 3) mood and 4) team-utilized

music. Three of the four themes in Sorenson *et al.* (2013:6) were found in the present study, and are discussed where applicable. In Sorenson *et al.* (2013:4), music was used for mental preparation before a competition. Similarly, in this study, listening to music allowed the participants not to be distracted, thus fostering focus. Listening to music in this study also preceded competition, because they listened to music before a game. I have also understood, as has been mentioned above, that listening to music before a game was a part of their preparation, also similar to the findings in Sorenson *et al.* (2013:4).

Results further showed that this focus enabled the participants to visualise the game and get them into the “zone”. When one visualises something, one has a mental image of whatever it is one is envisaging. In this case the participants visualise their rugby game. With this intense focus and visualisation, what is often referred to as the “zone” in sporting literature, is achieved. According to Williams *et al.* (2011:2) this “zone” refers to focused attention which includes improved muscle control and a reduced feeling of anxiety. It is also sometimes called flow, which is “a state of concentration so focused that it amounts to absolute absorption in an activity” (Csikszentmihalyi, 1990:4). The participants were therefore so absorbed in their activity of listening to music, that this helped them visualise the game and the tasks they had to do on the field; which also led to a feeling of isolation.

As the participants felt an intense focus, a feeling of isolation was also experienced and this enabled the participants to block out noises and negativity effectively, which in turn also allowed focus. According to DeNora (2000:58), a basic function of music is to block out other sounds and in so doing, provide an environment conducive to concentration and therefore focus. This is exactly what happened in the present study. The participants listened to music which effectively blocked out noises and enabled them to focus. The participants were also responsible for choosing the music that they listened to. This, according to DeNora (2000:59), works well in that their taste in music will enable concentration. Having one’s own playlist helps to establish and retain control of the situation (DeNora, 2013:66). Like the Olympic gold medallist Ryk Neethling, who listened to music in order not to hear negative comments before competition (Eckard, 2012:3), this playlist will effectively block out environmental sounds, whatever they may be. As listening to music allowed the participants to not be distracted by their inner

world and outer environment and thereby fostered focus, it also allowed the participants to feel calm or energised.

### **5.3 Activate and deactivate**

Results indicated that the participants felt an energising and/or calming feeling when listening to music. Hodges (2009:125) believes that stimulative and sedative music tends to increase or decrease these physiological responses respectively. What happens is that when one listens to music, sensory information forms the basis of the action, which is goal-directed (Stevens & Byron, 2009:20). In other words, the participants' intention while listening to music influences their behaviour, and they therefore achieve the desired effect. Stevens & Byron (2009:20) call this the "perception-action cycle".

In Sorenson *et al.* (2013:4) arousal emerged as a theme. Here music was used to regulate arousal levels pre-competition and post-competition. Similarly, in the present study, the participants also experienced activation and deactivation, energy and calmness. The participants listened to music before a game and had this as their outcome. They wanted to feel energised and/or feel calm.

Sloboda *et al.* (2009:431) identified energising as one of the recurring functions of self-chosen music. This is appropriate to this study because the participants chose their own music. As a result of their self-chosen music, they experienced a feeling of activation – being energised. This links to one of Karageorghis and Priest's (2008:1) five key ways in which music influences performance and preparation in sport: arousal regulation - energising.

When music is used to activate, the experience is one of arousal. Music is therefore used as a stimulant. According to Karageorghis *et al.* (1999:721) music can be employed as a psych-up strategy. A lot of the participants found that when they listened to music, they experienced a "boost", "energy", "pumped up" or a "worked-up" feeling. This is interpreted to mean a general motivated or "psyched-up" feeling, thereby being activated. In Lane (2008:40), the runner listened to faster tempo songs with inspirational lyrics just before competition in order to feel energised. This is exactly what happened in

the study, as the participants listened to music before playing in order to feel energised, psyched up, pumped up, boosted and built up. Just like inspirational lyrics were important in Lane (2008:40), some of the participants also mentioned that they listen to the lyrics which motivate them.

The deactivate aspect of this theme was generally felt by the participants as they listened to music and were physically and mentally calmed. The participants felt that listening to music made them “calm” or “calmed them down”. In a similar study conducted by Lane (2008:40), it was found that an endurance runner chose music that he linked to his emotional states as experienced in the course of a successful achievement. Soothing music of a slow tempo was listened to an hour before the race in order to keep calm. This is essentially what the rugby players do whilst listening to music before a game: they listen to music to feel calm and not stressed. This is a function of listening to music: it promotes relaxation and de-stresses because it can have a calming effect (Briggs, 2011:184; Laukka, 2007:217). Similarly, Ryk Neethling in the 2008 Olympic Games, also listened to music in order to subdue his nerves and feel calm (Eckard, 2012:3).

#### **5.4 Affect regulation**

Affect regulation refers to emotions and moods. Lane *et al.* (2011:401) believe that music listening can serve as a successful emotion management strategy and Clayton (2009:41) concurs with this as he believes music listening may be used as a device for self-regulation. This is because music can enhance positive moods or neutralise negative moods (Karageorghis *et al.*, 1990:721); in other words the individual’s emotional, cognitive or physiological states may be regulated by listening to music (Clayton, 2009:41). Bharucha *et al.* (2006:132) state that affect may be elicited by music and the “cognitive representations of its structure”. Listening to music for affect regulation is according to van Goethem (2010:273) a healthy tactic. Affective response also falls under one of the five types of responses identified by Dunn (2006:35) of intuitive music listening. DeNora (2000:21) provides a reason for why listening to music may elicit an affective response: “At the level of the listening experience, for example, music seems imbued with affect”.

Listening to music resulted in changing the participants' moods. Many participants noted that listening to music changed and/or influenced their mood in that it "set their mood straight" or got them into the mood. Belcher and Haridakis (2013:389) concur by stating that one of music's primary tasks is to stimulate or sedate moods. This was also confirmed by Bull (2001:192) in that music may transform moods as well as by Knobloch (2003:234,236) who states that music can impact one's mood and optimise it. In the study of Sorenson *et al.* (2013:4) mood emerged as a theme. Here it was found that mood was controlled by music before competition. This is similar to the present study, as although mood was not the overall theme (but falls under affect regulation), mood was definitely controlled by listening to music before playing a game. According to DeNora (2000:56) "music gives respondents a medium in which to work through moods. It provides a way of transferring their means of expression from the 'real', physical realm, to the imagined, the virtual".

With the experience of listening to music changing their mood and making their environment better, emotions were attached to the listening experience. One of the principal functions of music outlined by Merriam (1964:219) is that of emotional expression. Emotions are regarded by Juslin *et al.* (2008:668) as intense and brief responses to a change in the environment. Hochschild's (1979:551) notion that emotion is "bodily co-operation with an image, a thought, a memory- a co-operation of which the individual is aware" is crucial in this regard. Therefore, emotions may be viewed as a dynamic mind-brain-body state (Cross & Tolbert, 2009:30) which arises in response to environmental and social event experiences. Lazarus (1991:353) explains that an emotion is a reaction to mental activity which makes mental activity a precondition of emotion (Lazarus, 1991:353). This is because in order to experience something, one first needs to have understanding (Lazarus, 1991:353). An individual will then be prepared for an appropriate response and thereby regulate themselves (Juslin *et al.*, 2008:668). Emotional responses depend on what function the music serves at the specific time and also reflects individual and circumstantial factors (Juslin *et al.*, 2008:669).

Resulting emotions may be because of the beliefs and knowledge of the musical works that one is listening to (Elliott, 1995:203). This is concurred by Dura (2006:29) who states that "[The] experience of affect in music listening is seen as a result of

dynamicism, which occurs when certain tones create expectations in the listener of others to come". Pogăceanu (2010:324) feels that individuals not only use music as a vehicle for their own expression, but they can hear music as an expression of emotions from outside of themselves too.

As personal preferences influence the responses felt after listening to music, the structures of meaning of the given instance will allow the specific emotion to occur, therefore different meanings give rise to different emotions (Hodges, 2009:125). According to the literature discussed in chapter 2, it was found that music "has the power to control our moods" (Levitin, 2008:205) and music therefore has the potential to manipulate emotions in athletes (Bishop *et al.*, 2007:584). This was indeed found in the present study. By listening to certain music, the participants experienced different emotions.

The meaning of music was theorised in terms of affect by the late seventeenth and early eighteenth century (Cross & Tolbert, 2009:27). This meaning was theorised in terms of pleasure and enjoyment. Aesthetic enjoyment is thereby viewed as another principal function of music (Belcher & Haridakis, 2013:379; Merriam, 1964:223). Results further indicated enjoyment in that all of the participants mentioned that they like or love music and it seemed to make their circumstances better. One of the participants said that he "valued the art and beauty of music" and another experienced goosebumps from listening to music, which is an indication of enjoyment and of the music touching and moving him.

Not only is music enjoyed by the participants, but results indicated that it evoked memories for them too. Music may therefore serve as a reminder of past circumstances (DeNora, 2000:66):

At the most general and most basic level, music is a medium that can be and often is simply paired or associated with aspects of past experience. It was part of the past and so becomes an emblem of a larger interactional, emotional complex. A good ideal of music's affective powers comes from its co-presence with other things- people, events, scenes.

Boutcher and Trenske (1990:174) also state this well: “Subjects may have associated the music with positive past experiences, may have indulged in fantasizing, or may have focused attention on pleasant future events”. The participants not only associated the music with past experiences, but they thought of potentially good things that can happen to them. By being able to regulate their moods and emotions, participants are therefore looking after themselves in terms of their well-being.

## **5.5 Well-being**

Affect regulation overlaps with well-being in that when one is able to regulate one’s emotions, well-being is ensured (Hofer *et al.*, 2010:212). Affect regulation is an aspect of self-regulation which is essential in creating a feeling of well-being and positive mental health (Skånland, 2013:1). Well-being is therefore an outcome of self-regulation (Vohs & Baumeister, 2004:2). According to DeNora (2000:53) music can help a shift in a mood as well as an energy level, and this all forms part of well-being – caring for the self. In this study, the results indicated that the participants listen to music to make them feel better. This indicates a sense of caring for the self, thus ensuring well-being.

Listening to music also provided the participants with a way in which they can unwind and de-stress, as well as providing them with an escape route from their problems. Many scholars are convinced that listening to music is a tool that can relieve stress (Darnley-Smith & Patey, 2003:8; Standley, 1995:3-22). Lehrer and Woolfolk (1993:9) state that music is “one of the oldest informal techniques of stress reduction” and in Logid (2011:119) music was also used as a tool to deal with stress.

DeNora (2013:1) succinctly puts it:

To be sure, the idea of music as a medium that speaks directly, in ways that do not require language, is as global as it is ancient, and the idea that music is ‘medicinal’ is often an everyday matter of fact in so-called non-Western places. But even In Western culture, where so-called serious music is typically deemed to be autonomous from functions, tasks and daily routines, music is frequently linked to healing and wellbeing.

Not only does listening to music help with their well-being, but it is also an aid to discovering who they are – reinforcing their personal identity in allowing them to be themselves, free from worries or outside pressures (Belcher & Haridakis, 2013:379).

DeNora (2000:62) also feels that “Music is a device or resource to which people turn in order to regulate themselves as aesthetic agents, as feeling, think and acting beings in their day-to-day lives”. It may help them remember and construct who they are (DeNora, 2000:63) and also allow them to see their true selves (DeNora, 2000:70). In the construction of the self, listening to music allows the individual to have self-growth and knowledge, which has a bearing on self-esteem (Elliott & Silverman, 2014:382) and when self-esteem is in place along with issues of control, competency and achievement, it all has a bearing on well-being (Laukka, 2007:217). In chapter 2, identity was recognised as a potential concern with which listening to music concerns itself. Results indicated that listening to music permitted them to be their true self and gain confidence in themselves and in their ability.

Regardless of their reasons or personal experience of listening to music, it became clear that the bulk of the participants are dependent on listening to music, whether consciously or subconsciously. This discussion draws to a close and brings us to the core of the study – answering the research questions.

## **5.6 Research questions**

### **5.6.1 What meaning do NWU-PUK Rugby Institute players attribute to their experience of listening to music before a game?**

These subjective meanings were discovered by the use of qualitative interviews (Skånland, 2013:3). The meanings discovered from the data were entirely personal to the participants and held significance for each one (Cross & Tolbert, 2009:24):

Across cultures there is a vast range of ways in which music may be experienced or interpreted as bearing meaning; music’s meaning can be understood as foundationally aesthetic, personal or social, or in terms of combinations of any or all of these domains.

Cross and Tolbert (2009:26) also explore a further approach: that of the experientialist. Here, meaning is a characteristic of the connections between intellect and world, and is best perceived by not being negotiated by the fundamental truths of formal logic, but rather by the embodiment of the nature of our experiences of existing in the world. We therefore see what meaning the rugby players attribute to their experiences of listening to music before a game by combining their thoughts with their background and their

experience of being in the world. It is entirely personal to the participants. What was discovered in literature discussed in chapter 2 is that personal preferences play a role in the different responses and music listening experiences are idiosyncratic, and this was seen in the results.

As listening is a context-dependent process (Elliott, 1995:81), the meaning ascribed to listening to music by the rugby players has a bearing on their preparation for a rugby game. The rugby players listened to music in preparation with the expectation that:

1. Nothing could distract them: enable them to focus, visualise the game and get them into the “zone”, feel isolated and block out noise and negativity;
2. Activate and deactivate: calm them (mentally and physically) and energise them (motivate and lyrics motivate);
3. Affect regulation: changed their moods, enjoyable and inspired them; and
4. Well-being: psychologically (feel better), escape route (mindset, de-stress, identity), and dependence on music listening.

These experiences enable them to fully prepare for a rugby game. This embodied musical meaning is a product of expectation (Meyer, 1994:31). The rugby players are expecting a certain outcome – preparation. DeNora (2000:53) sums this up:

Music is an accomplice in attaining, enhancing and maintaining desired states of feeling and bodily energy (such as relaxation); it is a vehicle they use to move out of dispreferred states (such as stress or fatigue). It is a source for modulating and structuring the parameters of aesthetic agency- feeling, motivation, desire, comportment, action style, energy. By this, what respondents often mean is that its specific properties- its rhythms, gestures, harmonies, styles and so on- are used as referents or representations of where they wish to be or go, emotionally, physically and so on.

### **5.6.2 What do the NWU-PUK Rugby Institute players experience while listening to music before a game? (The textural description)**

While listening, the participants took in one-sided information which is revised and enhanced by their attention and awareness of this information. The experience is therefore a result of many layered processes of interpretation (Elliott, 1995:82).

“Because music listening is a rich form of thinking and knowing, music listening is also a rich source of self-growth, self-knowledge, and enjoyment” states Elliott (1995:123). The rugby players had a variety of different experiences while listening to music. To simplify, what they felt was the following:

- Calmness (calm down, feel calm, physical and mental calm);
- Energised (motivate, pumped up, built up, boost, chased, psyched up, worked up, increased adrenaline levels);
- Changed their mood (got their mood straight, got them into the right mood, good mood, influenced their mood);
- Enjoyment (gladness, joy, happiness, pleasure);
- Goosebumps;
- Memories (and/or extra-musical associations);
- Compared dreams and ideals with song lyrics;
- Inspired to play guitar;
- Focus (switched on, tunnel vision, concentrated, isolated, forget, negative thoughts blocked out, thought about the game, visualised the game, thought about their job on the field, got them into the zone, noise blocked out);
- Life lessons through songs;
- De-stressing
- Escape route
- Identity
- Mindset right
- Felt better

The participants listen to music before a game in order to feel the “what” experiences that they felt. Therefore the reason for listening to music is in order to get the “what” experiences. Having these experiences gets them into a state of preparedness for a game. They wanted to listen to music for this mental and physical preparation.

Listening to music allows the participants to focus, be calm *inter alia*, and prepared for the game ahead.

Music is not merely a “meaningful” or “communicative” medium. It does much more than convey signification through non-verbal means. At the

level of everyday life, music has power. It is implicated in every dimension of social agency. Music may influence how people compose their bodies, how they conduct themselves, how they experience the passage of time, how they feel- in terms of energy and emotion- about themselves, about others, and about situations. In this respect, music may imply and, in some cases, elicit associated modes of conduct (DeNora, 2000:16-17).

### **5.6.3 How do the NWU-PUK Rugby Institute players experience listening to music in terms of the conditions, situations, and context? (The structural description)**

As set out in chapter 2, Dunn's (2006:36) model for the intuitive music-listening process (figure 4) comes into play in terms of the context. He states that the physical surroundings, social and historical factors, period of time during the day and occurrences prior to the musical experience may have an effect on the music listening experience (Dunn, 2006:35). The conditions, situations and context for all the participants will now be discussed.

The participants all seemed to first start listening to music before a rugby game in high school. The average age would therefore have been about 15 years old. Jason first started listening to music before his athletics. His event was hammer throw, and this allowed him to be calm before his event. Interestingly enough, Francois saw his friend listening to music before a rugby game, and then tried it. He found that this "worked" for him too and from then on it became a part of his routine.

All the participants grew up with music in their households, from their parents influencing their music choices, to the greater family circle in which a cousin sent a song to Danie. The music would either be part of a family gathering in which the family would sit together and listen to music in the home while everyone was busy with their own thing, or even listening to music in the car. This background extends to the friend circle, where friends sometimes influence what music they listen to and *vice versa*. Not only do friendships influence their music choices, but certain clubs also influence the participants. Upon hearing a song in a club, participants will want to own it in order to listen to it any time. Interestingly enough, Barend stated that depending on the type of music that the club plays will influence whether he wants to go there or not.

All the participants prefer to listen to music on their own, with Jacobus being the exception in that sometimes he will listen to music with a friend with whom he plays. The common ground is that all the participants will listen around the team, and they do not interfere with each other but rather have respect for one another's preparation processes.

Most of the participants listen to music the night before they play a big game as well as on the day of the game. This occurs at home in their own private space. On the day, listening to music can take place anywhere and at any time ranging from listening on the pavilion, to listening on the bus, to listening while stretching before they tog. They seem to agree that the best time to stop listening to music is about 45 minutes before the game. This is in order to be able to have team meetings and enable focus.

The use of technology enables the participants to listen to music anywhere and at any time (DeNora & Bergh, 2009:102; Karageorghis & Priest, 2012:44; Young, 2007:42). These devices range from mobile telephones, iPods, to computers and laptops. All of the participants choose to listen to their music on earphones, especially if they find themselves surrounded by others. The reason is twofold: firstly it cuts them off from everyone else thereby creating their own environment (DeNora, 2013:65); and secondly, in order to not disturb anyone else. If the participants are home alone, then most of them use speakers connected to their computers or laptops. Bishop (2010:35) feels that music listening on portable technology is an emotional management strategy that may be incorporated easily into athletes' training and competitive routines, as was seen in this study.

According to Hallam and MacDonald (2009:475), individuals can react to similar music in distinct ways. This is because of musical preference and individual characteristics. What plays a part in our responses to the music are:

- Structural features of the music – tempo, modality, instrumentation, genre;
- Cultural factors – environmental aspects including tonality and culturally shaped musical associations; and
- Associative factors – personal and subjective meanings placed on certain music depending on experiences (Hallam & MacDonald, 2009:475).

Preference therefore renders diverse genres of music practically the same. Music is especially important in social and personal contexts in which individual selection of music is accessible. The effectiveness of managing emotion and mood is greatest in such a context (DeNora, 2000:17; Sloboda, 2001:210; Cross & Tolbert, 2009:31). When hearing music for the first time, the context becomes marked with a sense that the music has a particular connotation and this therefore provides a manner in which the music should be 'used' (DeNora, 2000:50-51). Having said this, the participants therefore all choose their own individual soundtracks – music that they deem appropriate for their specific needs.

Responses to music may vary because of individual preferences and perceptions as well as cultural background. In recent advances in neuro-imaging, it has been shown that music listening provides a unique stimulus to many different areas of the brain (Patel, 2008 in Knight & Whitehead, 2012:64).

### **5.7 Limitations, implications for different audiences and further research**

Bresler (1995:16) states that “the study of experiential knowledge, students’ lived experiences reflecting the perspective of those who undergo them, and as reported in their own words, is almost non-existent in the music education literature”. This is a good reason for having conducted the study. We can hear exactly what the meanings of their experiences are from their own mouths. This however, was also a limitation in the present study, as the participants were inarticulate and did not always understand the questions being asked. The rugby players were not able to express themselves clearly, sometimes answers, thoughts or ideas were half said, and therefore sentences were, at times, incomplete. Many of the participants’ first responses were quite often that they did not know - “*ek weet nie*”. It was also difficult to extrapolate their meanings as they sometimes contradicted themselves.

Further observation is that, according to Bishop (2010:35), music listening in sport has received limited attention. There are a number of studies that focus on the effects and impact of music in sport – namely, the use of music in sport – but few are concerned with the phenomenon of music listening.

Belcher and Haridakis (2013:375) also confirm that there are few studies on music listening and therefore there is a need for studying music listening. The evidence is available to show that music listening may even foster social activity and connect people in meaningful ways (Belcher & Haridakis, 2013:376). As music listening fosters social activity and bonds people together (Belcher & Haridakis, 2013:380), music listening may be implemented for a rugby team as a whole. Music has been found to influence behaviour at a group level (Cross, 2009:9). This fosters cohesiveness and might aid their preparation as a unit. There is also an added benefit that group morale will be boosted. An example is in Sorenson *et al.* (2013:4) study where it was found that the team used music to foster camaraderie. A similar study in this regard would be interesting to conduct.

This study is important for a variety of audiences which include but are not limited to:

- Rugby/sports coaches: it is relevant for coaching staff to understand and encourage personal mental preparation and the importance that the role of listening to music has in this regard;
- Rugby/sports managers: can foster and encourage listening to music and provide a programme to supplement preparation;
- Rugby/sports institutions: can encourage listening to music, have music readily and freely available in the building;
- Rugby players/sportsmen: to help them understand that listening to music can aid their mental and physical preparation;
- Sports psychologists: encourage their role when working with sportsmen and developing preparation strategies;
- Psychologists: may adapt listening to music to suit the needs of their clients;
- Music students: make students aware of the functions and other possibilities listening to music has for people;
- Musicologists: opens up further avenues for research possibilities; and
- Music therapists: provides another perspective for listening to music and reaching new potential clients.

As there has been a lot of interest in this study from the Rugby Institute's perspective, different avenues of research may be followed as a result of this study. Each theme that was discovered in the present study may be explored separately, as each theme is a

study in its own right. Taking a step further in finding out what impact music may have on their level of performance is a possibility. Further research could also be done by going into a detailed investigation of what music genres should be listened to (Addendum F); the optimal time, place and manner in which rugby players should listen to music before a game; measuring brain waves in order to see potential effects of music listening.

This study has shown that music listening is a ubiquitous experience. As Nicol (2010:364) states, "Intentional use of music listening offers a non-invasive, easily distributed and accessed, minimal cost intervention for improved quality of life". Music listening may therefore be employed as an aid in many different avenues, and this opens up scope for new and innovative research, with music listening at the heart. As music listening is an inexpensive and easy tactic to apply, the research possibilities remain endless.

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## ADDENDUM A

“Exploring lived experiences of music listening among rugby players: A hermeneutic phenomenology.”

Dear Participant

The following information is provided for you to decide whether you wish to participate in the present study. You should be aware that you are free to decide not to participate or to withdraw at any time without affecting your relationship with this department, the instructor, or the North West University.

The purpose of this study is to understand the shared lived experience of listening to music for rugby players. The procedure will be a phenomenological study. At this stage in the research, the process will be generally defined as perceptions of the phenomenon and making sense out of qualitative research at different phases in the course.

Data will be collected at the beginning of the study. Data collection will involve documents (essays from rugby players) and interviews (transcripts of interviews). Individuals involved in the data collection will be the researcher and the rugby players (participants).

Do not hesitate to ask any questions about the study either before participating or during the time that you are participating. We would be happy to share our findings with you after the research is completed. However, your name will not be associated with the research findings in any way, and only the researcher will know your identity as a participant.

There are no known risks and/or discomforts associated with this study. The expected benefits associated with your participation are the information about the experiences in learning qualitative research and the opportunity to participate in a qualitative research study.

Please sign your consent with full knowledge of the nature and purpose of the procedures. A copy of this consent form will be given to you to keep.

Date: \_\_\_\_\_

Signature of participant: \_\_\_\_\_

TL Aslett, researcher for Masters degree, North West University

# ADDENDUM B



Privaatsak X6001, Potchefstroom  
Suid-Afrika, 2520

Tel: (018) 299-1111/2222  
Web: <http://www.nwu.ac.za>  
Skool van Musiek  
018 299 1680  
018 299 1707 (Faks)

Contact details of study leader:

Dr Liesl van der Merwe

Tel: 018 299 1689

Cell: 083 467 9469

Date: .....

Researcher: TL Aslett

Student No: 21107734

Cell number: 083 448 0565

Title of study: **Exploring lived experiences of music listening among rugby players: A hermeneutic phenomenology.**

I, ....., give my permission that my responses in the interview may be used for the purpose of research in music education. I am fully aware of the nature of the research. I may withdraw at any time and my participation in this research is voluntary. All efforts to protect privacy, anonymity and confidentiality will be adhered to. I understand that this research is for the.....

.....

(Name of participant)

.....

(Name of researcher)

.....

(Place)

## ADDENDUM C



Privaat sak X6001, Potchefstroom  
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04 November 2013

### TOESTEMMING VIR RUGBY ONDERHOUDE

Hiermee gee ek toestemming dat die nodige onderhoude met die betrokkenes van die NWU-PUK Rugby Instituut gedoen mag word vir die navorsing tot betrekking op u Meesters graad.

Graag versoek ek dat u die nodige vooraf reëlings met Mnr. Mervyn Taylor by die Rugby Instituut tref. Sy kontakbesonderhede is (018) 299 2428.

Vriendelike groete



James Stoffberg  
Direkteur

## **ADDENDUM D**

### **Self-reflection**

Most sportsmen use music in order to enable them to attain a goal. These goals can be pulling a team together, or to help them win a game or championship.

This assumption is based upon seeing sportsmen using headphones. These headphones may be noise-cancelling, but experience and conversation with different individuals has led me to believe these players are listening to music. Music can have a profound effect on a person's behaviour. I believe music can have a calming and relaxing effect to one of arousal and psyching up.

These assumptions are backed up from seeing sportsmen use particular songs for intimidation, e.g. Lance Klusener used to walk out onto the pitch with the song "Impi" from Johnny Clegg. Another example of the use of music for intimidation is the All Black's (New Zealand) war cry "The Haka". Music can also help be a barrier in that you are then not able to hear the competitors ragging you.

In my personal life, just hearing a song from my favourite band randomly playing on the radio when not expecting it can change my day. I am immediately happy, sometimes filled with a sense of nostalgia especially if the song is old and reminds me of a previous time in my life.

Different music has different effects on me. Sometimes music can motivate me to work harder in the gym, or to want to go out at night and have a good time. Sometimes music helps with romance in creating the right atmosphere. Music is also critical for me when I am watching movies or TV shows. I believe that the way in which music is used here is what makes the effect- whether it is to move me to cry, be happy, angry or any other emotion which I might feel, which I believe music evokes out of me.

Sometimes music can put me in a bad mood, or even irritate me when it is something that I don't like and perceive to be irritating.

I enjoy playing music when cooking in the evenings- for me it makes the mundane task more bearable and also creates a happy environment for me to work in.

It also helps make the time go faster. I also use music when entertaining guests. I believe this also creates an atmosphere of comfort and being at ease.

I have a passion for music and believe in its healing power too. I could not imagine my day without music/singing/playing/making music.

## ADDENDUM E

1. When was the first time you listened to music before a game?
2. What do you listen to?
3. Why do you listen to that music?
4. What influences your choice of music? Background? History? Upbringing? Cultural? Friends? Kuier plekke (clubs)?
5. Could you please tell me how you feel about music?
6. Some would say that music is a waste of time and money, what would you tell them?
7. Tell me about your favourite place for listening to music before a game?
8. Where do you usually listen to music before a game?
9. Please describe what the ideal time is to listen to music before a game?
10. How do you listen to music before a game? On what device?
11. With whom do you listen to music before a game? Who is with you when you listen to music before a game?
12. Imagine you are having a bad day physically; describe how it would feel listening to music before a game.
13. What did you hear, see, taste, smell or sense when you listened to music before a game?
14. What would happen if you had to play a game without listening to music beforehand?
15. What would it be like if you could no longer listen to music before a game?
16. Could you tell me about the ways music affects your life?
17. What do you think other people think when they see you listening to music before a game?

## **ADDENDUM F**

### **List of songs and genres**

- Eighties
- Koos Kombuis
- Club music
- Theuns Jordaan
- Die Heuwels Fantasties
- Fort Minor – 100 percent
- Bass Anthem – Russian Privjet
- Electro
- Trance
- Mozart
- Time to say goodbye – Sarah Brightman
- One Mile – Eminem
- World's greatest – R Kelly
- Running after you – Planetshakers
- Apple Bottom Jean
- Here comes the boom – Nelly
- Classical music