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Message from the Editor

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As always, I would like to sincerely thank all members of our peer-review board for their hard work and excellent suggestions for improving each article.

All issues may contain articles and announcements in the following categories:

- **articles with a special focus on local music traditions (any region in the world);**
- **research articles** – generally, all music-related topics are being considered;
- **opinion articles** that are part of, or provide the basis for, discussions on important music topics;
- **composer portraits** that may or may not include an interview;

- **short responses** to articles published in previous issues;
- **bibliographies** on any music-related topic, which may or may not be annotated);
- **reviews** of books, printed music, CDs, and software; and
- **reports** on recent symposia, conferences, and music events.

I would like to call for submissions that fit any of these categories. Submissions by students are, as always, very welcome. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format. For detailed submission guidelines visit <http://www.scmb.us>.

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Research Article

Empowerment Through Apprehension Management: In the Eye of The Storm

by Joe Ella Cansler, West Texas A&M University
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Famed cellist and legendary performer Pablo Casals was taking a hike one afternoon, seeking momentary refuge from the slew of public expectations that a touring musician routinely endures when a fellow mountain-hiker asked: "Aren't you afraid of falling and hurting your hands, Pablo, before your big performance?" Casals chuckled, the story goes, and retorted: "My dear friend, wouldn't that be a blessing? Then I'd never have to perform again. No nerves, no disappointments, no pressure!" Like so many great performers, Casals suffered from a common case of performance butterflies. We have all been there – the sweaty palms and pounding heart; the knees that shake like hummingbird wings; the cotton mouth that turns the tongue to stone; the mind that races from demon to mental demon (Waleson 1999, 3).

The Buddhist Roshi described the three great fears of the Japanese as dying, going insane, and public speaking – each of which involves entering the unknown (Heller 1999, 189).

I am a performer, director, and music teacher at West Texas A&M University. Besides my music classes, I have taught an interactive three-hour university honors class entitled "Empowerment Through Apprehension Management", and a three-hour IDS class entitled "If All the World is a Stage, how will you perform?" I also presented a number of workshops and seminars in this field across the United States. Since this is ongoing research, I experiment and incorporate many different techniques and ideas and present an eclectic view for performance apprehension intervention. Most would agree that the primary means of communication are the human voice and body language and that there is nothing more critical than effective communication – whether it is in personal relations, teaching, busi-

ness discussions, or diplomatic negotiations. Because what we say and how we say it constitutes the basis for all understanding, improving the quality of communication seems imperative (Sataloff 1997, 3).

After reading and studying the experimental performance anxiety work and results of Merritt, Richards, and Davis (2001) from the National Voice Center at the University of Sydney, Australia, I became interested in the need for a specific training program in vocal, psychological, and physical skills for college students in our area. Could there be a method to reduce the level of perceived performance apprehension and, if so, would it be a realistic and worthwhile goal? The study by Merritt, Richards, and Davis indicated positive results in reducing the level of perceived performance anxiety in the experimental group (over the control group) that was assessed by four judges using a visual analog scale (VAS). The control group consistently scored higher in each of the eight features considered: physical ease, physical presence, effective gesture use, effective eye contact, correct breath use, suitable pace, vocal variety, speech clarity, and perceived performance anxiety. I found this study to have valuable information for future training as well as interesting implications for the corporate and educational sectors in a community (*ibid.*, 257).

It is safe to assume that we have all felt the stress of agony and defeat under some type of pressure. Because of this pressure, we may not realize our full performance potential. Since it is the inherent competitive nature of our culture, we fight the fight every day in what seems to be a basic human fear "that in wanting something badly, we may not have what it takes to get it". But in most cases it is the fear, not lack of talent, that usually undermines us. A study based on 1998 Census data done by the National Institute of Mental Health on the prevalence of different types of Anxiety Disorders estimated that 5.3 million American adults between the ages of 18 and 50 have a Social Phobia. If fear of public speaking or performing create a significant distress or interferes with occupational, academic,

or social function, then many may be included in this category (Esposito 2000, 8).

I agree with suggestion by Barry Green and W. Timothy Gallwey (1986) in their *Inner Game* approach to performance that any task depends as much on the extent to which we interfere with our abilities as it does on those abilities themselves.

$$P = p - i$$

In this equation or formula, “P” refers to performance, which we define as the result one achieves – what one actually winds up feeling, achieving, and learning. Similarly, “p” stands for potential, defined as your innate ability – what you are naturally capable of. And “i” means interference – the capacity to get in one’s own way. Most people try to improve their performance (P) by increasing their potential (p) through practicing and learning new skills. The *Inner Game* approach, on the other hand, suggests that you reduce interference (i) at the same time that potential (p) is being trained – and the result is that the actual performance comes closer to true potential or optimal performance (Green and Gallwey 1986, 12).

A primary source of concern is a problem usually labeled ‘nervousness’ or ‘stage fright’, which can be termed ‘performance apprehension or anxiety’. Anxiety comes from the Latin word meaning ‘worried about the unknown’. It is also related to a Greek word meaning ‘compress or strangle’. A social phobia is a persistent fear of one or more situations in which the person is exposed to possible scrutiny by others and worries about doing something or acting in a way that will be humiliating or embarrassing. Stage fright or performance anxiety is the fear of having one’s performance negatively evaluated (Heller 1999, 162, 180).

Two main factors contributing to this condition are fear of forgetting and inhibitions of self-expression – and, thus, humiliation. For example, a musical performance or speech is a form of self-disclosure and is subject to inhibiting influences. Before a performance, an actor, singer, or teacher places pressure on him- or herself, creating a self-conscious state (nervousness). This high end of self-consciousness can spell disaster for a performer and should be diverted to a more centered focus situation if possible.

Of course, there is no substitution for preparation or talent; however, other solutions can lie in the realm of the psychological as well as the practical. How does one gain control? What tools does one use to break tension and make an audience friendly? Perhaps this brief study will create some insight or thought to help those in need, to find a small measure of inner courage and peace to deal with their level of performance apprehension.

One may begin to displace or reform bad habits through interactive exercises, visualization, relaxation, and discussion. There is no quick fix, but similar to the 12 steps of AA or Weight Watchers, one must take the steps into life changing habits and thoughts; then, these must be applied to everyday life and performance. It is recommended to do a relaxation routine daily for at least 21 days, the amount of time it takes to make something into a habit – as Mark Twain was known for saying: “It usually takes more than 3 weeks to prepare a good impromptu speech.” (Quoted in Heller 1999, 189.)

Much like the medical field, when there is a problem, one must:

1. understand that there is a problem,
2. accept / acknowledge it,
3. diagnose the problem,
4. prescribe a treatment, and
5. carry out the treatment.

Last semester, I added Don Greene’s *Fight Your Fear and Win* (Greene 2001a) to the Honors Performance Class bibliography as a major text (not to be confused with Barry Green’s co-authored book *Inner Game of Music* [Gallwey and Green 1986], which I also use). I found it to be an excellent source of study (with much interest and good results from students) and incorporated it into my lesson plans. It is most helpful to begin by taking the Seven Skills Profile survey online at <http://www.dongreene.com> and receive an instant survey rating. This survey maps out individual performance tendencies, not personality traits, and customizes it. This could possibly cut through years of therapy.

Greene suggests, and I agree, that there are not hundreds of factors influencing success or failure but maybe 24 that can be condensed and catego-

rized into 7 sets of skills. With these, and of course with talent and practice, the equation holds true that one can triumph. This study focuses on creating the future, not trying to undo the past – empowering one to make changes, not excuses. It becomes your choice, and it is not left up to chance, for “learning to be all that you can be” (Greene 2001a, 9). Although Greene was first trained as a sports psychologist, his strategies for success under pressure for professional musicians and presenters of varying backgrounds rings true and proves, from his reported positive results with clients, to be valid. He attended West Point, spent five years in the Army teaching counterterrorism to Green Berets and trained SWAT teams, before turning his attention to Olympic divers and golfers.

Greene applies his experience and techniques to helping performers achieve optimal performance in high-pressure situations. As a teacher, sports psychologist and personal best coach to thousands of athletes, police officers, and musicians, he has found a universal commonality in their struggle to perform optimally. He emphasizes that the true success of optimal does not mean perfection but your very best (Greene 2001b, 114). For example, a diver or policeman may perform dangerous jobs, while a musician does not seem to, but the singer must sing the correct pitch, pronounce the language, look good, and portray the correct emotion in front of an audience. These actions have the same physical reaction to stress prompted by the “fight or flight” release of adrenaline to the body. (Greene 2001a, 46).

One of Greene’s basic techniques is ‘centering’, which he adapted from the sports psychologist Bob Nideffer. Centering involves relaxation and breath control. It helps musicians and presenters to focus on their own work, rather than on what others think of them and all the things that might go wrong. Centering or channeling energy is a complicated but learnable process that involves shifting from ‘left-brain’ responses, which tend to be analytical and critical, to ‘right-brain’ behaviors, which emphasize mental quiet as well as feelings, sounds, and images. It seems that performers learn complex skills primarily through the left-brain and, thus, get used to performing that way. In right-brain mode,

people perceive the whole, rather than dissected pieces, and they picture themselves doing well (Greene 2001a, 53-59).

We have to try to outwit the part of our brain that wants to assume command over the minute that we succeed intuitively – the logical analytical ‘left-brain’ battling for supremacy over the intuitive imaginative ‘right-brain’. Eloise Ristad describes the left brain character as “square shouldered and bossy full of logical self-importance, ready to analyze and direct each action with its store of verbal intelligence,” while the right-brained character is “dreamy-eyed, intuitive and imaginative, full of wisdom but tongue-tied on the verbal side and not very practical.” She explains that sometimes we just need more awareness, somewhat like the game of tennis in which the athlete might report where a tennis ball actually lands, rather than ‘directing’ it there. While Gallwey asks the tennis player to ride the tennis ball across the net, he asks the singer or speaker to ride the air with the voice to see where it will go. This usually helps smooth out and change the shape of a phrase, because it is less restricted and freer. (Ristad 1982, 40-41.)

Another of Greene’s techniques is the use of *process cues* – positive words or phrases such as “flowing”, “steady pulse” or just “let go” that help to focus on how the music or phrase should sound.

‘Self-talk’ strategy, which helps musicians to think positively about their performance, rather than give in to nagging doubts, is a different but powerful technique. Those who have read Norman Vincent Peale’s *The Power of Positive Thinking* and then forgotten the point and spent more time worrying about what might go wrong than being thankful for things that do go right, might relate to this story. A few years ago, the Jets lost to the Super Bowl-bound Broncos. A TV-announcer said that Broncos star Terrell Davis told himself two things before each running play: Squeeze the ball tight, run hard. He emphasized the positive, not the negative (which would be “Don’t fumble”). Meanwhile, Jets coach Bill Parcells told his players: “Don’t be the guy that makes the mistake that sends the team home a loser.” This implanted a powerful negative thought in their minds. The Jets suffered six turnovers. Fo-

cusing on what they were worried about was much like setting up the mistake (Waleson 1999, 1).

When most of Greene's seven skills have been learned and practiced, I had students simulate the physical stress of presentations by, for example, running up and down stairs to create that adrenaline rush, then apply 'adversity training' (exercise designed to simulate conditions worse than any they might possibly encounter). Hopefully, students used their breathing, centering, and self-talk strategies.

I will briefly mention the 7 basic skills from *Fight Your Fear and Win*:

1. Determination

Do you have the intrinsic motivation, commitment, drive, and will to succeed or does your determination falter? You must have clear goals and a plan to pursue them. Don't let unexpected roadblocks keep you from your goal. Allow your determination to lead you down alternate routes, if that is what it takes. This is the mental foundation on which the other six skills are built (Greene 2001a, 41).

2. Energy

What is the energy response to performing, and how does one control the stress response of the nerves? There are situational, psychological, and physical responses to stress, and they can impair fine motor coordination and one's sense of timing. It confuses the ability to prioritize information or to make good decisions, while it destroys the ability to focus on the task at hand. There are 4 energy zones: high, low, positive, and negative. Which does one fall into? Most fall into the high-end negative, which could be called 'panic'. This is a typical response to overwhelming stress, and since it is one of the most common, it should be dealt with first. One of the first indicators of anxiousness is shallow breathing, which arouses the sympathetic nervous system (SNS), which creates agitation and prevents the return to a baseline of normal, diaphragmatic 'belly' breathing. Shallow breathing or hyperventilating results in breathing out too much carbon dioxide relative to the amount of oxygen in the bloodstream. This causes an imbalance in the right combination of acid and alkaline that is essential for cell metabolism, creating such responses as muscle tension,

lack of concentration, breathlessness, cold hands and feet, and inappropriate responses, etc. (Heller 1999, 72-74). Over-breathing perpetuates tension and prevents achieving a generally relaxed state. To know what normal breathing looks like, one needs to observe a sleeping child. As it inhales, the abdomen expands, and as the child exhales, the abdomen flattens.

'Centering down' is a process to help shift left-brain to right-brain thinking – from words and instructions to images and sensations. Before learning to center, one must learn proper abdominal breathing. It is physically impossible for the body to be relaxed and tense at the same time. Progressive relaxation, an easily learned method for defusing tension, is an oxymoron of tensing to relax – the more one pulls the muscles in one direction, the further they will swing back to the other direction. This should be practiced three to ten minutes a day for best results (Heller 1999, 80-86). There are 7 'centering down' steps to controlling panic energy, and they are pre-requisites to most other techniques and must be practiced three to seven times a day over a period of at least a week before becoming natural (Greene 2001a, 43-53). Centering steps are:

- a. Form a clear intention.
- b. Pick a focal point.
- c. Breathe mindfully.
- d. Release tension.
- e. Find your center.
- f. Repeat your process cue.
- g. Direct your energy.

3. Perspective

Napoleon Bonaparte once said: "He who fears being conquered is sure of defeat." Do you lack perspective or do you have the self-confidence, self-talk, and expectancy needed to succeed? You could call it 'attitude adjustment'. Do your expectations shape reality? Does your outlook affect the outcome of your actions? What if one were to say that the odds are affected by your attitude toward them? Would you think they are crazy? Do you have negative expectancy – where the left-brain interferes with performance? Did you know that the subconscious executes what the left-brain says and that you can sabotage yourself with criticism every day?

(Greene 2001a, 64.) Heller suggests: “Shy adults are generally not made, but born. Shy children blink more quickly in response to a loud noise, show greater pupil dilation when under stress, and have two times more of the stress hormone cortisol in their saliva than that of bold children. They have tighter muscles, especially in the face, and a harder time making faces. When they stand, there is a greater increase in blood pressure.” (Heller 1999, 168.)

Perspective has 3 components:

- a. Self-confidence: You can improve your self-confidence by accumulating small wins, taking right actions, then recording these in a journal.
- b. Self-talk: You can make your self-talk positive by monitoring it, talking back to the left-brain critic, reprogramming the directives that the subconscious receives and replacing negative commentary with affirmative, positive statements. (What do you say to yourself when under pressure? Is it to do something right? Or not to do something wrong? Do you have the optimistic “my cup is half full” or the pessimistic “my cup is half empty” outlook?) University of Illinois psychologist Wendy Heller found that worry and panic reside in the two different cerebral hemispheres. Worry (anxious apprehension) sparks more left-brain activity, because the left hemisphere controls speech production, and worrying is primarily a verbal activity. Panic (anxious arousal) sparks more right brain activity, which plays a greater role in regulating panic’s physical effects: increased heartbeat, sweating, and production of stress hormone. (Heller 1999, 236.)
- c. Expectancy: You can replace doomsday videos with highlight films drawn from past experience or from vividly imagined mental rehearsal called visualization. An interesting side note from Heller is that optimism can replace SAT scores. When psychologist Martin Seligman studied 500 members of the incoming freshman class of 1984 at the University of Pennsylvania, the student’s scores on a test of optimism were a better predictor of their actual freshman year grades than were their

actual SAT scores or their high school grades (Heller 1999, 94).

Several methods are applicable for the attitude adjustment. Cognitive-behavior therapy teaches one how to change negative thinking patterns. Behavioral therapy (systematic desensitization) focuses on fear as a learned behavior in which an unpleasant stimulus is paired with a pleasant response, which is based on Ivan Pavlov’s classical conditioning theory. Cognitive-behavior therapy focuses on thoughts and faulty self-image with the intention of breaking the vicious cycle of negative thoughts by repeatedly replacing them with positive encouragement (Heller 1999, 94-96). A constructive dialogue exercise should be created per individual and reviewed each day. The most successful competitors tilt the odds in their favor simply by believing they can. They interpret external reality in a positive way, one that puts events and outcomes in their control. They believe that no matter what the outcome is, they will have the tools to adapt or make the best of the situation. They expect to triumph. (Greene 2001a, 86.)

4. Courage

As Gen Omar Bradley put it, “bravery is the capacity to perform properly even when you are scared to death.” (Greene 2001a, 88.) Does someone have the ability to act, despite fear, or does someone fear failure? People may be afraid of forgetting their air line tickets, of being late, of missing the boat, of being yelled at, having to yell at someone, afraid for our children, afraid of our boss, afraid of failing, afraid of being perceived losers, afraid of what success might bring. Courage is not the absence of fear, but ‘doing’ the thing one fears. It means feeling afraid and taking action anyway. Courage is like a muscle. You strengthen it by using it. Fear is like a magnet – ‘what you fear is what you attract’. The worst will happen not if one tries and fails, but if one doesn’t try out of fear of failing. (Greene 2001a, 102.)

One way to conquer fear is by action. If courage is a muscle, then fear atrophies it. Instinct can be re-programmed with repetitive training in baby steps until it is second nature. Most of the following exercises are designed to counter fear of

humiliation and are like a set of graduated weights ascending in order (Greene 2001a, 119):

- a. Creating a Courage Journal,
- b. Creating a Courage Log,
- c. Using Symbols,
- d. Learning to be assertive,
- e. Using humor,
- f. Acting 'as if', and
- g. Committing – just go for it!

5. Focus

Having trouble concentrating? Having trouble finding mental quiet? A pre-event routine is a key strategy – a series of rituals that moves one out of distracting left-brain thinking into the still pond of non-thinking known as mental quiet. Everyone must create his or her own routine and then practice it exactly, every time (Hoff 1992, 55). The mental and psychological preparation for focus includes (Greene 2001a, 122):

- a. Focus intensity and duration,
- b. Meditation and mental quiet,
- c. Centering and positive talk, and
- d. Presence, trust developing, visualization.

A relatively new form of self-help, to create focus, is *virtual reality therapy*. “You put on a special headset that projects what you see standing in front of a virtual auditorium. The auditorium gradually fills with virtual people. You hear the crowd noise – including laughter and applause – during your speech. You practice diaphragmatic breathing, checking in with yourself, listening to what you are saying to yourself, and how you handle interruptions. Virtual reality isn't in wide use but it's one of several tools that The Speech Improvement Company may use, depending on the individual and degree of fear of speaking.” (Kristen Curran, quoted in Redmond 2001.)

6. Poise

Does pressure paralyze decision-making, negotiating, presenting, and multitasking? Presence or charisma is a tangible and enviable quality that most people desire. Can one get some? Most of these people have a bit of manufactured magic, a personal magnetism that may have even been spun to a high gloss by the media. The audience ‘feels’ a presence

and creates an aura of expectation that the presenter simply fills. This is possible for most everyone if they follow these steps and practice the techniques (Hoff 1992, 98).

Poise is the ability to remain determined, self-assured, in control, and right-brain focused when called on. What does the body language convey? Does one have a positive first impression? The feedback loop is advantageous. Act out, visualize, and use props (mirror, video, etc.), friends, and critiques.

7. Resilience

“Permission. The very word relaxes a spot in my center and lets me take a deep breath. If I can permit myself to feel scared, I can also permit myself to reinterpret the scared feelings as excitement, for excitement and fear come from the same adrenalin.” (Ristad 1982, 170-171).

The last and most critical item! Do mistakes undo you? Do you recover quickly from a mistake or setback? Because mistakes are a natural resource, you will get lots of practice. In a nanosecond, there is time not to react to the loud waiters noise, because it is already irrelevant – already past and cannot be undone. You can choose not to succumb to error, setback, or failure. What is presumed involuntary can be made voluntary. Be armed and ready to not get bogged down. Learning the control is a process of 5 steps, and one can recover instantly.

To recover from a setback, one must be able to accept mistakes, focus on now, relax the muscles, repeat a process cue, and let oneself do ‘it’ good, but not too great. One must learn to harness anger, focus, and find the fighter within to fight for what one wants. To persevere, one must get past perfection and give permission to fail. It can be a special experience to allow the adrenalin to surge and use the energy, instead of fighting it. The three skills for resilience are:

- a. Ability to recover from a mistake.
- b. Ability to fight for what you most want.
- c. Mental toughness, the ability to hang in and persevere.

Conclusion

Muhammad Ali said: "Inside the ring or out, ain't nothing wrong with going down. It's staying down that's wrong." (Quoted in Greene 2001a, 175.)

"As a performer, you need an appreciation of your whole self, the totality of your personality, which may reach far beyond the borders of your thinking about the performance. You may only see a small part of the performance, while your objections can come from elsewhere in the overall performance. Searching out and satisfying each objection, even if it seems incomprehensible, is important, because the totality of your personality – not just what you are conscious of – is what will flood the music (or speech) with its quality and is what needs to become conflict-free." (Caldwell 1990, 90.)

So, how should you feel trying to control things that are out of control, things that makes one nervous? One should begin by acknowledging the things one can control, such as breathing, self-talk, cue words, and focus, and must let go of all the rest! One should feel like being in the eye of a storm, being relatively calm there in spite of everything that is going on. One should try not to take oneself so seriously and find humor when possible. Laughter can be medicine for the soul.

A lecturer, when explaining stress management to an audience, raised a glass of water and asked: "How heavy is this glass of water?" Arguing answers called out and ranged from 20g to 500g. The lecturer replied:

"The absolute weight doesn't matter. It depends on how long you try to hold it. If I hold it for a minute, that's not a problem. If I hold it for an hour, I'll have an ache in my right arm. If I hold it for a day, you'll have to call an ambulance. In each case, it's the same weight, but the longer I hold it, the heavier it becomes. . . . And that's the way it is with stress management. If we carry our burdens all the time, sooner or later, as the burden becomes increasingly heavy, we won't be able to carry on. . . . As with the glass of water, you have to put it down for a while and rest before holding it again. When we're refreshed, we can carry on with the burden. . . . So, before you return home tonight, put the burden of work down. Don't carry it home. You can pick it up tomorrow." (Anhata 2006.)

So, why not take a while to just simply *relax*. Put down anything that may be a burden to you right now. Don't pick it up again until after you've rested a while. Life is short! Enjoy it!

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Book Review

The Refinement of Rhythm, Volume 2, by Bengt-Olov Palmqvist

by Elizabeth Lee
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Palmqvist, Bengt-Olov. *The Refinement of Rhythm. Volume 2: A Practical Guide with supporting CDs for Learning to Perform Further Challenging Rhythms*, edited by Peggy Ann Crosskey. Canberra, Australia: Bopac. 2006. ISBN: 0-9751302-2-6.

This second volume of *The Refinement of Rhythm* is an expansion and extension of the previous volume. (See a review of volume 1 in SCMB V/1 [Fall 2006].) Like volume 1, it contains a main text, which is supported by three CDs, a supplement for rhythmic dictation, and a dictation workbook. In addition to these texts, students can also find a wealth of additional information at the website: <http://www.refinementofrhythm.com>.

While this volume is not for beginners, Palmqvist states: “*The Refinement of Rhythm Volume 2* follows progressively from Volume 1 and is geared towards students with established elementary skills, professional musicians and music educators.” (p. xiv) The Preface is again written by Michael Rodgers, the Founding Editor of the *Journal of Music Theory Pedagogy*. The Introduction explains the logical layout of the main text and the progression from easier tasks to those that challenge the students.

All of the 20 chapters include explanatory text, preparatory exercises, melodic exercises, canons, and improvisations over a given rhythm. This progressive learning-based text starts with basic topics, such as subdivisions of the basic beat, and progresses to some more advanced rhythmic topics, such as triplets with extended subdivisions. Following these 13 chapters, there are two chapters on asymmetrical meters, one on hemiolas, and four chapters on polyrhythms. Students will also find the following five Appendices for further explanations: Note and Rest Values, Signs and Indications, Chord

Charts, Realizations of Chord Symbols, and Glossary of Terms.

Palmqvist explains: “Along the way, they will find that they can hear with their eyes, see with their ears, and communicate clearly with their performance.” (p. xix) Reading this, it should be no surprise that, starting with the first chapter, conducting patterns are provided for the students so that they will become familiar with ‘seeing’ and feeling the beats and not just hearing them. This is an excellent example of the ‘hands-on’ learning for students found throughout the textbook.

The set of CDs that accompany the main text are much like they are in Volume 1. Each exercise is recorded with the melody and rhythmic / harmonic backing on separate channels. By recording the exercises in this way, it allows for a variety of ways to study and learn the examples. These CDs are ready to use in that no software needs to be downloaded, and all the examples can be played through iTunes™, Windows Media Player™, or any other similar program.

The canons included in each chapter are also recorded in the same way. With the improvisations included at the end of each chapter, this allows for students to create their own ideas and be completely creative. This is exactly what students need to seal in the learning of that chapter’s concepts. This creativity allows for a more complete understanding, which is crucial.

The Supplement for Rhythmic Dictation is a text with a comprehensive description of the pedagogical methods used, containing 130 rhythmic / melodic examples and supporting CDs so that students can master the dictation aspects of more challenging rhythms. When listening to the CDs, the bass rhythm line is given in addition to a count-off measure. This will ensure the presence of a steady beat as well as the preparation needed before the students commence the dictation work.

As Palmqvist states, the two important concepts for students to grasp are the ‘understanding’ and ‘memorizing’ of the chapters’ concepts. He also

includes notes on shorthand notation that will help to eliminate the cumbersome drawing of note heads, which can sometimes more than double dictation time. By progressing through these steps of understanding, memorizing, and then notating, students will have a better understanding of rhythmic dictation in context to rhythmic assimilation.

At the beginning of each chapter, the concepts students will learn are broken down into easy concepts. For example, in Chapter 2 of the Dictation Supplement, the beat is given (a quarter note) as well as the introduction of the new rhythmic 'cells'. Essentially, the divisions of a single beat, or two beats combined, is a 'cell'. Some of the division students might hear are (1) a dotted eighth, followed by a sixteenth note, or (2) an eighth note, sixteenth rest, then a sixteenth note, or even (3) in the space of two beats, a dotted quarter note, followed by an eighth note.

The Dictation Workbook is available as a free download from the website. It provides the notation space for rhythmic as well as melodic dictation.

Chapter 4 is an exemplary chapter. The chapter begins with a brief introduction of the topic: dotted figures with subdivisions. After explaining common mistakes usually associated with this topic, a drill for students is included. As do most drills throughout the text, this drill has the students sing a rhythm while clapping a steady beat. After mastering the drill, students will then progress to the preparatory exercises. The author emphasizes conducting a steady beat while practicing each exercise.

Before starting with some of the melodic exercises, there are more drills to prepare students

for possible rhythmic challenges they might come across. The melodic examples also incorporate some of the preparatory exercises, so that students will have already become acquainted with how to approach and execute them.

After several of these examples, students should be able to progress to the canon. This incorporates the concepts of the corresponding chapter as well as concepts from previous chapters. This type of incorporation is crucial for students to remember and understand previously learned concepts. In addition to the canons, the improvisations are also a crucial step to focus on the concepts learned. Again, the author emphasizes that the focus should be primarily on the rhythm, while the melodic improvisations should be kept minimal and simple. Melodic creativity will gradually evolve and mature, as confidence is gained to experiment a little.

This new volume of *The Refinement of Rhythm* is a great addition to any classroom, studio teaching, or self-study. With the progressive-learning texts, students can be expected to retain the knowledge and skills. The author's incorporation of preparatory exercises, melodic examples, canons, and improvisations makes for a well-designed musical text. The use of new and fresh melodic ideas in conjunction with the rhythmic ideas and the more adventurous and stimulating harmonic backing allows students to have fun with the concepts at hand. This is a well designed set of texts and CDs, which will challenge those students, studying music theory or aural skills, who wish to expand their rhythm skills and knowledge of all rhythmic concepts, either at the undergraduate or graduate level.