

Personal Singing Revolution:

**The experience of individual vocal focused music
therapy and significant vocal improvisations for late
adolescents in transition**

Phenomenological research study

Inaugural-Dissertation
zur Erlangung des akademischen Grades
des Doctor scientiae musicae
am Institut für Musiktherapie der
Hochschule für Musik und Theater Hamburg

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eingereicht von

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Hamburg 2014

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ISBN 978-9949-33-802-3 (pdf)

ABSTRACT

The process of transition from adolescence to adulthood has become remarkably challenging for the youth in the 21st century. Late adolescents have to undergo a twofold complex transition in order to accomplish their age appropriate psychosocial tasks (Arnett, 2000; Erikson, 1968; Zarrett & Eccles, 2006) and additionally undergo the first major life transitions regarding graduation from gymnasium and finding their own educational or occupational path in life. Life transitions are considered unstable periods as individuals experience major challenges, psychological identity crisis, and increased fear, denial, anger, sadness, disorientation, frustration, uncertainty, distress and tension (Turner, 2007). In order to provide youth with facilitating possibilities and additional support for healthy functioning and successful completion of this phase of personal development, the present therapeutic intervention based mental health prevention project '*Personal Singing Revolution*' was carried out in cooperation of two health promoting schools. In addition, this project aims to explore the possibilities and benefits of vocal work and voice improvisation with youth, and to contribute to the vocal focused music therapy, since the use of voice work and vocal improvisation with late adolescents within music therapy is an unexplored area. Preliminary search of literature showed that only very sparse research has been done in music therapy focusing on and involving the human voice. Vocal based intervention is far less used in comparison to instrumental music, and it is almost an unresearched area related to young people although the human voice has proved to be a powerful instrument for exploring the 'self', enabling authentic self-expression, contact with tangible and intangible aspects of the 'real self' and its needs (Austin, 2008; Baker & Uhlig, 2011; Oddy, 2001).

This phenomenological research study was undertaken to explore and understand the experience of individual vocal focused music therapy and significant vocal improvisations in terms of *personal singing revolution* of late adolescents in transition to adulthood. Particular focus was given to the use of vocal improvisation during the intervention process to find out the best ways to incorporate and integrate vocal

improvisation and other voice work techniques into youth therapy. The study was carried out in two stages.

In order to collect data for this project, the researcher-therapist held 16 to 20 60-minute weekly individual therapy sessions with five young people to facilitate their achievement of positive identity formation, autonomy, agency and resilience issues. Various vocal work methods and techniques were integrated into the music therapy process, with particular focus on vocal improvisation. Data was collected from different resources before and after the intervention, including pre- and post-questionnaires, initial and final in-depth interviews, and follow-up reports half a year after completing the therapy process. The qualitative research methodology of empirical phenomenology based on the Giorgi (1975) and Colaizzi (1978) models was applied. In order to include all valuable data from three different research instruments, the researcher adopted and extended a 13-step data analysis procedure, by adding the step of a narrative story not common for phenomenology. The interviews were transcribed, analysed and other crucial data from questionnaires and follow-up reports were integrated and altogether distilled into the individual essences. These formed the foundation of horizontal analyses which provided one part of global essence of the study, based on verbal and written data.

The results of the first stage of research showed that the experiences of pleasure and challenge, the discovered means for coping with challenges, vocal progress, creative self-expression, significant achievements, deeper self-understanding and new skills were essential for the development of positive identity formation, acceptance, understanding, autonomy, resilience and competences. In addition, free choice between voice and other musical instruments, listening to the recorded music and therapist' support had high value and were crucial for young people. Vocal improvising provided a lot of beneficial experiences, including the opportunities for the enhancement of vocal and cognitive self-exploration, creative experimentation and vocal play, spontaneous and safe self-expression and problem-solving, enhanced self-control and skills for self-management, the experiences of achievement and success, the exploration of the 'real self' and its needs in their critical psychosocial transition process.

The second stage of the research was committed to musical data and explored 10 most significant vocal improvisations in order to consolidate the understandings of the

participants' testimonies and to gain greater insight into the whole experience. These vocal improvisations, being their vital remarkable events and meaningful achievements in terms of their *personal singing revolution*, were analysed by adopting a nine-step phenomenological approach to microanalyses of improvisation in music therapy by Trondalen (2007). The model was further developed, adding 4 additional steps, to move from the vertical level of individual and single product to the horizontal level of commonalities and globalization according to phenomenological principles. In addition to musical data, the participants' reflections from the interviews, follow-up reports and therapy session transcriptions were taken into consideration in the distilling process.

Two improvisations out of all the vocal improvisations of each participant were identified in terms of the most significant value. The first was the best improvisation selected by participant. The experience of increased confidence and vocal courage, creative flow, sense of freedom and letting go, connection with the intimate and caring self, decrease in over-criticism, and pain management were essential within the best vocal improvisations. The other significant vocal improvisation, selected by researcher-therapist, had a crucial and pivotal role of addressing a point of departure for creation of the best composition and musical achievement of the participant. The experience of trust, acceptance of authentic voice, disclosure of intense negative feelings, increase in motivation, generation of ideas and empowering regression were essential within these vocal improvisations. While improvising, all participants were supported by vocal holding or grounding methods. A facilitating environment, sitting or standing in a back-to-back position were crucial for mutual vocal dialogues and play when vocal holding and grounding were absent.

In order to ensure the validity and reliability of this qualitative research, the six strategies according to Creswell (2003) were used, including clarifying researcher bias in the epoché, triple member checking or participants' verifications, triangulation of collected data, peer debriefings, prolonged systematic engagement with the participants' material, thick and rich descriptions which incorporate the range of experiences.

The combined results of the thesis demonstrated the considerable potency and efficiency of individual vocal focused intervention with late adolescents of Estonia. The preventive intervention facilitated meaningful process for psychosocial development and

afforded the combined opportunities enabling to express themselves in a positive way. The metaphor of *personal singing revolution* had a highly motivating and inspiring role for the youth in order to experiment and play with the voice towards the achievement of their positive identity in transition.

Keywords: Late adolescence, life transitions, transition to adulthood, vocal focus in music therapy, vocal improvisation, metaphor *personal singing revolution*

ACKNOWLEDGEMENTS

I gratefully acknowledge the support of many people in the process of carrying out the thesis. This research was my first prolonged experience with a systematic, formalized, voluminous and supervised study.

First of all, I would like to thank very deeply my extraordinary and supportive supervisor Prof. Dr. Hans-Helmut Decker-Voigt who cordially guided and encouraged me to undertake and accomplish this thesis, opening up the opportunities to process and conduct my personal metaphoric *singing revolution* either. He definitely has given me a lot of space for my own ideas and provided the necessary fruitful challenges and pivotal turning points to bring me through the process and to come to an end. I warmly thank Prof Dr med Hans Ulrich Schmidt for his contribution and generosity with his precious time. Furthermore, I give my special thanks to the German benefactors Prof. Hannelore Greve and Prof. Helmut Greve for the financial support without which my studies of advanced music therapy and conducting this thesis would not have been actualized.

I am tremendously grateful to all five participants of the study who have bravely provided me their very rich and personal data and shared with me their personal experiments with voices and their lives. I want to say a very special thank and acknowledgement to the school psychologists and educators who kindly collaborated in recruitment of participants and showed up their interest to my study.

I would like to acknowledge the support of my colleagues who have helped or inspired me in so many different ways: Marit Mõistlik, Malle Luik, Alice Pehk, Prof. Eha Rüütel, Prof. Aili Vahtrapuu, Eda Heinla, Mari Vihuri, Katrin Roos and Svea Sööt. I would like to give my gratitude to the Health Labor of Tallinn University providing me the necessary umbrella and multifaceted support for the running of empirical part of the research. I give my special thanks to Sanne Storm and Sylka Uhlig for sharing their knowledge and enthusiasm on vocal focus in music therapy during conferences.

Finally, I am very thankful to my father and son supporting me with kind and loving patience, being present and sharing with me the very special 'now moments' of my challenges and joys completing the research study.

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INTRODUCTION

JONAS: *'I was born during the last act of the singing revolution (further SR) and I have adopted it as a sort of synonym and symbol for freedom, as it has largely also been for the Estonian nation. I think by singing the Estonian nation came together as one and also took a stand by singing during the SR. The Soviet terror and propaganda were destroying the Estonian nation, but in this revolution we sang ourselves a united nation again. An individual's personal singing revolution (further PSR) likewise means singing out the negative emotions and worries or detoxing by listening to songs and patching up the soul. I have been under the Song Arch once and for me it meant patching up my soul.*

My earlier PSR happened when I got a guitar, which improved my self-expression skills considerably. I could express myself through that and it did not even sound that bad. You get positive feedback and so-called mental satisfaction and it is also more or less easy on the ear.'

KRISTIIN: *'SR brings a very powerful feeling of freedom; it is how people became free with integrity and through singing, with no violence. This was a positive revolution, a major change to improve the situation. A person's development as their SR could mean striving towards improvement through singing, voluntarily and with pleasure. Singing takes you to a mindset which opens up emotions, gives strength and an impulse for more people to express their creations and opinions. In fact, the society is in favour of people daring to open up more. SR in my life is connected to a conscious effort and concentration on work, which would be an important change'.*

LIISA: *'SR was the impressive non-violent revolution for us, the Estonians; it was an awe-inspiring emancipation, release and liberation through music and singing. Estonians are so withdrawn. Music is a key for Estonians. By analogy, I define the SR of an individual as a peaceful and non-violent revolution where they can gratify their 'real self', which has so far been confined, to express themselves and to change through music. The 'confined self' is a self that does not think on its own, has lost its independence and conforms to external expectations, suppressing its own human needs and real wishes.*

My personal experiences tell me that SR could mean the drawing of strength and support from music, because music is unbiased or on your side. It helps, changes, consoles, and offers spiritual and emotional relief. I can show a strong facade to others but I do not actually feel strong; I am quite weak'.

MARBEIA: *'People of the SR sang themselves free. And people spoke their minds by singing loud and proud. Singing has power and it resonates. In Animal Farm by George Orwell, the animals sing their anthem and it is heard everywhere. It does not stay amidst them, it carries further. The SR of an individual takes place when they release everything that has been inside them and bring it out for others to hear.*

My SR is connected to situations where if I didn't get along with someone I liked to write down what idiots they were and put everything I didn't like into words. Afterwards you feel much better when you have written or said it all out. You feel liberated, free from the burden for at least a while. Sometimes you need a creative escape, so to speak. SR is a very powerful self-expression like to the world, about what you would like to change or what should be different. Talk goes in one ear and out of the other but a song helps you to remember.'

MARIE: *'SR definitely symbolizes the unity of the nation, the Estonians. In the personal life of an individual SR is a new emotional era. My SR could be, for example, if I would be able to realize childhood dreams or start to like some new music style that I have not been able to appreciate before'.*

These five understandings belong to the Estonian late adolescents. The quotes inform different insights of young people on the socio-cultural phenomena of *Singing Revolution (SR)* and their ideas and conceptions about '*personal singing revolution*' (*PSR*) before the processes of their individual vocal focused music therapy intervention which were carried out under the metaphoric umbrella of *PSR* from January to June 2010, forming the therapeutic basis of this research project connected to the areas of mental health prevention.

Mental health prevention and promotion are at the core of a public health approach to youth mental health focusing on the balance of optimizing positive mental health as well as preventing and treating mental health problems. In the salutogenic orientation of health, including mental health, which is one direction for health promotion initiated by Aron Antonovsky, individual's health is described along a continuum, depending upon how well individual is resisting or coping with the continual health threats or life stressors. Health in this perspective is an ongoing process of managing unhealth while health and unhealth are both considered usual and are in close relationship with lifestyle and the way of being of individual. Hence, the condition of health depends on the way a person uses his/her developmental potentials and resources while meeting the challenge. These potentials and resources are defined by Antonovsky (1987) as dimensions of the Sense of Coherence, i.e. comprehension, manageability, meaningfulness, and 'generalised resistance resources', aspects of the person's life that help to fight off various health threats and preserve health in the flow of the '*river of health*'. People have to learn to swim instead of avoiding stress and challenges. The

preventive perspective aims at preventing diseases by active interventions with empowering attitude where people are actively involved and '*supplied with a life vest*' that save people from drowning by Eriksson and Lindström (2008). This curative health attitude offers people support and intervention at an earlier stage. From the beginning of 21st century, particularly high attention has paid to children and youth mental health promotion and mental disorders prevention by National Institute of Health Development of Estonia. From 2010 the promotion of child and youth health activities are implemented through the state-funded public health programs as a part of the National Health Plan '*Secure and Healthy Development of Children and Youth*'.

This present research study, which is connected to the preventive project of youth mental health, was undertaken to support and facilitate development of healthy transition of late adolescents. It was held in cooperation with two health promoting schools. Healthy adolescence is related to the successful transition from childhood to adulthood, social coping, adjustment, well-being, absence of physical and mental illness, and engagement in health-enhancing and risk-avoiding behaviours. Even though adolescents in general cope well with their period of transition, their mental health problems have also become a serious issue in modern societies. The developmental challenges often cause emotional unrest and increased demands to cope while self-regulatory skills are still in development process. Therefore, there is ongoing compelling need for understanding the additional mental health promoting and prevention resources and mechanisms that can encourage late adolescents to cope with their developmental challenges and related emotional experiences.

Transition of late adolescent is concurrently '*saying farewell*' to childhood (Bridges, 2004) and looking for the more independent and responsible future perspectives. Although all transitions are considered hard and challenging because of the venturing into something he or she has never encountered and experienced, the hardest is considered to be and met in late adolescence. This is the time when both the institutional coming of age and the psychological search for one's identity coincide (Corsten, 1999; Erikson, 1968). The participants of the present project were engaged to the therapy process for four month. This period coincided to the time period in which they were in a process of accomplishing secondary education and were facing their choices and options

that could influence their future path and their future life. They were at a threshold of twofold process of complex transition. In general, at least 80% of young people in Estonia receive secondary education, which is completed approximately at the age of 19 (Nugin, 2010). A person becomes legally an adult at the age of 18. This age, however, does not mark or confirm the psychological and social maturity what are required from adults. Therefore, five young persons were engaged in individual therapy within 16-20 sessions aimed to foster and support their healthy transition processes and achievement of age appropriate goals related to positive identity formation, autonomy, emotional expression and regulation, resilience, agency, connectedness, various competences (Erikson, 1968; Gold, Saarikallio & McFerran, 2012). At start they were at age of 17-18, undiagnosed, healthy in a general sense of mental health and medicine. But they all had their own big concerns, fears, problems with what they were motivated to deal with and work through within vocal and musical activities in therapeutic setting.

These late adolescents showed up their interest in experimenting with their voice though none of them had any experience of vocal improvisation. Moreover, they even did not dare to think about this before because of the fact that vocal improvising has been an issue for artists and jazz-singers according to common meaning. However, two of these participants had been engaged in quite ordinary singing experiences in school youth choir, two of them had a very little one-year singing experience and one of them even acted on the stage of musical at that time period. In addition, one participant had a diagnosis of functional vocal disorder and her vocal use had been a little bit problematic before the therapy process. Thus, these young persons started their *PSR*, while having entirely different points of departures. They had also different vocal and singing resources in order to process, perform and accomplish their individual objectives. They all were curious for ‘*improvoicing*’ (Poll, 2012), neologism for ‘improvising with one’s voice’, that became their novel singing way to discover and test themselves within their process of *PSR*. Herewith, their personal experiences and reflections became the foundation for the present research study.

This qualitative phenomenological research study was undertaken to examine and understand the vocal and vocal improvisation experiences of late adolescents in terms of *PSR* being in transition to adulthood. The voice was considered in context of the musical

instrument. It was used in order to play and increase the awareness of the participants of their potentials, external and internal resources and ability to use them. Different vocal methods and techniques were used to provide safe non-verbal and verbal self-expression, to facilitate self-understanding and skills of self-reflection, and to foster creativity and autonomous decision making of youth. An additional aim of the research was related to the charting of the vocal work possibilities and peculiarities that enable this age group to act and play out, speak and sing up and give voice to their opinions and needs in safe way. The metaphor of *PSR* was used by participants as an analogy for the positive metaphoric *SR* to describe, reflect and analyse their experiences of the vocal focused music therapy process, the use of voice and vocal improvisation. The participants were given a possibility to play the responsible role of equal co-researchers after the intervention process by triple verifying the analysed data.

The research process was carried out within two main stages. The first stage encompassed the phases of preparation, intervention and reflection/analyses of verbal and written data. The second stage included the research on musical data. The analysis of 10 significant vocal improvisations was performed. The data was collected by pre- and post-questionnaires, initial and final in-depth interviews, follow-up reports and music that was recorded within sessions. The verbal and written data was analysed by the qualitative research methodology of empirical phenomenology based on the Giorgi (1975) and Colaizzi (1978) models. In order to include all valuable data from three different research instruments, the researcher adopted and extended a 13-step data analysis procedure, by adding the step of a narrative story not common for phenomenology. The musical data were analysed by adopting a nine-step phenomenological approach to microanalyses of improvisation in music therapy by Trondalen (2007). The model was further developed, adding 4 additional steps, to move from the vertical level of individual and single product to the horizontal level of commonalities and globalization according to phenomenological principles.

In addition to above outlined purposes, this qualitative phenomenological research was considered to contribute to the research on Estonian music therapy practice and development, which roots are anchored and reinforced by prominent music therapy

scholars and practitioners Prof. Tony Wigram and Prof. Hans-Helmut Decker-Voigt (Lukk, Mõistlik & Pehk, 2011).

The theoretical background and literature review of the study is presented in Chapter 1. This survey includes the theories of life transitions and transition psychology, complementary developmental psychology, the relations between adolescents and music, and the vocal use and focus in music therapy with the connection to the current study.

The methodology of phenomenological research paradigm which provides a lot of possibilities to research live subjective phenomena in life and the experiences of human being is considered and the description of the analyses method used in present study is described in Chapter 2.

The core part of the thesis – the analyses and results of the two research stages on experiences of *PRS* and vocal improvisation of participants is gathered into Chapters 3-5. The researcher's intention was also to look openly at the phenomenon of experience of *PRS* in context of the process of vocal focused music therapy and find some new knowledge about the meaning and understanding of vocal improvisation for young people. The researcher was curious to find additional appropriate coping means to run the use of vocal improvisation in individual therapy. It has also been of great interest how the young people consider and associate the metaphor *SR* in general and personal context and how it works in favour of their own progress. The individual experiences will be described and discussed in Chapter 3 in detailed representation of individual results of in-depth interviews in combination of the data from pre- and post-questionnaires and follow-up reports. The chapter 4 considers the common experiences of *PRS* of participants and related discussion. Chapter 5 provides the phenomenological analyses of music what is presentation of the second stage of the research. The analysed musical material includes the experiences and meaning of two most significant vocal improvisations of each participant representing their experiences of being their most vital remarkable events and meaningful achievements in terms of their *PRS*. The best vocal improvisation of the process of *PRS* selected by participant and vocal improvisation as a pivotal point of departure of creation of the best musical product selected by researcher-therapist are included this analysis. The vocal improvisations were analysed by adopted

phenomenological approach to microanalyses of improvisation in music therapy by Trondalen (2007) and developed further.

Chapter 6 gives a final discussion of overall study taking into consideration the theories and results that the research studies have produced and discusses the contribution and limits of the study with some perspectives for further research. Several appendices and a CD-ROM of analysed vocal improvisation accompany the thesis to give a better understanding of the research process and outcome.

The following, several relevant definitions, crucial for this research study context, are presented in order to provide understanding and clarity of frameworks.

In 1996, the World Federation of Music Therapy (WFMT) produced the following music therapy definition:

Music therapy is the use of music and/or musical elements (sound, rhythm, melody, harmony) by a qualified music therapist with a client or a group in a process designed to facilitate and promote communication, relationships, learning, mobilisation, expression, organisation and other relevant therapeutic objectives, in order to meet physical, emotional, mental, social and cognitive needs. Music therapy aims to develop potentials and/or restore functions of the individual so that he or she can achieve better intra- and interpersonal integration and, consequently, a better quality of life through prevention, rehabilitation or treatment (WFMT, 1996).

In vocal focused music therapy, the use of voice, voicework and vocal techniques are principal means of intervention considering above outlined definition context.

The terms mental health promotion and prevention have often been confused. Mental health promotion aims to promote positive mental health by increasing psychological well-being, competence and resilience, and by creating supporting living conditions and environments. It attempts to encourage and increase protective factors and healthy behaviors that can help prevent the onset of a diagnosable mental disorder and reduce risk factors that can lead to the development of a mental disorder (WHO, 2010). Mental health prevention is defined as intervening to *minimize* mental health problems by addressing determinants of mental health problems before a specific mental health problem has been identified in the individual, group, or population of focus with the ultimate goal of reducing the number of future mental health problems in the population

(WHO, 2010). Mental disorder prevention has as its target the reduction of symptoms and ultimately of mental disorders. It uses mental health promotion strategies as one of the means to achieve these goals.

The present research study project is related to the level of selective preventive intervention which is intervention for individuals who exhibit psychosocial risk factors that are known to be associated with the onset of mental, emotional or behavioural disorders.

1. THEORETICAL FRAMEWORKS

The present research encompasses interdisciplinary theoretical frameworks with principal themes about transition and music. The topics on transition cover different perspectives including multilevel concepts of life transitions, complementary developmental psychology of adolescence and the stage of late adolescence, as well as the sociocultural transition of Estonia by means of singing drawing the analogical parallels into the personal context. Other large topics are connected to the music, relationships between adolescents and music, profound empirical evidences of using music therapy with adolescents, and the vocal use and focus in music therapy with the connection to the current study.

At first, some of concepts and implications of transition psychology in the counselling are considered with special focus on three transition models by Adams and Hopson, Bridges, and Schlossberg. The concept of transition is viewed both from perspectives of sociology and psychology. Thereafter the sociocultural and political metaphoric phenomenon of *singing revolution (SR)* of Estonia and the singing as a survival resource is discussed and the rationale for application of the national metaphor as a personal metaphor for vocal music therapy experiences of participants is introduced according to the framework of current study. Further the target group of late adolescence within the concept of healthy late adolescent will be discussed with critical focus in framework of the mental health. The meaning and functions of music for adolescents is presented throughout various research evidences including the well researched music therapy areas with adolescents. Finally, a profound review of the use of voice and voice functions in therapy, vocal therapeutic methods and techniques and working levels will be discussed in relation with the methodology of therapeutic process carried out with Estonian late adolescents participated in this research study.

1.1. LIFE TRANSITIONS

1.1.1. Definition of transition

The concept of ‘transition’ involves a broad spectrum of disciplines (e.g. developmental psychology, cultural studies, sociology, health and political science, organization management, anthropology and human geography etc.). It enables to study human processes of individual development, change and transformation, and opens an interesting window to study a wide range of empirical phenomena related to life course, coming of ages, people's migration, moves in and out of school or work, retirement. In addition, it marks the processes of smaller or larger changes and development of societal, organizational or personal level in various fields of human activities and progress.

According to the Oxford English Dictionary, the term ‘transition’ means ‘the process or period of changing from one state or condition to another’. In other words, ‘transition’ by definition seems to presuppose that it is a temporary state, which should have a clear articulated goal (‘another’ state or condition) and presupposes a fixed endpoint. Thus, the transition should end if such a point is reached.

For transition psychologists and counsellors, to be in transition is to travel between destinations, to concern where one is and where one should be re-examining goals, values, and identity that may require new and different approaches. There are several transitions that people encounter, such as marriage, and retirement are some of the most common. In present study, transition occurs in late adolescence and is considered mostly in context of the last and end stage of adolescence in psychosocial development. It marks being in threshold of great changes of the life, including graduating successfully of gymnasium (high school) education and making decisive choices on future studies or employment at job market, in lot of cases leaving parental home and gaining more or less range of financial independence.

Transition of late adolescent is concurrently ‘saying farewell’ to childhood and looking for the more independent and responsible future perspectives. Difficulties and challenges occurring within transition process are both intrapersonal and interpersonal,

both individual and social, and these might strongly influence the psychological health of adolescent.

1.1.2. Transition psychology and counselling

Transition psychology originated from work on family crisis, bereavement and depression (Parkes, 1964; Hill, 1965; Holmes & Rahe, 1967, Kubler Ross, 1969; Brown, 1968). Transition theory formed a key aspect of life role, life-span development and life stage theories promoted (Sugarman, 1986; 2001). Hopson (1981) recognized transition as a primary cause of stress. Schlossberg (1981) has developed its application to counselling. Bridges (2009; 2004) and Nicholson and West (1996) applied the concept of transition to personal and organization change settings.

Life transitions are instable periods in time when individuals experience major changes. During this period, the individual is typically required to make major adjustments, to develop new skills, or to learn to cope with new experiences. Transition is a time of ‘identification’, and it is a stage where a lot of questions are asked, of ‘*Where am I headed? Who are my travel mates? How will I get there?*’ (Sampson, 2008, p. 220). This involves not only ‘*coping with neoliberal uncertainties*’ but also ‘*how to creatively re-work neo-liberal limits*’ (Sampson, 2008, p. 223).

All transitions are considered hard, because one is venturing into something he or she has never encountered and experienced, but the one that seems to be the hardest is late adolescence. This is due to the fact that there are a variety of things that have to be considered at this age, including going to the college, exploring relationships, picking a career, leaving home for the first time, being exposed to new ideas and experiences all at an age where they are still figuring out who they are. This process needs to take the time to explore the issues that they are going to encounter and additional support may be needed either.

Transitioning between schools or between developmental periods can be chaotic and stressful, full of confusion, as well as exciting, challenging, and full of new hope. The benefit of knowing how one think and act will aid in helping one go through a period

of transition by providing knowledge and an understanding that will serve as a buffer for the challenges that arise in this turmoil period. In this context, questions of identity become crucial and a lot depends on how the dilemmas of the identity search, formation and reformation are resolved. Hence, identity and subjectivity can be seen as strategic resources, as they serve as a meaning-making apparatus (Vogt, 2005; Zittoun, 2007). In the case of late adolescents, the acuteness of identity questions is present on a personal as well as on a social level, and this period can be seen as an '*era of possibilities*' by Vogt (2005, p.77). However, the adolescents in transition can experience poorer academic performance, which leads to fewer educational and later occupational opportunities. Adolescents in transition may need guidance to learn how to negotiate the demands of new environments. They need increased home and community supports to help maintain their mental health, and to increase the probability of successful outcomes at the completion of the transitioning process. Indeed, teaching young people the skills to successfully optimize the transition process in childhood and adolescence can enable them to engage in clearer and more positive transitions throughout their lives.

Turner (2007) emphasizes that many theorists have conceptualized transitioning in similar ways. Across these theorists (see Adams, Hayes, Hopson, 1977; Bridges, 2004; Hopson, Scally & Stafford, 1992; Schlossberg, 1981; Sugarman, 1986, 2001), she argues that there is agreement on three points: (a) transitions involve grieving for the loss of the old and re-stabilizing oneself in the new; (b) transitions often work the best when they are approached intentionally; and (c) transitions often work best when there is an understanding of the considerable personal challenges that they represent and when there are supports in place to help the individual cope with and overcome these challenges.

When looking at the coping responses adopted by individuals faced with psychological distress, Folkam et al. (1987) propose a definition of the outcome of a relationship between individual and environment that is perceived by the person as challenging or exceeding existing resources, and consequently endangering their state of wellbeing (Stroebe & Stroebe, 1995). Shanahan and Porfelli (2002) suggest to look at the emotional characteristics and changes through the course of any transition, it helps to understand progression and continuity, but also any discontinuity or fluctuation which occurs within a life course perspective

Theorists also agree that young people experiencing transitions should be assisted using a variety of counselling or therapeutic interventions. These interventions should be designed competently and be led, implemented, and facilitated by professionals who have the specialized skills and expertise of professional counsellors and therapists. The next, three-, four- and seven-stages based transition models will be presented and discussed.

1.1.3. Some models of transition

Several theoretical and practical models have been developed to assist and support the psychological issues emerging before, during, and after transitions. Models of transition endeavour to describe how individuals respond to change, either in their own lives or environment. Most transitions are associated with significant life events, changes to the individual's role or environment that require radical restructuring of the individual's view of themselves and their world. The process takes longer than most people expect and involve serious hazards and windows of opportunity for growth.

The transition model of Adams and Hopson

Barrie Hopson and John Adams (Adams, Hayes & Hopson, 1976) have adapted the Kubler-Ross phase model of coping with bereavement to portray individual stages and address emotional and self-esteem reactions accompanying a transition. The model describes the process within the sequence of psychological responses typically experienced by individuals undergoing transitions: (a) uncertainty, (b) loss of confidence, (c) confusion, (d) depression, (e) crisis (including psychological confusion and emotional trauma), (f) letting go, (g) acceptance, (h) exploring, (i) testing, and (j) new confidence. These cognitive and emotional responses occur with more or less intensity depending on the importance of the transition, the social and psychological supports available, the coping mechanisms used, and the diathesis (vulnerability) of the individual. This sequence of responses can take place over a period of minutes, hours, weeks, days, or months. Young people who do not successfully negotiate both the outward adjustment to

a transition and the complex feelings and thoughts that accompany transitions can be in danger of both personal and school failure.

In his transition cycle, Hopson (1981) suggested seven different psychological stages that an individual can experience when faced with a transition. These stages are immobilization, elation/despair, self-doubt, letting go, testing, searching for meaning and integration. Rather than a separated transition cycle with stages, the model identifies changes between different points of the transition, giving a dynamic and flexible nature to the change. And rather than having seven stages, the duration is introduced as a temporal three-fold variable with a pre-period, an event and a re-engagement for each transition. Regarding these models support can be afforded in dynamic ways to process these different stages that are more or less separable and connected.

The transition model of Bridges

William Bridges (2004) describes transitions in a similar but simpler, three-phase model. Transition is a process of letting go of an old situation, of suffering the confusing nowhere of in-betweenness, and of launching forth again in a new situation. These three phases are critical and are based on a theory of personal development that views transition as a natural process of disorientation, reorientation and self-redefinition marking the turning points in the path of growth, being the natural process of development and self-renewal. Throughout nature, growth involves periodic accelerations and transformations. Therefore the transition is a process by which people unplug from an old world and plug into a new world, and one can say that transition starts with an ending and finishes with a beginning.

The first phase by Bridges is letting go of one's self and one's situation. It is '*letting go of the old ways and the old identity people 'have'*' (Bridges, 2004, p. 4). Every transition begins with an ending. Even positive life changes can be difficult without proper endings. Before one embrace the new, one must let go of the old. Hence, 'endings are the first, not the last act of the play' (ibid, p. 132). At this stage individuals say farewell to familiar people, places and routines, peers, old network of relationships. If one faces a particularly difficult transition, special passages of rites or participating in a ritual that may help him or her to close the door of the past and open the door to your

future. During this phase, the music therapist's or counsellor's job is helpful for individuals to deal with their losses. This stage is often marked with resistance and emotional upheaval, because people are being forced to let go of something that they are comfortable with. The people may experience fear, denial, anger, sadness, disorientation, frustration, uncertainty, a sense of loss and other negatively perceived emotional and psychological issues prevail and these are the objects to work through and find expression and negotiation in therapy.

The second phase by Bridges is the in-between phase when the old is gone but the new has not yet come and called Neutral Zone. During this phase, critical psychological realignments and re-patterning take place, and it is the phase when therapist or counsellor can provide support, help and encourage the person to explore both the past and the future, to work through confused thoughts and emotions. The people may need to clear sense of priorities, to get more control of their situation and understand what is happening to them. In this in-between stage, people affected by the change are often confused, uncertain, and impatient. This phase may be considered as the '*bridge between the old and the new*' (p. 134). Here, people might experience resentment towards the change initiative, low morale and low productivity, anxiety about their role, status or identity, scepticism about the change initiative. Despite these, this stage can also be one of great creativity, innovation, and renewal. This is a great time to encourage people to try new ways of thinking or working.

The third and final phase of transition by Bridges is when people come out of the transition process with new energy, resolve, purposefulness, and even a new identity. At this stage, people are likely experience high energy, openness to learning, renewed commitment to the group or their role. During this phase, the music therapist or counsellor can help individuals to set goals, plan, and strategize as they face new beginnings.

However, there is usually considerable overlap and see-sawing back and forth between the new and the old. There is a need to take time to adjust to the new identity offered by change. Each person's progression is unique to individual circumstances and abilities.

Regarding the presented model the music therapists can be the co-architects and co-creators of adolescents' transitional experiences, being together as partners within the path either in ending the old phase, bridging and come ashore the new phase or during all three if needed.

The '4S transition model of Schlossberg

Nancy Schlossberg's transition model (1981) is based on a development theory focused on the transitions that adults experience throughout life and the means by which they cope and adjust (Schlossberg et al., 1995). Schlossberg et al. define a transition as '*any event or non-event that results in changed relationships, routines, assumptions, and roles*' (p. 27). When a transition occurs, a process takes place as an individual integrates changes into his or her daily life. In order to understand the meaning that a transition has for a particular individual, context, and impact of the transition must be considered. There are various types of transitions, including anticipated and unanticipated transitions, personal, ripple, reluctant and delayed non-events. Context refers to one's relationship with the transition and to the setting in which the transition takes place. Impact is determined by the degree to which a transition alters one's daily life.

Schlossberg identified four major sets of factors that influence a person's ability to cope with a transition: *situation, self, support, and strategies*, which are also known as the 4 S's. *Situation* examines the features of a transition and how they may influence its significance to the individual. The *self* variable is composed of a person's outlook on life, as influenced by personal characteristics (including demographics, such as socioeconomic status) and psychological resources. *Support* refers to the resources available to people. Finally, *strategies* are defined as actions that individuals take in response to transitions.

Schlossberg et al. (ibid.) argue that if students feel good about the transition and believe it is happening at an appropriate time, it will be easier for them to make the healthy transition. They add, however, if students feel transitions are being forced upon them, and they are unhappy about having to attend school, their transition will be more difficult. Students having difficulty dealing with their situations and self may need to be referred to appropriate supporting therapy intervention or counselling.

1.1.4. From theoretical models to practice

Most of the transition psychologists see transition as a stressful life event (Bailey-Taylor, 1998; Brett, 1980) which refers to high at-risk situations of mental health. The origin of this emphasis can be traced the long-standing interest of psychologists in how people cope with the traumas of major life-space transitions such as bereavement. The stress may emanate from daily hassles in addition to the cumulative impact of infrequent major events. These stressful reactions leave space to regard these transitions better as '*problem solving*', '*path finding*', '*exploration*' as adjustment mode (Brett, 1984). The above presented transition models can be used as supportive tools while individuals encounter new challenges. By highlighting the individuals' strengths and resources, therapists and psychologists can help them raise the bar.

Schlossberg et al. (1995) state, '*The importance of social support is often said to be the key to handling stress*' (p. 67). The support is related to affect, affirmation, aid, and honest feedback and can come from a variety of sources, including intimate relationships, family units, networks of friends, and institutions and communities. Bloom et al. (2008) also stress the importance of making effective referrals when creating a plan with late adolescents. Encouraging the youth to communicate their hardships and dreams helps them to positively envision the future and get excited about the plan they are about to make. This can help them to build a positive outlook and help increase students' coherent self of sense, self-confidence and self-efficacy in the river of mental health.

As described by Schlossberg et al. (1995), whether individuals want to change their situation or reduce their distress, they can choose information seeking, direct action, inhibition of action, and intrapsychic behaviour. The first three seem self-explanatory; the last one (intrapsychic) refers to the mind sets individuals employ to resolve problems that arise. These mind sets, which include denial, wishful thinking, and distortion, enable people to carry on (ibid, p. 74). Emphasizing the need to use these strategies help students move through transitions and continue moving forward with their plans.

Healthy transitions are certainly related with the developmental tasks with educational, clinical and counselling applications. Transition psychology needs to span all these areas to be better understood and applied. During transition process individuals need to face many levels of adaptation, including emotional regulation, behavioural

adaptation and cognitive restructuring of self what can be highly disruptive to the individual's peace of mind, acceptance, competence, performance and relationships. Transitions transcend the individual's boundaries. The potential crisis may emerge in any phase of transition process assigning the need of increased support and self-management. Transition management programs and interventions provide potential support and embody effective tools and means for mental health prevention in selective and individual level.

There are a lot of ways of intervention to support adolescents in transition, including music therapy. Regarding the high level of love and engagement in music in adolescence, music therapy can afford the countless exiting and experimenting possibilities to support adolescents in transition process. One way to engage late adolescents in music therapy is related to the framework of the present study with vocal focused intervention that affords them vocal, musical and verbal processing and experience of this intervention process as a personal metaphoric story of *personal singing revolution*. Estonian *Singing Revolution*, being as background of this metaphor, is considered in the next subtopic.

1.2. THE *SINGING REVOLUTION* AS A SOCIO-CULTURAL TRANSITION

'A single nation. Million voices. The fall of the empire. A nation brutalized by two empires abandoned by the world. Some revolutions are about hate, others about revenge, but one was about hope and music that saved the nation decades of suffering. This is a story of how feelings became songs, songs became a national voice and voice became action.'

(James Tusty and Maureen Castle Tusty, 2007)

Most people do not think about singing when they think about revolution. But songs and singing as vocal self-expression was the weapon of choice and making decision when Estonians sought to free themselves from decades of Soviet occupation. Therefore, the *Singing Revolution* (further *SR*) is an inspiring account of one nation's dramatic rebirth distributing the story of humankind's irrepressible drive for freedom and self-determination all over the world.

The singularity of Estonian *SR* has created lot of interest in world media highlighting the marginality of the achievement of the independence and full autonomy of Estonian nation in nonviolent way in years 1987-1991. USA movie directors Maureen and James Tusty (2007) have produced the documentary about Estonia's people's nonviolent struggle to end the Soviet occupation, culminating in that country's independence in 1991. Tusty and Tusty (ibid.) stress focus to the Estonian singing movement that played an important role in the downfall of the entire Soviet Empire. The *SR* shares how hundreds of thousands of Estonians gathered publicly to sing forbidden patriotic songs and share protest speeches, risking their lives to proclaim their desire for independence. While violence and bloodshed was the unfortunate end result in other occupied nations of the USSR, the revolutionary songs of the Estonians anchored their struggle for freedom, which was ultimately accomplished without the loss of a single life.

This phenomenon can be considered from multiple dimensions and approaches as it encompasses political, social, cultural and individual dimensions of independency and giving voice to the expression of one's truth.

The phenomenon *SR* has obtained a lot of attention both among Estonian sociologists. In sociology, several capacious monographs about analyses of the social

processes and movements of *SR* are issued (Aareleid, 1996; Lauristin, Vihalem, Rosengren & Weibull, 1997; Ruutsoo, 2002; Sillaste, 1995). The main focus has been drawn on social transition and the change of value judgments of citizens and different social groups during the phases of transition process (Nugin, 2003). Vogt (2005) stresses out that in Estonian case the basic tension of the political system was not between repression and fear but between fear and faith. Young generation, being in transition to adulthood, did not have negative experience of fear/failure what increased a sense of ‘impossibility’ and was unaware of the impossibility of a revolution. It was possible for them. Struggle for political independence coincided with their individualisation and identity construction issues.

The *SR* may seem somehow as mythologization of social phenomena, political revolutionary events and social transition (Lauristin & Vihalem, 2009). At the same time, the metaphor has become as a symbol of Estonian fight for freedom and national identity. The metaphoric approach has shaped various considerations of other nonviolent social revolutions and social transitions with likewise named *SRs* (Steves, 2012; Zunes, 2008). Music has played a key role in nonviolent struggles around the world and it has been a key part of this struggle. For example, with updated lyrics to traditional African-American Gospel music that stressed emancipation and resistance, song energized the U.S. civil rights movement in the 1960s. Moreover, Mahatma Gandhi’s movement in India demonstrated the power of nonviolent action in leading a country to independence against even the powerful British Empire, the *Nuevo Cancion* movement, blending local folk music traditions with language espousing justice and resisting repression, inspired the pro-democracy campaign in Chile during the 1980s. In addition, the rich harmonies of African folk tradition, with lyrics calling for freedom and defiance against the oppressors, empowered the South African struggle against apartheid (Steves, 2012). In most such cases, the music functioned as an inspirational and unifying force for the movement.

1.2.1. Singing as a mode of surviving

A long-standing national singing tradition among Estonians and singing festivals served an important role in the country’s struggle for independence from the Soviet

Union. Choir singing was extremely popular and Estonian culture was a culture of joiners of choirs since 19th century, and in this respect the Estonian society had strong traditions of associational life (Ruutsoo, 2002; Vogt, 2005). For centuries, the Estonians had been denied the right to express themselves openly. Communalism took on an almost civic meaning, and joining together in organizations and music collectives became an expression of citizenship. But the will to associate with one another must also have rested on a sense of trust in society that may have emanated from shared sufferings, historical experiences, and similar living conditions. Through holding on common singing tradition enabled to express both individual and common values, thoughts and feelings. Amateur choral singing was an important element of the Estonian national identity.

Since 1869, Estonians have taken part in an annual song festival known as Song Festival, where choirs from around the country come together for a multi-day celebration of choral music, with as many as 25,000 people singing on stage at the same time. These gatherings, which have attracted crowds of hundreds of thousands, have always been as much about the popular yearning for national self-determination as they have been about music (Steves, 2008). Song Festivals became the cornerstone of the resistance against the Soviet occupation, the movement gained strength, and the public protests, nationalist displays, and other forms of nonviolent resistance escalated. The Estonians' commitment to nonviolence and their embrace of music not only made their independence struggle a success, it was also a key in making Estonia a successful democracy.

1.2.2. Brief survey of chronological events of the *singing revolution*

It was a challenge to simply survive as a nation for Estonians. Estonia has experienced freedom and independence from 1920 to 1939 as a *state de jure* and *de facto*. Afterwards, while forced to be part of the Soviet Union, Estonian culture was besieged. Like other countries under Soviet control, Estonia suffered under the program of cultural genocide known as '*russification*' (Pamela, 2007) by which tens of thousands of Russians were settled in the country in an effort to dilute the ethnic Estonian population. Russian declared to be as an official language and nationalist songs were banned from the Estonian Song Festival at least in theory (ibid.).

With the *SR* serial events of social and political transition started. Estonian sociologists Marju Lauristin and Peeter Vihalemm (2009) have proposed to take into account at least three periods for dating post-social transition process: the first period as breaking with the old system (1987-1991), the second period as radical reforms constituting a new political, economic and social order; a time of ‘extraordinary politics’, times of uncertainty (1991-1994), and the third period as stabilization and the start of the integration with European Union institutions (1995-1998). These were the periods of the most exclusive transformation; later, the pace of change started to slow down.

The first period, the *SR* as commonly used name for events 1988-1991, was breaking the old system by Lauristin and Vihalemm (ibid.) that led to the restoration of the independence of Estonia. During that period, a number of civic movements were established, each with its own agenda (some focused on preserving nature, some on national heritage, and some were politically inclined), yet all, in one way or another, were involved in the political scene that led Estonia to independence. Participation in these movements was incredibly high: these social movements involved 70% of the Estonian population (ibid, p.7). The distinctive feature of the mobilization process of Estonians was the imposition of the experience of joint action based in singing festival traditions and common singing, hence, presenting a sort of active form of protest (Aarelaid & Kannike, 2004). Revolutionary ideas and leadership evolved first of all among creative intelligence and small-scaled dissident movements (Ruutsoo, 2002).

Members of various movements, emerged during that time, took part in demonstrations and sang at different chronologically sequential events, such as the *Night Song Festivals*, *The Song of Estonia* (see below) and stood in the ‘*Baltic Way*’ (a human singing chain from Tallinn to Vilnius). The singing of national songs that had been the Estonians traditional means of showing their discontent against the oppressor, offered a massive weapon of resistance for people all over the country as they started gathering into spontaneous meetings to sing and show their dissatisfaction with, hatred of, Soviet system. Members of the society expressed their quest for freedom or the burden of the Soviet regime and they must have sensed that something extraordinary was happening.

1.2.3. The peak of the SR

The notion *SR* was coined by Heinz Valk, an Estonian artist, caricaturist and politician, in an article published a week after tens of thousands of people have gathered at Tallinn's singing arena on 10-11 June, 1988, in order to engage in so-called „*night singing*’ that was ‘*spontaneous mass night-singing demonstrations*’ at the Tallinn Song Festival Ground (Vogt, 2005, p 26). Laar et al (1996b) describe peoples’ feelings in patriotic terms, typical of this time, „*the happy nation was moving, singing and dancing, tens and tens of national flags were waved, people were laughing and smiling, unanimous, no malice, no hate, only one word in their hearts – Estonia*’ (p. 426).

Vogt (2005) describes the peak of *SR* as real singular and grandiose phenomenon. On September 11, 1988, it has been estimated up to 300,000 people gathered in the same arena for the Singing Estonia Festival, becoming as a peak singing event. It seems to be an impressive figure indeed comparing the fact that there are only approximately one million ethnic Estonians. During the festival, Trivimi Velliste, later the Estonian Ambassador to the United Nations and Foreign Minister openly called for full independence. This event might be seen as turning point of *SR*. This independence became as a reality in there years later. Iceland and Lithuania were the first states to recognize the independence of Estonia on August 22, 1991, the Soviet Union did this three weeks later on 6th of September 1991.

This is the time period when Estonians most willingly look back when referring to the *SR*. The atmosphere in society changed in a remarkable way and very quickly. The power of common musicking and singing empowered the people and as the result, the day-to-day political struggle followed. Thus, singing worked well in favour of achievement of political democracy and served as a music ritual for resilient declaring freedom and independence in cooperation and singing in networks (Decker-Voigt, 2013, p.34).

1.2.4. *The SR* as a metaphor and symbol for adolescents’ transition to adulthood

Indeed, the Estonian *SR* was a massive, inclusive, and democratic celebration of a nation and its culture. Those values continue to resonate up to the present days and can

live long as a metaphor or even a symbol of successful transition and reinstating of independency. The members of the society are more or less connected with these achievements consciously or unconsciously.

Hence, singing and voicing can be used as a means for big or small changes related to the individual history either, for example, for individual coming of age and processing the various psychosocial transitions, transferring this significant meaning from social level to personal level. Thus, this process can be called as *personal singing revolution*. It can fill the supporting gap of signifying something special that is very positive, uplifting, successful, humanistic, uniting, empowering, connecting, reachable, while much effort, strong endeavours and aspiration, wise struggle for personal tangible or intangible affairs are required to be included as well. Personal psychosocial healthy transitions might be compared with the process of ongoing of revolutionary process that will change both the outer and inner structures and conditions of psychological life.

Out of this common singing and music making, being strong roots of nation, there is growing academic and professional focus on the use of creativity and arts to facilitate health, well-being and other therapeutic goals. Thus, for Estonians, individually and collectively, the music and arts experiences have had great transformative power,

In this study, the above disclosed phenomenon is considered as an inspiring, motivating and high valued metaphor for late adolescents' to support their ending of childhood and emerging adulthood in terms of *PSR*, and to achieve the required age appropriate developmental tasks. The next, the stage of late adolescence and its developmental tasks will be considered and discussed.

1.3. LATE ADOLESCENT IN TRANSITION TO ADULTHOOD

'Who are you?' said the Caterpillar, Alice responded, *'I hardly know, Sir, just at present, at least I know who I was when I got up this morning, but I think I must have changed several times since then'* (Carroll, 1865/2002, p.47).

In this quotation from *Alice's Adventures in Wonderland*, Alice feels at odds with her own body. Her size seems to change all the time and she is lost in a strange new world. Carroll's passage captures some of the confusion and wonder that sometimes accompany developmental transitions. In contrast to Alice's experience of contradiction, it has been argued that before or shortly after the transition to adulthood a person's self-perception should gradually stabilize. This settling of one's self should in turn help shape an individual's future (Erikson, 1968).

The following theoretical framework discloses the classification of adolescence stages to understand the healthy late adolescent and healthy transition. Since late adolescence is an 'ending' stage of adolescence, the developmental tasks which they need to complete and achieve generally is presented from the perspectives of developmental, mostly psychosocial and cognitive perspectives to understand necessary supporting mechanism they might need during this developmental stage for successful ending and ongoing into transition phase from adolescence to adulthood. The stage of transition is determined by contemporary youth researchers as young adulthood, 'emerging adulthood' (Arnett, 2000), 'contestable adulthood' (Horowitz & Bromnick, 2007). Regarding the preceding concepts, the transition is considered from two perspectives, sociology and psychology.

1.3.1. The general concept of adolescence

The concept of adolescence has repeatedly redefined and reconsidered since it has been taken into use in different cultural and developmental contexts.

Fuhrmann (1990) viewed adolescence as a 20th century social invention in the United States that emerged following historical events that occurred over the past 150

years. This came primarily from the change in society's economic structure. Before 1900, society was agrarian based, but advances in industry and technology resulted in a society in which youth have greater educational opportunities, such as high school, college, or technical schools, and more career choices (ibid.). The social change redefined the transition from adolescence to adulthood for individuals who were physically mature but socially and educationally immature, economically dependent on their parents, and not ready to assume adult roles.

The modern transitional stage of adolescence differs from tribal cultures and agrarian societies in which adulthood was ceremoniously marked with clear rites of passage with no differentiation between sexual maturity and adulthood. Before the puberty rite, the person was a child, then, after the ritual he or she was accepted as an adult, with the status being clear to both the person and society (ibid.).

In Western societies, adolescence is not about puberty and physical development. Rather, it is a social phenomenon that is dependent on the surrounding culture to define the tasks of adolescent development.

Individual maturation makes it impossible to assign a specific chronological age to the onset of adolescence. In Andrew Malekoff's (2004) view

'...elasticity and overlap are invaluable allies in observing human development through the lens of theory. Evolving stages of psychosocial development can be viewed as having permeable boundaries through which the growing individual moves almost imperceptibly from one phase to the next, during periods of regression, slips back from time to time for self-protection and refuelling' (p. 4).

For some, the stage-based approach implies a view of teenagers as 'unfinished' or 'undeveloped', which has contributed to social policies that restrict them from the public sphere (Vadeboncoeur, 2005). There are theorists (Kirshner, 2011; Levesque, 2011) who stress the importance to gain complex experiences interacting with adult systems and learning how to participate in them as agents of change is seen crucial. The research on youth activism supports the argumentation that the most effective response to the transitional status is to provide authentic opportunities to participate, rather than maintain their segregation from adult institutions.

Many psychoanalytic theorists, such as Peter Blos and Anna Freud, consider adolescence as period of remodelling of defective or incomplete earlier developments. In

addition, this age provides a chance to solve conflicts or shift conflicts into a final direction (Blos, 1962). For example, Anna Freud (1985) provided the quintessential description of the puzzling contradictions and paradoxes inherent in adolescence:

'Adolescents are excessively egoistic, regarding themselves as the centre of the universe and the sole object of interest, and yet at no time in later life are they capable of so much self-sacrifice and devotion...On the one hand, they throw themselves enthusiastically into the life of the community, and on the other, they have an overpowering longing for solitude. They oscillate between blind submission to some self-chosen leader and defiant rebellion against any and every authority. They are selfish and materially minded and at the same time full of lofty idealism.... At times their behaviour to other people is rough and inconsiderate, yet they themselves are extremely touchy. Their moods veer between light-hearted optimism and the blackest pessimism. Sometimes they will work with indefatigable enthusiasm and at other times they are sluggish and apathetic' (1985, cit in Malekoff, 2004, p.8).

Other theorists such as Erikson, Piaget and Kegan, see adolescence not as a time to rework earlier themes of childhood, but as a unique stage of development with its own set of characteristics.

This blend of positive and negative depictions of adolescence typifies the movement of the late 1980s away from the disparaging reflections on '*adolescents-as-delinquents*', towards optimistic appraisals of '*adolescents-as-beings*' (Becker, 1992). The adolescence is seen as a turbulent time and an age of '*contradictory and confuse*' (Sullivan, 1953; cit in Malekoff, 2004 p.4), effecting many changes within the perceived family structure and concept of self. In addition, Stanley Hall's (1994) view of 'storm and stress' as an inherent crucial and universal part of adolescent development has become widely known (cit. in Arnett, 2007).

During this above mentioned stage in one's life, peers become the primary focus of attention while family stays secondary. With this shift in focus, many studies on self-esteem have shown a decline in the worth attributed to the self around the period of adolescence, suggesting that this emotional separation from parents is associated with weakened self-confidence (Larson, 1995). This is a particularly sensitive period for human development, because one does not have a stable internal sense of self. Aversive events appear to be more disruptive to adolescents and numerous studies show adolescence to be associated with increasing rates of depression, eating disorders, suicide,

and delinquency (ibid.). 'Teen cultures' become idiomatic expressions of adolescent needs, attempting to transform a biological event such as puberty into a psychosocial experience (Blos, 1962). Scholars associate the onset of adolescence in Western cultures with a questioning, softening or fragmentation of the childhood self (Larson, 1995).

By Daniel Offer's (1969, cit. in Arnett, 2007) book *The Psychological World of the Teenager*, issued in 1969, a new concept of healthy adolescent started to grow. Offer's book was based mainly on research on non-clinical samples, in contrast to the psychoanalysts' reliance on clinical cases. According to Arnett (2007) it presented a portrait of adolescence that was markedly different from the psychoanalytic view. The adolescents described by Offer generally felt good about themselves, contented with their parents, comfortable with their bodies and their sexuality, and hopeful about the future.

The norm among Offer's adolescents was not 'abnormal' but quite healthy, free from any serious psychopathology. Offer did not deny that some adolescents have problems. However, he found that notable problems were experienced by only about one-fourth of adolescents.

In recent years a *positive youth development* movement has begun that withdrew step-by-step from the concept of 'storm and stress' focusing more troubled and in-trouble adolescents and emphasizes the health, optimism, and resilience that adolescents exhibit (Larson, 2002).

The concept of healthy adolescence and how to support adolescents in transition process to be healthy during this crucial but normal development stage is in the highlight of the present research as well.

1.3.2. Definition of adolescence

The term 'adolescence' is commonly used to describe the transition time between childhood and adulthood. It is roughly the second decade of life and well known as a period of accelerated physical, psychological and social growth. Adolescence is sometimes equated to both the terms 'teenage years' and 'puberty.' However, adolescence is not exclusive to either of these terms. Puberty refers to the hormonal

changes that occur in early youth, and the period of adolescence can extend well beyond the teenage years.

Adolescence is considered a developmental stage rather than an age. It is a time of great change for young people when physical changes are happening at an accelerated rate. But adolescence is not just marked by physical changes. Young people are also experiencing cognitive, social, emotional and interpersonal changes. As they grow and develop, young people are influenced by outside factors, such as their environment, culture, religion, school, and the media. While it is true that each teenager is an individual with a unique personality, special interests, and likes and dislikes, there are also numerous developmental issues that everyone faces during different stages of adolescence, such as the early, middle and late adolescent years. In short, adolescence begins with the onset of physiologically normal puberty, and ends when an adult identity and behaviour are accepted.

Fuhrmann (1990) stated that every definition of adolescence includes the word *transition*, indicating that the entire period of adolescence is frequently seen as a bridge between childhood and adulthood, or a period of transition. 'Transition' is a term often used to characterize the entire life stage of youth, as well as to mark the process of 'coming of age' (Mead, 1928). Both phrases are burdened and have carried different stresses during their existence. At its inception, 'coming of age' meant the period of puberty. However, during the 20th century the process of becoming an adult extended far beyond the borders of puberty. It has been stated that youth is an age which signifies the transition to adulthood, the latter being its only goal.

In fact, there is no one scientific definition of adolescence or set age boundary. However, there are key development tasks and changes that nearly all adolescents experience during their transition from childhood to adulthood.

1.3.3. Classification of stages

The determined age span of adolescence is as unfixed and versatile as the approaches, considerations and conceptions of adolescence overall.

World Health Organization (2011) defines adolescents as young people between the ages of 10 and 19 years. Various psychological texts quote figures between 12 and 21 years of age (Fuhrmann, 1990). Many developmental theorists and researchers use the age span 10–24 years as a working definition of adolescence. This age span can be further divided into sub stages what are essentially the dynamic stages of human growth and development. However, even these sub-stages differ from each other by different authors.

American Academy of Child and Adolescent Psychiatry (AACAP, 2012) classifies adolescence as follows: early adolescence (approximately 10-14 years of age), middle adolescence (approximately 15-16 years), and late adolescence (approximately 17-19 years). Malekoff (2004) uses a span of phases – young/early (9-14), middle (14-16), older/later (16-21) adolescence.

1.3.4. Stage of late adolescence and psychosocial transition to adulthood

Late adolescence is the last stage of adolescence stating the developmental psychosocial transition phase from adolescence to adulthood. The latter has been the subject of research both by developmental and social psychologist. In 21st century, the concept of this stage, within the changes of the concepts of length and content of adolescence overall, has widely changed, concerning an earlier entry into and a later exit from the transitional phase (Furstenberg et al, 2005). From the perspective of cultural psychology, the new terms of ‘emerging adulthood’ (Arnett, 2000) and ‘contestable adulthood’ (Horowitz & Bromnick, 2007) are utilized as well to determine this time period, referring to the fact that transition can be viewed from perspectives of emergence and contestability.

Again, it is quite hard to fix the span of this sub-stage, as various sources present different figures from 16 to 25. For example, developmental psychology tends to fix late adolescence with age between 16-18 signifying the youth as acting more grown up what is differently understood by parents and adolescents themselves. For parents this ‘more grown up’ seems to mean learning to taking on more adult responsibilities. For the adolescents it means getting to take more adult adventures that certify he or she is now

officially old enough to act ‘older.’ Meanwhile, Newman and Newman (2006) address this age period between ages 18-24 as late-adolescence and do not consider age 25 to be included in this age bracket, as does Jeffery Arnett (2000) who titles the stage between ages 18-25, the stage of emerging adulthood. Newman and Newman (2006) and Arnett’s (2000) theories of this age bracket seemed to overlap and have some similarities. Arnett seemed to notice that this stage of development was prolonged for some young adults in industrialized societies. Similarly, Newman and Newman (2006) seemed to see emerging adulthood as an extension of adolescence in general.

However, it is crucial to agree with Zarrett and Eccles (2006) who state that demographic, socio-cultural, and labour market changes have made the years between ages eighteen and twenty-five more transitional than in the recent past. Thirty years ago, the period of adolescence was considered to end somewhere between ages eighteen and twenty-two, at which point youth would choose between a small, easily understood set of options following high school: youth chose to move into college, the labour market, or the military and got married and had children during their early twenties. The earlier well-defined pathways from adolescence into adulthood no longer exist for most social class groups.

When late adolescents or emerging adults are taking their initial steps into the adult world, young people are expected to achieve their developmental tasks of adolescents regarding identity formation, resilience, age appropriate competences and mastery of various skills and connectedness (MacFerran, 2010). Meanwhile, they start to explore possibilities, set goals, and make some preliminary choices and commitments for adult living. These development tasks are presented and discussed in the next topic on adolescents’ developmental tasks. Recent studies, however, consistently indicate that a growing number of young people have difficulties in making this transition to pursuing personal aspirations, and may feel lost (Shulman, Blatt & Feldman, 2009).

There is an increasing consensus within the field that radical social change has transformed the transition to adulthood from a relatively clear-cut, linear pathway to a complex, fragmented, and individualized process dependent on the ability of each young person to navigate his or her way through a set of landmark events. The transition is seen as not only prolonged and destandardized but also as uncertain and reversible. This ‘yo-

yo-ization' (Pais, 2000) of post-traditional life courses sees young people as having to manage shifts between dependency and independence and back to dependency as a result of switching trajectories, either through personal choice or forced for example through unemployment or relationship breakdown. From this perspective, changing states of semi-dependency have replaced the dichotomy of dependency in youth and autonomy in adulthood.

For a long time, transition to adulthood has been conceptualized by social researchers in a framework of social and biological role transitions, using measurable markers: transitions from school to work, from parent's home to independent household, from child to parent (Cook & Furstenberg, 2002; Katus *et al.*, 2005; Nugin, 2010).. Another approach in recent youth transition research is to ask young people how they see adulthood and transitions themselves (Arnett 1998; Macek *et al.*, 2007; Nugin, 2010; Thomson *et al.*, 2002; Westberg, 2004). These studies have confirmed suspicions that young people personally stress more intangible concepts such as responsibility for oneself, making independent decisions and becoming financially independent (Arnett, 2001; Arnett & Galambos, 2003; Nugin, 2010).

Concepts of adulthood by Estonian late adolescents

Estonian sociologist Raili Nugin (2010) researched Estonian youth concepts of their transition to adulthood, asking how they see adulthood and transition themselves. 179 graduates of secondary school wrote essays titled 'What happens when I become an adult?' The results showed that youth in Estonia, like their peers in Western Countries, stress intangible features, i.e. responsibility, mental maturity, social maturity, freedom, along with measurable transitions i.e. employment, marriage, parenthood, when conceptualizing adulthood.

The most common concept tied to adulthood is responsibility and independence. Although the conceptualization of responsibility is deeply tied to social context and has numerous facets, young people's stress over responsibility expresses an important trait among contemporary youth – individualization. They feel the need to take responsibility for their actions, search and find their way and explore the numerous options, to establish a relationship with parents as an equal adult, to become financially independent from

parents, to no longer live in the parent's household, to not be deeply tied to parents emotionally, and to decide on your personal beliefs/values independently of parents or financial independence from parents. Nugin (ibid.) highlights that in the Estonian context, individualization as part of the adulthood transition process is rather new and closely connected to the restructuring of the society from a planned economy to a liberal one.

Many fear responsibility (especially its material side) and long for institutional or parental support. Therefore adulthood is perceived as confusion, ambiguity and boredom. Due to the rapid developments in the constantly changing late modern society, people who have flexible and fluid identities are coping best (Bauman, 2005; Giddens, 1991). Therefore, virtues traditionally attributed to youth – the ability to change, to learn, to develop, openness, playfulness, flexibility, – are valued (Nugin, 2008). Adulthood, on the contrary, can mean standards, routine, being ready. Sometimes virtues opposite to youth are also attributed to it, including the inability to change, seriousness etc. Additionally, the consumer society is promoting the idea of being forever young and leading a youthful lifestyle (Miles, 2000). All this may have influenced the construction of the concept of adulthood as opposite to youthfulness, playfulness, merriness,

Adulthood is seen as a mental maturity being capable of solving every problem, and as freedom, possibilities and the future. As indicated by most youth researchers, contemporary youth transitions are full of unexpected turns, uncertain developments and destandardized paths. The options are innumerable compared to previous times and young people can feel lost, uncertain or at risk (Beck, 1992). Young people feel that the changed society has different expectations towards them, and it may scare them. The theme of the fear of uncertainty is pretty common. Interestingly, both trends – fear and optimism – seem to point to the same phenomenon in society - individualization. The uncertainties of transition may frighten some of the young people, but the inevitable outcome of these processes has been a 'choice biography' and an individual approach to one's path in life.

Adulthood is seen as a social maturity. Regardless of the fading socially shared norms (Giddens, 1991; Beck, 1992; Bauman, 2005), the importance of society is still very strongly felt. Mostly it was expressed that one has to act or behave 'like an adult'. In some cases, behaving according to social norms was considered to be the inevitable thing

to do, something that you just have to accept. The social side of adulthood was often expressed in the form of social critique. The respondents indicated that today as an adult you have to cope and get by in a society that is unjust.

To conclude, this increased complexity and heterogeneity in the passage into adulthood make the late adolescent period more challenging than in the past, especially for non-college bound youth and members of several ethnic minority groups. It is also critical to understand what assets and needs are essential for keeping youth on healthy, productive pathways into adulthood and what developmental tasks they need to complete /achieve and what challenges to undergo and work through.

1.3.5. Developmental tasks of adolescence and emerging adulthood

The period of late adolescence is organized around the central task of achieving an identity, in which adolescents integrate their sexuality into their relationships, prepare for a vocation, and fashion a personal set of beliefs. The developmental tasks of adolescence outlined by Erikson include the development of a sense of mastery, identity, and intimacy. Music therapists Gold, Saarikallio and MacFerran (2011) consider this stage as youth in a transitional period with a range of developmental challenges including the reconstruction of identity, separation from parents, balancing the needs of belonging and independence, learning emotional autonomy, taking control over one's life. From the perspective of emerging adulthood, research has highlighted importance on responsibility, decision making, and autonomy (Arnett, 1998, 2003; Nugin, 2010).

Developmental tasks by Malekoff (2004, p. 6) inform that regardless of any argument concerning the chronological onset of adolescence or social influences that affect developing children, there is universal agreement that 'developmental tasks' necessary for adolescents in our culture to become healthy and functioning adults require great effort and time to achieve. These can be summed as follows:

- separating from family: testing and experimentation in relationships with peers and authority figures, leading to the achievement of emotional independence from parents and other adults, increasing autonomous functioning, developing a capacity for greater intimacy with peers,

- forcing a healthy sexual identity. Accepting one's body and physique and learning to use it effectively, achieving a masculine or feminine social role
- preparing for the future: skill development and selection of a career, preparing for relational aspirations, for example, marriage and family life
- developing a moral value system: developing a set of values and an ethical system to guide one's behaviour, desiring and achieving socially responsible behaviour (ibid, p.6)

Developmental theorists have identified several specific personal assets believed to be most critical for healthy development. Zarrett and Eccles (2006) point out that these include having confidence in one's ability to achieve one's goals and make a difference in the world and strong desires to engage in important activities (intrinsic motivation), master learning tasks, and be socially connected. Youth also need to develop the ability to control and regulate their emotions, have a sense of optimism, and develop attachment to and engagement in at least one or two conventional prosocial institutions: schools, faith-based organizations, families, and community organizations, for example (ibid.), Murnane and Levy (1996) stress how such assets are also important for successful entry into the labour market.

From the perspective of cultural psychology, the main task of adolescence is socialization in two-fold distinct aspects (Arnett, 2012). The first, as conscious goal is to prepare adolescents for their future adulthood, but a concurrent purpose is to teach and reinforce culturally appropriate behaviour as adolescents. Socialization is both future- and present-oriented, a process of preparing individuals for future ways of thinking and acting while simultaneously reinforcing the attitudes and behaviours appropriate to their present point in the life cycle. In adolescence, these orientations may be in conflict, one probably universal example being preparation for some degree of adult autonomy, even in collectivist cultures, which can be at odds with the dependence and subordination expected of people who are not yet adults.

Eccles and Gootman (2002) elaborated on these tasks, identifying several more specific challenges: (1) shifts in relationship with parents from dependency and subordination to one that reflects the adolescent's increasing maturity and responsibilities in the family and the community, (2) the exploration of new roles (both social and

sexual), (3) the experience of intimate partnerships, (4) identity formation at both the social and personal levels, (5) planning one's future and taking the necessary steps to pursue those plans, and (6) acquiring the range of skills and values needed to make a successful transition into adulthood (including work, partnership, parenting, and citizenship).

By emerging adulthood, youth are increasingly independent, acquire and manage greater responsibility, and take on an active role in their development. Eccles and Gootman (ibid.) go on to specify some primary challenges in this last stage of adolescence when youth begin to take on more demanding roles: (1) the management of these demanding roles, (2) identifying personal strengths and weaknesses and refining skills to coordinate and succeed in these roles, (3) finding meaning and purpose in the roles acquired, and (4) assessing and making necessary life changes and coping with these changes. Successful management of all these challenges depends on the psychosocial, physical, and cognitive assets of the individual, the social supports available; and the developmental settings in which young people can explore and interact with these challenges.

Australian music therapist and researcher Katrina McFerran (2010) highlights the four key elements related to adolescent mental health, i.e. identity formation, resilience, competences and connectedness. This division is basically taking into account discussing the developmental tasks below.

Identity formation

Adolescence and emerging adulthood are the periods of life when much of the work of identity formation takes place (Erikson, 1968; Kroger, 2007, Marcia, 1966). From middle childhood to late adolescence the main developmental task consists of individual identity formation, the development of a coherent sense of self, which also entails individuation and separation from the family, a shift toward independence, and acquisition of self-control (Levesque, 2011, p.451). Erikson (1959) also argued that the capacity for intimacy is one of the major developmental tasks of life to be achieved in the establishment of a close relationship with a person of the opposite sex in late adolescence and early adulthood.

Healthy progression through adolescence from Erikson's perspective (1968) can either be successful or it can fall into a state of role confusion i.e. identity diffusion what marks the fifth stage of Erikson's 8-stage psychosocial development model. Erikson's (1968) theory of life-span development suggested that developmental progression involves the subsequent mastery of eight stages. Progression to the next stage requires the successful resolution of the crisis inherent at a particular stage. These hierarchical stages emerge in a fixed sequence; working through the crisis of a stage and integrating earlier experiences strongly increases the likelihood of achieving a positive outcome in the subsequent stage.

The forming of the sense of identity is very deeply connected to the increasing levels of self-acceptance that is built up throughout each previous rite of passages reaching out to the teen's stage to start to question 'Who am I?' This implies an emphasis on futuristic focus of career choice and serious decisions about life trajectory, and the current focus of establishing authentic friendships (McFerran, 2010).

In Stage 5, Erikson (1968) spoke of the crisis of Identity versus Role Confusion. In this phase, adolescents try to figure out what is unique or distinctive about themselves. Positive outcomes of this stage are awareness of uniqueness of self, knowledge and integration of roles in society, feelings of continuity of the self over time, and fidelity. Negative outcomes are reflected in the inability to identify with appropriate roles in life. Erikson strongly argued that adolescents who fail to find a suitable identity may have difficulty forming and maintaining long-lasting close relationships with romantic partners which will be the key task of stage 6, what Erikson described the crisis of Intimacy versus Isolation. During this period, the focus of emerging adults is on developing close, intimate relationships with others.

Identity formation is central to development across the life span but comes to the forefront of developmental concerns in late adolescence and emerging adulthood (Erikson, 1968). Identity formation is described by developmental psychologists as the primary psychosocial task of adolescents. Teens figure out and create their own unique identity, as separate and distinct from that of their parents and others. The establishment of autonomy and identity are normative developmental tasks. Erikson (ibid.) proposed that with the advanced cognitive abilities that come with formal operational thinking and

new abilities for perspective taking, adolescents experience increased vulnerability because beliefs and perspectives are ripe for alterations and transformations. Erikson suggested that changes in perspectives and beliefs, coupled with felt vulnerability, set the stage for identity exploration. The manner in which one deals with this identity ‘crisis,’ has implications for one’s developmental course.

Erikson (ibid.) wide-known conceptualized identity as a multidimensional construct with cognitive, moral, cultural and social aspects and encompassing different levels of analyses (including personal and social dimensions.). For Erikson, identity refers primarily to a subjective feeling of sameness and continuity across time and contexts, and it is best represented by a single bipolar dimension ranging from identity synthesis to identity confusion. Identity synthesis refers to a reworking of childhood identifications into a larger and self-determined set of ideals, values, goals, whereas identity confusion represents an inability to develop a workable set of goals and commitments on which to base adult identity (Schwartz, 2001).

Erikson stressed that identity is never ‘final’ and continues to develop through the lifespan. Due to both normative developmental changes and transactions with the environment, one’s identity is subject to change and transformation. This core assumption of identity development as ongoing psychosocial task is outlined in the identity model of Luyckx, Goossens and Soenens (2006).

Healthy progression through adolescence from perspective of status approaches (e.g., Marcia, Waterman, Matteson, Archer, & Orlofsky, 1993) examines whether someone has struggled with or *explored* his or her identity, meaning crisis, and whether one has then *committed* to an identity, the resolution. The logic of the status approach prescribes that both exploration and commitment leads to the most advanced form of identity development, *identity achievement*. The other statuses are *moratorium* (exploration, no commitment), *foreclosure* (commitment, no exploration), and *diffusion* (no commitment, no exploration). In reviewing multiple studies, Marcia (1987) reported that those at certain statuses differ in a number of ways. For example, identity achievement is associated with advanced capacities for intimate relationships, psychological flexibility, and resistance to self-esteem manipulation (Marcia et al., 1993). Moratorium is associated with anxiety, sensitivity to moral issues, and ambivalent family

relationships. Foreclosure is associated with authoritarian values and close family relationships. Finally, diffusion is associated with apathy regarding school and relationships, and distanced family relationships. The diffusion and foreclosure statuses are the least developmentally advanced.

From the status perspective, a key component to healthy identity development is thinking about and reflecting on one's experiences and options in life, which creates a bridge to narrative theories of identity. However, while status researchers define the construct of identity as an accumulation of thought (or lack of) and active decisions (or lack of) about circumscribed areas of one's life (e.g., Dunbar & Grotevant, 2004), at the center of narrative theories of identity is the idea that identity is a life story (McAdams, 1993), an idea to which we now turn.

Psychosocial identity crises

A crisis of identity, psychosocial crisis, is an important part of adolescence, which helps to define one's growth and personality, and without which the sense of self may not be as firmly established. The identity crisis may take the form of anxiety and role confusion. Erikson (1994) argues that a crisis in this process usually occurs during adolescence because the conflicting emotions which are a feature of adolescence mean that it can be an extremely unstable time. A teenager '*... may be possessed... by irrational fears of losing what is left of their autonomy and at the same time, paradoxically enough, of not being controlled enough, of not being told what to do*' (p. 114).

Those who emerge from this stage with a strong sense of identity are well equipped to face adulthood with confidence and certainty. Those who fail to achieve a cohesive identity - who experience an identity crisis - will exhibit a confusion of roles, not knowing who they are, where they belong, or where they want to go. This sort of unresolved crisis leaves individuals struggling to 'find themselves.' They may go on to seek a negative identity, which may involve crime or drugs or the inability to make defining choices about the future. The basic strength that should develop during adolescence is fidelity, which emerges from a cohesive ego identity. Fidelity is known to

encompass sincerity, genuineness and a sense of duty in our relationships with other people.

The unresolved crisis is connected to maladaptive aspects of the sense of self regarding self-efficacy and self-criticism. Shulman, Kalnitzki and Shahar (2009) argue that individuals high on negative emotionality are likely to have a propensity to react to even slight difficulties or unexpected changes inappropriately (Krueger, Caspi, & Moffit, 2000). Personal efficacy predicted higher levels of goal investment and goal progress, as well as more positive life events, and as a result they are more likely to experience positive encounters. In contrast, Shulman et al. (2009) argue that self-criticism predicts that a higher number of negative events and lower number of positive events can further elaborate the possible link between personality and outcomes. According to Krueger, Caspi and Moffit (2000), people high on negative emotionality (resembling self-critical individuals) construe events in a biased way. They tend to respond excessively to minor stressors and perceive threat in acts of others. Minor or even trivial frustrations or disagreements may lead to increasing distress and negative interactions with the environment (Donnellan, Larsen-Rife & Conger, 2005). Self-criticism also predicted elevated levels of a-motivation and an increase in depressive and anxiety symptoms.

Successful identity formation and transition could be facilitated by such as self-acceptation, self-initiative, purposefulness and agency, and is related to the availability of a supportive family either.

Second individuation and separation

The first individuation/separation in case of normal development of self is processed during infancy and is related to the separation from the primary caretaker. During adolescence, the second individuation/separation is processed (Blos, 1967). Adolescence has been viewed as a period in which parent–child relationships are transformed, not only by strivings toward separation from parents, but also by strivings toward greater mutuality and connectedness (Collins, 1997; Grotevant & Cooper, 1985). For example, Grotevant and Cooper (1985) found that asserting one’s individuality was important for identity exploration but only when feelings of mutuality and connectedness with others were also expressed. The feelings of separation that occur between

adolescents and their parents are part of the process of establishing autonomy but not at the expense of the parent–child bond (Collins, 1997). Emotional closeness is not only important for relational development but can also provide a safe haven for identity exploration.

Transformations in parent-child relationships appear to co-occur with changes in peer relationships. Peer relationships tend to increase in importance and intimacy during adolescence (Cooper & Cooper, 1992; Sullivan, 1953), and it is often within peer relationships that adolescents first feel reciprocal equality (Youniss & Smollar, 1985). The experience of reciprocity and mutuality in peer relationships may encourage adolescents to renegotiate relationships with parents toward more egalitarian ways of relating (ibid.).

The close contact with parents diminishes and instead, social life with peers increases and the opinions of others and friends start to play particular role for the young persons to consider '*what they appear to be see on the eyes of others*' (Erikson, 1963, p.253) . This provides intense growth of reflective and reflexive property in sharing more private aspects and establishing romantic relationships. The last is the key task of the further stage and healthy existence (intimacy vs. isolation). Identity formation is seen as a negotiated process that requires more parental trust, respect about choices, and decisions teens make about their lives increasing capacity to take responsibility.

Psychoanalytic writers have suggested that adolescents (Blos, 1967) or young adults (Gerson, 1986) undergo '*their final and important separation*' from their parents. But proponents of individuation theory (e.g., Youniss & Smollar, 1985) have rejected this notion. They acknowledge that adolescents and young adults develop autonomy, but this is balanced by an ongoing parent–child relationship. According to this theory, children not only stay connected with their parents, but their relationship changes into a more mutual, reciprocal one in which parents and children have similar roles like peers (Hofer, 2003; Youniss & Smollar, 1985). Youniss and Smollar (1985) noticed that this development is slow during adolescence. Thus, it has been considered that the development of autonomy while altering the connectedness into a more peer-like and reciprocal form would continue into adulthood (Noack & Buhl, 2004).

Some authors have suggested that the development may not be continuous, but that phases of partial detachment would be followed by re-connections between parents and adolescents (Youniss & Ketterlinus, 1987; Youniss & Smollar, 1985, for the father–daughter relationship; Youniss & Smollar, 1989). Hofer (2003, cit. Gowert Masche, 2008) stressed the importance of critical discussions in the process of renegotiating the parent–adolescent relationship. Hofer proposed that when adolescents strive for greater autonomy, this is negotiated by an increased number of parent–adolescent discussions.

Moreover, the most competent late adolescents tend to be those who have maintained close and supportive relationships with their parents. Thus, the developmental task of adolescence is a negotiated balance between an emerging sense of self as competent on one hand, and a feeling of connection with significant others on the other. Shulman et al. (2009) argue that the family support is important in the lives of young people, referring in addition that only paternal support predicted young adults' outcomes and suggest that a new understanding of the role of fathers in child development is needed. The research of Shulman et al. (ibid.) stresses an interesting fact that adolescents described their fathers more than mother as expressing respect for their penchant for independence and to rely on their emerging capabilities. Thus, fathers interact with their adolescents in different ways than mothers do preferring to engage in playlike activities. This apparently 'distant' model is what adolescents and young adults need at the period of individuation — a model of a 'close enough' parent that allows and respects independence. Grossmann et al. (2002, cit in Shulman et al. 2009, p.259) suggested that whereas mothers tend to provide the 'secure base,' fathers are those who provide the 'secure exploration'. Interestingly, as children grow older, it is fathers' sensitivity that becomes more pronounced. Malekoff (2004) argues that adolescents enjoy a good 'fight' with adults who don't feel a need to dominate and win and who are willing to really listen.

The risk of confusion arises when other people do not see young people in the same way the see themselves. Adolescents seek acceptance of who they are in their various guises trying on behaviours and ways of being that are associated with different idols and peer groups or cliques. The experimenting and monitoring reactions influence the developing emerging personality (McFerran, 2010). At the same time, there is need to

be unique and experiment with issues that are not popular enough to be positively recognized and accepted. This leads to role confusion as well.

The development of sexual identity and the exploration of romantic relationships are important developmental tasks in adolescence. Mastery of these tasks involves experimentation with sex and relationships. Gender is another important influence on identity formation.

Montgomery (2005) researched the age and gender differences in patterns of behaviour and experience, cognitive beliefs, affective involvement, and psychosocial functioning in romantic relationships of 473 adolescents and emerging adults (ages 12-24). Older adolescents indicated more dating experiences, times in love, passion, identity, and intimacy. They also reported more commitment-related romantic beliefs but less romantic idealization. Across all grades, females indicated fewer times in love and less tendency to believe in love at first sight but greater intimacy and self-consciousness. For both males and females, greater intimacy was associated with less self-consciousness but more passion, commitment-related beliefs, and psychosocial identity. The results conformed argumentation that it is only possible to experience genuine intimacy with another person after a reasonable sense of identity has been established because *'the condition of two-ness is that one must first become oneself'* (p. 101).

Optimally, adolescents enter adulthood with a mature desire and capacity for intimacy based in a solid sense of self. As such, Erikson's theory stresses the idea of hierarchical integration, that is, true intimacy builds upon, enlarges, and incorporates what has gone before, that is, a strong sense of identity (Kroger, 2007).

Resilience

Adolescents have natural strive for risk and experimentation enabling them learn and develop important qualities of resilience. Different ways of self-expression (i.e. sports, arts, music) enable them risk and meet difficulties and problems by coping with them experiencing happiness and pleasure and better self-feeling. Trying new experiences, pushing boundaries and testing limits are part of normal adolescent development.

Resilience involves a combination of mood and behavioural self-management in response to adversity, as well as an active striving to find positive meanings in difficult

circumstances. It is about being able to bounce back rather than avoiding stressful situations. Personal disposition is a fairly stable characteristic of resilience, whereas self-understanding is more open to cultivation. It is clearly evidenced when young people are coping with conditions that are naturally debilitating or exhausting. For example, chronically ill teen may be coping quite well though his/her level of happiness and contentedness cannot be compared to an adolescent who is healthy, well supported and successful at the same moment in time. Hence, resilience is not about luck, it is about response and this involves a combination of happiness, insight and self-management (McFerran, 2010).

Self-understanding can be facilitated by self-reflexive activities and meaning making, being a process that appears central to identity development. Although the construction of identity and the meaning of past experiences are lifelong processes (Erikson, 1968; Kroger, 2007; McAdams, 1993), there are different points in the life span when identity work and meaning making are heightened.

Yalom (1995) noted that the dilemma facing human beings has two propositions that seem paradoxical and yet true: *'Human beings seem to have need of meaning. Yet there exists no meaning, no grand design for the universe, no guidelines for living other than those the individual creates'* (p.37). At every bend in people's life paths they are challenged to solve problems and thus uncover the meaning of their life. Thus, each person is questioned by life itself (Moon, 2004, p.37). Meaning can be found only in the context of relationships, not in the isolation of the individual psyche. Meaning-making may be one way that ideology develops, as values, beliefs, and understandings of self, other, and the world may be consolidated and conveyed through meaning-making processes (McLean & Pratt, 2006, p.716).

McAdams (1993, 2001) proposed that identity is a life story, which begins to be formed in late adolescence and suggested the possibility that adolescents' lessons can extend to such deeper insights. One of the guiding principles of the life story theory of identity is that life stories serve to make sense of one's past, present, and anticipated future and are partly constructed by making meaning of past experience. One way that the narrative construction of meaning making occurs is when memories are told to others (Pasupathi, 2001; Thorne, 2000; Thorne, McLean & Lawrence, 2004). The life story

begins to emerge in adolescence because of the onset of formal operations, physiological maturity, and often the demands for establishing oneself in the world through work, school, and family, demands that tend to allow for or even require meaning making (Grotevant, 1993; Habermas & Bluck, 2000; McAdams, 2001). Further, during disruptive episodes, such as transitions, cognitive demands are higher to make sense of new experiences. McLean and Thorne (2003) defined two specific kinds of meaning in late adolescent's self-defining memory narratives, which are lesson learning and gaining insight. Lesson learning refers to learning a specific lesson from an event that could direct future behaviour in similar situations (e.g., 'I should not talk back to my mother'). Gaining insight refers to gleaning meaning from an event that applies to greater areas of life than a specific behaviour; with insight, there is often some kind of transformation in the understanding of oneself or others (e.g., 'I realized that I was an independent person') (ibid. p.683).

Self-reflection and self-telling may be one way to develop meaning making networks. Because self-explanation is presumed to involve more intimate self-disclosure than entertainment. Telling stories that have been shared previously with parents in new and developing peer relationships may be one way that the pattern of connectedness with parents is maintained (Grotevant & Cooper, 1985).

In recent years, cognitive psychologists have identified adolescence as the developmental era in which personal memories are the densest. This age period also marks the transition to adult attachments and the emergence of identity through the life story (McAdams, 1993). Exploring the content of this high density of memorable events may deepen the understanding of how adolescents achieve autonomy and connectedness within relationships that are important for personal identity (Grotevant & Cooper, 1985).

Competence

From a developmental perspective, competence has been framed as mastery of key developmental tasks required for effective adaptation within a particular life stage and social setting. These tasks typically reflect an array of various skills, abilities and beliefs.

During adolescence intellectual competence is grounded in gaining knowledge, experience and wisdom. By Piaget (1958, 1963) young people develop capacity for

inductive reasoning that was beyond their reach until then. Accompanying transition from concrete thinking to the more abstract world of formal operations is the growing capacity of cognitive flexibility (Malekoff, 2004). Reasoned arguments gradually replace simple reliance on authoritative pronouncements by grown-ups. Opposites such as good and bad, black and white, or yes and no can be held in mind simultaneously, enabling the individual to examine the subtle shadings of disparate ideas and to tolerate the ambiguities that are generated by thoughtful debate. This 'quantum leap' in thinking enables the young person to consider many viewpoints at once, use inductive and deductive thinking to reason and test reality by challenging contradictions and inconsistencies with increased flexibility, improved problem solving, and better ability to engage in abstract (hypothetical) thinking.

Jean Piaget (1963) has provided a well-known theory of cognitive development that begins with infancy and ends during the adolescent/young adult periods. Piaget's fourth and last stage is known as Formal Operations and emphasizes both problem solving and hypothetical reasoning. In an attempt to further broaden Piaget's (1963) cognitive developmental theory into the adult years, Arlen (1975) has identified young adults and older adults as either 'problem solvers' or 'problem finders' (p.10). Although the problem solvers' abilities are quite similar to those demonstrated by formal operational thinkers, problem finders might represent a higher level of cognitive/intellectual development (Beaty, 2002). Thinking strategies of problem finders are characterized by divergence, creativity, and the ability to discover innovative methods of solving new problems. In contrast, problem solvers tend to be more convergent and focus on the correct solution to a problem or the right answer to a question.

According to Beaty (ibid.) the process of achieving mature cognitive intellectual development occurs during the late adolescence and young adult years. Adolescents also try to understand and seek solutions, consider a range of possibilities and discuss their implications. Healthy adolescents are capable think about potentials beyond their actual experiences, to generate hypothesis, and to envisage multiple outcomes in response to a given scenario. Cognitive skill development over the adolescent years allows youth to become increasingly independent of managing their own learning and problem solving while also facilitating their identity formation and maturation of moral reasoning (ibid.).

There are distinct increases in adolescents' capacities to think abstractly, consider multiple dimensions of problems, process information and stimuli more efficiently, and reflect on the self and life experiences (Zarret & Eccles, 2006). The successful development of these cognitive skills relates to youth's ability to plan their life, an important skill for successful pursuit of educational and occupational goals. It has also been linked with adolescents' greater investments in understanding their own and other's internal psychological states and the resulting behavioural shift in focus on their developing close and intimate friendships (ibid.). As young people consider what possibilities are available to them, they are more capable of reflecting on their own abilities, interests, desires, and needs.

Overall, youth are able to come to a deeper understanding of the social and cultural settings in which they live. Research has found an increase in youth's commitments to civic involvement when such cognitive developments are paired with pro-social values and opportunities to think and discuss issues of tolerance and human interaction with others (ibid.). In a culture that stresses personal choice in life planning, these concerns and interests set the stage for personal and social identity formation and ultimately influence educational, occupational, recreational, and marital and family choices.

Connectedness

McFerran (2010) argues that active participation does have an important role to play in healthy adolescent development. Connectedness has been advanced along with competence, confidence, character and caring (Roth & Brooks-Gunn, 2003). Self-presentation and self-disclosure are vital for above considered psychosocial development of identity and intimacy. They need to rehearse and learn how to present themselves to peers, thus training the confidence and trust.

Furthermore, it is the young people response to their perceptions about whether they are welcome, cared for and acceptable. If they actually choose to engage then becomes an important gauge of connectedness that can be used to evaluate the effectiveness of youth development programs (Karcher & Lindwall, 2003).

1.3.6. Community programs to promote youth healthy transition into adulthood

21-th century's has set new challenges for late adolescents as demographic, sociocultural and labour market changes have made the years between ages eighteen and twenty-five more transitional than in the recent past. This increased complexity and heterogeneity in the passage into adulthood make the late adolescent period more challenging than in the past, especially for non-college and university bound youth and members of several ethnic minority groups. It is also critical to understand what assets and needs are essential for keeping youth on healthy, productive pathways into adulthood.

During early and middle adolescence, not only do almost all youth attend school, but many of these same youth also receive additional support from youth organizations. By late adolescence, these supports either diverge or disappear altogether. As youth develop, family conflict common during the early adolescent years decreases, as does susceptibility to peer influence. Out-of-school activity settings is one means by which youth may find the support and resources they need to help smooth their transition into adulthood

Therefore, programs and institutions developed to cater to the needs of older youth must map onto their growing maturity and expertise, the new courses they are taking in high school, their increasing cognitive capacities, their increased concerns about identity issues, and their movement toward adulthood. Community programs have the potential to provide a safe setting for youth to explore themselves, their interests, and their abilities in a wide range of activities and among a diversity of people. Such experiences can aid youth in dealing with issues regarding their social identity development as well as nurture tolerance and respect for diversity. Relationships are primary supports that help youth navigate adolescence and the transition to adulthood. As pressure from peers to engage in problem behaviours increases throughout adolescence, there is a rising need for programs to create and support positive peer groups to help youth develop strong social and personal identities. Programs need to be developmentally appropriate by providing opportunity for increasing autonomy and allowing youth to

participate in program decision making and leadership, as well as by exposing youth to intellectually and cognitively challenging material.

Eccles and Gootman (2002) suggest that programs for older youth should involve (1) an educational element that helps youth prepare for college courses, learn about multiple cultures, and develop the skills to navigate across multiple cultural settings; (2) opportunities to mentor younger adolescents and take on leadership roles; and (3) aid youth in focusing on their educational and career goals through.

One way to increase the interest in support and psycho-educative programs of late adolescent is to engage them in exiting music activities, since the music plays very important role in their life. It is interesting to highlight here the outcomes of research (PISA, 2006,2009) that demonstrate high level academic knowledge of Estonian students, but quite modest level of creativity, creative thinking, enterprising and initiative, skills of problem solving and other social competences. The latter, however, are the most crucial skills and competencies that the late adolescents need to achievement of identity formation and enter the world of adulthood. By research of Eda Heinla (2006), the 16-17 year-old adolescents demonstrated higher creative thinking capacities in case where one or both parents have university education, work as top executives or specialists, where the families cope well economically and live in the capital. Thus, the social status and environment are crucial and give better position in the threshold of transition to adulthood. But there are lots of youth who are not provided such good and supported opportunities. Thus, music and vocal expression based intervention and compensatory support programs may demonstrate here good resolutions.

The therapeutic use of music, voice and other arts media has gradually increased and exposed increased benefits and evidence of effective intervention in psychotherapeutic, developmental as well as recreational psychosocial support in contemporary world. Even the life-long learning and psychosocial education is based increasingly on experience integrating creative arts media. Engagement in music and daily musicking (Small, 1998) in parallel to other media affording expression are the subjects of increasing interest in daily life to improve self-regulation and coping. There has been remarkable contact between music and health throughout history that has enabled effective treating and empowering of individuals by use of creative activities and

aesthetic environment. These provide both salutogenic (Antonovsky, 1987) and actively mental health promoting factors. Hence, music is as a health resource (Ruud, 1997) that affords point of departure and performance of quality of life and wellbeing, being as a person's general resources of resistance and as a person's sense of coherence (Antonovsky, 1987), providing a strong, flexible, differentiated identity, affective awareness, agency, belonging, and meaning. Music and active participation in music making has strong evidence in improving creativity, creative thinking, problem solving and decision making, skills of self-regulation and other individual and social competences. A music-therapeutic approach affords musical participation that involve playing and creating music while music and instruments are adapted to give participants the experience of mastery, self-efficacy and empowerment (Ruud, 2010, p.87). This approach helps to reconnect with intrinsic musicality within each individual, that might have been distracted by cultural and music educational traditions, norms, and market values. Regaining a natural felt way of musical expression is an important acknowledgement of individual's own resources and starting point for belief of manageability in life (Rolvjord, 2007).

The next topic provides the evidence on inseparable connection between adolescents and music.

1.4. HEALTHY ADOLESCENCE AND MUSIC

Adolescents can be considered as the most fanatic music consumers. Music plays important multifaceted roles in identity construction and socialization process of adolescents, and thereby supports adolescent development in a wide range of psychosocial aspects and serves as a self-therapeutic tool and self-medication in everyday life contexts. Indeed, since identity is culturally embedded, the music has the potential to contribute to the '*complex tapestry of the self*' (Pellitteri, 2009). Identity is in many ways the container of a lifetime of experiences that are interwoven and integrated into the themes of one's life story. The sound and lyrics of popular music mirror emotional turbulence and speak about their concerns including sexuality, autonomy, individuality, romantic love, family values, identity, drugs, religion, social change, drinking etc.

Hence, music serves as a good medium for communication and valuable agent for therapeutic process. In addition, it provides valuable mirror for diagnostics and assessment of psychosocial and psychic state of being of an individual, serving as a representation and symbol. Music therapists Isabelle Frohne-Hagemann and Heino Pleß - Adamczyk (2004) outline and discuss at least eleven categories of therapeutic functions of music and music instruments. Music sets the boundaries and holds, affording the container for fear and anxiety for young people. It serves as an adequate and coping based sensory stimulator for integration processes with its cyclic frame of sound, rhythm, intensity and form. Music can be a vehicle of affects and interaffectivity for achieving impulse control, a catalyst for emotional climate and symbolic atmosphere and provider of emotional resonance extremely crucial for keeping contact with self and others. Music can bridge difficult transitional processes and be as good enough fulfilling transitional object instead of caretaker. Doubtless, music provides multiple resources for creativity, self-actualisation and pleasurable coping strategies and is irreplaceable and irredeemable sociocultural medium for psychosocial identity development.

There are lot of research on the effect and functions of music in the use of adolescence (e.g. Arnett, 1995; Laiho, 2004; Larson, 1995; Lippman and Greenwood, 2012; North, Hargreaves & O'Neill, 2000; Ruud, 1997, 1998). Music has been shown to support adolescents' psychosocial development through at least four areas, e.g. identity,

interpersonal relationships, agency, emotions (Laiho, 2004). McFerran (2010) argues music's power to assist and foster adolescents' identity formation, development of resilience, competence and connectedness. McFerran (ibid.) states that music fulfils many functions in the lives of adolescents and one of them is an offering hope and friendship. The relationship between music and adolescent is extraordinary. At no other time in life does music hold such a central role as it does during adolescence. Teenagers listen to a great deal of music (Hodges & Haack, 1996), typically almost three hours a day (North, Hargreaves & O'Neill, 2000), and presumably much more time after the iPods came into existence. Music is easy available and portable medium which can be carried along almost everywhere. Music has been proposed to function as a means of working through various developmental tasks and helping to regulate the related emotional experiences (Csikszentmihalyi & Larson, 1984; Laiho, 2004; Saarikallio & Erkkilä, 2007). Hence, a passion for popular music has been argued to be the clearest marker of adolescence (Gold, Saariakallio & McFerran, 2011). Music has characteristics that make it an ideal medium for improving adolescent coping and mental health. Most of adolescents engage in music simply for pleasure, positive moods, energy that produces a sense of wellbeing, stability, wholeness, and purpose in life, to make easier to feel about themselves and current situations (Ruud, 1997).

Below, some of the functions of music that seems to be crucial for late adolescents in transition in connection with this study will be presented and discussed to understand the imperative and possibilities of music to support the transition process in enhanced sense.

1.4.1. Music as a means for coping and self-regulation

In relation to emotional self-regulation and coping, music provides adolescents with a variety of ways of dealing with stress and negative emotion, but also empowers them through intensive positive and relaxing experiences (Behne, 1997; Saarikallio & Erkkilä, 2007). The salience of emotional self-regulation has been demonstrated in a wide range of studies exploring the different reasons why adolescents typically engage in

music listening and other musical activities (e.g., Arnett, 1995; Laiho, 2004; Larson, 1995; North et al., 2000).

Studies have also identified several specific regulatory strategies which adolescents use to modify their moods and emotions, such as seeking solace and comfort from melancholic mood-congruent music, discharging and living out anger through aggressive music, maintaining a current positive mood and atmosphere with happy music, or distracting oneself away from worries with pleasant and happy music (Behne, 1997; Saarikallio & Erkkilä, 2007).

Primary quality of music is its influence to moods. Adolescents' experiences are full of emotional unrest and music is especially meaningful resource for emotional regulation. *'Music touches the nonverbal and amodal experiences of the physiological level, the symbolic and referential meanings of the psychodynamical level, and influences the processing of abstract structures at cognitive level'* (Gold, Saariakallio & McFerran, 2011, p.1828). Adolescents listen to music to pass time, alleviate boredom, relieve tension, and distract themselves from worries (Zillman & Gan, 1997; North et al., 2000).

Pellitteri (2009) highlights that wellbeing of adolescents is strongly related to their emotions. Emotional competence involves adaptive self-regulation, communication, and social behaviour. There is strong connection between emotional intelligence and mental health. Effective emotion regulation strategies, as distraction and positive reappraisal are negatively related to depression and serve as buffers against stressors. Emotion regulating strategies such as venting, suppression, rumination are related to negative outcomes such as depression, use of alcohol, cigarettes, drugs. Music may serve as an effective means for adolescents' emotional self-regulation and coping (Saarikallio & Erkkilä, 2007).

Larson (1995) has noted that for adolescents, in particular, the *'intense emotion expressed in a song provides a strong anchor point for confronting, reappraising, or disassociating oneself from the potent events of the day'* (p.7). The capacity to re-conceptualize negative emotion as non-threatening and temporary is considered a key strategy of adaptive emotion regulation (Gratz & Roemer, 2004; Gross & John, 2003). To the extent that music facilitates such beliefs, it may be viewed as a highly valuable externally derived emotion regulation tool.

Laiho (2004) identifies enjoyment and emotion regulation, linking pleasure and mood to health. She highlights a range of emotional uses of music from ‘pumping up’ to managing fluctuations of mood and dealing with stress. Saariakallio and Erkkila (2007) establish that youth uses music intentionally in this way. Music assists in finding positive meanings through adversity. Music provides connecting or confirming the negative aspects of their situation or cutting to induce pain. However, music affords self-competence through listening to music, experiencing ecstatic and peak experiences (Maslow, 1968) and facilitating self-actualized way of being.

Lippman and Greenwood (2012) argue that specific songs appear to help adolescents self-soothe during periods of instability, as well as tolerate separation distress and the loss of significant attachment figures (e.g., parents, romantic partners). The music is used also to facilitate catharsis and express to feel better after releasing emotions or tears, which is consistent with existing self-report data on the cathartic effect of crying. The experimental data typically indicates that crying does not have the positive effects most believe it to have (Cornelius, 2001). Cornelius argues that crying makes one feel better insofar as it is effective in eliciting a response from others that leads to a resolution of the problem that triggered the crying in the first place, but that crying, in and of itself, does not lead to positive psychological or physiological outcomes. It may be, then, that to the extent that participants felt better after crying, it is because of gratifications prompted by but external to the crying itself. Thus, music is seen as a source of support when young people are feeling troubled or lonely, acting as a mood regulator, helping to maintain a sense of belonging and community (Zillman & Gan, 1997).

1.4.2. Music as a means for self-reflection and meaning making

Music serves as a forum for contemplating and reconstructing the developing self-identity. It offers a means to renegotiate close interpersonal relationships, and provides possibilities to experience mastery, agency, and self-control through self-directed activities (Arnett, 1995; Laiho, 2004; Larson, 1995; Schwartz & Fouts, 2003). Music serves as ‘performance of identity’ (Ruud, 1997; 1998). Young people explore various identities and work often towards a decision of how they want to be in this world. So

music often reflects of what the adolescent want to be (Ruud, 1997; Pellitteri, 2009) and plays an important role as a mirror that helps to know oneself better (DeNora, 1999) providing self-reflective contemplation. Music functions as a window through to the internal state of the teenager that can be used to increase personal understanding, to express their feelings and emotions via music. By DeNora (2000) music provides a structure for everyday experiences and contributes to self-knowledge and promotes meaning making by individuals assisting to disclose past experiences connected to the music

For Lippman and Greenwood (2012), selected music of adolescents associates with positive or self-reflective psychological experiences. Therefore it is used as a primary function of music, which identifies identity development or self-exploration. The use of music in this capacity is likely to be especially prevalent among emerging adults, who are still actively negotiating their identities (Arnett, 2000), although there is evidence that this is an important gratification for people of all ages (DeNora, 1999). The particular piece of music can imbue that music with autobiographical significance (Lippman & Greenwood, 2012). While many researchers have noted that the ability of lyrics to give voice to feelings and experiences, or to provide solace, can be key gratifications for listeners (Saarikallio & Erkkilä, 2007), others have found that, under some conditions, lyrics are the least relevant listening motive (Roe, 1985). Thus, music serves as a symbolic meta-structure, into which personal meanings can be placed. Through music, adolescents are able to give form to the self-related thoughts and emotions, articulate of self-image, adapt of emotional states associated with the self and discover new aspects to self.

1.4.3. Music as a friendly means for individuation of adolescents

Music serves as a transitional object (Winnicott, 1971) helping to distance young people from parental influence to be able to reflect their private self, decide their own values, develop skills to function autonomously (e.g. Csikszentmihalyi & Larson, 1984). Adolescents can create a private acoustic space with headphones or just shutting the door

of their own room or self-chosen music. Music functions as symbolic boundaries (Ruud, 1997) and affords a personal space creating symbolic walls of sounds and retreats to their privacy of their bedrooms to dream, play, and dance, to be alone and in private conditions. According to Larson's (1995) research, the time an adolescent spends in private media use is a key in adolescent's social development. Time alone may provide the context for personal growth, reflection, and the much-needed forum for dealing with the stress and negative emotions that accompany the tumultuous adolescent years. According to Larson (ibid.), '*for many adolescents the bedroom becomes a personal sanctum.*' While solitarily watching TV, teens tend to 'turn off' their feelings and relax; when listening to music alone, teens exhibit self-reflection and emotional outpourings that help shape and define his or her sense of 'self'. For Larson, such time alone is integral for a teen to discover his 'private self.' With the onset of adolescence and the reported feelings of increased stress and unhappiness, Larson views solitary media usage as an outlet for emotional release and context for self-definition.

Adolescents can show up explicit rebellion with music that does not fit adults' musical taste in volume and high pitches (heavy metal, rock, rap) and anti-social behaviour, manipulating with responses of others including family. Approved peer response, popularity, acceptance can be achieved by positively stereotyped music (Tarrant, North & Hargreaves, 2001). Individuation and separation from family is generally performed with the use of alternative music. Too extreme and alternative unpopular music among peers may create isolation from peers and negative response, fostering role confusion.

1.4.4. Music as a means of social-cultural agent

Music creates social atmosphere and strengthens group cohesion in a range of situations from romantic moments to social gatherings and also serves as a means for self-expression, giving expression to their thoughts, values and lifestyle orientation (Hargreaves & North, 1999). Music assist in the process of 'externalizing the internal', giving form and meaning to the mental experiences processing them, making them

understandable, and taking them in control (DeNora, 1999; Ruud, 1997). Music serves as a means for development of social competences, being as a 'social lubricator' (Roe, 1999) in facilitating inter-personal relationships and expressing group identity.

Ian Cross (2008) takes idea of music as an essential in enabling connectedness and proposes that the capacity for shared and active music making is a crucial mechanism for healthy societies due to its unique capacity to overcome social and cultural barriers. Shared music making creates opportunities to communicate without a specific intention. Singing or dancing together does not require agreement on anything but the musical elements and rules. In this way, it underpins the ability of humankind for social capacity, without which there can be no social justice (ibid.). Music can therefore promote connectedness at all systemic levels and may even be essential in ensuring the ongoing evolution of humankind (McFerran, 2010).

In adolescence, construction of close relationships with friends enhances and music may increase peer group identification and belonging. The choice of music serves as a public statement of one's affiliation with a particular social group, value system, and worldview (Pellitteri, 2009) and acts as 'symbolic resources' (Zittoun, 2006) in the process of development. Zittoun introduces the idea of 'symbolic resources' as the use of music as cultural element to mediate the representational work occasioned by ruptures or discontinuities in the smooth experience of ordinary life, moments when the 'taken-for-granted' meanings cease to be taken for granted. By Zittoun (ibid.), young people use the music to mobilize when they need to redefine their identity, learn informal know-how, or have to confer meaning to what happens to them in transitions or the processes of exploration that follow ruptures in people's lives.

To conclude, music is powerful tool for development of identity. It supports, represents, motivates and communicates, and does not control. MacFerran (2010, p.74) states that music is essential to healthy development. Sometimes adolescents require assistance in drawing on the potential of music, because they may not have enough resources, skills, and strength of character to intuit how music could help them. In these cases, music therapists and youth workers can open the door of music and welcome the adolescents.

1.4.5. Music and Estonian adolescents

Estonian adolescents and youth are similar to western countries youth in using music and its possibilities for health in daily life. Therefore music plays very important role in the life of youth. Estonian research on music as hobby and engagement in hobby activities indicate the popularity of music among youth in reducing everyday stress. The research ((Rüütel, Elenurm, Kutsar & Uljas, 1998) results show that music, including listening to music, music-making, singing, is the most applied tool for stress reduction. 55 % out of 723 students of university used music mainly or frequently for stress reduction. Among the students of gymnasium level (1316 respondents), the amount of those who mainly or frequently used music for stress reduction was even major – 78% (Rüütel, 1999). The study on students' everyday life (Rüütel & Pill, 2008) has revealed that three quarters of the students mainly or frequently reduce their stress by means of music, whereas after school graduation the proportion is only 2/3.

It is obvious that singing in choir as expressive musical activity seems to be one of the most popular musical engagements of Estonian youth. This fact is related to different social-cultural and educational factors. To outline at first, historical long tradition of singing festivals serves as a symbol and expression of national communion. The choir singing is proceeded in a form of hobby singing (Kuutma, 1996, 1998). Youth can be and feel as part of it. Hence, the sense of belonging and common choir performances is strong motivation to join in choir singing. Secondly, Estonian music education is characterized by an emphasis on singing. Thus, music education is first of all the teaching of singing and musical skills and recreation of songs and choir music in Estonia. A study by Mõistlik (2007; 2008; 2009) mapped the subdivision of activities carried out by music teachers during music lessons in basic school as follows: the majority of the lesson time was spent on singing (39%), followed by theoretical part (33%). The rest of the time was used for music making and other activities (13% and 15 % respectively). The part of informal learning affording musical creativity and spontaneity is insufficient. Green (2008, cit in Mõistlik, 2009) has described informal learning in music through three characteristics: (1) the music learned has to be chosen by the learners themselves, i.e. music that they already know (as compared to formal

educational settings, in which the main idea is to deal with music that is not familiar to pupils, i.e. to introduce learners to new music, which is usually selected by the teacher; (2) the acquisition of skills involves the method of copying recordings by ear (as compared to the development of musical literacy, which is considered important in formal music education); (3) informal learning takes place alone as well as alongside friends, through self-directed learning, peer-directed learning and group learning, not like the pupil– teacher relationship in formal education.

There are few other options and possibilities for ordinary youth to active engaging in music, excluding self-initiated bands and learning of special music skills and instruments in children music schools, being open for more talented students. Frequently these outsiders perceive music generally as *'music is not for me'* (Mõistlik, 2009). However, there are lots of adolescents who do not have necessary level musical and singing skills. Therefore they have to leave outside of active music-making possibilities. The musical creativity and general creativity is somehow viewed as separate (ibid) in Estonia. The creativity in music and singing seems to be less spontaneous, and the engagement in choir singing does not afford and enable youth to find one's *'own voice'*, to accept and be accepted, be united in different ways and be connected with companions (Stige, Ansdell, Elefant & Pavlicevic, 2010).

As the music and adolescents belong together, the music therapy with adolescents has demonstrated effective outcomes and strong evidence what is discussed in the next subtopics.

1.5. ADOLESCENTS IN MUSIC THERAPY

Adolescents have been engaged in music therapy for more than five decades in very different settings and for great variety of goals, needs and reasons. The use of music as a medium in therapy may have several advantages. The use of music may improve therapy motivation and enable access to otherwise hidden emotions and resources, as music has the important psychosocial role in adolescents' lives. In subtopic 1.4 presented psychosocial goals on the use of music as a psychosocial means in adolescents' development are theoretically relevant for employing music and musical activities in both clinical and non-clinical therapeutic and psychotherapeutic work to enhance adolescents' mental health. Music therapy is relevant for adolescents with a variety of mental disorders as well as other health-related or social problems and needs.

The most considered challenges faced by the young people that participate in music therapy consist of mental illness, disabilities, emotional and behavioural disorders, physical illnesses. Music therapy is one mode in a great variety of psychotherapeutic interventions that are in use with this population (Wigram, Pedersen, & Bonde, 2002). The literature emphasis on brief individual music therapy with teenagers in crises, a tendency toward blended and eclectic practice that is client-led and active music making as a medium for identity formation and social development (Gold et al, 2004).

The following overview on research of adolescents' music therapy in based on recent monographs, systematic analyses and surveys of the filed by music therapists Christian Gold, Katrina McFerran, Martin Voracek who have devoted their main focus to music therapy with adolescents.

1.5.1. Music therapy purposes and goals

The purposes and goals of therapy have been generally outlined by McFerran (2010) and Gold et al. (2011) notify that the most commonly, music therapists who work with adolescents, focus on enhancing both intra- and interpersonal capacities. The focus on identity formation as psychosocial task (Erikson, 1968) and addressing the question

‘Who am I?’ are the most common purposes for adolescents challenged by mental illness, emotional and behavioural disorders, physical illnesses and ‘at risk’-youth. The emphasis on the unique person and development of self, i.e. self-expression, self-concept, self-confidence, self-control, self-esteem, self-knowledge, self-regulation, is promoted as focus of therapy sessions. Identity formation is usually combined with the promotion of social development and skills, combining self-understanding. Physical and emotional purposes, including emotional regulation, reducing anxiety, increasing relaxation and physical wellbeing, are quite common as well. Cognitive and behavioural purposes are most often related to attention and focus, compliance, increasing tolerance, impulse control. The goal of creativity, i.e. creative expression or in terms of the achievement of musical skills have been documented as music therapy purposes as well, but never listed as primary focus (McFerran, 2010, p.44). Acquiring musical skills was seen as a means to achieve psychosocial skills. Enhancing resilience as purpose of music therapy was noted mainly in psychodynamic settings although this is a prominent topic within adolescence health and health promotion.

1.5.2. Modes of working: approaches, techniques and methods

Applied music therapy work with adolescents is based on various theoretical backgrounds, including psychodynamic, behavioural, and humanistic approaches. But there is obvious trend and tendency towards blended or eclectic approaches to practice, mostly based in drawing on whatever strategies best suit the person in front of them in that moment (Miller, 2008). This understanding encompasses client-centred approach and the accentuation of the importance of the quality of the alliance between the therapist and the client, what is considered more valuable as approach itself.

The selection of musical methods and techniques is dictated by a range of systematic influences, including culture, organization, individual interests, verbal capacity and is bound to therapist’s own resources and limitations (Gold, Saarikallio & McFerran, 2011; McFerran, 2010). In addition, the inductive analysis of McFerran (2010) reveals four main domains of methods identified based on the type of used musical

material. The most documented domain was using live songs, including choosing, singing, playing and writing, and instrumental and vocal improvisation free, structured and thematic. The next domain involves pre-recorded music, including listening, discussion and relaxation, while musical games and music and movement were less frequently documented. Gold, Saarikallio and McFerran (2011) highlights the mentioned methods functions and purposes. Song writing and using live songs is more popular methods in Australia and North America, whereas free improvisation is a strong tradition in Europe and South America. Live songs are often used in combination with improvised music making along a known song. The composition of original songs combines the potency of original musical expression with the need to verbally articulate a topic in the form of lyrics, and it is used as a vehicle to address goals by directing the adolescent's attention to particular topic. Improvised music making is used to foster therapeutic change, which may range from active participation to interpreting meaning from the musical material. The recorded music use is often paired with discussion or relaxation. Blending the modes is common practice (ibid.).

A large prospective study of Gold et al (2007b) that explored working modalities used in long-term individual music therapy with 75 adolescent, not surprisingly points out improvisation (free, structured, thematic) as the most frequently used techniques, being central in about two thirds of cases. Songs and music listening were less frequent and verbal discussion has tendency to become more important as age increased. The surprising finding was the high prevalence of non-specific models of working, including role play, games, movement activities and other creative media used as reducing clients' resistance or as routine. Improvisation was described as central in most cases It was seen as helpful in exploring and expressing 'unspeakable' feelings, finding access to emotions that were split off, enabling contact and communication, and building relationships. The use of precomposed music and songs, specifically composed play songs, improvised songs and other structured musical activities were described in many cases. These activities could be used to create a safe and familiar environment, and also as a means of expressing personal issues difficult to express otherwise. Receptive techniques (listening to music) were sometimes described as a valuable means of enabling insight. Verbal discussion of topics experienced and discovered in the music and interpretation of

symbolic meaning were often seen as essential elements in the music therapy process.. Other creative media and play activities, not primarily involving musical material were incorporated into music therapy in some cases. They were seen as valuable alternative ways helping the clients to express themselves and to explore and experiment

Though, one of the main developmental tasks of adolescence is connected to socialization and peer relationships, an emphasis of above pointed out analysed articles was set on individual work. The emphasis on individual work may reflect a desire to communicate the nuance of work with one fascinating client and less challenging way to describe in terms of outcomes.

Gold et al (2004) point that the techniques used in music therapy with adolescents can be classified as active vs. receptive and as improvisational vs. structured and the psychodynamic, humanistic, behavioural and eclectic approaches are prevalent.

Music therapy has been extensively applied to child and adolescent populations (Wigram & de Backer, 1999). It is provided to children and adolescents with psychopathology on a regular basis in many countries (Aldridge, di Franco, Ruud & Wigram, 2001; Maranto, 1993).

1.5.3. The Settings and locations of music therapy services

McFerran (2010) presents in her review the settings and locations where music therapy with adolescents has taken place. The information is extracted from 140 concerned articles. The analyses shows that 51 %, i.e. the majority of music therapy work still takes place in either hospital (31%), inpatient mental health institutions (3%), residential settings (14%) or hospices (3%) (ibid, p.29). This means that institutionalized ‘unwell’ adolescents in crisis spend both day and night in the setting they receive music therapy, experiencing a high level challenges because of nursing care requirement, separation from home, peers, educational opportunities. Music therapy in educational settings comprises 26 % of the articles, and is mostly provided for young people with disabilities. In many countries these adolescents tend to live at home but spend at school on a daily basis or reside in an institution where they receive their developmentally-oriented services (ibid. p.29). The low number of music therapy programs identified as

community based (16%), where music therapy has been used for prevention or rehabilitation with the at-risk young population with experiences of trauma, abuse, bereavement, unplanned pregnancy (ibid., p.31) 12% music therapy location remains various or unclear (ibid.p.29). Music therapy in educational settings typically describe longer-term therapeutic process but these seem to be less documented.

Daphne Rickson (2012) states that in current inclusive education environments, music therapists should give serious consideration to providing support to teachers and other professionals rather than engaging in direct therapy with students. Findings from case studies based on a recently developed music therapy school consultation protocol suggest significant potential exists for music therapists to work with educators, support staff, other therapists, and families, to enable them to use music to support student learning and development.

1.5.4. Music therapy effectiveness with adolescents

In English literature, music therapy processes with adolescents have described and published in at least 140 articles, books and theses (McFerran, 2010). Gold, Saarikallio and McFerran (2011) have presented brief review on evidence base for music therapy implication in mental health. They conclude that in addition to the numerous case studies that have documented processes and outcomes of music therapy, there is a substantial increase in systematic and rigorous scientific evidence on music therapy effectiveness during last decade. Research evidence supports particularly the application of music therapy for clients with depression, schizophrenia, autism and other mental problems as mood and behavioural disorders. Various systematic reviews and meta-analyses (e.g. Gold, Voracek & Wigram, 2004; Gold, Heldal, Dahle, & Wigram, 2005; Gold, Wigram & Elefant, 2006; Gold, Solli, Krüger & Lie, 2009; Maratos, Gold, Wang & Crawford, 2008), re-experimental and quasi-experimental (Gold, Wigram, & Voracek 2007a; 2007b) studies have been published that explored and quantified changes over time in adolescents participating in music therapy, as well as predictors of therapeutic change.

The research of Christian Gold, Martin Voracek and Tony Wigram (2004) of the first meta-analysis in the field of music therapy with adolescents with psychopathology included six studies of eleven studies concerned adolescents. The clinical implication of this meta-analysis is that music therapy is an effective intervention for children and adolescents with psychopathology. Music therapy produces a clinically relevant effect of a considerable size and is therefore recommended for clinical use. Specifically, clients with behavioural or developmental disorders, or with multiple psychopathologies, may benefit from music therapy. Music therapy for children and adolescents with psychopathology appears to be especially helpful when techniques from different music therapy approaches are combined.

The study showed that music therapy with these clients has a highly significant, medium to large effect on clinically relevant outcomes. A particularly large effect was found for children who suffer from either developmental or behavioural disorders. The reason for this might be that music therapy, especially active music making, helps these children to focus and sustain attention. The non-invasive, non-judgmental setting in music therapy gives them opportunities to show capacities that may be hidden in other situations. Music therapy brings them into a situation where they are 'set up to succeed'. Music making is a highly motivational factor for many of these children. The results suggest as well that eclectic approaches to music therapy, where techniques from different models or theories are mixed, are particularly effective. As an interpretation of this finding, it may be important that therapists have a flexible attitude and openness to what a child brings into the music therapy situation. In addition, individualized music therapy treatment, where a therapist chooses from a variety of music therapy techniques to match the individual client's needs, may be more helpful than a fixed treatment regimen.

Gold, Wigram and Voracek (2007a) highlights that music therapy has been found to be effective for children and adolescents with psychopathology, but its effectiveness in routine practice is unknown. The aim of this study was to examine whether individual music therapy as provided in outpatient services is an effective treatment for this group of clients and to examine potential predictors of its effectiveness. The authors assessed symptoms, competencies, and quality of life in children and adolescents with

psychopathology (N=136) before and after up to 25 weekly sessions of individual music therapy or corresponding waiting time. No significant interaction effects were identified, although quality of life showed a tendency in favour of music therapy. Effect sizes were smaller than in previous experimental research. Effects on symptoms depended on the presence and severity of comorbid medical conditions. The results suggest that music therapy as provided in routine practice is effective for some but not all groups of clients. Conclusion: Although music therapy has previously been shown to be an efficacious treatment for children and adolescents with mental disorders, its effectiveness in clinical practice remains uncertain. This study confirmed its effectiveness for only a fraction of those to whom it is provided: those without comorbidity. However, for those referred to music therapy with many comorbid conditions, it may be unrealistic to expect substantial change after weekly therapy sessions over 25 weeks, a less intensive form of intervention. There is a continued need for development and clinical evaluation of effective music therapy strategies for this clinical subgroup. Based on the findings from this study, further investigation in several areas would be fruitful.

Gold, Wigram and Voracek (2007b) stress that music therapy has been shown to be efficacious in experimental studies. However, there is little empirical research knowledge about what elements of music therapy influence its effectiveness in clinical practice. Children and adolescents with psychopathology (N =75) were assessed before and after participating in individual music therapy with 1 out of 15 music therapists in the Vienna region. Relationships between outcomes (as evaluated by parents) and therapy contents (as reported by therapists) were examined using general linear modelling. Results indicated that clients' symptoms and burdens on their social environment showed greater improvement when music therapy was limited to discipline-specific music therapy techniques and did not include other media such as play therapy elements. The findings indicate the importance of being aware of a therapy method's specific strengths and limitations. More research on the indicated specific ingredients of music therapy intervention is needed

The research results of Gold, Solli, Krüger and Lie (2009) showed that music therapy, when added to standard care, has strong and significant effects on global state, general symptoms, negative symptoms, depression, anxiety, functioning, and musical

engagement. Significant dose–effect relationships were identified for general, negative, and depressive symptoms, as well as functioning, with explained variance ranging from 73% to 78%. Small effect sizes for these outcomes are achieved after 3 to 10, large effects after 16 to 51 sessions. The findings suggest that music therapy is an effective treatment which helps people with psychotic and non-psychotic severe mental disorders to improve global state, symptoms, and functioning. Slight improvements can be seen with a few therapy sessions, but longer courses or more frequent sessions are needed to achieve more substantial benefits.

Furthermore, randomized controlled trials (RCTs) have provided methodologically strong causal evidence of effectiveness of music therapy in mental disorders. Systematic reviews including RCTs evidences have demonstrated music therapy effectiveness in specific mental disorders occurring among adolescents with schizophrenia and psychotic disorder (Gold, Voracek & Wigram, 2005), depression (Maratos, Gold, Wang & Crawford, 2008), autism and autistic spectrum disorder (Gold, Wigram & Elefant, 2006). Systematic review of 4 RCTs (Gold et al 2005) has demonstrated that music therapy can bring substantial improvement over treatment as usual to people with psychosis. Particularly noted was an effect on the negative symptoms of schizophrenia with affective flattening and blunting, lowed motivation, and impaired social relationships. Another systemic review included five RCTs on music therapy for depression (Maratos et al, 2008) and results showed that reduction in symptoms of depression was greater in music therapy than in treatment as usual.

Yadira Albornos (2009) investigated the effect of group improvisational music therapy on depression in adolescents and adults with substance abuse. It was hypothesized that group improvisational music therapy would relieve depressive symptoms. Twenty-four Spanish-speaking patients receiving treatment for substance abuse participated in the study. Participants completed the Beck Depression Inventory (BDI) and the Hamilton Rating Scale for Depression (HRSD) before being randomly assigned to experimental or control groups, each consisting of three cohort groups recruited over a nine-month period. The experimental group received 12 group improvisation sessions over a three-month period, along with the standard treatment program provided at the facility, and the control group received only the standard

treatment program. Post-test measures were completed at the end of each three-month treatment cycle. Differences between the groups (pre-test/post-test scores) were calculated (Mann–Whitney *U* Test). Results showed that both groups were equally matched on all pre-test measures. As for post-test measures, significant differences were found between the groups on HRSD but not the BDI. The experimental group was significantly less depressed after treatment than the control group, as measured by the HRSD. Improvisational music therapy led to statistically significant greater improvements in psychologist-rated depression (HRSD) when compared with the regular treatment program alone; improvisational music therapy had a clinically significant effect.

To conclude this short overview of music therapy research work with adolescents, a valuable recommendation of Australian adolescents' music therapist Katrina McFerran (2010) on the use of the blended eclectic model with youth is remarkable. She agrees that music therapists should be guided by best suits the adolescent in the moment, offering acceptance, facilitate development and encourage participation in this way. Flexibility and creativity in our approach to working with adolescents is the trademark of music therapy. What is important to note, however, is that when adopting an eclectic approach it is relatively easy for the music therapist to write a set of goals and objectives for a treatment plan that facilitates development, and then act in a way that fosters understanding of unconscious influences within a session. The mere presence of therapist does not lead to the development of skills. If the therapy goals are related to the development of skills, then a well designed and implemented music therapy treatment program certainly can lead the effective development of skills as well.

The next topic encompasses the vocal use and functions in therapy and discusses vocal focused music therapy that was the therapeutic framework in present study.

1.6. THE USE OF VOICE AND VOCAL FOCUS IN MUSIC THERAPY

New trends of implementing music in health promotion, psychoeducation, prevention, cure and rehabilitation have drawn increasing attention to the vocal work and vocal focus in music therapy. 21-th century's globalizing processes via computer technology have induced significant changes of virtual and social communication, and thus have produced both challenges and new possibilities to the music therapy practitioners as well. Various new regulative and resource oriented therapeutic methods for health promotion, wellbeing, wellness, self-actualization, self-development, and psychoeducation to support persons to cope with everyday stressors in work and school environment and assisting the people both in their spiritual aspirations and appropriate developmental growth, have expansively become evident (Ala-Ruona, 2012; Nakkach, 2010).

Human voice, being multidimensional primary tool for human interaction, communication and self-expression, has gained increasing role in treatment of various psychosocial disturbances of individuals. Underneath the multidimensional facets of human voice, its general, psychological and therapeutic functions and the research and practice principles of the use of voice in music therapy will be disclosed and discussed.

1.6.1. Voice as a primary instrument of self

'The human voice is the primary medium of communication in human beings. It is an expression of who we are and how we feel. In the timbre of a person's voice you can hear the subtle music of feeling and thought. The ever-shifting collage of emotions, to which we are all prey, colours the voice with tones of happiness, excitement, depression or grief.' Paul Newham (2012)

The human voice is an instrument the humans are born with. It is the body's own voice for expression of psyche, body and spirit. It is both the literal and metaphorical expression of human need of being heard, acknowledged, and understood by others. The voice is the first and last chance humans have to make themselves known. Vocal

expression has been described as magical, extraordinary, very personal, and extremely sensitive form of emotional and social communication (Baker & Uhlig, 2011). Indeed, the voice is a primary medium of human communication and self-expression, which is essential to human survival and development. It expresses directly one's psychological and physiological needs and states. Both singing and speech are natural ways of vocal output and pathways for human expression. According to British voice consultant Meribeth Bunch Dayme (2009) the voice is considered to be as much as 38 % percent of a person's communication when in combination with visible or non-verbal aspects (55%), and the words (7%). Although the balance of these elements will vary with the knowledge, maturity, self-image, and perceptions of each person, this percental combination shows the crucial importance of non-verbal vocal aspects in expression and communication of humans.

Each individual has his/her very unique voice. In vocal sound and timbre one can hear the subtle music of feelings, thoughts and personality features. The use of voice is like presenting one's business or visiting card in audible signature representing the intertwined state of the body and mind of the individual. Decker-Voigt (2006a) highlights the voice as a complicated complex phenomenon of organic, sensual, spiritual aspects and dynamics of the psyche. Voice, the self-esteem and identity have relationship of interdependence. Therefore the individual's voice and physiological state mutually influence each other and vocal expression can be considered as an appropriate indicator of a psychological response. It is quite frequent experience of people to meet the tangible and intangible changes of voice when they face challenging situations or life stressors that elicit strong emotions.

According to music therapist Sabine Rittner (1995) the voice is more than singing and speaking the words of language. The experiences of voice unite wide spectrum of polarities in generic understanding, such as sound and noise, isolation and interaction, inner space and outer space, laugh and pain, power and weakness, *enstasis* and *ecstasies* etc. Voice has its physiological, phylogenetical, ontogenetical and anthropological aspects. Rittner (2006) describes these different essential aspects in relation of framing the values of voice in psychotherapy and outlines the roles of voice as a sort of medium between verbal and nonverbal, thus functioning as the means of transportation of verbal

expression. In addition, she stresses out the crucial role of voice being the diagnostic tool for the state of psychodynamics of person; being as a means for sounding and vocal work of the body oriented therapies; being as symptom referring to the whole sounding manifestations of complex of psychosomatic processes related to the functional and psychogenic dysfunctions of the voice, and thus working as the 'physiological and emotional valve' (ibid, p.12). The self-healing role of voice affords elementary daily self-regulation in sedation, stimulation, empowering, mobilization of energy resources, regression, sensual enjoyment that thus strengthens the autonomy and individuation of individual.

The physiological voice is directly connected with the physical producing of vocal sounds with whole body. Body is live sophisticated instrument or organism involving about 100 muscles for breathing, moving and articulation. During exhaling vocal folds produce vibrating sounds that amplify in resonating cavities before leaving the body through mouth and nose. Vocal sounds of humans can produce involuntary transmission of neuromuscular processes and frequency of breathing at one's own body, generating both ergotropic and tropotropic effects in body. This fascinating physiological phenomenon is termed as 'resonance of organism' assigning the wishful coherence state of organism and this phenomenon is induced by collaboration work of vocal sound and *nervus vagus (nervus laryngeus vagus)*. With each vocalizing immediate vegetative processes are accompanied (Rittner, 1995, p.360).

Vocalisation is ontogenetically and phylogenetically inherited in the same way as the instinct to suckle at the breast. The crying, cooing, bubbling of the baby emerge purely instinctively and not as a result of any instruction from the mother or care giver. Deaf babies cry, coo and babble in the same way as hearing babies do. The infant learns quickly that the needs are met in consequence to sound-making and the positive response to its crying is the first experience an infant has of command and influence (Newham, 1998). The ontogenetical aspects of voice in addition are connected with intrauterine development of auditory organs and hearing, sense and perception of polarity in being, self-expressing, i.e. inner and outer room, cry and bubble, regression or progression through aggression (Rittner, 1995, p.362).

The anthropological aspects of voice are related to singing and its inseparable function inducing intense ecstatic trance by stimulating (football stadium shouts, hand-clapping, drumming, rattling) or quieting (chanting, reciting a mantra, swaying, cradling) the senses (ibid, p.363). These vocalizations can be characterized by simple pitch contours, repetition and narrow melodic range, and these afford people to connect and absorb in live experience, the being in altered state, in unreflected and unmediated experience, distancing from metasef or superego, a critical observer who monitors and comments the experience. The altered states of consciousness may be induced by live music and by free improvisation in a corresponding ritual context (Bossinger and Hess, 1993). Rituals provide a structure to the suggestive context of set and open ‘the biological door’ (Hess and Rittner 1996.b, cit. Aldrige & Fachner, 2006). A perspective of the self that has possibly been changed through such an experience may enhance consciousness beyond the horizon of everyday consciousness and trigger healing processes (Aldrige & Fachner, 2006). However, singing and the use of voice play also crucial role in everyday transitional rituals, enabling safe admission and adjustment by welcome-ceremonies and departure by farewell-ceremonies (Decker-Voigt, 2013). The voice is the primary expressive form in humans that induce trance, and may enchant a client as of Odysseus by the sirens (Rittner, 1995; Timmermann, 1995). Moreover, the voice functions as the primeval tool for altering the states of consciousness and opening the spaces of transpersonal dimensions and autosuggestion, using breathe and repetitive syllables, i.e. *mantra, invoking* (Rittner, 1995).

Sensitivity to culture-specific details of tone and harmony structure seems to emerge between 5 and 7 years of age, routinely inventing songs before the toddlers can reproduce the conventional songs of their culture (Pilch, 2006, p.41). The trance is called the ‘magic’ of youth and rejuvenation, being a pan-human potential by Felicitas Daniels Goodman (1990, cit. in Pilch, 2006, p.44).

1.6.2. Vocal behaviour and enculturation

The voice seems to be the most natural sign, signal and symbol of human development, processing a lot of changes throughout the life span from a childish to an adult voice, a young to an old voice, a natural to a trained or forced one. Being of main medium of human expression, enculturation, social learning and sharing, it has cultural differences in vocal communication and understanding. There is a growing awareness of the fact that expressions of emotions and culture have a reciprocal effect on one another. Both the experience and the expression of emotion and the ways of emotion management are governed and influenced by sociocultural norms and expectations.

Otolaryngologist Paul Moses has conducted cross-cultural research of vocal differences across culture and characteristics of female/male voice. Music therapist Sylka Uhlig (2006), in her research on multicultural perspectives of singing, discusses the findings of Moses. According to Moses (1954) all civilized people in the world today have narrowed their vocal range for speaking, but within various cultures considerable differences have developed. Moses says that the vocal range shrank with civilization ‘to the point where speech melody is now merely a weazened emotional scale on which rational articulation plays its piece’ (ibid., p. 41). The identification, imitation, archetypes, and mannerisms of the singing and speaking voice clearly showed patterns of cultural preference. For example, female voices in industrialized societies have conformed their sounds through the last decades to affect a lower register. This change may have happened because of the assumption that they would be better accepted if they did not sound so feminine, high-pitched and sensitive, but rather more masculine in this male dominated society, expressing also a wish to be taken seriously in business. The lower voice resonates more strongly in the body, and the masculine quality of the vocal sound extends the gender identification (ibid, p.45). This tendency of narrowing the vocal range of females and vocal identification of socially more masculine roles seems to support of prevailing of artificial and unhealthy use of voice. However, even in this process, the voice has been a vital medium for social learning and social sharing throughout social achievement and enculturation.

The process of enculturation of individuals begins first of all with adaptation of vocal behaviour to social norms, rules, taboos and cultural convention. Music therapist Hans-Helmut Decker-Voigt (1991/2000, 2003) describes the relationships of social rules and individual vocal expression in enculturation processes. During this process the self and voice become equal to the standards of cultural environment and the use of the voice and vocal expression will be more standardized. The voice becomes more silenced and withdrawn. Socially not appreciated and preferred feelings and affects will be defeated, ignored, suppressed or symbolically hidden and frozen. However, the expression and sharing of basic dynamic negative emotions (e.g. fear and sadness), seem to be easier to share and accept than socially constructed complex emotions (e.g. shame, proud, embarrassment, guilt etc.). The cross-cultural research of cross-cultural psychologists AccArchana Singh-Manoux and Catrin Finkenauer (2001) investigated 585 adolescents' social sharing of shame, sadness and fear in India and England. One part of the results indicated that shame compared to the fear and sadness was shared less frequently, with fewer people and with a longer delay. All three emotions are similar in that they involve withdrawal behaviour as opposed to aggressive-approach behaviour (Scherer & Wallbott, 1994). However, shame differs from fear and sadness on a few crucial aspects. It is typically the result of norm transgressions (Frijda, 1993). Shame is used more frequently as a mechanism of social control and therefore it is more difficult to process and release.

Since individual can respond spontaneously only vocally, this kind of expression becomes unavailable, because voice cannot be used spontaneously and naturally within restrictions (Decker-Voigt, 1991/2000, 2003). Furthermore, within the frames of social norms and cultural conventions, the spontaneous behaviour is equalled to punishment, triggering intolerable criticism and disfavour. In addition, many of individuals have never felt safe enough to play and have had to control their spontaneous impulses for fear of doing or saying something that might cause them pain (Austin, 2008). Quite ordinary the following silencing messages could be heard in everyday relationships, as 'Keep quiet! Shut down! Don't sing if you cannot!', limiting and repressing the creative self-expression. But the human being can be healthy and whole if he/she can express him/herself throughout all diapasons and registers of feelings and sounds of her voice (Decker-Voigt, 1991/2000; 2003). The inability to open up the voice physically and

mentally because of the fear of vocalizing or singing is referred as imprisonment. Disorder or illness signals symbolically that the individual has 'imprisoned' his/her vitally crucial possibilities of expression (ibid.). To exit this prison, one have to start the search and research of the more authentic self with more authentic self-expression with self-awareness and self-acknowledgement.

1.6.3. Psychological aspects of vocal tonal expression

The psychological aspects of voice have been the field of interest for several practitioners working in vocal and music therapy or vocal medicine. The next, some different crucial interpretations of qualities are presented throughout passed half a century. Alan Lomax, drawing his interest into vocal use and social norms, suggests correlations between vocal technique and other behaviours. Lomax (in Merriam, 1964) found a correlation between vocal tension and vowel usage: (1) High frequency of front vowel and front vowel movement are regularly associated with vocal tension and with sources of psychic tension and social tension. (2) Conversely, high frequency of back vowels, especially low back vowels, and movements to and in the back, are regularly associated with vocal relaxation and with sources of psychic relaxation and the social patterns that produce them. It is important for the therapist who chooses to work with the voice to consider these types of differences.

Sundberg (1982) states that emotions are, of course, closely related to the sound of the voice. Several related parameters appear to be involved in providing information about the emotional state of a speaker: muscular tension of the resonator cavities, movements of the vocal apparatus and sub-glottal pressure (Sundberg, 1982). These translate into the acoustically measurable phonation frequency pattern, phonation frequency movement, and amplitude.

Ostwald (1963) tried to identify four acoustic voice stereotypes, i.e. sharp, flat, hollow, robust voice, through reference to case material and half-octave band measurements. He describes each voice type as having a characteristic acoustic pattern. The sharp voice is penetrating and carries a nonverbal 'help me' message. These patients are annoying, with self-seeking and aggressive behaviours. Ostwald includes hysterics

and schizophrenics in this category. The flat voice is characteristic of those who are listless, resigned, and depressed. It is a 'flabby' or 'sickly' sound. It announces the patient's 'dependency need and helplessness' (p. 67). The hollow voice presents the 'lifeless, shattered and empty sound' (p. 74). Acoustically there is only one formant (or signal peak) and there is little or no resonance; there is also a drop-off in energy. The hollow voice is seen in '*psychosomatic patients during moments of inhibition, when consciously or unconsciously, the voice is used to convey a feeling of weakness*' (p. 74). The robust voice pattern is seen in '*booming, impressive, successful-sounding voices. The sound may be emitted by persons who are, and those, who pretend to be, extrovert, aggressive, and confident*' (p.79). There are '*high levels of acoustic energy plus a rather symmetrical appearance of the curves, at times around a point where a relatively large amount of energy is concentrated*' (p. 80).

Lowen (1975) has also observed that a consistently of high pitched voice shows suppression of deep notes that express sadness. Conversely, he believes that a chronically low pitched voice shows a denial of the feelings of fear and an inhibition against its expression in a scream. A healthy voice demonstrates a combination of head and chest tones. He also denotes that stress or holding, whether in the body or in the voice produces a loss of resonance. He believes that the quality of the voice will be distorted when there is tension that interferes with respiration.

Newham (1999) states that human voice is made up of a set of ingredients which combine in different degrees to produce an infinite range of sounds while carry within wide spectrum of psychological implications and meanings. The tables 1-3 below present summaries of psychological background of three ingredients (out of 10) scaled by Newham in his system of vocal analysis. These are loudness (ibid, p.76), pitch (ibid, p.79) and register (ibid, p.84) which are selected as more appropriate to the context of the present study.

Tabel 1. Some psychological aspects of loudness (Newham, 1999)

<p>High voice</p> <ul style="list-style-type: none"> - common tendency to raise the pitch in positive emotions: joy, excitement, seeking to reside in the realm of pleasure - avoidance of the sorrowful and sombre emotions associated with the deeps - high pitch as piercing objects, used as a power to penetrate obstacles, cut through the opposition and forge the way ahead - empower and stimulation - new personal heights and achievement, heightened sense of awareness - being high in space - feelings of elation, flightiness - relieving oneself from the depressive monotony of the earth, liberating experience - ungrounded, disoriented and unsettled state - a way to evade one's sexuality - confronting the morose and depressive aspects of oneself - avoiding the responsibility from the deeps <p>Low voice</p> <ul style="list-style-type: none"> - base, bedrock, foundations, ground upon character stands - deep-rootedness, strength, support - crude, unrefined, flagrant, obscene, coarse, - primeval core of sensation, redeeming of animal instincts and primal passions - Stimulation of sexual organs and stir erotic energy - descending into the deeps physically and emotionally - feel down in the dumps, in the pits, in the doldrums, depressed - the depth of depression, sorrow - depth of integrity, depth of meaning and authority - suffer from depleted self-worth - feeling of shame caused by high level pitch as a sign of personal power
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Tabel 2. Some psychological aspects of pitch (Newham, 1999)

<p>Quiet voice</p> <ul style="list-style-type: none"> - The sound of wisdom, reaching the point without need to prove anything, - resting easily within insight - equivalent to soft touch and wish to be touched softly, - emotionally bruised or sore, asking for a tender voice in return to bandage the wounds of their heart - assaulted by insensitive others (parents, partners) - frightened of producing a loud voice for fear of becoming like insensitive <p>Loud voice</p> <ul style="list-style-type: none"> - associated with negative personality traits (loudmouthed, impudent, audacious, belligerent, pugnacious) - sounds above 80 decibels are potentially destructive to physical tissue and mental processes - expression of elation, excitement, joviality, rapture, rhapsody, celebration, delight, - filling the space and claim one's territory or taking the space away from others - difficulties with quietude, intolerance of inner parts - intolerance of intimacy, closeness - masking the fear of intimacy - shout in order to be heard (large family, peers) - constantly made to be quiet in childhood - booming voice as a way of defying repression
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Tabel 3. Some psychological aspects of register (Newham, 1999)

Register

- a change of register is a 'break' like something is breaking
- constant register break as revealing a deep part of the self which has been broken and has not healed,
- breaking down with emotion
- laugh fully and deep crying characterised as sobbing back and forth between registers
- extending the normal register assigns overcoming sexual stereotype
- falsetto characterises a child's voice, animates the inner child and spirit of youth
- modal voice as grounding and opportunity to mature
- break out of one register into another as parallel of breaking out of a rigid self, capacity for change and growth

1.6.4. Voice functions in psychotherapeutic, medical and developmental work

Voice as a live authentic music instrument

The voice as music instrument is different from external music instruments because the human body is the instrument itself. It is very personal and fragile, and therefore it is tricky to play in this instrument. The sounding often can be a reflection of the personality, or something that is happening emotionally (Austin, 2001; Moon, 1998; Oddy, 2001; Moses, 1954). Therefore for the fulfilling and enjoyable vocal play and expression the good relationship with the voice is crucial. In that latter case, the voice becomes a real experimental, resonating, supporting, empowering, cathartic, defensive, incorporated, intermediary and integrating object of the self.

The voice is instrument that is frequently under the strong pressure of internal and external criticism and judgments. The free and spontaneous playful use of the authentic instrument has often affected by the spoken and unspoken messages individuals receive from the significant and authority people in their lives, i.e. parents, peers, teachers. In many cases, these negative stressors that have been received from times long ago have become ingrained and introjected. When playing the violin, for example, the way a violinist plays can be judged. The instrument on which the violinist plays can be assessed also, but then it is not the essence of the musician or player that is being judged; it is someone else's craftsmanship, or someone else's tuning ability (Oddy, 2001). While singing or playing with voice, all of the judgment rests with the singer. *'Fear of judgment about the way one sounds can inhibit any*

attempt to sing even when there is a strong desire to do so' (Austin, 1998, p. 316). When individual's feelings and needs have been judged or ignored, the vital parts of the personality that represent the true voices are hidden away without safe expression, and the healthy expression of natural emotional impulses becomes blocked and distrusted. The individual may fear disapproval, anger, tears, and abandonment. This kind of deep internal fear is often based on being silenced as a child (Austin, 2008; Moon, 1998) and the individual has *'learned to survive by living in silence and denying his emotional truth, finding his voice requires courage'* (Austin, 1998, p. 316).

Voice and acoustic symbols

Uhlig (2006) points out the features of the authentic voice to carry acoustic symbols as archetypes of human expression. The authentic human behaviour of making natural sounds for pain, anger, grief or happiness and expressing themselves primarily, unconsciously or consciously through vocal sound can be found everywhere in life all over the world. This natural way of expression of all humans is a deepest, most spontaneous form of emotional expression and releasing of feeling, spirit, and character at present moment is referred as expression of 'acoustic symbols' (Newham, 1999; Uhlig, 2006). These are *'infantile trans-cultural and paralinguistic expressions of affect to infiltrate the oral code of adult humankind'* by view of Paul Newham, *'continuing revealing a common experiential root to all humanity'*. Uhlig (2006) is inspired *'to think more about them as symbols for all human beings'* (p.28). She stresses that *'as 'eternal truth' (according to Jung) symbols deserve correct understanding, preservation and integration. Acoustic symbols that are deeply understood carry the vocal potential of comfort, as with lullaby that integrates an improvised melody around baby's cry'* (ibid., p.27). These paralinguistic expressions show how uniform the original sounds are and these can be considered as archetypes of human expression. Newham (1998) speculates:

'These acoustic symbols of 'vital consciousness' were expressed through the spontaneous vocal sounds of early peoples, and can be compared to the preverbal musical babblings of the infant. It is as though each newborn child in a matter of months traces the development of human beings played out over thousands of years. These sounds uttered by pre-verbal peoples had in common with preverbal infantile music a generic universality. They gave voice to a level of human experience which constitutes a collective consciousness, a trans-cultural level of

feeling. They did not describe or represent phenomena but exposed and expressed an immediate response to experience, being exclamative.' (p.156).

Austin (2008) considers the expression of authentic voice as '*natural sounds the body emits spontaneously*' (p.27). These are instinctive expressions of what humans are expressing at any given moment, such as gasp of surprise, a sigh of pleasure, a yawn, a sneeze, a groan, a moan, a laugh, a cry, or a scream. In modern world most of these primal instinctive expressions are repressed and under strict control due to the fear of judgment, rejection or harm. Uhlig (2006) argues that everybody is able to understand these human acoustic symbols naturally and interact with them as people have done through the centuries. The affordance of playful approach and space in addition to safe and contained atmosphere can benefit healthy vocal release and reclaim the authentic voice as a healthy instrument for contact and communication between all humans. Through the expression, active imagination, direct expression of feelings and affective needs, the spontaneous vocalization supports the movement from chaos and confusion to order and confidence, individually and collectively.

Voice sound as self-object

Vocal work and singing can be a means of raising one's self-awareness and self-organization. For this process vocal sound can function as self-objects for self-containing and self-efficacy in soothing and empowering the self (Pedersen, 2011, p.297). Object relations theory emphasizes interpersonal relationships, primarily in the family, and especially between mother and child. The self-structure of the child is formed early in life from relationships with the significant others or parts of significant others that are internalized and incorporated into child's self and become the building blocks of the self-system preserving basic tendency to be drawn to others who reaffirm early self-object relationships (Winnicott, 1965). The more traumatic the early self-object relationship is, the harder it is to let go of and the more resistance there is to change, but the healing and resolving these early injuries is possible providing containing emphatic therapeutic relationship.

Self-object functions are psychological functions in which each person experiences as part of or within his or her sense of self (Kohut, 1971, 1977, 1984). People

are not born with these functions, but eventually people internalize aspects of those functions into their self as structures. These structures within the self represent enduring functions that accrue to the self because of the internalization of experiences with significant others. They are essential for a person to sustain a sense of well-being, self-cohesion, and integration. Self-object functions include approval, admiration, regulation of affect states, or a sense of belonging to a community of like-minded others. It has complementary function in mindsharing (Palombo, 2008). The first vocal self-object can be considered baby's babbling. This sounds like a talk in its own language using words and syllables of pure ingenious invention. This vocal activity is self-contained and solo experimentation without the need of mother's immediate presence.

Kohut (1971, 1977) in self-psychology emphasized the idea that the need of bonding and interpersonal contact is the core motivational force of human beings. A caring environment of self-objects is essential for the individual to experience vitality, coherence, security and competence. The self-object by Kohut is as valuable as oxygen in the body in interpersonal relationships. Kohut formulated three primary self-object functions, i.e. *mirroring*, which provides affirmation and validations, *idealizing*, which provides soothing and a sense of security, and the third, *twinsip*, which provides a sense of belonging and commonality. In individual self, these functions work as the grandiose-seeking, the ideal-seeking and the twin-seeking selves.

British object-relations theorists like Winnicott (1965) and Miller (1981) speak about the loss of the true self; the young, feeling part of the personality, and its replacement by a false compliant self. This psychic split is caused by a chronic lack of empathy and/or erratic, overstimulating or grossly neglectful behaviour on the part of the primary caretaker. Masterson (1988) describes how the healthy, individuating real self can become impaired early in childhood when threatened with abandonment by the mother. This leads to the creation of a protective false self that suppresses painful feelings and impedes autonomy. The using and hearing of one's own voice can create self-awareness through which the individual can transform potential perceived dangers, threats and confusion into a more harmonious state.

In clinical setting, Pedersen (2011) points out that the improvised vocal sounds function as supportive self-objects for both therapist and the client what is a strong curing

element in therapy. Vocal sounds enhance self-awareness and self-regulation, enabling the process of transforming the more primitive uncontrolled energy into something more controlled and softer and more distant quality. It can be ‘letting go’ with the flow of the vibrating sound giving birth to life vitality, coping with chaos and confusion, moving from being de-centred into being re-centred, living totally new body sensations and a new sense of being in the world (Pedersen, 2002a, 2002b, 2011).

Voice as a bridge to early bonding experiences

The interaction of psychodynamics and the voice use is one aspect of vocal development, and poor psychosocial history is a significant contributor to the development of voice misuse and disorders. Psyche and personality are thought to result from the confluence of genetic predispositions and the internal processing of unique psychosocial experiences (Benninger, Jacobson & Johnson, 2004). The development of self involves both self-identity formation and reformation, the differentiation of self from other ‘selves’, and it roots in early childhood experiences in which the vocal interaction in speech and song with touch and eye contact is a primary source of bonding between mother and child as well as its continuity is essential to the child’s developing sense of self and ability to bond with others (Austin, 2011).

The relationship with the voice begins already since intrauterine period of individual. The maternal voice is not only heard by the *fetus* from the fifth month of prenatal life, but it is actively listened to and recognized in the uniqueness of its timbre, pitch and rhythm immediately after birth representing continuity between intra- and extra-uterine life. This means that the infant has an internalized memory of the mother’s voice. Italian psychoanalyst Suzanne Maiello (1995) argued that the sound of maternal voice, alternating with silence, gives the *fetus* a proto experience of both presence and absence being predecessors of postnatal being together and separately with mother, shaping the perception of ‘*distance and closeness*’ (Decker-Voigt, 2013, p.27). Hence, the mother’s voice gives the rise to primitive defensive reactions and becomes the basis for the constitution of a prenatal proto-object as preconception of the breast and precursor of the postnatal maternal inner object. Thus, according to Maiello, the maternal music of

voice is deeply connected to the 'proto-experiences' and 'proto-mental processes' which represent the primary foundation of mental life outside the womb. Newham (2002, p.12) describes the mother's voice as *'woven into the fabric of the baby's psyche, and continues to be a highly significant source of sensation and experience'*. The postnatal voice of the mother can be for baby as nourishing sonorous mother's milk (Newham, 1998). Babies suckle more vigorously when accompanied by the sound of their mother's voice. The primary vocalization of infant is related to instinctual feelings locate in stomach. Cries, wails, chuckles, sobs, yells and guffaws seem to rise up from the belly, and emerge from the mouth. The feelings and thoughts have to pass through the throat where they are converted into sound.

Maternal auditory stimuli and tuning into the prosodic elements of motherese and speech plays a vital role in establishing emotional intimacy and thereby bringing emotional stability and health for the child. Vocal interaction between mother and baby, the spontaneous duets, creates a musical enclosure, sonorous embrace the baby craves because it replaces the lost amniotic supporting and completely protecting container of womb (Decker-Voigt, 2006; Newham, 1998). Like water, sound encloses and enfolds, surrounding the frame in a complete circle forming the 'sonorous envelope' (Newham, 1998, p.125) that contains, holds and affords the feeling of being hold and contained before the powers of self-containment are developed.

The bonding between mother and child occurs through sound, touch and eye-contact while babies naturally tune in to the music of the mother's voice and mother is actively attuned to her child's sounds. Both contribute to the reciprocal relationship sharing vitality affects through affect attunement and inter-affectivity (Stern, 1985/2000) in now moments. The coming together towards the feeling resonance and synchronization at the same time, the same emotional intensity and the same feeling shape according to Stern contains strong emotional closeness and intimacy. Attuning to each other in mother-infant interaction enables the child to successfully pass through the five stages of sense of self with three preverbal stages and two verbal stages of self-development. These stages are a sense of emergent self (0-2 months), a sense of core self (2-7 months), a sense of subjective self (7-15 month), a sense of verbal self (15-18 month), and a sense of narrative self (18 month-4 years). During the preverbal development process, the psyche

of the infant builds preverbal RIGs (representation of interactions that have been generalized) (Stern, 1985/2000). Implicit knowing, the sum of humans entire sensory and social experiences, begins to develop at this early postnatal stage into implicit relational knowing represented as ‘schemes of ways of being-with-another’ (Stern, 1998). Based on the structure of implicit knowing, changes in implicit relational knowing are possible only through new, immediate experiences in relationships (Lenz & Moreau, 2004).

An essential part of the parent-infant relationship is the testing of borders, the crossing of borders of tolerance. This is crucial for the infant in order to start an adaptation or counter-manoeuvre. Expectable and tolerable overstimulation is part of a normal parent-child interaction. However, intolerable over- and understimulation can take place either. Intrusive overstimulation is later followed by overavoidant behaviour of the child, by controlling parent the self-regulation of child is lost and given up because child has learned regulation mainly done by the other. Understimulation is related to a depressive parent who is unable to give enough stimulation due to lack of energy and empathy and the child cannot develop full spectrum of experience regarding the regulation of excitement. Parents’ expectations, misattunements and repeated reactions toward a certain behaviour of infant form a level of expectations within the infant the building of a ‘false self’ begins (Stern, 1985/2000).. By Stern (ibid) this process often contains misattunements which might seem to infant as not attunement or ‘steal the feelings’ of infant because of his need to attunement and influence the posterior behaviour of child strongly.

However, in a mutual, co-created dance of sounds and movements mother and her baby feel a sense of oneness and trust (Austin, 2008, p.21), providing ‘good-enough dialogue’. The baby starts her/his first sounds that resemble singing somewhere between the third and fourth month during achieving a sense of core self. This is called babbling as well by which the child settles down to sleep, provides feeling of self-efficiency and preserves the illusion of a comforting soothing mother (Winnicott, 1965).

The vocal interaction in speech and song between mother and child is critical to the child’s developing of sense of self. By Moses (1954) the children go through periods of identifications, imitation, borrowing and eventual acceptance while finding and becoming themselves which is reflected in their vocal progress either. When mother is

not emotionally present to her infant or young child or is not consistently available or relational, attachment disorders typically result. The early mother-child ruptures can be worked through undergoing of therapeutic regression.

Thus, the primal influence on development of self-identity and a sense of self is the extent to which children first bond with and then differentiate themselves from parents and how they develop 'independent' mastery of self and 'their world' (Benninger et al, 1994). Both attachment styles and individuation/separation process in early development phases play a crucial role in gaining one's emotional health and in developing positive affectivity and self-esteem.

Social and emotional problems from early childhood can create or exacerbate serious self-expression and communication disorders and induce mal-use or overuse of voice during the life span. People take for granted that different aspects of nature combine and create a new 'whole'. This is not quite the same in interpersonal relationships. Stress, irritation, prejudice can block the readiness and openness for a now moment and ultimately the possibility to change. The relation move in therapeutic relationship can be considered as a prototype of 'the parent-infant-interaction-process', consisting of matches-mismatches, attunements and mis-attunements, ruptures and repairs, which becomes especially evident in situations of free-play, such as vocal and instrumental musical improvising, with only task to amuse one another (Lenz & Moreau, 2004). Those shared present moments are felt as magic moments in relationship with special feelings of being connected, understood and accepted, which touch people so deeply. These are called 'turning points' that are described as a phenomenon of affective resonance (ibid.).

Vocal product as transitional object

Throughout the ages, various types of songs, such as lullabies, laments, chants, self-created autobiographical songs, have universally assisted through human life transitions, including wakefulness to sleep, individuation from significant figures, enculturation into social mores, and life to corporeal death (O'Callaghan, 2008). The possibility of recording various vocal unique expressions in the forms of songs, vocal

improvisations and narratives has enhanced the prevalence use of musical and vocal transitional objects in parallel to inanimate objects.

According to Donald Winnicott (1953, 1971), the transitional object helps the infant to learn to understand life outside himself or herself. It plays a role as the first 'not me' possession such as blanket or stuffed animal, and helps the child to re-establish his/her union with the mother after the separation process. One significant role of a transitional object is to comfort and soothe in a situation of separation anxiety, when the child is physically and psychologically separated from the mother and by means of the transitional object the child relates to the mother symbolically. Winnicott (ibid.) considers a child's attachment to a transitional object to be normal, universal and even necessary for healthy development. His original idea that a toddler uses an object to represent the mother in a reliable and reassuring form has been expanded to include transitional phenomena of many sorts at every stage of life (Tabin, 1992). In adolescence, during the second individuation and separation process, the music becomes very important transitional object through which adolescents can explore and connect their emotional world.

According to Austin (2010) and Maiello (2002), the human voice can also be as a significant transitional object. It is a very precious because one can use it at any necessary moment and in various desired or wanted way spontaneously. In addition, voicing a tune or singing is the most direct way to contact one's inner child, the world of intangible and implicit knowing. If the person was repeatedly forced as child to swallow painful emotions and words, singing, toning or playing with voice as in early childhood will be very helpful to make contact with the 'silenced, lost or imprisoned parts of selves' (Austin, 2010; Montello, 2002). Self-created vocal recordings, a self-composed song or a vocal improvisation, can be as a transitional object even in stronger level because of the voluntary self-contribution and immediate connection of the creative self. Recordings assist in distancing process and functions as the affirmation of secure separation/individuation and thereby something very tangible likewise a blanket or a teddy-bear, soft toys could be in early childhood.

The use of transitional object during adolescence is quite well documented area which gives lot of evidences on the crucial importance of the use of this phenomenon. A

study by Roig, Roig and Soth (1987) of four adolescent inpatients, all girls, clearly demonstrated that the same transitional object can serve various functions. Sometimes it may be a substitute for the soothing mother, and at other times it may be a self-actualizing or a self-objectifying creation. The regressive use of various defence mechanisms is characteristic of adolescence, often in exaggerated form. As a result of his treatment of adolescents, Tabin (1992) described the defensive value of transitional phenomena for self-comfort and self-actualization. Adolescents are engaged in a large-scale transition toward autonomy, and consequently they must cope with issues involving a sense of self. Thus the third use of transitional phenomena - self-objectification - might also be expected to appear in their behaviour when they are under pressure.

Tabin (1992) stresses that the object can often be manipulated in ways that self-image or body-self cannot deal with feelings about control and self-continuity. Taking note of the self-objectifying process in the young child provides a model for considering behaviour by adolescents and adults when they encounter threats to their confidence in a sense of self-continuity and self-control. A wholly controllable object that is like a part of oneself and that can be moved along with one's body reinforces a sense of self-continuity. Markt and Johnson (1993) found a connection between transitional object use and depression, especially when the adolescents felt lonely and feared falling asleep. Erkolahiti and Nyström (2009) argue and find the use of a transitional object seems to be common in adolescence. Adolescents with more depressive symptoms more often used a TO. 72 % of girls with a TO had a soft toy, whereas 49% of boys (n=1054) with a TO used hard objects, such as pens, hard toys or books.

Taking into account the introvert, uncommunicative and non-cooperative nature of many adolescents, an easily observed marker, such as an attachment to an object, can be helpful and sometimes crucial in identifying mental distress in normal adolescents.

Because familiarity is a necessary part of its helpfulness, the chosen transitional object is always a particular object and not simply anything at hand at the moment. Even as adults, people often 'feel like themselves again,' after moving into a new place of residence, only when they have particular favoured possessions near them at last. There is always self-defining significance to the particular objects that give such relief.

Voice as acoustic playground and play space

Voice can be motivating and exciting acoustic playground for the people of all ages. Vocal improvisation is a form of play, where emphasis is on process, not product, and mistakes are just part of the flow of vocal play (Austin, 2008, p. 55). Thus spontaneity and joy is released. As voice is gained quite strong control during enculturation process, the adult, living mostly in his head, is generally not able to react spontaneously. When one loses access to one's spontaneity, one loses access to his/her authentic selves. Vocal play in safe or 'facilitating environment' by Winnicott, (1965) enables to experiment and explore the vocal sounds as in childhood, being playful and sincere in this play without becoming infantile. Individuals can practice of creating and finding new responses to old situations and they are permitted to make ugly, angry, monstrous sounds and make mistakes.

The capacity of play is an indicator emotional health and it is as a medium for developmental process itself. Play is essentially '*a way of being yourself and knowing yourself...about discovering your part in the wider world... discovering the 'otherness' of the world and the limits it presents you with*' (Stewart, 1996a, p.12). Winnicott (1971) locates the developmental origins of play within the mother- infant relationship and traces its beginnings to the first separation period, when baby is becoming less dependent on her/his mother. He emphasizes play and its relationship to creative process and the development of the true self expressing 'it is in playing and only in playing that the individual child or adult is able to be creative and to use the whole personality, and it is only in being creative that the individual discovers the self' (Winnicott, 1971, p.73). Late adolescents, being quite close to the childhood, may behave vocally as adult already, but their experimentation and risk taking attitude can weigh up the initial discomfort related to vocal plays.

1.6.5. Voice in adolescence

During puberty, physical and biochemical changes affect the development of self-identity and social integration processes in many young people. Physical changes involve

growth in height, growth in the sex organs leading to the capacity for reproduction, appearance of body hair, increased activity of sweat glands, increased secretion of skin oil, increased muscle mass and strength, and laryngeal growth, particularly an increased length of vocal folds. As they mature, their vocal behaviour is intimately integrated with the processes of sense-making, self-identity, and social integration. Voice is a prominent component of the self-expression that occurs during the evolution of personhood.

The vocal characteristics of adolescents in maturational processes vary (Benninger, Jacobson & Johnson, 1994). For example, protective and withdrawn youngsters may show depression and have hypo functional voices that are mildly breathy and soft; protective-controlled youngsters may present observable muscle tension with a history of hyper function and edgy voice quality which are produced by intensely compressed vocal folds. Protective-defensive or belligerent youngsters may speak loudly with pressed vocal quality, highly extroverted youngsters are more at risk for developing void abnormalities from extensive and hyper functional voice use by being involved in many activities that require voicing. Psychological tensions, inadequate adjustment to interpersonal relationships, feeling of insecurity, in social situations, long established patterns of reacting characterized by feelings of inadequacy, and extreme self-consciousness may contribute to unacceptable voice patterns.

Smith-Vaughn (2007) studied potential harmfulness of various singing styles to adolescent vocal mechanisms and whether they place excessive strain on the musculature of the neck area. Thirteen females and seven males comprised the sample of this study, ranging in age from 11 to 17 years. Laryngeal imaging showed muscular tension was greatest while singing in the musical theatre style, followed by gospel and classical choral music styles.

McRoy (2011) investigated the perceptions of 14 adolescent female singers about methods of voice training giving group voice lesson, with the primary focus being the development of individual vocal technique. Each lesson was audiotaped and students wrote weekly reflections specific to each lesson. The major findings of the study were: (a) for the adolescent female singers in this study, singing among peers can elicit a heightened fear of judgment, an inevitable sense of comparison, and pressure to conform; and (b) the participants in this study indicated that some of the most common methods of

formal training may not be the most effective for this age group. Among secondary findings were two significant, such as early classification of female adolescent singers into voice parts such as sopranos and altos may limit their vocal development by giving false impressions of vocal limits; learning that singing is a developmental skill and not only talent can ameliorate some of their self-doubt about their own abilities.

1.6.6. Vocal focus in music therapy

Music therapy clinicians and researchers have appreciated the significance, possibilities and singularity of human voice as a means and media of therapy with increasing attention. Variety of individuals and communities throughout centuries have recognized and emphasized the strong connection between the voice and the self (Baker & Uhlig, 2011). In 2007, an initiative to bring together music therapists working with the main focus on the voice and vocal use in music therapy, has taken in Netherlands European Music Therapy Conference. The experienced music therapy clinicians Inge Nygaard Pedersen, Kate Richards Geller, Sylka Uhlig and Sanne Storm presented their clinical experiences, working methods and declared a call for future collaboration and research addressing music and voicework therapists around the world with highlighting the importance of the use of voice as primary instrument in music therapy as follows:

'The human voice is our earliest, most unique and most natural instrument for primary expression and communication in every culture. People all over the world express themselves primarily through their voice. The voice is our closest instrument and gives us the opportunity to make contact with our selves and our environment. In focusing our attention on the sound and expression of the human voice itself, away from the words, the human voice becomes a tool in itself for orientation and information to our selves and to others. The voice expresses who we are and how we feel.' (Uhlig, 2008; 2009)

As a result of the worldwide collaboration, in 2011, an anthology of international approaches of the use of voice methods for a range of clinical populations has published (Baker & Uhlig, 2011) providing strong backing for the integration of the models and approaches currently available to music therapists. The collection of vocal intervention include some presenters from psychotherapy (e.g. Inge Nygaard Pedersen, Sylka Uhlig,

Nicola Oddy, Hyun Ju Chong), from special education (e.g. Esther Thane) , and from medical setting and rehabilitation (e.g. Cheril Dileo, Felicity Baker, Hanne Mette Ridder, Joanne Loewy, Jeanette Tamplin, Helen Shoemark, Satomi Kondo, Madleen de Brujin, Joost Hurkmans, Tea Zielman, Susan Summers). Besides, a number of outcome studies on vocal issues in a range of interdisciplinary health journals has published (see Austin, 2001, 2002, 2006a, 2006b, 2007; Dileo and Bradt, 2005, 2009; Loewy, 2004; Rittner, 1995, 2006; Shoemark, 2008; Tamplin, 2005, 2008), and others have published books outlining specific approaches to voice and voicework (see Austin, 2009, 2010; Baker and Tamplin, 2006; Uhlig, 2006) have published in 21th century either. Unfortunately the research on vocal improvisation with the adolescence target group is almost non-documented, except some few psychotherapy case studies.

Baker and Uhlig (2011) define voicework:

‘the use of the human voice within the therapeutic approach to achieve health and well-being including improved vocal abilities, health and homeostasis, and human relationships. Voicework involves the use of breath and rhythm, primal human sounds of expression and communication building a dialogue between therapist and client/s and using rhythm, intonation, words, and fragments of sentences, and offering inter-subjective vocalization’ (p.32).

The approaches and methods of the use of voice as a unique tool for therapeutic change are as diverse as the clients who are treated across the lifespan from premature infants at risk to those at the end of life. Baker and Uhlig outline that

‘voicework has been chosen to variety of goals and objections including establishing a trusting and open therapeutic relationship, stimulation self-growth, self-awareness, identification of inner recourses and expression this inner world, development of insights, integration of self, addressing physiological imbalance, decrease levels of agitation, manage the thresholds of pain, improve breathing and respiratory function, enhance communication, addressing spiritual needs, as well as for self-acceptation, ego-building, empowerment, self-actualization of the clients etc’ (p.334).

Diane Austin (2009) has developed throughout her over than 20 years of therapeutic experiences her specific method of vocal psychotherapy which she defines as follows, *‘vocal psychotherapy is the use of the breath, sounds, vocal improvisation, songs and dialogue within a client-therapist relationship to promote intrapsychic and*

interpersonal growth and change' (p. 13). Her psychoanalytic voice-work uses the voice, improvisation, song, and dialogue to promote intrapsychic and interpersonal change (Austin, 2008). This enables overall to search and find the true self. Finding one's voice is often used as a metaphor for finding and connecting with one's self. In a literal sense this facilitates the process of speaking one's truth and claiming one's unique identity. This process takes time, patience, courage, but the rewards are ample (Austin, 2008).

Sabine Rittner (2006) describes the use of voice in psychotherapy as a 'means of transportation' of oral language, prosodic speech and emotional tones in communication process thus being as medium between verbal and nonverbal relation, as indicator for quality of therapeutic transference and counter-transference.

The therapist's voice has frequently the roles of modelling for what the client could do, supporting when needed with grounding, vocal holding, containing, mirroring or intensifying and encouraging the client's own vocal use. The therapist's voice is used in entraining or accompanying functions as well (Baker & Uhlig, 2011, p.345).

According to Decker-Voigt (1991/2000, 2003), the use of musical voice in therapy is quite easy to implement with children and elderly people, as well as disabled adolescents and adults because of the fact that the use of their voice quite spontaneously. Yet this is more crucial and sophisticated with the adolescents with normal intellect, young adults and adults, because of their appraisals and conceptions of using voice regarding conventional and social restricting and controlling rules. In that case, the proposal to sing and make vocal sounds in unconventional ways reactivates earlier emotional traumas and uncomfortable experiences related to voice from the past. Psychic disorders take shape and appear frequently in case the individual has suppressed into very strong frames (i.e. metaphoric cage, prison) which hinder, restrict or narrow the further development (ibid.). Working with these above latter mentioned clients, it is recommendatory to switch out visual senses or provide the comfortable positions and settings, i.e. lying down, back-to-back positions, in which the other mirroring faces which frequently triggers out socially constructed emotions, i.e. ridiculousness, embarrassment, discomfort, strong criticism, are eliminated. The repressed or suppressed, defeated parts of the self are always related to other people, confrontation with other or society and regressive in nature. The position of sitting back-to-back for some people gives the

association of having a mother figure close by back support and at the same time allows the possibility of expressing oneself in one's own private space (the space in front of me). Like an inner child who explores and notices the world and feels safe by having mother in 'the back', the warm and intense contact through the back can help in melting feelings of resistance connected to expressions of childish emotions and voice sounds (Wigram, Pedersen & Bonde, 2002).

1.6.7. Some vocal therapeutic methods and techniques

The therapeutic use of voice in music therapy at first was based on wellness-model. It includes breathing, toning, singing and psychotherapeutic techniques to enhance one's emotional and physical health (Bruscia, 1987). The voice-work includes many vocal techniques and therapeutic methods, such as vocal improvisation, toning, breath-work, chanting, singing, voice and movement, vocal massage and other vocal activities facilitating nonverbal expression. The vocal experiences are reflected verbally or in another ways, using other arts channels, as drawing, painting etc.

Singing, vocal improvisation, respiratory work, toning and songwriting are 'the heart' and the most common used and quite well documented methods in therapeutic use of voice. These are presented and discussed briefly below.

Singing

Singing has been an effective treatment technique in different music therapy and voicework settings throughout history of humankind. It is used as a personal and self-revealing experience that includes language, meaning and music. Singing is '*an action with symbolic engagement of the love for humans and the love for self*' (Decker-Voigt, 2013, p.39). It provides an '*engagement of empathy and sympathy*' and guides '*from depression and destruction to construction and vitality*' (*ibid.*). It can be a primary means for engaging clients in active participation to facilitate various intra- and interpersonal dynamics. Oddy (2001) refers that singing is as natural and as innate as laughter. The voice is an instrument apart from the rest. We are not born with a violin in our hands or hands on a piano to play. We are born with a voice with which to sing.

Indeed, singing is an active musical process, deeply rooted in humanness. Singing often is associated with emotional expression, and often is called as a language of emotions.

The aim of engaging individuals in singing in the frame of therapeutic intervention is to train them to use their voices to portray emotions as part of psychological and creative process. The singing experience seeks to benefit a person's psycho-physical state of being by offering opportunities to explore oneself through the use of voice and liberating the mind and body from tension (Gardner-Gordon, 1993; Newham, 1998; Rittner, 2006; Sokolov, 1987; Uhlig, 2006). Music therapist Gary Andsell (2006) points out his remarkable recognition that when music therapists present case narratives of the therapeutic process with the client often the climax of the story is when the client sings. This view is entirely confirmed by Austin (2008) who has noticed the most climatic moments of her clients occurring while clients begin singing (p.19).

Music therapist Wolfgang Bossinger (2005, 2013) highlights the psycho-physiological effects of singing outlining the valuable physical effects including strengthening the heart and the circulation-system, the lungs and the deepening the breathing. Singing additionally strengthens the immune system. Studies showed a higher level of immunoglobuline A after singing up to 240 %. Immunoglobuline A protects person from pathogenic organisms. Singing reduces stress hormones (cortisol and adrenaline) and produces a cocktail of happiness hormones in human brain like oxytocin, serotonin, beta-endorphine, and dopamine. There are variable benefits of singing for psychological well-being as well. Bossinger (2005) states the singing of healing songs provides effects in improving self-trust, self-acceptance, emotional expressions and flexible emotional regulation. In addition he stresses the improvement of quality of voice stating grounding his practice that a good resonant voice helps to get more attention and acceptance by other people and leads also to better self-acceptance. Hence, fulfilling social contacts and improved social competences occur and accompany the singing. Singing makes happy and is a great antidepressant without side effects.

As more health care professionals have recognized the healing aspect of singing, the application of therapeutic singing for various holistic and spiritual purposes has tremendously increased. While chanting, sound bypasses the intellect and has the inherent ability to trigger emotions. This phenomenon facilitates the balance between

mind and body (Gass, 1999; Nakkach, 2009). For Nakkach (2009), *'singing is a tool to transform consciousness and emotional and physical dysfunction'* (p.1). She believes that it is important to sing and sing some more stating *'the key is to cultivate familiarity with the practice of singing - as often as possible'* (ibid, p.1). Boxill (1985) finds that chanting and singing in rhythmic patterns of words can stimulate verbalization and aid in cognitive development either. Repetitions provide opportunities to stabilize where as close ended songs provide structure, reliability, security, containment and trust. By Austin (2001), *'singing offers a way for the disembodied spirit to incarnate because the way home can be pleasurable and the painful feelings can be put into an aesthetically pleasing form'* (p.5). The structure inherent in songs can shore up a weak inner structure in the psyche and help contain strong emotions thus making it safer to express them (Austin, 1996).

For Joan Dosso (2008), singing is a doorway to one's deepest self. She states that freeing the voice can intimately connect us to human breath, bodies and emotional lives, bridge the gap between mind and body, and heal splits between thinking and feeling. The power of this process is described in Dosso's qualitative research of nonprofessional singers, particularly when singers have to face with their vulnerable selves, need for control, deepest fears, or crippling shame. Trauma, divorce, a death in the family, abuse, illness, identity confusion, and depression were cited as causes of vocal tension. Working through these struggles paralleled the move towards vocal freedom.

For Austin (1993, 2008), singing is empowering as it provides rich benefits for singing individual. These are sensing the life force flowing through the body, feeling one's strength in the ability to produce strong and prolonged tones, experiencing one's creativity in the process of making something beautiful, having the ability to move oneself and others, and hearing one's own voice mirroring back the undeniable confirmation of existence. Singing is restorative for a variety of reasons. On a physiological level, singing facilitates deep breathing that slows the heart rate and calms the nervous system, stilling the mind and the body. Relaxation is the result, being a state that is beneficial to everyone but especially helpful to anyone in a state of panic or extreme anxiety who is hyperventilating, or breathing in short, shallow bursts.

Singing is also a neuromuscular activity and muscular patterns are closely linked to psychological patterns and emotional response (Newham, 1998). When people sing,

they are the instrument and the vibrations that we produce nurture the body and massage our insides (Keyes, 1973). Internally resonating vibrations break up and release blockages of energy allowing a natural flow of vitality and a state of equilibrium to return to the body. These benefits are particularly relevant to traumatized clients who have frozen, numbed off areas in the body that hold traumatic experience. According to Levine (1997), this residue of unresolved, undercharged energy gets trapped in the nervous system and creates the debilitating symptoms associated with trauma.

Singing naturally intensifies various aspects of speech production, helping to improve intonation because it incorporates pitch variability and range (Haneishi, 2001). Practicing singing in desirable tempo also might improve abnormal speech rates. Singing elicits a louder voice than does speech, based on active respiration.

There is growing tendency of implementing singing in health communities and building up singing networks for healthy purposes of grounding and safe rituals. For example, project of 'Singing in Classrooms' in order to revitalise and reactivate health resources and reduce anxiety and school distress has gained great success in schools of Hannover (Decker-Voigt, 2013, p.35).

Singing pop-songs, rapping or other hits and using the preferred songs for adolescents is their performance of identity and supports the formation of identity and access of deeply personal aspects of teenagers in their current life experiences while this is accompanied by the intention of enhancing understanding, offering acceptance or facilitating development (McFerran, 2010) via different therapeutic method such as lyric analyses, identification and requesting of preferred songs and singing together or as soloist. Singing must be choice, not pressured issue. Singing along recorded songs can be beneficial to meet expressing physically and emotionally with movements. Using instruments to accompany singing is effective and appropriate. Singing provides both shared singing and solo opportunities by various song structures.

Vocal improvisation

Vocal improvisation is a main technique in many vocalwork and music therapy settings. In vocal improvisation, spontaneously emerging melody may or may not have lyrics or a theme, and the client may create the improvised song with or without

accompaniment. The therapist may observe how the client uses the voice functionally and expressively, how the improvisation is organized rhythmically and tonally, and also how the client relates to other improvisers, i.e. the therapist in individual setting or the group in group settings (Bruscia, 1995). Improvisation is approached as a projective assessment to examine the singer's intrapersonal and interpersonal domains in the 'here-and-now' as manifestation of how that person relates to self and others at conscious and unconscious levels. The therapeutic goals vary from different setting to different problems, but are individualized and formulated according to client needs.

In psychotherapy vocal improvisation can be viewed in three complementary ways: as a correlative experience in here-and-now, as a bridge to the unconscious so that repressed or dissociated psychic contents can come to consciousness through playing with sounds and words, and as symbolic language (Austin, 1996). Improvisation comes from a natural impulse and if it is not blocked but accepted the spontaneity is released. So using vocal improvisation, the client spontaneously makes up a melody or song and is engaged into natural flow of impulses that enable them connect and express the true voice. Besides, improvisations can reveal much about one's strengths, vulnerabilities, conflicts and feelings in a way they are being in this world, making room for the creation of new behaviours, ways of relating, and concepts of the self to emerge (Austin, 2007). For many people the use of the voice for free improvisation is almost stepping over the bounds of propriety, and it quite often produces very authentic experiences. The voice can be experienced as an almost 'naked' instrument which expresses something from very deep inside oneself (Wigram, Pedersen & Bode, 2002, p.210).

The findings of the research on the effect of vocal improvisation to nonprofessional singers of Saue (2004) show the trends that vocal improvisation can be beneficial on various levels of experience, including the achieved connections of inner self, a body, emotions, and the spirit. The connection with the body appears to be important starting point and trusting the body guiding, anchoring physically and resonating within the physical self through direct vibration of the sound of voice. Connection with emotional levels occurs in living the emotional reality of the present vocalizing moment, whatever it may be. The connection to spirit appears through authentic singing and intuitive processes referring to the transpersonal experiences.

McFerran (2010) states that '*musical improvisation is about stepping into a free musical space*' (p.141). Although the use of vocal improvisation with adolescent is not well documented area, in therapeutic context with teenagers it involves both creativity and spontaneity, vulnerability and embarrassment (McFerran, 2010). The extremes of this experience are real for all clients but are particularly pertinent for and adolescent who is focused on identity-related issues. The young people may feel nervous or incompetent before beginning and even after finishing but the shared intentionality and shared authentic expression without disclosing 'secret' information help to surpass this. The creative act in stepping into this unfamiliar space and experimentation is another crucial element of adolescent benefits. Abraham Maslow (1968) has described creativity as inherent to self-actualization what is the process of reaching one's full potential. This creativity is as a natural state of unselfconscious being that is gradually buried as children are indoctrinated to social expectations during enculturation process. McFerran (2010) suggest to use playing rules with adolescents because they are more likely to trained to follow instructions. This process can be considered as discovering something new to know more about themselves and affording the development of self-reflection skills. In addition, engaging in vocal improvisation, young person can experience both his/her intimate interaction and self-contact enabling to prepare for the next developmental stage by Erikson (1963, 1968), called intimacy or isolation, if he/she is encouraged to vocal play and authentic expression. Individual improvisation encompasses the performance of identity but it becomes more significant as 'performance of relationship' (Stige, 2002a).

Respiratory exercises

Singing experiences require warming up the vocal tract offering centring and grounding at the same time. It is widespread tradition in context of choir and classical singing. Often the vocal warm ups are connected with structural breathing exercising. When singing or speaking, the voice demands a combination and interaction of respiration, resonance, articulation which function through three units of vocal organs, breathing patterns, vocal folds and vocal tract. Respiration occurs when the breathing system compresses the air in the lungs, so that an airstream is generated past the glottis and vocal tract (Sundberg, 1987). It involves inhalation and exhalation. When one

inhales, the lungs inflate with air, and oxygen passes through the alveoli into the blood stream. When one exhales, the lungs deflate and air is expelled. The respiration process is crucial to maintaining life, as well as one's vocal communication. Austin (2007; 2008) highlights the reciprocity between the physiological and the psychological effects of breathing. By restricting the intake and release of breath, people can control their feelings. It is quite habitual to hold breath after revealing an emotionally charged issue. When encouraged to exhale fully, people often come in contact with a feeling they have been suppressing. The way people breathe influences how they feel and what they feel has a direct effect on how they breathe. Austin uses breathing to settle a client, dealing creatively with 'resistance' and how to develop 'layers of listening' in such a way that clients have never been heard so fully before. In a session, she suggests to start with deep, slow breathing, next to turn each exhalation into a wordless sound or improvising a melody while free-associating words which can take surprising, playful, silly, angry and revealing turns.

Lisa Sokolov (1987) encapsulates well the notion that the voice is all breath, all spirit. She states that breath is the life force that feeds the spiritual fire of the musical self. Taking in breath is drawing closer from the collective whole and outside, and channelling it into the inner self. To breathe in is to inspire, bring in, open and receive.

Haneishi (2001) suggest singing for enhancing the breathing. Learning how to distribute the breath to sing musical phrase may help patients develop ways to use their respiratory capacities. Diaphragmatic-intercostal breathing will expand the lower back ribs and will provide sufficient space for the diaphragm to support the tone production.

Toning

Toning is the conscious use of sustained vowel for the purpose of restoring the body's balance. Sound vibrations free blocked energy and resonate with specific areas of the body to relieve emotional and physical stress and tension. Bruscia (1987) has defined toning from the work of Elisabeth Laurel Keyes (1973), who did not actually define the technique; rather, she described the process.

Bruscia states that the toning is

'the use of vocal sounds to restore vibratory patterns of the body within a perfect electro-magnetic field, thereby enabling the body and all of its parts to function in harmony' (p. 25).

Campbell (1989) defines toning in two ways. He says that it is *'the conscious elongation of a sound by using the breath and voice'* (p. 62). Campbell also says that toning is the *'vocal sounding of the breath, no matter what the pitch or quality'* (p. 69).

The process of toning involves producing musical and non-musical sounds with the intention of freeing the 'body-voice' (Keyes, 1973, p. 12) to work with vocal resonance. Keyes discusses the body-voice at length. She wrote that, usually, the voice *'is dominated by intellectual direction and it is allowed to express only as the mind dictates'* (p. 11). She advocates freeing the voice from mental constraints in the same way that a groan, a sigh, or laughter emerges *'unhindered by the mind'* (p. 12).

Toning also brings increased understanding of self through body awareness and may lead to a creative venue of self-expression. Sokolov (cited in Bruscia, 1987) says that *'important messages from the body are how the individual gains access to the various parts of him/herself, what sounds and music are contained within the body parts, and how the various parts relate to one another'* (p. 357). She goes on to say that *'producing a tone requires the self to integrate all of its life forces, while resonating with the tone penetrates blockages and liberates the life forces'* (p. 357).

Toning produces sounds which according to their pre-musical nature carry the musical thought or idea. It is a method of expressing the feeling nature and may be a way to break through cultural inhibitions. One of the characteristic features of toning is a prolonged focus or attention to a sustained vocal tone. Another explanation for the heightened sense of well-being reported by Campbell (1989) and Keyes (1973) may be that toning induces an altered and trance like state of consciousness and mediate contents from the personal and collective unconscious to the conscious mind. Creating sounds and tones is a way to access the invisible and intangible world – the world of image, memory and associations. Different kinds of repetitive chant-like singing or sounding can function as a bridge over parts of the self, normally not heard from, which can cross over into consciousness were they can be experienced, related to and ultimately integrated into

one's self concept (Austin, 1993; 1996). The immediacy of toning provides individuals with a musical encounter in the here-and-now that is physical, emotional, and spiritual.

Songwriting

Vocal focus in music therapy gives range of opportunities to create and write original songs. Writing songs can be a very powerful tool in therapy process. It puts thoughts and feelings together in a package that can then be viewed from different angles. There are so many interpretations that can come from the simple beginnings of a lyric sheet. The music itself can help interpret the lyrics as happy, sad, angry or contemplative. These feelings can be further expressed in the singing and arranging of the song. In therapy, expression of feelings is often at the heart of the work with an individual or group.

Songwriting in music therapy is defined by Baker and Wigram (2005) as

'the process of creating, notating and/or recording lyrics and music by the client or clients and therapist within a therapeutic relationship to address psychosocial, emotional, cognitive and communication needs of the client' (p.247).

The level of originality in the composition can be wide-ranging from replacing words to existing songs with or without words, and the clinical reasons can range from pragmatic skill development to management of pain (Dileo & Magill, 2005). Furthermore, the songs can emerge even from spontaneous 'here-and-now' improvisation (Oldfield & Franke, 2005; Krout, 2005). Barbara Dunn (2002) uses a variety of techniques for songwriting in therapy, from improvisation to re-writing words to familiar tunes to writing the entire song from scratch with a client addressing feelings of isolation, depression, anger, fear, or joy of clients.

Songwriting with adolescents can be used to foster understanding, acceptance, and creativity and facilitate development issues (McFerran, 2010). The composed songs can be written recorded and burned to CD and the process can result in a performance. This process is structured and outcome oriented rather than freely emergent. It can promote insight and contemplation through writing the lyrics, and discussion and negotiation around song can be enhancing and inspiring brainstorming. The song text often provides an early experience of how to symbolically represent the world, and the us

of metaphors provides to understand the meaning of what is happening to the individual (Ruud, 2005). The creation is adaptable process and it provides an opportunity to use metaphors and symbols to describe problematic feelings and situations of life that are otherwise difficult to articulate. Composing relies on planning and editing work that provide inspired self-organizing. Adolescents can quickly achieve success and positive reinforcement of their achievements.

1.6.8. Voicework levels

The role of the voice as a primal musical instrument enables to work and play both in intrapersonal and interpersonal levels of individuals. According to the voicework pioneer Lisa Sokolov (1987) the experience of singing places us in a '*vital hub of what it is to be human.*' (cit. in Bruscia, 1987, p.359). It brings individuals into central contact with many intrapersonal and interpersonal levels of themselves. Like different octaves of the same note individual exists on many levels, i.e. in physical, mental, emotional, social, spiritual. Humans are not just our physical bodies but also are Music therapists Kate Geller and Sylka Uhlig (2006) have structured and categorized the different levels of the therapeutic use of vocal intervention based on their long-time practice. This map is presented in seven levels and is very practical to use both in intervention and self-experience. These are summed up into table form and presented in Table 4 below (next page) and it must be outlined that in therapeutic work these seven levels interchangemade up of an energetic aspect, an emotional and thinking aspect and a knowing aspect.

1.6.9. The concept of vocal focus in present study

The vocal focus in current study is analogous and resembling to voicework and music therapists who use the voice as a primal tool in human expression with rich variety of opportunities to involve the participants to vocal play and vocal movement and breathing exercises with active imagination, meaning making, reflection, and creative thinking. The concept of singing of metaphoric term of *PSR* might include singing and

Tabel 4. Voicework levels by Geller and Uhlig (2006, p.93)

<i>Voicework levels</i>	<i>Content</i>
<i>Affective level: human expression</i>	Uttering primary sounds: sighing, babbling, laughing, crying, shouting, screaming, groaning, humming, silence. Information revealed in the quality in the voice: emotions: anger, grief, fear, pleasure; moods: love, shock, embarrassment, jealousy.
<i>Relational level: human contact</i>	Communicating through the voice: calling, telling, talking, singing, silence. Information revealed about communication: intention to sooth, nurture, hold, comfort; intention to activate, stimulate, provoke, invoke, grieve, inspire, confront, protect.
<i>Cognitive level: symbolic representation</i>	Giving meaning through words, melodies, imagery; focusing on content: humming; syllables, names, phrases, poetry, compositions. Information revealed about meaning; intention to stimulate and activate concentration and memories through sounds and words and to create neurological responses to vocal sounds and songs (brain development); bridging the external world to the client's internal world and vice versa; incorporating the client's symbols into a symbolic language
<i>Physical level: corporeal attunement</i>	Producing body-centred vocal sound: vibrating the voice in and around the body; expressing the resonance of the voice in the body; modulating relaxation and tension in the body; acknowledging a neurological response to frequencies of vocal sounds.
<i>Aesthetic level: authentic appreciation</i>	Discovering beauty in any vocal sound; opening the senses and especially the ears to receive any human sound. Information revealed about acceptance, attraction and repulsion of human sounds, appreciating cultural origins in natural, authentic sounds, recognizing a transparency of the client's inner world in the sound of the voice.
<i>Spiritual level: vocal transcendence</i>	Experiencing levels of consciousness: inducing trans-like states though vocal repetition; expanding the sense of reality, place, and time through intense, focused vocalization; transitioning from 'doing' into 'being' through conscious breathing and sound vibrations.
<i>Technical level: vocal skills</i>	Using the body as musical instrument: producing breath and tone; developing accurate pitch, vibrato, overtones; differentiating performance and intimate vocal sound; expanding vocal range (affect, dynamic, pitch, style including difference musical cultures); studying human anatomy involved in producing vocal sound (larynx, diaphragm, lungs, ribs, spine, abdominal and back musculature etc.).

voicework in variable ways and above listed levels of therapeutic use of voice (Lukk, 2006; Uhlig, 2006). The approach of the therapist is eclectic in combination of psychodynamic, developmental and humanistic traditions and mainly depends to the

actual needs of the client-participant of the study. The voicework approach is semi-structured to achieve the therapeutic aims. The vocal use may be accompanied by other musical instruments. The used instrumental set is quite variable including quite instruments of free of risk in addition to youth oriented guitar and synth. The voice is used in a sense of live music instrument, and assessed and measured by musical sounds and play (Lukk, 2006). The vocal improvisation is considered as vocal play or 'improvoicing' (Poll, 2012) leaving lot of space to make connections with playfulness and freedom of play and spontaneity.

The vocal focus is used in combination of other music therapy methods and techniques, i.e. instrumental improvising, receptive techniques and song-writing as well as vocalizing primal sounds and tones within authentic breathe rhythm, toning, chanting Estonian invocations, for body resonance tones, vocal massage and vocal progressive relaxations in accordance to the needs of the participants within the session and set objectives by them. Vocal play in terms of vocal improvisation is used commonly with all participants to offer safe experiments and trials and search for new perspectives of vocal use, improvising and self-expression in life. See more detailed description in the following Chapter 2, subtopic 2.6.2.

. The social-culturally significant metaphor of *personal singing revolution* unites participants simultaneously both with the achievements of society and community and with his/her personal motivations, tasks and achievement. Of course, the metaphor can be used whatever music therapy context throughout life span where smaller or bigger transition is crucial, inevitable and unavoidable. Only singing focus might be too ordinary for this target group of late adolescents in transition to motivate, because of Estonian lopsided choir singing traditions. There is lot of youth who does not sing at all and therefore musical self-expression has been left from their life as a rule. They have been sorted and casted out from singing and experienced verbal abuse as not talented and not due to singing in tune in elementary school regardless the essential musical intelligence (Montello, 2002) every human being embodies. Therefore so many people in Estonian culture shy away from singing because they feel that they have to know 'how'. The vocal focus gives another perspective for vocal use and enhances the possibilities vocalize and

work with voice and giving voice to important concepts, thoughts, feelings without the requirement of singing in tune.

The participants of this study had all singing experiences at least for one year in children choir. Three of them sang in choir while the therapy process and research was carried out as well. One participant loved dance and movement improvising, and two of them were related to acting. Nobody of them had the experience of vocal improvising and vocal work what could take a form of their experimentation and challenge in their *PSR* of achieving the personal objectives. The individual and common meaning and experiences of the process and significant vocal improvisations as artefacts of *PSR* of late adolescents in vocal focused music therapy will be presented and discussed in the next following chapters.

2. METHOD

The aim of this study is to examine the lived experiences of *personal singing revolutions* of five late adolescents in a series of vocal focused music therapy sessions with special focus on vocal improvisation. A phenomenological enquiry is appropriate to explore the essence of lived experiences in their complexity in order to discern the shared and the unique traits of the experiences. The phenomenological analysis procedure constitutes a very open and descriptive approach that lacks interpretive frameworks, which keeps it from becoming rigid and dogmatic (Forinash & Grocke, 2005).

The following chapter shortly describes the historical context of this research approach and how it became relevant in the field of music therapy. We will then look at the phenomenological investigation process, detailing the technique and application of the epoché; the organization of data collection, including the research questions and the setting for the data collection; an introduction to the participants and the sessions themselves; and analyses of the in-depth interviews as applied in this study.

2.1. PHENOMENOLOGICAL RESEARCH TRADITIONS

Qualitative investigation is a respected and accepted form of research in music therapy. Phenomenology is one of the various qualitative empirical research paradigms that subscribe to a scientific method that is more holistic or intuitive in nature. It observes people in natural settings in the hopes of finding information that would be helpful for understanding the learner and the environment. A qualitative researcher might not be restricted to research questions presented at the onset of a study, not wanting predetermined questions to mask other questions that could evolve in the course of the investigation (Phillips, 2008, p. 12).

Phenomenology is not a search for truth but rather a search for meaning and relevance (Forinash, 1995). Therefore, a phenomenological study describes what the lived experiences of a concept or a phenomenon mean for several individuals. The object of the study is human experience in the world or presence in the world. For the

phenomenologist there is no single correct way to experience a phenomenon; that might take the form of experiencing an emotion or a state of mind, or listening to music or improvising an act. One person's experience is not true and another person's false (Forinash & Grocke, 2005, p. 322). Phenomenologist '*embraces both perspectives as valid, since each perception is inextricably entwined with the perceiver that allows for an expanded understanding of the event*' (Forinash, 1995, p.369). Phenomenological approach regards phenomena of lived experiences not as problems to be solved, but as questions of meaning to be inquired into (van Manen, 1990). A researcher applying phenomenology is concerned with the lived experiences of the people who are or were involved with the issue that is being researched.

However, there are at least four central concepts that are incorporated in a phenomenological inquiry. Forinash and Grocke (2005) expound them as complexity, intentionality, bracketing, and essential structure or essence of experience. Complexity refers to the idea that humans are complex beings, so it stands to reason that human experiences are equally complex. Intentionality implies that human consciousness is directed toward something, whether it is an object or a concept. The bracketing or epoché refers to the researcher's ability to suspend or bracket their beliefs about the phenomenon being studied. Rather than having a preconceived idea of what will happen, the researcher follows the phenomenon itself and lets it guide the logic of the inquiry (Giorgi, 1975). Creswell (2003) describes a phenomenological study as one in which '*the researcher identifies the essence of human experiences concerning a phenomenon as described by the participants in a study*' (ibid, p. 15).

Although the origins of phenomenology can be traced back to Goethe, Kant, Hegel, Vandenberg (Forinash & Grocke, 2005; Creswell, 2003; Laherand, 2008), phenomenology was formulated as a philosophy by the German philosopher Edmund Husserl (1859–1938) in the first half of the 20th century. Husserl is generally considered the father of modern phenomenology. He was the one to articulate phenomenology as a philosophical viewpoint. This viewpoint holds that the phenomenon of experience is a product of the activity and structures of our consciousness. In other words, Husserl's basic starting point is that anything we experience is directly related to our consciousness

of the experience. There is no separate event unrelated to human consciousness (Forinash & Grocke, 2005, p. 322).

Husserl rejected the idea that objects in the external world exist independently and that the information about objects is reliable. He argued that people can be certain about how things appear in, or present themselves to, their consciousness (Laherand, 2008). In order to arrive at certainty, anything outside immediate experience must be ignored, and in this way the external world is reduced to the contents of personal consciousness. Realities are thus treated as pure 'phenomena' and the only absolute data from where to begin. Husserl named his philosophical method 'phenomenology' as the science of pure 'phenomena' (Eagleton, 1983, p. 55). Husserl propounds that structures of everyday experiences should be described as common experiences in the life-world of everyday affairs. The aim of phenomenology is the return to the concrete, captured by the slogan 'Back to the things themselves!' (Moustakas, 1994, p. 26).

A student of Husserl, Martin Heidegger (1889–1976) introduced the dialogue between a person and their world and the concept of '*Dasein*' or 'Being there'. Heidegger and Husserl respectively explored the 'life-world' or '*Lebenswelt*' in terms of an average existence in an ordinary world (Schwandt, 1997, quoted in Laherand, 2008). The existential phenomenology of Heidegger was taken forward by Jean-Paul Sartre (1905–1980) and Maurice Merleau-Ponty (1908–1961) among others. The works of Sartre and Merleau-Ponty extensively spread the influence of Husserl and Heidegger.

There are different phenomenological methods and models for describing and compiling collected data into an analysis, which have evolved during the long tradition of employing phenomenology in research. Forinash and Grocke (2005, p. 323) highlight the main three of these. Reflexive phenomenology (Ferrara, 1984; van Kaam, 1959; van Manen, 1990) focuses on one's own experience of the phenomenon and a written description from that perspective. Empirical phenomenology (van Kaam, 1959; Giorgi, 1975; Colaizzi, 1978) focuses on others' experiences and on how the event or any other phenomenon is experienced by the subject. Transcendental phenomenology (Moustakas, 1994) is understood through a process of intuition and reflection. Experiences in phenomenology are viewed generally from two perspectives – what was experienced (textural description) and how it was experienced (structural description).

Music therapists are interested in human experiences, and phenomenological research is a rigorous, critical, systematic, investigative method to enhance knowledge about lived experiences, which can stimulate changes in the therapist-client process. Music therapists, including Carolyn Kenny, Lawrence Ferrara, Even Ruud, Michele Forinash began to consider phenomenology as a promising approach to research in the early 1980s. Some of later researchers' works based on phenomenological principles have been listed below. Forinash (1989, 1990) adopted a phenomenological approach to analyze her experience of music therapy interactions with terminally ill cancer patients and improvisation interactions with disabled children. Grocke (1999) completed a phenomenological study investigating the experiences of pivotal moments in GIM. Skewes (2001) examined the experiences of six bereaved adolescents in group music therapy, using song sharing and music improvisation. Oddy (2001) explored the singing experiences as perceived by six participants of a singing workshop. Wheeler (2002) studied the experiences and concerns of music therapy students during their internship. Pedersen (2006) completed her phenomenological study on counter transference used as a clinical concept by music therapists working with musical improvisation in adult psychiatry

There are various forms of data collection, such as in-depth interview or multiple interviews with participants, observations, journals, art, poetry, music events. Van Manen (1990) mention taped conversations, formal written responses, accounts of vicarious experiences of drama, music, film, poetry. The process typically involves a small number of participants, who are observed over a prolonged period of time for the purpose of detecting patterns and relations between meanings. Polkinghorne (1989) recommends that researchers interview 5–25 individuals who have all experienced the phenomenon. Boyd (2001) regards 2–10 participants or research subjects as sufficient to reach decisive conclusions, and Creswell (1998, p.65) recommends 'long interviews with up to 10 people' for a phenomenological study. The data reduction methods vary between 5–8 procedural steps or stages and are quite frequently adopted according to the preference of the researcher, but the process is fundamentally the same. The interview protocols are distilled to a statement or essence that authentically reflects the experience.

To counter the subjectivity of this approach, qualitative researchers will often triangulate their data, i.e. confirm their observations in at least three ways, e.g.

interviews, videotaping, and using another person to analyze the observations. In this manner, investigator bias is controlled (Bogdan & Biklen, 2003)

Wertz (2005) offers an elegant summary of the phenomenological project:

‘Phenomenology is a low-hovering, in-dwelling, meditative philosophy that glories in the concreteness of person-world relations and accords lived experience, with all its indeterminacy and ambiguity, primacy over the known’ (p.175).

2.2. THE APPLICATION OF PHENOMENOLOGY IN THIS STUDY

The present doctoral study falls into the category of empirical phenomenology, which was originally developed at Duquesne University and ‘...the proponents of which were van Kaam, Giorgi and Colaizzi’ (Forinash & Grocke, 2005, p. 323).

This study analyses the lived experiences, or ‘personal singing revolutions’, of participants during vocal music therapy. Interviews with participants in their late teens were intended to lead to understand these experiences as the participants perceived them.

The empirical phenomenological method applied in this analysis is based on the study of psychologist Amadeo Giorgi (1975) in which he studied the phenomena that constitute learning for ordinary people going about their everyday activities. Giorgi (1975) applied a five-step analysis consisting of repeated reading of transcribed data, division of the data into meaning units, translation of the meaning units into more scientific language, forming the specific situations structure that takes into account variability, and forming the general structure. The method applied in current study also incorporates a stage of verification as advocated by Colaizzi (1978), where the researcher distils the individual essence of the investigated phenomena and returns to the participants, asking ‘How do the descriptive results compare to your experience? Is there any aspect of your experiences that has been left out?’

In music therapy research, the described integration of the steps while using this method is explicitly modelled and presented by Grocke (1999) in her doctoral study of pivotal moments in the Bonny Method of Guided Imagery. Pedersen (2006) also used empirical phenomenology in her study of counter transference of music therapists working with musical improvisation in adult psychiatry.

In choosing phenomenology as the research method, the researcher was conscious that such lived experiences of the participants were likely to generate a kaleidoscope of rich and deep accounts. In describing any experience of the *personal singing revolution*, the participant inevitably recounts feelings, memories or images which already constitute rich descriptions of the experience. The verification allowed the participants to check their own descriptions of the experience. This facilitated a broader collaboration and their more active participation in the process of data analysis. It was important to retain those descriptions faithfully in the participants' words, as Grocke (1999) and Skewes (2001) had successfully modelled in their studies.

2.3. EPOCHE AND EXAMINATION OF PERSONAL BIAS

Epoché is one of the central concepts and the main methodological attitude of phenomenology, referring to the researcher's ability to suspend or bracket their beliefs about the phenomenon studied.

The term *epoché*, a Greek word meaning to 'stay away from or abstain', was taken up by Husserl to denote the freedom from suppositions of the researcher. In order for the researcher's own biases not to influence data collecting or analysis, self-reflection is considered an essential step in preparation for data collection. The researcher has to set aside their prejudgments, biases, and preconceived ideas about the phenomenon and undertake a process of bracketing assumptions and preconceived notions about the experience being explored, thus preparing to enter the unique world of the informant/participant (Creswell, 1998, pp. 54 & 113; Moustakas, 1994, p. 90). Giorgi (1975) suggests that in order to be fully present in the experience as it is being revealed, the researcher '*lets the unfolding of the phenomenon itself guide the logic of the inquiry*' (quoted in Forinash & Grocke, 2005, p. 321).

According to Moustakas (1994), the phenomenological epoché means the researcher's attempt '*to eliminate and doubt the scientific facts, the knowing of things in advance, from an external base rather than from internal reflection and meaning*', and as much as possible to take the perspective '*in which everything is perceived freshly, as if*

for the first time' (p. 34). LeVasseur (2003) even suggests that the researcher should regard bracketing as the natural attitude: that is, as the ordinary lack of curiosity with which most of life is lived.

Although epoché is rarely perfectly achieved, the process allows better transparency in viewing things and increases one's competency in achieving a state of mind without presuppositions and openness to receive whatever manifests in consciousness (Moustakas, 1994). The energy, attention, and work involved in reflection and self-dialogue, the intention that underlies the process, and the attitude and frame of reference significantly reduce the influence of preconceived thoughts, judgments and biases.

Kenneth Aigen (1995) presents a series of tangible elements to be included in the epoché, such as

'the researcher's motivation for conducting the study; prior experiences and beliefs that have shaped the area of inquiry and which influence data collection and analysis; the researcher's group memberships, position of employment... and possible biases, blind spots or personal difficulties that may distort the findings or render them incomplete; the nature of the relationship between the investigator and the research participants...; intuitions and expectations about what the findings may be prior to beginning the study' (p. 294).

This information is important in helping the researcher to reach the level of self-reflection necessary to ensure the integrity of the research document and to take steps to consciously minimize the influence of biases. *'It is then less likely that the entire research venture will consist of an effort merely to validate one's preconceptions'* (Aigen, 1995, p. 294).

The current researcher's experience of epoché started at the beginning of the research project and regular bracketing was practiced throughout the process of data analysis. Prior the horizontal analysis, the researcher had revised most of the theoretical sources. The researcher found that bracketing of biases was made easier by the application of the skills of active listening and of practicing receptiveness through reflective meditation in order to encourage open perception to encounter something or someone and to listen and hear whatever is being presented without colouring the other's

communication with one's own habits of thinking, feeling, and seeing; to remove the usual ways of labelling or judging or comparing.

There were three sets of factors that could have affected the analysis of the current researcher, deriving from her motivation to conduct the inquiry, her prior experiences, beliefs and biases.

1. The events of the Estonian Singing Revolution as a subjective authentic experience of the researcher, and its connections to her personal vocal and singing experiences, including vocal improvisation and song-writing.
2. The researcher's prior experiences as a therapist, and beliefs, expectations and potential benefits that the researcher believed that individual participants could glean from vocal focused therapy and vocal means in starting their major life transition.
3. The researcher's experiences as a university lecturer, which have allowed her to witness the inadequate ability of students to articulate their thoughts and give voice to their opinions and arguments, which seems to stem from the strong rules and restraints on the vocal behaviour of late adolescents and young adults in Estonia.

These issues will be analysed below in a more profound and fluid manner, including by a number of personal reflections and insights into the desire to research the vocal focused music therapy experiences of late adolescents – who are on the threshold of a major transition in their life and options – in the metaphoric terms of a *personal singing revolution*.

2.3.1. The researcher's epoche

'I am happy to have been born into a generation who could witness and participate in the extraordinary events that changed the destiny of Estonians and the identity status of our republic and that are metaphorically called the *Singing Revolution*. This brought along a remarkable shift in the paradigm of revolutions: using artistic means to achieve independence and a new identity status. I remember how I went with others

from Tartu to the Tallinn Song Festival Grounds by special buses that were organised specifically for that day. I remember the special feelings coloured simultaneously by excitement and anxiety, the overwhelming hopefulness and a sort of resolution in singing together with the artists on stage and with the whole audience, and mostly the whole long day of the concert. This was September 11, 1988. I remember the presence and feeling of unity, swinging and swaying with the rhythms of songs, joined hands and hugs and the sacred feeling of singing the popular patriotic song 'My Fatherland Is My Love' though the national independence was still behind 'seven mountains and seven seas'. This event along with other concerts and gatherings presented the step-by-step growing and opening of our nation through a singing rebellion, which saw our aspirations of freedom being put into music and pop-songs, to complement the political movements of high school students and representatives of creative intelligentsia.

And if singing could change the destiny of our nation, it was clear for me that it could change individuals as well. I experienced my own profound and empowering changes through various intensive self-development courses that focused on different uses of the voice. This opened up vocal possibilities that I could not even have dreamt about before because of the very one-sided music and singing education in Estonian schools that is still based on choral, classical and pop singing. Vocal play and improvisation were total eye-openers for me, turning me towards music therapy and therapeutic voice work. These vocal experiences opened up my potentials for a more authentic communication and a new kind of creativity, which brought me back to song-writing as well. So I started to call my personal transformation and enhanced possibilities of vocal use my internal *singing revolution*.

I really enjoy the stimulation of working with clients who are naturally growth and vocal work oriented and who have a ready potential for developing insight and greater understanding. I had been facilitating music therapy based on playful vocal work since 2001; specifically, I have carried out group work with clients motivated in self-growth but have also offered vocal focused therapy to blind youth to improve their vocal and body contact and to provide psychosocial support. My practical and theoretical knowledge of the use of voice improved a lot through participation in the phenomenological and in-depth oriented music therapy advance courses given in Tallinn

University in 2002–2008 by Prof. Dr Hans-Helmut Decker-Voigt. The in-depth focus of early interaction and the knowledge of important role of voice in these early experiences helped me to take my vocal experiences, both in therapy setting and in life overall, to a totally new level.

Music therapy experiences with adolescents came to my professional life in 2003 and have been received mainly in individual therapy settings. I was offered opportunities for practicing music therapy with teenaged girls, aged 15–17, by Laboratory of Health Design of Tallinn University (Rüütel et al., 2003). One of the subjects suffered from depression and another had moderate emotional and eating disorders. Discovering how difficult natural expression and release of intensive emotions (both positive and negative) was for these girls, I decided to experiment by starting to build a vocal bridge of authentic sounds like sighs, screams, groans out of their feelings – generally very alien to silenced Estonians. By using playful voice work exercises I could witness the positive effect of simple vocal improvisations leading up to writing simple significant songs that highly motivated and empowered the clients. The effect of vocal play was extremely positive in therapy processes of two older female adolescents who were highly motivated to do voice work to improve their authentic and brave vocal self-expression in public performances and social communication.

In light of these encouraging and positive results, I decided to return to studying the experiences of vocal work and vocal improvisation of young people. At first I was interested in depressed adolescents as I already had two cases with this diagnosis. But as the resistance and discrediting from psychologists and psychotherapists made it enormously hard to recruit participants formally, I switched to a target group of undiagnosed participants. My interest turned to late adolescents in their final school year who were about to start their life transition, and I saw my role as applying vocal focused music therapy to support the transition. It is also a bit intriguing to connect these experiences under the metaphoric umbrella of *personal singing revolution* that seemed to me a pithy and strong metaphor for self-growth and self-discovery. I perceive the start of the first big transition into a more independent and responsible life to be somehow underestimated and unsupported by the society, while the thoughts, feelings, confusion or problems that arise in the youth during this period might need counseling or short-term

support. These hidden and silenced problems, tension and confusion could influence the academic and individual age-appropriate developmental progress of late adolescents.

Although 20 years after the events *Singing Revolution* is no longer a front page news, this metaphor lives on. A new generation, born in the years of regained freedom and hope of their fathers and mothers, faces other kinds of challenges and hopes, and not everyone wants to play along in this accelerated race for financial and social positions like they are expected to do by the society and their family circles.

I remember my own late teenage years as being full of exploration and expression of myself through song writing which was viewed as quite cool among my friends. At that time I knew nothing about vocal play, as such musical activities did not exist in Estonia. I also remember my solfège teacher, 20 years older than me, with whom we had very long talks on philosophy and secret things like yoga and other oriental bodywork practices. The latter were not approved subjects in the socialist soviet society at all. This lady changed the direction of my life with very fine guiding in favour of my music studies. I suppose I would like to be significant in some adolescent's life as well.

I knew that playful vocal work with young people required extreme sensitivity and tact, because their use of voice has generally already gone through the enculturation process and adopted the restrictive social and cultural norms. Vocal play is not accepted in the daily world of a normal adult. But I believe that they can manage by distracting the mind from the voice by using various media or other means and by taking their free choice in experimenting totally into account.

I decided to provide boundaries but not constraints, and increase their insight about themselves at a crucial developmental time; I was ready to offer the roles of a good-enough-mother or a guide or a teacher or a trustful adult or an equal creative partner, affirming and encouraging the exploration of the participant. I decided in favour of individual therapy because this offered good possibilities for initial experimentation with voice as well as disclosure without the witnessing eyes and critical ears of peers, which might be greatly challenging for them and make them vulnerable in group work setting.

I wanted to create an open, playful and supportive environment where young people could be encouraged to reach their full potential, experimenting with their voices

and applying their spontaneous creativity in a multitude of ways. I valued the creative opportunities that were available in instrumental or vocal play and song-writing. These seemed to be an exciting way of communicating with or without words, leaving enough free space for decision making on how and what to share and reflect upon verbally or non-verbally. I thought that individual vocal focused music therapy, along with my therapeutic presence, would make a difference and that the young people would begin to love vocal play and improvisation and get more creative and brave in speaking up their truth and making decisions on their own. In addition, I believe and hope that this research can contribute to the recognition of music therapy possibilities in preventing and treating lighter mental problems of young people.

The third point among my biases and expectations is connected to this particular age group. It is directly related to my experiences as a university lecturer. I meet young people who are processing their life transition and the new beginning. I can honestly say that the abilities of self-reflection and negotiating and independent decision making of young students seem to be weak and oriented mostly to outward expectations. Students are too often unable and frightened to speak up, say something, ask questions or argue their opinions and, in particular, to put their feelings into words. Although it is definitely a subject for life-long learning, I am really curious about meeting young people who are on the threshold of their first major general life transition, where I could support the improvement of their various age-appropriate skills of self-expression and self-reflection by therapeutic means before they graduate from secondary school level, because I believe it to be possible and necessary.'

Wording these biases kept them in my mind during the initial interview, the therapy sessions with the participants and during the analysis of the data. I tried to be careful not to transfer my own ideas, expectations and experiences on to the participant's experiences. It helps me to understand the points where I did not succeed and to delineate my own influence on the process.

2.4. RATIONALE FOR RESEARCH

The purpose of my research is to describe and examine the subjective life experiences in terms of ‘personal singing revolution’ of late adolescents within vocal focused music therapy; the subjects are developmentally undergoing the intensive and challenging psychosocial dual process transition to adulthood whereby they need to achieve their development task of identity formation all the while being in the threshold of a major life transition. This vocal focused short therapy process was aimed at supporting young persons in their challenging developmental phase occurring with their graduation from secondary school, which might also be called a ‘beginning phase’ according to transition psychology by Bridges (2004).

Singing revolution has been a highly valued metaphor for the Estonian people, a symbol of the successful achievement of independence and self-determination of the nation through a natural non-violent process of conjoined singing voices. I was interested to learn how this positive metaphor would work when applied on a personal level to late adolescents and how it would work if used in relation to individual vocal focused music therapy setting. The experiences of vocal focused activities, such as vocal improvisation, voice work issues, singing and songwriting, inspired and nurtured by this metaphoric phenomenon, were interesting to research and map. To investigate this phenomenon, I formulated the main and sub-questions, presented below.

2.4.1. Research questions

Main research questions were:

What is the experience of *personal singing revolution* in vocal focused music therapy for late adolescents in transition to adulthood?

How do late adolescents describe and define their *personal singing revolution* in context of vocal focused music therapy experiences?

Vocal focused music therapy with late adolescents is not a widely researched field and music therapy researchers have paid especially little attention to late adolescents in

the transition context, which is why I found that these subjective experiences are a suitable subject for investigation according to the phenomenological paradigm.

The nature of the questions that underlie phenomenological research explores the ‘what’ and ‘how’ of an experience rather than the ‘why’, enabling a descriptive interpretation that articulates the essence of the experience, rather than an analytic interpretation that attempts to explain the phenomenon. In order to develop a greater understanding of vocal music therapy experiences in terms of *personal singing revolution*, the following sub-questions were provided. These are directed towards the more specific experience of voice and vocal improvisation that formed the basis of individual work, as well as towards exploring the process over time.

Sub-questions regarding the process:

What is the experience of the process of *personal singing revolution* for participants?

What benefits are experienced and described by participants?

What challenges are experienced and described by participant?

How the experience of benefits and challenges is related to the developmental progress in transition to adulthood?

Sub-questions regarding voice as a musical instrument:

What is the vocal use experience of the participants?

If there is any vocal progress, how is it described by participants?

What means are effective for late adolescents for using voice?

Sub-questions regarding vocal improvisation:

What is the experience and meaning of significant vocal improvisations of participants?

How is vocal improvisation described by participants?

How do these vocal improvisations represent participants’ *personal singing revolution* and what is their meaning and effect in context of the processing of developmental tasks in psychosocial transition?

2.5. PARTICIPANTS

2.5.1. Recruitment of participants

The phenomenological research seeks to understand the essence of the experience for the participants. Therefore small numbers are considered both valid and appropriate because the results do not imply that all young people will experience this in the same way. While Boyd (2001) regards two to ten participants or research subjects as sufficient to reach valid conclusions, and Creswell (1998, pp. 65) recommends ‘long interviews with up to ten people’ for a phenomenological study, purposeful sampling of 6 normal late adolescents aged 17–18 was made for this study. The young people of this age are usually secondary (high) school students preparing to finish this level studies and looking towards future studies or a profession and gradually entering adulthood. They can also be situated in the concept of the beginning phase of life transition (Bridges, 2004; Nicholson & West, 1996, Schlossberg, 1981, Schlossberg et al., 1995) and developmental stages (Erikson, 1968), assigning the crucial threshold of generally more radical changes the young people is situated. So the selection of participants from the last grade of secondary (high) school was considered to provide reliable results.

In accordance to the investigation plan of the study, the participants had to have verbal and written competences, and gender balance was also expected. In addition, specific inclusion criteria were the following:

1. Discontent with voice and/or experienced negative remarks concerning one’s voice
2. Willingness and readiness for vocal focus and voice work
3. Extreme – low or high – subjective self-esteem

Recruitment of participants was conducted in three steps: addressing health promotion schools, conducting introductory lectures and handing out pre-questionnaires, and selecting participants, as will be described beneath.

Step 1. Addressing Health Promotion Schools

In order to recruit participants corresponding to the purposes of the research project, schools belonging to the network of Tallinn Health Promotion Schools were

addressed, under the presumption that they would be interest in students' health promotion and prevention work. These schools employ specialists of support service, psychologists or health promotion educators. A letter outlining the intention of the study and request for cooperation was sent to the above mentioned specialists in ten schools. To this, three psychologists and one health promotion specialist responded negatively, rejecting cooperation for various reasons, i.e. too much work, conducting other research tests. However, two psychologists and one health promotion specialist from two schools showed openness, interest and readiness to cooperate. They offered their assistance in coordinating the permissions and any ethical issues with school boards. Next we scheduled an introductory lecture where pre-questionnaires were to be handed out.

Step 2. Introductory lecture and conducting the pre-questionnaire

After having obtained the permission, introductory lectures and pre-inquiries took place in four classes. During the lectures, the researcher introduced vocal focused music therapy and voice-work possibilities, explained the project, outlined the nature of the research and its purpose, discussed the intended methods of voice use, identified the potential risks in terms of uncommon use of voice and discussed the potential benefits of addressing related emotional and self-expression issues in a individual context. Student participation was not as numerous as hoped because it was winter and quite many students were absent during the brief lecture and the filling in of the anonymous pre-questionnaires. The details on the content of the pre-questionnaire are presented below, under data collecting and the protocol is reproduced in Appendix.3. The questionnaire battery included a space for leaving the e-mail address or phone number of those interested in volunteering for the research. The young people also had the opportunity to contact the researcher via phone or e-mail given on the researcher's card left in the classrooms.

Step 3. Selecting the participants

As a result, 13 potential participants out of 78 (16.6%) filled in the battery at the end of the questionnaire and volunteered to participate. Three more potential female participants contacted the researcher in person via the visiting card information and

applied for participation some days after the introduction in schools. This gave a total of 15 potential participants out of 78 (19.2 %), who were interested in the study. Out of them, 8 participants met the inclusion criteria. Due to the limited time of the researcher-therapist to carry out simultaneous therapy processes over a six month period in parallel to her part-time lecturing position at university, the researcher had to limit the number of participants to six. Six participants (n = 6), five females and one male, all aged 17–18, were selected according to research inclusion criteria listed above. Unfortunately, the gender balance as one inclusion criterion was not fulfilled due to the low interest of male late adolescents. In spite of this, a decision was made to start the interviews and therapy processes. The potential participants were contacted and the appointments to secure consents and to carry out interviews were made. However, one dropout occurred during the therapy process after the 5th session due to domestic reasons. This case is deleted from the study as the participant refused to give a final interview or write a follow-up.

2.5.2. Informed consent and ethical issues

Before initial interviews, a consent form was discussed and signed by the participant and the researcher as well as a parent. Though the young people were legally allowed to sign their own name, the researcher recommended negotiating with parents as well.

The consent form stated that the participant understood the purpose of the study and clearly laid out that any material resulting from the research would not use the real names of the participants. To guarantee better confidentiality to the participants, the names of geographical places or certain institutions were left out from the materials. It noted that the materials, including audio-recorded materials, transcriptions of interviews and sessions, and results of questionnaires would not only be used in the current thesis but also for publications and conferences. The consent form outlined the full commitment required to take part in the study – sixteen sessions and interviews, and that both the sessions and the interview would be recorded. It was also made clear that the participant was free to withdraw both themselves and their raw data from the study at any time. During verification of the transcription via emails each participant was asked to select a

pseudonym to obscure their identity in the research publications. The researcher ensured the protection of the rights of the participants and made special considerations for e-mail follow-ups, such as only the researcher had access to the e-mail descriptions, which were made anonymous, deleted from the computer after being saved on a disc, and stored in a locked cabinet. Participants may have disclosed or withheld any information they chose. They did not indicate any discomfort during the research project.

2.6. DATA-GATHERING AND DATA STORING METHODS

2.6.1. The research format

The empirical research period was structured into two stages. This helped the researcher to prepare herself mentally for the journey ahead and to help her focus on each important step in this endeavour. In qualitative research process, the researcher learns to adapt to what is happening from moment to moment. It is an ‘*emergent process*,’ as Bruscia (2005b, p. 186) describes it. Two stages of the research format are presented in Figure 1.

STAGE I: The first stage included the research on verbal and written data within linear three phases regarding temporal contexts of data gathering and analysing. The three phases of the Stage I are the following:

- 1) the **preparatory** phase, including recruiting the participants, filling the pre-questionnaires and conducting initial interviews;
- 2) the vocal music therapy **intervention** phase;
- 3) the **prolonged data reflection and analysing** phase, including filling the post-questionnaires, conducting final interviews and follow-ups and collected data analysis.

STAGE II: The second stage followed after completing the Stage I. The Stage included the research on musical data. This part of the research format is presented in detail in Chapter 5.

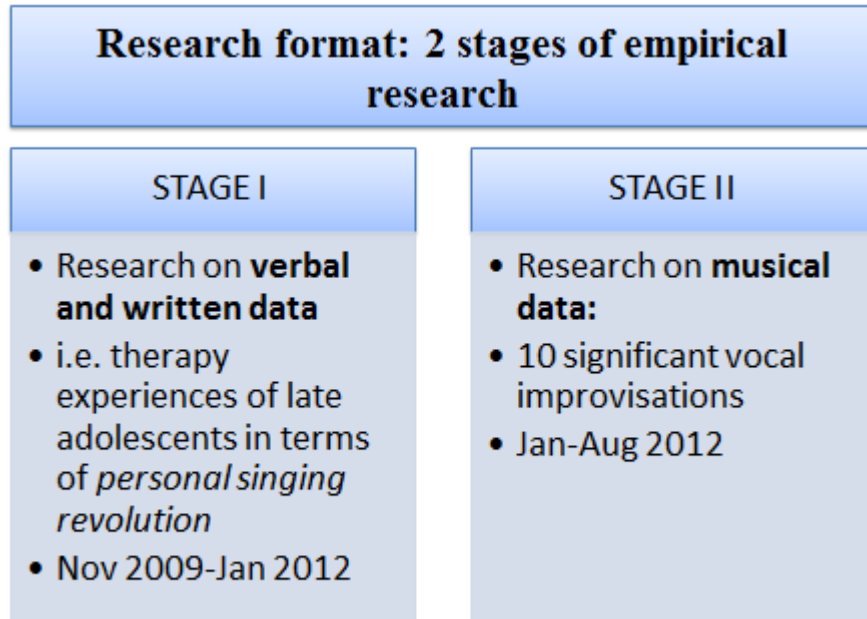


Figure 1. Research format.

The three phases of the Stage I is described in detail below.

1) The preparatory phase.

The preparatory phase was launched in November 2009 and lasted until the end of January 2010. The main purpose of this preparatory phase was to recruit participants, prepare them for what was to come and build a relationship with them. This phase has already been described above. All the 6 initial interviews were conducted on mutually arranged dates and times in a therapy practice studio. The detailed thematic content of interviews is presented below. The participants could look around and explore the room and the musical instruments available. Before leaving, the time and date of the first session was determined.

Setting

The room

The therapy sessions took place in a music therapy practice studio of the Department of Applied Creativity of the Institute of Fine Arts of Tallinn University, also used for education work by the therapist-researcher. It is located in central Tallinn. The available

space is around 30 square meters, with chairs, tables, and musical instruments arranged on shelves along the walls. Mattresses and blankets for receptive techniques, and various additional musical instruments are stored in closets. The rooms are well lit, with windows that can be opened to ensure fresh air, and with both blinds and curtains to diminish outside noise and guarantee privacy. The studio was used for music therapy practice classes during the morning and at lunch time according to the schedules of students. Except for occasional traffic noise which is heard when the window is opened, or birds singing, there was no outside auditory disturbance. The privacy and comfort of participants were ensured by locking the door during therapy sessions.

Equipment

One part of sessions was audio recorded using a Sony portable minidisk recorder MZ-R90, and the other by using digital voice recorder Olympus WS-550M. CDs were played on a portable Sony stereo radio cassette recorder with compact disc player that had a moderately tinny speaker sound but was well balanced in its distribution of bass and treble sounds. Music was played on Dell Latitude 400 laptop and portable loudspeakers as well.

Instruments

A selection of various string and percussion instruments was available to the participants.

These included:

- Intelligent synthesizer Roland ET16
- 2 acoustic guitars
- Metallophones, xylophones, glockenspiels
- Estonian 6- and 7-strings zithers
- African djembes, big and small drums, hand and frame drums, bongos, shaman-drum with beater, tambourines, temple block, cymbals
- Various smaller percussion instruments as agogos, guiras, wood and tone blocks, cabasas, shakers, maracas, claves etc.
- Triangles with beaters, singing bowls, Tibetan bells

2) The intervention phase

Individual therapy processes were carried out from January to June 2010. This was the optimal time period for school students on the eve of graduation. It was believed to be important to conduct the sessions continuously, with no interruption during vacations, to ensure stability and continuity. However, one female dropped out after her 5th session because of the unexpected domestic task of babysitting for a young brother. Therefore only five processes could be completed. Therapeutic intervention encompassed 16 individual sessions, 60 minutes each. However, one participant requested 4 extra sessions and the therapist obliged, considering how motivated the participant was. All the participants had the same therapist who was also the researcher. All sessions were audio recorded. At the end of the last session each participant filled in a post-questionnaire.

The therapy process was supportive-preventive in its approach. In terms of *personal singing revolution* for the youth, the **general objectives** of the individual vocal focused intervention were to:

- increase the awareness of the participants of their potentials, their external and internal resources and their ability to use these;
- support the processing age-appropriate tasks of personal development and the shaping of a positive identity;
- provide safe non-verbal and verbal self-expression;
- facilitate self-understanding and skills of self-reflection;
- foster creativity and autonomous decision making.

Each participant formulated their initial individual objectives during the initial interviewing and these were kept up throughout the process. It is highly recommended that 'if the therapist is working in a setting when clients are able to actively participate in the development of their plans, this can be an exciting and interesting addition to the process of establishing a relationship and creating a truly meaningful method to help the person reach his or her goals' (Wheeler, Shultis & Polen, 2005, p.61).

Individual goals of the participants based on subjective motivation and needs are presented in the portraits of the participants (see Chapter 3) composed by the researcher-therapist and verified by the participants during the second verification.

Therapeutic approach of the therapist

The researcher-therapist hoped to provide the participants with a rich and positive experience of vocal music therapy that addressed their needs. However, being true to the research intent, the researcher needed to bracket her presumptions and expectations, and set aside worries about making wrong choices when designing the clinical method intended for providing vocal focused approach. The researcher, being also the participants' music therapist, would be available for the young persons throughout the clinical method and would interact caringly. She had to recognize their uniqueness by listening and responding to them as valued human beings and support them with positive feelings, such as trust, comfort, and security. Furthermore, through the applied therapeutic approach, she would ensure that the participants were given ample opportunity to express their personal needs, feelings and thoughts.

Flexibility and creativity are the most important within a therapeutic approach. Therefore the therapeutic approach and strategies were client-centred and eclectic, which is quite common among the majority of practicing therapists, who tend to draw on whatever strategies best suit the person in front of them at that moment (Miller, 2008). McFerran (2010, p. 33) highlights the most obvious trend, which is a tendency towards a blended or an eclectic approach in therapy practice with adolescents. Gold, Voracek and Wigram's (2004) meta-review of music therapy practice with adolescents associates the eclectic approach with the most significant results and the best practices in the field. The therapeutic approach in present study was a blend of humanistic, developmental and psychodynamic orientations. Psychodynamic orientation was implemented with a focus towards resolution, fostering resilience and developing insight into a conflicted way of being and in relation to the need for an increased personal understanding of unconscious motivations, insight-oriented discussions, interpretation of regression experiences, and music as a symbolic meaning of projected feelings. Humanistic and developmental focus was connected to developmental challenges, taking into account curricular and social

needs, personal growth and facilitating the achievements and opening of potentials, and offering acceptance to the young person. Creative experiences are regarded highly in humanistic approaches and clients are encouraged to develop unique ideas and skills. The clients' choice guides the therapeutic process from musical interests to particular activities and in music therapy this is often seen in a free session plan where the interests of the individual dictate the content of the encounter on any given day with a lack of judgment or expectation on the part of therapist, who creates conditions that support personal growth (Maslow, 1968).

The most important, however, is a caring therapeutic relationship based on trust and parity/equality. The therapist's role is to be present with the participant and to offer unconditionally positive support and togetherness or active engagement with containment or a blank slate for the participant to project upon, finding out the best ways to address participants' needs within the bounds of the therapist' own resources and limitations.

The therapist considers vocal work and vocal improvisation as 'vocal playing', as if playing with a live musical instrument. The therapist has noticed in her therapeutic experiences with adolescents that the word 'play' has a more releasing effect on voicing negative emotions, self-judgment and vocal critiques than the word 'improvise' which tends to induce fear, reverence and high expectations from oneself in regard to musical and vocal skills, as improvising is ordinarily related to jazz music.

In the view of the therapist-researcher, clinical vocal improvisation equals to playing on the voice as if on a live instrument. Estonian vocal improvisation educator Poll (2011), who has developed her own method for teaching vocal improvisation throughout the life of a person, has termed vocal improvisation as 'improvoicing' which sounds very pleasing and attractive to me as well. In case of vocalwork I used therapeutic vocal supporting methods and techniques to assist and facilitate voicing. These were vocal modelling, imitating, matching, grounding, mirroring, reflecting, vocal holding, used frequently in other vocal therapy settings as well (Austin, 2008; Uhlig, 2006; Oddy, 2001).

The approach to the sessions was rather spontaneous and can be considered structurally loose (Wheeler et al., 2005). Although the therapist still had certain guidelines and boundaries on what was expected and acceptable, the actual sequencing of

sessions was quite fluid in nature. As the goals of the clients included decision-making, independence and assuming responsibility, the therapist actually deferred planning in order to preserve these opportunities for the clients.

Structural principles of the sessions were based on the clients' needs at that particular moment, and phenomenology as the path towards goals was taken into account by the therapist. Therefore the participants could choose to participate receptively or actively, as they pleased. Participants could always choose between the use of voice or instruments. In case of hesitation, the therapist proposed options and they could negotiate the activities and themes.

Session format

Sessions were planned to follow psychodynamic principles and began with a conversation which gave the themes to work through (Priestly, 1994). The therapist followed a basic three-part sequence in the session format:

- a) beginning phase – the sessions always began with verbal communication or conversation;
- b) main part as activities phase – activities emerged out of problems or themes expressed by participants during the beginning phase;
- c) closing or concluding phase – the participant was asked about the subjective outcome of the session: the positive issues, the points of self-development, and what was the most valuable for the participant.

Intervention methods and techniques

Intervention methods and techniques varied according to the needs and choices of participants at particular moments. The commonly used vocal techniques were vocal projection exercises and vocal improvisation. The overall musical and vocal methods and techniques used are listed and outlined in Table 5.

Table 5. Used musical and vocal intervention methods and techniques.

Receptive methods and techniques	Active methods and techniques	Combined methods and techniques
<ul style="list-style-type: none"> - Music listening and writing (Holst „Planets’) - Music drawing (painting) - Music and guided imagination (i.e. favorite place; dialogue with a star) - Music and free body movement - Presentation of client’s favorite music - Music as therapist’s present for client (Sigur Ros „Fljotavik’) 	<p><i>Instrumental improvisations</i></p> <ul style="list-style-type: none"> -referential and free improvisation (solo, duet) <p><i>Vocal techniques</i></p> <ul style="list-style-type: none"> -voice-work techniques as vocal progressive relaxation, vocal massage, toning and breathing exercises, vocal projective techniques - referential and free vocal improvisations (duet) a capella - referential and free vocal improvisations with instrumental accompaniment - singing and matching with pre-composed songs - song-writing 	<ul style="list-style-type: none"> - Matching instrumental play with pre-composed music - Vocal progressive relaxation and vocal improvisation

Musical recordings

The musical recordings made during sessions and shared with participants include a total of 451 pieces and were cut out of session recordings by the therapist using the free digital audio editor program Audacity 1.3.11-beta (Unicode). Each piece was given a title according to the theme that emerged in the session or a technique that was used. Table 6 below presents the frequency of applied techniques and methods for each participant. The numbers **in Bold** in brackets mark the recordings that the participants do not have. These were recorded after the participants were given their recordings to assess and listen for selecting purposes.

Participants received all their recorded musical pieces as products of their *personal singing revolution* in the final phase of therapy (14th session) with the task of listening to these and selecting 9 compositions, including 3 significant vocal improvisations, 3 pieces signifying the best musical compositions and 3 musical products for the trash can to be discussed at the last session. Out of these, the participants had to

select one as the most significant vocal improvisation, one as the best composition and one for throwing into trash-can, and bring these to the final interview.

Table 6. Recordings of participants.

		Liisa	Marbeia	Jonas	Kristiin	Marie	total
ACTIVE							
Instrumental Improvisations	Referential	39	56	26	11	47, (1)	179 (+1)
	Free	3	5	1	3	7	19
Vocal Improvisations	Referential a capella	11	5	3	26	6	51
	Free	4	4	3	-	2	13
	Referential with instrumental accompaniment	7	13	1	6	8	35
	Free with instrumental accompaniment	-	-	3	-	-	3
	Free into pre-composed music		-	1	-	-	1
Voice-work Techniques	Vocal progressive relaxation	2	1, (2)	2, (1)	-	-	5 (+3)
	Vocal massage	1	1	3	2	2, (1)	9 (+1)
	Vocal projective tones (physical trauma cure)	2	1	-	-	-	3
	Vocal imaging and drawing	-	-	-	1	-	1
	Breathing and vocal projective exercises with movement and imagination	2,(2)	1, (4)	4, (2)	17, (1)	11, (3)	35 (+12)
Singing	Singing and matching with pre-composed songs (<i>chants, popular songs</i>)	3	-	3		8	14
	Singing self-composed song	<i>I.10, (2)</i> <i>II.11, (2)</i>	-	<i>I.12, (2)</i>	<i>I. 7</i> <i>II. 4, (2)</i> <i>III. 13, (2)</i>	-	57 (+10)
Combined	Vocal progressive relaxation and vocal improvisation	1	1	1	1	-	4
RECEPTIVE							
	Music listening and writing (Holst „Planets’)	1	1	1	1	1	5
	Music drawing (painting)	-		-		1	1
	Music and guided imagination	2	1, (1)	1, (1)	1	-	5 (+2)
	Music and free body moving	-	2	-		-	2
	Presentation of client’s favourite music	1	1	1	-	-	3
	Music as therapist’s present for client (Sigur Ros „Fljotavik’)	1	1	1	-	-	3
COMBINED							
	Matching instrumental play with pre-composed music	-	-	1	-	-	1
	Rehearsal of composed cycle	-	-	-	-	2, (1)	2 (+1)
Total		101 (6)	94 (7)	68 (6)	93 (5)	95 (6)	451 (+30)

3) Prolonged reflection-analysing phase

This phase lasted from June 2010 to January 2012. The participants were interviewed by an independent research assistant for a week and a half, immediately after the end of the intervention. There were several reasons for this. Researcher-therapist had worked closely and for long with all the participants. To do a specific in-depth interview after a long period of co-operation would have caused no practical problems, but seemed too drastic a transition to this researcher due to a very short time period that had passed since the end of therapy. The therapist had strong feelings for these young people and felt that they had already told her all they wanted to say about their compositions and experiences at the end of the therapy process. The option was open for somebody else to interview the participants and there was hope that these interviews might also possibly produce new information. The research assistant was an experienced interviewer who had published interview-based research articles on therapeutic music education and had participated in peer debriefings held before the intervention phase in the form of local doctoral colloquiums for developing mutual scientific cooperation.

The collected data sources were reviewed, arranged into tables and discussed with the supervisor. Data priorities were then determined in accordance with research objectives and research questions. The final interview audio recordings were listened to repeatedly and transcribed by the researcher who explored the responses of participants to the research assistant with great interest after a two month rest. The key statements and meaning units of each interview were analysed during autumn 2010. Before the first verification of the transcripts of pre- and post-interviews, outlined key statements and meaning units of participants' experiences according to the phenomenological vertical reduction steps, a short follow-up questionnaire was conducted via e-mail six months later in November 2010 to find out, after a suitable period, the more outstanding experiences and meanings that the participants remembered. The content of the follow-up is presented below and the protocol in the Appendix 5. The participants had finished their studies and lived in different cities, and one of them was continuing her studies at a university abroad. After receiving the follow-ups, the first verification was carried out via e-mails. A more detailed description of data analyses is presented below.

2.7. DATA SOURCES

Data of the present study was collected by prolonged multiple steps between January and November 2010 from the following sources:

- 1) Pre-questionnaire with potential participants carried out by researcher-therapist.
- 2) Initial interview with recruited participants about their understanding of singing *revolution* and their motivation and needs for a *personal singing revolution*, including their personal, musical and clinical history, conducted by researcher-therapist.
- 3) Post-questionnaire with participants carried out by the researcher-therapist at the end of the therapy process.
- 4) Final interview with the participants about their lived experience of *personal singing revolution* throughout the therapy process, conducted by the assistant researcher.
- 5) Audio-recorded music selected by participants as achievements and failures of their *personal singing revolution*.
- 6) Follow-up report via e-mail six months later carried out by researcher-therapist.

2.7.1. Research interviews

The purpose of a research interview as a research instrument is to increase intellectual understanding, to understand themes of the daily lived world from the subjects' own perspectives and, in this research, to understand the lived experiences in vocal focused therapy and their significance in terms of personal singing revolution for the individual participants.

According to Bailey (1996, p. 72), '*informal interview is a conscious attempt by the researcher to find out more information about the setting of the person*'. The interview is reciprocal: researcher and research subject are engaged in a dialogue. The qualitative research interview is a construction site for knowledge. Kvale (1996) remarks with regard to data capturing during the qualitative semi-structured interview that it '*is literally an inter view, an interchange of views between two persons conversing about a theme of mutual interest*' where researcher attempts to '*understand the world from the*

subjects' point of view, to unfold meaning of peoples' experiences' (pp. 1–2). At the root of phenomenology, *'the intent is to understand the phenomena in their own terms – to provide a description of human experience as it is experienced by the person herself'* (Bentz & Shapiro, 1998, p. 96) and to allow the essence to emerge. Kvale (1996) suggests the following modes for understanding qualitative research interview: technically a semi-structured or non-structured interview template is followed, focus is more on certain themes than on exact questions, and taping and transcribing is carried out word for word.

The present study provides two semi-structured interviews with the participants who completed the therapy process: the initial interview and the final interview based on predetermined questions. According to Robson (2005) their order and wording could be changed, explanations could be given and, if appropriate, some questions could be omitted or new ones included.

Initial interview

Initial interviews (see Appendix 1) were aimed at collecting information about the background of the participants and at exploring the general concept of *singing revolution* and how it might be expressed and described in an individual context. The reason for asking these questions was primarily to get to know the participants and their situations to some extent from their own perspective prior to the intervention process. The researcher was also interested in getting some information about their motivation for participating, the personal and professional support they have had or were currently receiving, and information on their health, musical, vocal and singing history. Furthermore, the researcher was curious as to how the participants might perceive and understand their potential *personal singing revolution* and what it was like.

Final interview

Final in-depth interviews (see Appendix 2) were conducted by the research assistant during a week and a half after the therapy process in the same therapy room. The plan of the interview was constructed by the researcher-therapist and discussed with research assistant thoroughly and attentively before the interviews took place. The

recommendations of the assistant were taken into consideration. The interview plan consisted of eight main questions that provided information on experiences in terms of *personal singing revolution*. These questions focused on general and vocal experiences in the process, and on specific themes like experiences related to voice as an instrument and on musical recordings as tangible artefacts of personal singing revolution. Participants were instructed by the researcher to take along their best musical composition, the most significant vocal improvisation and one piece for throwing into trash can, and to present these. The pieces were selected by participants themselves.

2.7.2. Questionnaires

In the present study, three questionnaires were provided to the participants who completed the therapy process: Pre-Questionnaire, Post-Questionnaire and Follow-up Report. All were conducted by the researcher-therapist.

Pre-Questionnaire

Pre-Questionnaire (see Appendix 3) was aimed at selecting and including participants. The questionnaire comprised a total of 24 questions, incl. 10 options-based, 5 simple 10-item-scale questions (for subjective evaluation of the importance of music in private life, contentment with voice, relationships with sisters/brothers, parents, and between the parents), 10 open-ended questions and one scale-test. The content of the questions included anonymous personal data (age, gender, friends, family, family relationships), background of musical education and engagement, musical and instrument preferences, vocal problems, open questions of voice dynamic and pitch parameters (high, low; loud, quite) and Self-Esteem-10-item-scale.

Post-Questionnaire (see Appendix 4) was much shorter than pre-questionnaire, with 6 questions, and was aimed at collecting data after the therapy process and checking the changes in preferences of musical instruments and styles, subjective evaluation of vocal contentment and descriptions of the meaning of voice parameters of dynamic and pitch.

The Self-Esteem-10-item-scale included evaluation of the changes in self-esteem, as rated by participants.

Subjective voice contentedness evaluation scale

Both questionnaires provided one simple 10-item scale that was used before and after the therapeutic process for the subjective evaluation of the contentment of the participant with their voice.

On the scale, 1 marks the lowest and 10 the highest level of contentment with voice:

Totally not content 1 2 3 4 5 6 7 8 9 10 Totally content

Self-esteem (SE) scale

SE was completed by clients before and after the whole vocal focused music therapy process. The measure of overall self-esteem can be used to find out the wider influence of ‘personal singing revolution’ results on the participant’s psychological well-being during the transition. Self-esteem (SE) was assessed on the 10-item scale adapted by Bachman and O’Malley (1977) from Rosenberg’s (1965) Self-Esteem Scale. Respondents rate a number of statements about themselves (e.g. ‘I feel like I have a number of good qualities’) on the 5-point scale from ‘almost always true’ to ‘never true’. Scores range from 10 to 50, with high scores indicating high self-esteem. Cronbach’s alpha of the scale was .83 for men (n = 527), and .85 for women (n = 1143) in the Estonian sample. Inquiry is translated into Estonian by Eha Rüütel (2004) and the scales of validity are verified by a study of stress, health and mood of school students (2004). In the study of students (aged 15–19, average age 17.6) Cronbach’s $\alpha = .89$ for the Estonian version (n = 871, medium of self-esteem was: boys 39.9 and girls 38.6; the difference was not statistically remarkable).

Follow-up Report

A short follow-up questionnaire (see Appendix 5) was completed via e-mail approximately six months after the end of the vocal focused music therapy process. The questionnaire includes three open questions on significant memories of the lived experiences, the use of voice and the fate of the music products, and one additional

question on the participant's personal preference for expression, as seen by the participant at that particular moment.

2.7.3. Musical artefacts

The musical data used in this research study analysis includes two important vocal improvisations of each participant. One vocal improvisation of each participant is selected by the participant as the most significant. The other vocal improvisation is selected by the researcher-therapist and is connected more or less by the best composition of participants in terms of *personal singing revolution*. These are attached to the study in CD (see content in Appendix 21). The more exact description of selection, analysis and discussion of the vocal improvisations is presented in Chapter 5.

2.8. DATA ANALYSIS

The present method of in-depth interview data analysis is rooted in descriptive phenomenological analysis (Giorgi, 1975; Colaizzi, 1978) which inspired many phenomenological music therapy researchers (Grocke, 1999; Pedersen, 2006; Skewes, 2001).

The purpose of data analysis was to find the essence of participants' personal vocal musical experiences in terms of *personal singing revolution*, whereby the metaphoric meaning is considered broadly encompassing various singing experiences, i.e. vocal improvisation, singing self-composed or recreated songs and vocal exercises. The principal research instrument for collecting data on lived experiences of participants was the final interview. However, the data collected from the initial interviews on the meanings of *singing revolution* and potential *personal singing revolution* as expressed by the participants, and the data on memorable lived experiences from follow-up reports were added, integrated and united with the principal data during the analysis process to

illustrate the unique story of each participant, exposing vertical analysis and individual experiences, and presented in Chapter 3.

Wheeler and Kenny (2005, p. 66) argue that ‘each case is unique and important in qualitative research,’ when advocating researchers begin to understand an individual in their study (p. 66). They point out that comparisons between individuals are made later in an effort to form categories or draw conclusions.

Processes for creating a distilled essence were modelled after approaches described in Forinash and Grocke (2005), Grocke (1999), Pedersen (2006). Grocke (1999), exploring the phenomenon of pivotal experiences in GIM sessions, adopted and combined the two approaches of Giorgi and Colaizzi in a 9 step analysis of the participants’ experiences, asking participants to verify the reductions of their distilled essence. Pedersen (2006), studying the phenomenon of counter transference of music therapist during improvisations in clinical context, extended her analysis procedure to 13 steps. Although she followed Grocke’s analysis steps, she extended and enhanced the procedure by adding a second verification of distilled essence of each participant after a longer time period, and her final overall description referred to the distilled essence of each participant to ensure that all of the experiences were fully covered.

Though the phenomenon of the experience of *personal singing revolution* in vocal music therapy seems to have a broader context than concrete phenomena of pivotal moments in GIM and counter transference experiences in musical improvisation, the researcher decided to follow a similar structure in the present study, as lived experiences of *personal singing revolution* can essentially be seen as analogical. As the descriptive data of the present study is collected from different qualitative resource instruments, i.e. pre- and post-interviews and follow-up reports, a need to modify the steps emerged during the analysis process. However, modifications and adoptions are highly tolerated within the flexible guidelines of data reduction. To include all valuable data from three different research instruments, the researcher adopted a 13-step data analysis procedure. The vertical distillation of individual experiences includes steps 1–9 and horizontal distillation of five participants’ common experience includes steps 10–13.

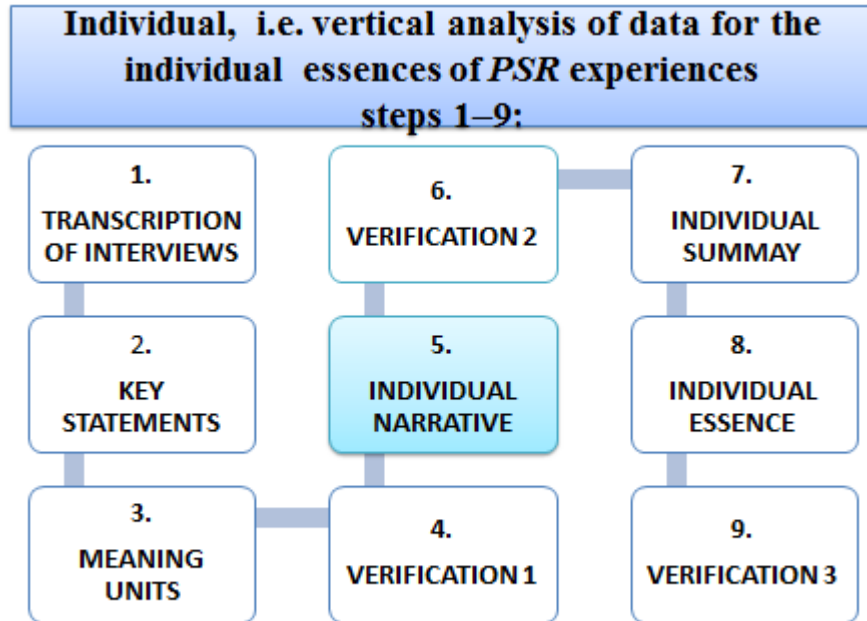


Figure 2. 9-steps vertical analysis of data

Thus the procedure of systematic and consistent progression comprised the following 13 steps. The individual, i.e. vertical analysis of data is presented in Figure 2 above by steps 1–9 as follows:

1. Initial and final interviews of participants were transcribed verbatim in interview protocols.

2. Each final interview transcription was read and reread to get a sense of the whole by a detailed line-by-line and a selective or highlighting approach, to underline the *key statements*. Initial interviews were analysed by simple coding of interview questions (Laherand, 2006) as the data was aimed at establishing an initial portrait of the participant and at finding out the potential meaning and concept of the phenomenon of *singing revolution* and *personal singing revolution* before the therapy process.

3. The key statements were grouped into summary statements termed *meaning units* that were written in the participants' own words. Each unit was given a focal meaning, i.e. a category heading in an attempt not to lose the participant's authentic

expression. What the researcher had done could be called a first level abstraction. She had given each unit descriptive labels that stayed close to the raw data.

4. Verification 1. The initial and final interview transcription protocols with underlined key statements and a protocol with *meaning units* were sent to the participant for the 1st verification, to add or omit information. This enabled the researcher to verify that she was capturing a full description of the participants' experiences. Changes or omissions in protocols were made based on participants' feedback.

5. The content of verified meaning units of initial and final interviews and follow-up statements was put together, composing an individual story into a narrative on experiences of *personal singing revolution*. Though it is uncommon in studies of phenomenology to include narrated stories as one step of the analysis, it is the approach chosen here to provide an individually broader view of these lived experiences.

6. Verification 2. The individual story was sent to the participants for the second verification. Changes or omissions in stories were made based on participants' feedback.

7. The narrated stories were compared with meaning units and analysed and compiled into an individual summary of experiences of *personal singing revolution*.

8. The summary of experiences for each transcript was transformed into a distilled essence of the experience.

9. The individual summary together with the distilled essence was sent to the participants for the third verification with the question '*does my final distilled description capture the essence of your experience? Is there any aspect of your experience that has been left out?*' Changes or omissions in stories were made based on participants' feedback.

Steps 10-13 present the experiences of all participants and horizontal data analyses. The illustrative graphics of the analysis steps is presented in Figure 3 beneath.

10. After verification of individual summaries and distilled essence of participants' experience, the researcher undertook a *horizontal distilling process*, whereby the common meaning units across all interviews were laid side by side, and composite categories were developed, which seemed to convey a similar meaning.

11. Composite themes were distilled from the categories and were classified from the perspective of consistency and variability as common, significant or individual, being all equally important because higher frequency is not considered to constitute a stronger evidence than lower frequency in phenomenology.

12. Composite themes were grouped under essential features of the experience. These form the global themes (global meaning units) which enable to present the results in a more generally structured way.

13. Composite themes were further distilled into a composite essence – the overall essence of the study – with the addition of the essences of vocal improvisations, the final global description of the experience of *personal singing revolution* in vocal focused music therapy, presented in the Conclusion of the study.

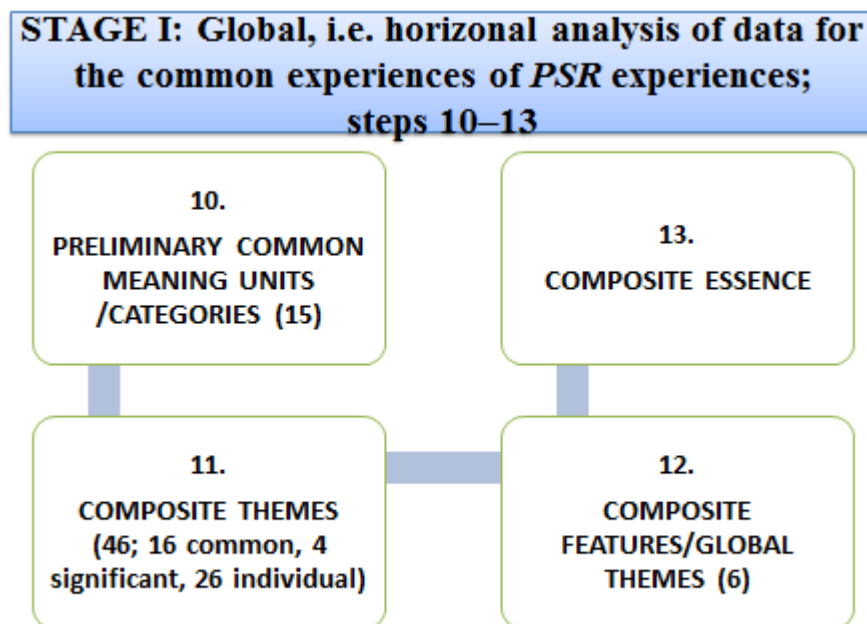


Figure 3. 4-steps horizontal analysis of data,

2.8.1. An illustrative example of phenomenological reduction

In order to illustrate the sequential process of reduction as described above, while also acknowledging the space limitations of the study, the following short excerpt from Liisa's in-depth final interview is provided with underlined key statements. The phrases and sentences that are not underlined were excluded in the next stage of analysis because of their unrelated content to *personal singing revolution* of the participant.

Excerpt of transcript with underlined key statements

(M= interviewer; Liisa = participant)

M: You have been coming also to these music therapy sessions. Have you formed some kind of connection or parallel with music therapy process... to this personal singing revolution?

Liisa: Yes. If I looked at it from the therapy point of view. I would even say that making music like this, like it has been for the past months, and expressing myself like this, it has been much stronger than in 8 years in music school... (laughter) In this sense, its effect has been much stronger for me. And this singing revolution has like... left a much stronger mark now. In these few months. And it really has changed my life here at the moment...

M: OK. You just said that it has been stronger. Would you elaborate a little? In what sense has it been stronger than...?

Liisa: In the sense that everything that I have done here... I don't know how it's possible but after I have left here I have done new things in my life that I would never have thought I would do. Like plucking up my courage... or really... It has also carried over to my everyday life indirectly. That I'm not coming here specifically to... I have not been coming here to speak about my problems, I just make music. And that just helped. Maybe I reached an understanding of what exactly I wanted or... something like that...

M: Do I understand correctly that whatever took place here along with the music, it carried over to what was outside these sessions, whatever you found inside yourself here?

Liisa: I believe so that all the bundles that I got to unravel here and when I... always when I left here I knew distinctly, clearly how to be, what to do and what to say, like. Although Eve did not tell me here that now you must go and do this or say that, never, it just simply... That's what's a mystery to me: how is it possible that I only make music and find such balance and strength. Simply by beating an instrument or making weird

things with my voice. But for me it worked. And really much more strongly than in 8 years of piano studies...

The reduction of the key statements into meaning units

The researcher grouped the *key statements* into *meaning units*. After the key statements were grouped and redundant statements were removed, each meaning unit was given a category heading to express the sense of meaning. The content was abstracted but the literal wording of the participants was kept. Afterwards, the first verification was carried out. The meaning units and category headings of Liisa's interview analyses is presented as follows:

Meaning unit: PSR as a life-changing helping experience with a strong effect

'Singing revolution' has changed my life here and left a much stronger mark now in these few months'

'From the therapy point of view, I would even say that making music and expressing myself like this, it has been much stronger than in 8 years in music school'

'Its effect has been much stronger for me.'

'I have not been coming here to speak about my problems, I just make music. And that just helped.'

Meaning Unit: Making music or improvising with voice supports problem solving

'I believe I got to unravel all bundles here.'

'That's what's a mystery to me: how is it possible that I only make music and find such balance and strength simply by beating an instrument or making weird things with my voice.. But for me it worked. And really much more strongly than in 8 years of piano studies.'

Meaning Unit: Self-confidence and clarity in how to do, what to do and say

'Always when I left here I knew distinctly, clearly how to be, what to do and what to say. It has also carried over to my everyday life indirectly.'

'I don't know how it is possible but after I left here I have done like new things in my life that I would never have thought I would do. Like plucking up my courage'

Verification 1

The pre- and post-interview transcription protocols with underlined key statements and the protocol with *meaning units* were sent to the participant for the 1st verification for their input, to add or omit information (see Verification 1 Letter in Appendix). It enabled the researcher to verify that she was capturing a full description of the participants' experiences.

Liisa was very positive in her response to the transcripts and meaning units, writing „I am very pleased and I agree with these interpretations. It was so interesting to remember all this and to fly back in time. From my point of view, I give you a „green light’ and I wish you success! By the way, when I returned to Denmark after the Christmas holidays in Estonia, I took my guitar with me. Unbelievable what contentment and joy it gives me to make music! I am very happy!:-)’ As Liisa did not have any corrections, did not omit or change statements or words, these transcripts and meaning units remained as they were analysed by the researcher.

Individual story

The next step of analysis was added by the researcher. Though it is uncommon in studies of phenomenology to include narrated stories as one step of the analysis, it is the approach chosen here to provide broader view of these lived experiences to the readers. The content of key statements of initial and final interviews, regarding personal singing revolution concepts and lived experiences, has been combined. Here, an individual story was composed in a narrative form, encompassing the experiences of *personal singing revolution*, related to initial essential general features as process, vocal experiences, coping with challenges, significant vocal improvisation and the best musical composition. In addition, statements from follow-up reports were added separately as one section of the story. The whole rich text of narrative was composed as the participant’s 1st person text of *personal singing revolution*.

The excerpt, derived from the narrative of Liisa, in which the above presented key statements are included, is the following:

‘My SR is an all-round successful path uphill. Its experiences have influenced my whole life and have a strong effect. I am mentally ready to enter life, I am not afraid of having to cope alone. I developed and changed along with the music, which seemed a whole lot more natural and beautiful. At first I did not believe that one could learn to act differently in life through music. The process gave me the courage to let myself go in music as well as in everyday life generally. It is the freedom to do what you yourself want, which for me was a challenge and a revelation at the same time. Every time I left a therapy session, I knew exactly and clearly how I should be, what I should do and what I should say. In addition, I also dared to take on new things in my life and carry them out. I truly believe in the helping powers of music now.

Exceeding myself was connected to the limits on what I should do and what I could do! I now see the limits from a different angle. They found an expression. Every time I left I felt that they were open. I have become much braver and freer in music and in life. The first melodies were about tonality and the subdominant. The limits were exactly like that and now they have opened up. I feel more free whatever I'm doing, although the subdominants have gone nowhere. I don't feel that I'm clinging to the need to follow something specific. It is a good feeling. I have visited the town of S. now for a couple of times. That is where the piano is. I have simply played on the keys with one hand, and the same with the guitar. Everything is possible now. Everything has changed.

My SR helped me to better understand myself. Musical opening, expression of my thoughts and feelings was more of an opening up to myself, opening up in front of myself and meeting myself. It brought me a clear idea of what I wanted in exact terms. My thoughts and the way I think have changed. The main thing is to feel good myself.

Through the SR experience I achieved contentment with everything, my life as well as the surrounding persons. In addition, creating my own songs was a super-important achievement for me. They turned out well. I am very pleased. These songs supported very important things that were going on in my life, the important decisions and events that took place over the recent months, during this process.

Making music in the therapy process was a real mystery to me. The feelings it brought along were indescribable. During the process, I got to express myself through music and let my feelings go to the fullest, which was very meaningful for me. I could not imagine talking to a psychologist for an hour about my problem; it was incredibly better for me to release and let go through music. Only by making music did I find balance and increase my sense of security. I managed to free myself of the old thing, the fermented feeling. I was also surprised to experience the 'unravelling of bundles' i.e. problems, finding independent solutions by making music and thus developing a new ability. In the djembe improvisation *Questions and Answers* I received an answer to a question I could not put into words and it turned out so well. I used finding solutions to problems through music many times because it felt like solutions somehow appeared by themselves. Through my SR, I again found a feeling of intimacy with music, myself and other people..'

Verification 2

The composed individual story was sent to the participant for the second verification (see Verification 2 Letter, Appendix) via e-mail. Changes or omissions in the story were made on the basis of participants' feedback.

Liisa stated in her response to the narrative: *'So lovely to get the letter from you. Indeed, it was interesting to read about my Singing Revolution. It feels that all this happened such a long time ago, much of that I did not even remember. How quickly the time passes indeed! I checked this story and made a couple of little corrections.'*

She corrected some superfluously repeated words in the original Estonian version: ‘~~ta jaoks, mõttes juba~~’. In addition, she also contributed as an editor and a translator, translating the lyrics of her song into English being quite good in English. ‘*I translated my song lyrics into English. I hope that it is understandable, intelligible and fitting. If I could do anything else, please let me know. A lot of success to you in finishing such a big work!*’

Summary experience of personal singing revolution

The next distillation step was connected to the summary experience protocols. These were composed from two perspectives. The first and very brief perspective holds the summary of the concept of *singing revolution*, which is derived mainly from the initial interview; and the other, principal perspective holds the meaning of lived experiences of *personal singing revolution* of the participant, derived out of the meaning units of the final interviews and statements of the follow-up reports. The meaning units of the summary are presented in present tense and in the 3rd person, leaving the following explaining part in past tense, but the natural language of participants is still preserved as much as possible. In addition, to differentiate between the statements of follow-up reports, this text is emphasized *in Italic*.

Excerpt from Liisa’s summary experience protocol with the content of some of the above presented meaning units:

... PSR was for Liisa a *memorable and life changing experience with a strong effect*: successful, natural and beautiful path uphill, development and transformation. She is mentally ready to enter life, she is not afraid to cope alone.

PSR is a challenge and a revelation which confirms *faith in the helping effect of music*. At first she did not believe that one could learn to act differently in life through music.

PSR is a paradoxical meeting with a real close-up self. *It was a special and extraordinary, new, unusual and unfamiliar opening up and self-exploration, surprising and shocking at the same time. Liisa almost did not talk, she simply played around with her voice and exposed her essence and soul to herself.* She found intimacy with music, herself and other people.

PSR means *letting go in music as well as in everyday life*, and the freedom to do what one wants. The sessions gave her *self-confidence and clarity about her choices, and the courage to take on new things in life and carry them out.* She felt surprisingly free on

synthesizer and has also played on piano with one hand outside the therapy space. She is not afraid to be weird. She feels freer, whatever she is doing.

PSR means releasing strong inexpressible feelings by music and voice improvisation. Making music as part of the therapy process was a complete mystery for Liisa; it helped her release her feelings, get rid of old things and fermented feelings and turn her feelings to the maximum. The experienced feelings were indescribable...

Distilled essence of personal singing revolution

The summary sequences were then transformed into the words of the researcher and then distilled further to form part of the distilled experience. In keeping with the tradition of phenomenological practice, the final distilled essence is written in the present tense to denote that it is a lived experience and forms part of the distilled essence of the experience. The distilled essence of Liisa's experience is presented below. The above mentioned meaning units are represented in the essence though it includes the features of *all* the meaning units:

Liisa's PSR is a memorable and life changing experience with a strong effect. It is a natural path uphill, which makes the prior faith in the helping effect of music actualize. Being paradoxical – surprising and shocking, it means opening up to oneself, meeting oneself, confronting scary situations, earlier insecurity and the fear of being laughed at while singing, deeper issues and painful self-criticism. The process allows indescribably strong feelings to be released and problem bundles to resolve on their own through music, following a more liberating understanding of 'whatever happens, happens'. Her more confident release in music paves the way for everyday freedom to do as she wants. Voice improvisations improve her confidence to play with her voice wholeheartedly and more freely, and become free of limitations. She experiences good feeling in important voice improvisations, and this will override other people's opinions. Liisa is achieving contentment with herself and the surrounding people, and values the songs she has written above everything else. Acceptance of her own voice and coping with challenges is supported by interesting voice exercises, vocal relaxation and active imagination, as well as the diversity and wealth of choice in instrument-voice medium, suggestions of the therapist, lack of external criticism, safe body positions: back-to-back with therapist or lying on her back, and repeated listening of recordings. The best song she wrote has a very personal value and is an honest song about feelings and coping with despair and love. This song helps to make sense of a complicated love relationship.

Verification 3

The summary experience and distilled experience of Liisa were verified by her via e-mail. She found some inaccuracies in the summary experience: *'I checked my singing*

revolution summary and essence and had only a few little corrections.’ The essence was OK for her. These words were added to the summary experience and are identified in **bold type**. ‘She could not sing’ was corrected ‘She **did not want to sing in front of others (she actually performed and sang to others but did not like that at all)**’. She also added in the following sentence ‘and how’, giving the sentence the following appearance: ‘She could choose what to do **and how.**’

She added in her response: *‘Otherwise, it is a very nice summary. So nice to recall these therapy sessions! What a fine time and experience it was! And at the same time so unbelievable how quickly the time has passed. My bachelor studies in Denmark will end soon and there is much to contemplate about where to continue my studies. And I am a bit scared. A vocal music therapy session could be very helpful for finding answers again and for keeping me balanced. And thank you once more for the extraordinary experiences! Lots of sunshine to you!’*

Creating the composite categories and themes

Having studied each participant’s individual experience of personal singing revolution with the help of this vertical analysis, the researcher began to work with all the data collected from the five participants. All the meaning units relating to a particular aspect of the *personal singing revolution* were placed together and composite categories were then developed to distil the experience of one element across all participants. Moustakas (1994) refers to these categories as ‘composite structural categories’, in that they identify *how* the phenomenon was experienced by the composite group of participants in the study. Several categories stood out immediately, and followed the focus of the research questions, or derived from questions of the initial or final interviews.

Composite Structural Categories related to the research questions:

1. Describing the personal singing revolution
2. Perceived changes in vocal use
3. Vocal improvising
4. Process of change
5. Benefits of the process
6. Challenges of the process

7. PSR connection to developmental issues

Composite Structural Categories related to the check-list of interview questions:

8. describing the singing revolution
9. the use of voice and music instruments
10. exercises providing vocal and developmental progress
11. the best vocal improvisation
12. the best composition
13. the worse composition
14. crucial experience of PSR
15. impact of PSR outside therapy

Thereafter the individual experienced meaning units of all the participants were spread out and placed in separate columns side by side and then categorized with other meaning unit headings that seemed to convey a similar meaning. Different colours were used to mark each participant's individually experienced meaning units and printed out in colour. Creating categories and themes means reading, thinking, trying out tentative categories, changing them when others work better, checking them until the very last piece of meaningful information is categorized and even at that point, being open to revising the categories. This process involved a number of revisions and regroupings, some units were found to be redundant or irrelevant. For example, the theme of recommendations of participants about further use of therapy was completely discarded. Some units were specific to the person's unique experience but appeared irrelevant when placed within the composite perspective.

In the end result, all individual meaning unit headings gathered into one category were consistent with the title of the theme, which conveyed the meaning of the experience for all participants.

In phenomenology, all data is considered equally important and the differences between the participants do not lead to the exclusion of their experience. The experiences expressed in composite themes might be both consistent and variable. According to Bruscia (1998c), the consistency is apparent 'when the researcher finds regularities, or repetitive patterns... which reveal what appears to be typical of or essential to the phenomenon' (p. 185). Themes classified as 'common' mark the consistent themes, where all the participants had contributed to that category. Variation is apparent 'when

the researcher finds exceptions, inconsistencies, controversies and deviation in the data which lead to an enlarged perspective on the phenomenon' (ibid.). Themes which consisted of variations were considered 'significant' if 3–4 participants had contributed to the theme, and as 'individual' if 1–2 participants were included under the theme title.

Using this technique, Liisa's individual meaning unit heading 'PSR as a life-changing helpful experience with a strong effect' was categorized with other statements under the common theme 'Gradual ongoing process of crucial importance'. Her meaning unit 'Self-confidence and clarity on how to do, what to do and say' turned into the individual theme 'Clarity about choices and freedom to do as you want' after uniting into the meaning unit the other aspects of her experience during vertical analysis and it remained under the category of the process as individually important experience to enrich the data.

Illustrative Example of Common Theme: *Process of crucial importance*

For the five participants, *personal singing revolution* was a singular transforming process in which they experienced novel, shocking and spiritual breakthroughs, life changing natural path uphill, taking a big step in personal development in therapy and life overall. The process enabled them to become more like adults and develop through music and singing.

For Jonas, PSR was a spiritual breakthrough and directly linked to events in his life outside therapy.

Kristiin emphasized that she had achieved the goals she had set for herself and had taken a very big step forward during therapy in her development through various experiences. She went along with the flow of life and the sequential stages of the change.

For Liisa, PSR meant a memorable all-round successful path uphill that has changed and influenced her whole life. It was the developing and changing along with the music which seemed a whole lot more natural and beautiful. Music and singing have been very important on her path of growth and change. She became mentally ready to enter life, not being afraid to cope alone.

For Marbeia, PSR was both a novel and a shocking breakthrough coming-of-age. The important change for her as a result of this process was becoming and behaving more like an adult.

For Marie, vocal focused therapy offered experiences of interesting discoveries of an unknown world that she could relate to her PSR. The process enabled her to grow, increased her creative self-confidence and brought along good experiences with playing instruments and directing her voice.

Illustrative Example of Individual Theme: *Making independent decisions and freedom in choices* (individual Liisa)

Liisa found that the sessions gave her clarity about her choices. She stated that every time she left a therapy session, she knew exactly and clearly how she should be, what she should do and what she should say. She felt surprisingly free on synthesizer and has also played on piano with one hand outside the therapy space. She is not afraid to be weird. She felt freer, whatever she was doing.

Creation of global themes

Once all individually experienced meaning units had been classified under a common, significant or individual theme, the researcher then explored the themes in order to discover the essential features of the experience for the six participants. Six essential features were noted, and the theme containing Liisa's commonly and individually experienced meaning units was included under the global theme heading of 'meaningful process'.

Creation of global essence

Composite themes were further distilled into the composite essence: the global essence of this part of the study and the final global description of the experience of *personal singing revolution* in vocal focused music therapy (see Chapter 4). The distilled essence of the whole study was composed on the basis of essential features and global essence in combination with the results from the vocal improvisations analysis carried out in the second stage of this thesis (see Chapter 5). It can be found in the conclusion of Chapter 6.

2.9. RE-PRESENTATION OF THE PHENOMENOLOGICAL WORK

The question on how to present and write phenomenological work in *literature* is a secondary but a related and longstanding issue. Scholars of the Chicago School of Sociology are attributed with a legacy of evocative writing in the first person (Gilgun, 2005). From a theoretical perspective, the reflection of one's own voice in re-presenting phenomenological research quite appropriately addresses the researcher's agency (Harwood, 2006) in phenomenological research. Thus, many scholars who use phenomenology maintain that phenomenological studies should be written in the first

person, and often equate the use of 'I' to the 'signature' of their work. However, reports presenting phenomenological investigation often do not reflect this stance. Generally speaking, practices related to the use of pronouns vary considerably. Thus, of the current re-presentations of phenomenology in the health field selected for this chapter, 80 percent have been published in the third person, despite the commonly accepted 'rule' (ibid.). This study uses 3rd person's view in representing the data and results. This is helpful for remaining more distanced and neutral.

2.10. VALIDITY AND RELIABILITY

Validity and reliability are two factors which any qualitative researcher should consider while designing a study, analysing results and judging the quality of the study. Validity, being another word for truth and strength, is achieved in qualitative research in a very different manner compared to quantitative studies (Silverman, 2000, p. 175). Validity aims at authenticity and trustworthiness from different perspectives, including the perspectives of the researcher, the participant and the reader (Creswell, 2003, p. 195–196). Validity in phenomenology is based on the authenticity and trustworthiness that is assured by well-grounded and transparent premises that are being used (Aldrige, 1996). Sampling should be logical, and sample should be purposefully drawn. During data collection, the researcher has to exercise epoché or bracketing. A researcher has to completely suspend their beliefs. During data analysis themes are to be selected as they emerge from the data. Although a researcher can focus a particular dimension at their discretion, there should still be logic in doing this. Data reduction for determining essences should be carried out without any biases. One has to imaginatively vary the example to see its possibilities and then separate from these possibilities that which has remained invariable in all the possibilities. So, phenomenological research process establishes its validity in each of the steps. Reliability of this method is to be ensured by clearly outlining and defining the steps involved. Thus, whoever wants to replicate the steps with the data can easily do so to find out how reliable the procedure was. Moreover,

if there are certain generalizations made through the research, other researchers should be able to arrive at the same generalized conclusions following the same procedures.

To ensure the validity of qualitative research, the following eight strategies are used according to Creswell (2003, 196-197) who recommends that qualitative researchers engage in at least two of the eight procedures he lists:

- 1) prolonged engagement with the participants' material
- 2) triangulation
- 3) peer review, a validation method where the researcher takes stages of the research analysis to a peer group for feedback
- 4) negative case analysis, a process whereby the researcher refines working hypotheses as the inquiry advances in light of disconfirming evidence.
- 5) clarifying researcher bias, making explicit any assumptions or preconceptions of the researcher
- 6) member checks
- 7) rich, thick descriptions, which incorporate the range of experiences of the group of participants.
- 8) external audit, by bringing in an external auditor who has no connection to the study to assess the 'product'.

The present study is validated by several strategies. The epoché is attentively written to stay critical and conscious about the bias and expectations; in addition, several peer debriefings have been held to get reflections and recommendations from colleagues and the supervisor. The participants have verified and read the description of their experiences in different distillation phases at least three times. The description and distillation process required prolonged engagement with rich descriptions, and the personal interest of the researcher grew out of the vocal experiences in her own clinical practice, providing the opportunity to explore the essence of vocal experiences in a systematic way. In addition, colleagues were engaged in this research as well: as an assistant-interviewer for triangulation of interviewing and as an expert validating the accuracy of translation and distillation.

Epoché

Writing the epoché before the empirical research, bracketing and examination of motivation and presumptions, expectations and fears helped the researcher to stay critical and conscious of her own bias about the personal singing revolution and vocal activities applied in the vocal focused music therapy with participants. These in fact helped to focus the study, and even suggested questions which should be asked. An important distinction is that the researcher's biases should not negatively influence the interview process or the analysis of data. The authentication of the researcher's analysis is made through the verification procedure, whereby the participant identifies anything of the experience which has been left out, or can suggest a change of wording if the researcher has not conveyed the meaning accurately.

Triangulation

In order to obtain a broad focus or a holistic picture of a phenomenon, researchers gather different types of data or data from different participants. The research design allowed triangulation of both researchers and data. It enabled two researchers to participate and gave co-researcher status to clients, as they participated by triple member checks of the distillation process of their experiences. The participants were pre-interviewed by me as the researcher-therapist and post-interviewed by a neutral research assistant. The data was derived from different sources, i.e. pre- and post-interviews, follow-up reports, questionnaires and specific sessions to provide different aspects of lived experiences. Each participant had to listen to, prepare and select special music recordings of significant music experiences for the post-interview. The extra musical artefacts were derived from special sessions. This triangulation process in qualitative research ensures the trustworthiness of the data. It was hoped that by combining data from various people, events, experiences, and materials, a deeper understanding of personal singing revolution and the participants would be gained.

Participant verification

The data reduction and distilled essence of lived experience of participants were verified by participants via emails. The participants of this study were intelligent young people

who were able to verify their own material and to understand the stages of the analysis procedure. They became important co-researchers by having a chance to reread their transcripts, protocols with meaning units, individual narratives and the distilled essence in its own right, make changes, additions and corrections to be sure that the essence of their experience of *personal singing revolution* in vocal focused music therapy was accurately unfolded. The triple-step verification of data enabled the participants to absorb their experiences throughout the time span of 18 months, also enabling the researcher to prolong her engagement with the participants' material, necessary for the distilling process to allow new connections to emerge even in the last stages of the analysis. This verification procedure is also called 'member checking' (Creswell, 2003) or 'credibility checks' (McLeod, 2001).

Peer debriefing

This criterion is a validation method where the researcher takes stages of the research analysis to a peer group for feedback. Throughout the process of the research, important meetings were held with the research assistant and other fellow doctoral students and researchers of Tallinn University and with two Estonian doctoral student researchers of Hamburg Theatre and Music Academy. At the beginning of the research I intended to carry out all the interviews as the researcher and the therapist, but after discussing the concern about the ethics of merging the researcher role with the therapist role, I understood that dual role could be difficult for participants for opening various necessary authentic aspects. Thereby a research assistant, who had experience in phenomenographic research and in-depth interviewing, was requested and engaged for post therapy interviewing. At peer meetings, the processes of exploration were shared and feedback was received on the clarity of the procedures and questions were asked regarding authenticity. As a result of these meetings, the researcher often instituted changes in the presentation of the data, and occasionally in the original analysis, but mostly these assisted in deepening the researcher's understanding of the research method and its application.

Prolonged engagement

The criterion was fulfilled in the present study during the distilling process that lasted approximately two years in the form of reading and repeated rereading and revising of the data derived from interviews and follow-up reports. In addition, the circumstances of employment and offered the vacation from the research data and occupation wholly in totally different topics, themes, problems of life, leaving the research data in digestion period. Several days were necessary to complete the analysis for each participant: to determine the key statements, group them into meaning units, wait for the verification of the participant and then write the narrated story to be again verified; then the summary and the final distilled essence. The researcher could only do one of these reductions at a time. The need of immersing herself in each participant's experience was extremely important to feel authentic, and the analysis took time. The distilling of the overall experience was in fact a continuous deepening of understanding, being in the process of moving back and forth between each individual's experience, and the global experience.

Trustworthiness

Phenomenology emphasizes the importance of grounding the research results in the original data in order to ensure that the process of analysis has not distanced the results from the original material. The five participants in this study provided rich descriptions of their experiences of personal singing revolution in vocal focused music therapy, and each time reading their descriptions, narrated stories, summaries and then distilled experiences, the researcher 'indwelled' their experience as well. This is brought about by an active indwelling of the interview material, until the essential nature of the phenomenon is felt and understood. The original words of the participants were used in creating the individual meaning units although the literature often assumes that these headings will be in the researcher's words. The words of the young people provide a more authentic understanding of the phenomenon described, although sometimes it requires more focus from the reader because of the change of the writing style from the academic language. Nonetheless, the individual meaning units are overtly grounded in the participants' language and form a solid foundation for the development of the themes and global meaning units. In addition, phenomenological inquiry allows great flexibility

in the methods of collecting data and in the interview style and process. Yet the method of analysis is consistent. However, as the original data was gathered and analysed in Estonian, the translation of the transcripts of the original interviews and the reductions of the protocols into meaning units was quite a big challenge for the researcher as the study was not financially supported by state. The raw data in Estonian is provided in full on the attached CD.

CONCLUSION

This chapter presented the reasoning and the explanation of the choice of research methodology and instruments, and described in detail the recruiting of participants, data collection, and the storing and analysing process. This prepares the reader for a demonstration of the outcomes of participants' testimonies, explored with the help of phenomenological strategies first at the individual level (Chapter 3) and then at a common level (Chapter 4), and presented in the subsequent chapters. The distilled essence of the study that includes the composite essence of common experiences and the essence of vocal improvisations is then presented at the end of study.

3. INDIVIDUAL RESULTS AND DISCUSSION

This chapter addresses the phenomenological vertical analysis results, presenting deeper insight and the diversity of the five participants' individual experiences and meaning of their *personal singing revolution* (PSR). The participants were involved in a study of their life experiences in terms of *PRS* in vocal focused music therapy intervention.

Phenomenology is the appropriate approach because it provides essences and summaries of the individual's experience, utilizing a methodology that distils the information provided by the participant into the essential qualities of the experience for them. Phenomenology enables to study 'the complexities and mysteries of life, which require thoughtful, reflective approaches' (Grocke, 1999, p. 54). The participants were separately pre-interviewed by the researcher and post-interviewed by the research assistant and the interviews were audio recorded. The questionnaires were carried out by the researcher. The process of detailed analysis of interviews is presented in Chapter 2.

The rules for presenting individual results – the exact place or manner of their presentation – are not clearly given in literature. There have been different presentations depending on the phenomenon under research and the researcher: Grocke (1999), Pedersen (2006), Skewes (2001).

To expose the authenticity and provide for deeper understanding of the individual experiences of the five participants, these individual experiences will be presented according to the following model:

1. illustrative short paragraph of participant's expression of peak vocal experience
2. portrait of the participant in the beginning of PSR
3. summary of personal experience and meaning of PSR
4. distilled experience of PSR
5. verifications
6. data from questionnaires
7. discussion

The participants Jonas, Kristiin, Liisa, Marbeia and Marie will be introduced by an initial portrait which includes their motivation, personal problems and goals of

therapy, and their personal, social, clinical, musical and vocal histories, as derived from the initial interview.

The individual story of each participant, consisting of seven sub-parts, is composed on the basis of key statements from the initial and final interviews. This individual PSR story introduces general concepts, processes, vocal experiences, means of coping with challenges, significant vocal improvisation, the best self-composed musical product with the lyrics or text, and a retrospective view 6 months later. These capacious PSR stories of the participant to illustrate individual processes on a more profound level are presented in Appendices 11-20.

The summary of each PSR experience integrates the analysed data from the initial and final interviews and follow-ups, and consists of meaning units themes in present tense and explanations in past tense. Each summary is compiled into a distilled experience in present tense to conclude the PSR experience of each participant. This is consistent with phenomenological descriptions in other studies (Colaizzi, 1978; Grocke, 1999). The texts derived and integrated from follow-ups to summary are presented in *Italic (green colour in computer version)*.

Once translated into the professional language of academic research, interpretations can too easily distort the data to suit the evolving themes. Therefore an attempt is made to keep the natural speech of the participants up to the distilled essence of the participants' experiences. Occasionally it challenges the reader to move into a 'colloquial' narrative, yet the processes undertaken to reach this decision justify the slight shift.

The analysis process included three verifications to assure the accuracy of the represented data. These were carried out via e-mail and involved the verification of protocols of interview transcripts, key-statements and meaning units. The second verification was conducted to verify the individual stories of each participant. The third included verification of the summary and the distilled essence of each participant. The triple verification strengthens cooperation with participants and provides them with a strong sense of being co-researchers. The musical and vocal data and scores of subjective Self-Esteem will be presented next. All the above are therefore reliable data upon which to base the discussion that concludes the description of each unique experience.

3.1. EXPLORING JONAS' EXPERIENCE

'Voice is the ace up my sleeve for self-assertion. There is no need to fear what others might think of you... Others' opinions shouldn't be the restraints on your self-expression... Just the fear of the opinions of others. Like OMG, they think that I am stupid or something. OK! Let them think! Actually, with these vocal improvisations, I have gained the experience of not caring about others' opinion in a good way.'

3.1.1. Portrait of Jonas at the beginning of his PSR

Motivation, problems of participant and goals of therapy

Jonas is 18 years old. He chooses to participate in vocal focused music therapy because he wants to experience something new that music therapy seems to offer him. He is gladly willing to help the therapist in their research, although he thinks that he does not actually need therapy as such despite the tiredness he often feels lately. He also tends to need more sleep. He feels that the term 'therapy' has a pejorative connotation as 'sign of a madman'. In spite of this, he wants to try the possibilities offered by therapy in order to inform other young people of these.

The 'personal singing revolution' of Jonas could take the form of improved self-expression, musical release of emotions, the consequent mental satisfaction and positive feedback, so that it would also be pleasing for the ear.

He is motivated to participate and currently identifies no problems in his life. He sets himself the following objectives for the sessions: encountering new experiences and discovering himself through the possibilities of vocal music therapy; being helpful by participating in the study; studying his voice from the perspective of shaping 'the present self'.

Personal history

Jonas sees himself as trusting, but needs 'to talk things through'. He used to be hyperactive as a small boy. He has some Russian blood and Russian temperament, and has no problems with his ethnicity. He thinks that he has been lucky in life. He thinks that

he is a lazy student who only studies the things he is interested in. He is solely responsible for his studies. He attributes great value to knowledge and erudition, and he simply loves to know things and have sufficient background information for analysis. Jonas likes new experiences and is interested in psychology, particularly in 'how relationships work'. His hobbies have included parachuting and diving. In addition to this, he likes reading and spending time with his friends.

Jonas is a moderate drinker but does not like tobacco. He is curious about drugs but has not tried them. Jonas is afraid of these substances although he does not believe that marijuana could cause addiction. Jonas describes his world view as 'fuzzy fatalism', he believes that a person's choices have an impact on their fate. For him, religion is like your choice in music; it helps to understand people, and 'differences in world views are interesting'.

Social history

The family is small. Jonas lives with his mother and younger brother, with whom he has a very good relationship. They have shaped a deep, trusting, emotionally fulfilling relationship which teaches them to take others into consideration and to lean on them for support. He shares information with his brother that neither can share with their mother. Jonas thinks that 'me and my brother are what we are largely thanks to one another'. He also has a half-sister and a half-brother by his father.

His parents' divorce was a difficult experience for Jonas and marked the beginning of an early puberty. The news of the divorce was kept secret from the children for a long time. Because of his mother's depressive state, Jonas often took care of his brother. During this period, he was 'described by a classmate as very down, quieter than before, and withdrawn'. Luckily the downward spiral stopped short when he broke his leg and lived for a while with his father's new family, which gave them a chance to bond. This period turned into a positive experience where he found a sort of substitute activity in spending time with his little half-brother and getting to know his father's new partner. 'Nothing is so bad that there is no good in it'. He found that the difficult period taught him independence and showed him that he had a tendency to forget the bad stuff but 'it was difficult to cope with her mother's sadness and absences'. Coping with the difficult

experience was made easier by new experiences, however: change of school and move into a new home. He also found a new support network with a couple of friends as well as the knowledge that he was never alone, that there was always someone somewhere willing to listen and to help. His father is more of a distant friend to him and he gets on well with his father's partner. An important factor here was that his mother forgave his father.

Jonas knows from experience that children often develop mental issues because of what they have gone through. They were constantly fighting with his brother and were lashing out at each other with quite a lot of physical violence. Fighting between brothers was stopped by threats that they would be sent to a psychologist. Visiting a psychologist would have branded him as a 'retard', in his own words.

Jonas is outgoing. He thinks that a friend is a person with whom you can be honest if you need to. During difficult times he always had two or three friends with whom to dissect all topics. Jonas thinks that he has about 10–20 friends at the moment, 8 of whom are his classmates. He sees himself as part of the nucleus of his class.

Clinical history

Jonas has been healthy, except for the physical trauma – broken foot – experienced in early adolescence before his parents' divorce.

Musical history

Music has been a strong influence on Jonas; he has not received special musical education. He listens to music 5–6 hours a day, often on the street with headphones. He is constantly 'addicted' to one particular song which he listens two-three days in a row until he gets over it. He likes to sing to himself and sometimes plays the guitar. Jonas sings loudly and from his memory. While fingering the guitar, he started to sing along. Sometimes he sings on the street with girls from his class, 'we just walk and sing'. He returned to choir singing in the 9th grade. It satisfies his need to belong because 'interaction with likeminded people gives me a nice feeling and emotion, positivity and good mood'. Jonas has tried to write songs himself but the 'idea has been better than the result'. This is why his songs have remained in a desk drawer. He has written poems and

keeps a blog, where ‘opening up to a wide circle is a double-ended issue’. When others are not into his stories it can hurt and have a negative effect on him.

Concept on voice

Jonas sees his voice as loud, particularly when he wants it that way, because it is good for self-assertion. But his loud voice and attempts at singing have received negative feedback. ‘You can’t sing, be quiet’. This ‘cut deep’. He is generally not ashamed of his bellowing voice. He is happy with his voice and it is part of him. But when ‘he has no voice’ he feels bad because he does not feel his usual self. Voice is very important. It is as important for a person as their personality and physical body. ‘You recognise a person by their voice’. ‘The spiritual voice’ remains when something happens to the physical body.

3.1.2. Summary of Jonas’s experience of PSR

General concept of *singing revolution*

SR is the synonym, symbol and event of the Estonian freedom, through which the Estonians took a stand and sang themselves into a unified nation again. The analogue of PSR in an individual, as Jonas sees it, is singing out the negative emotions and worries or detoxing by listening to songs and patching up the soul.

Experience and meaning of *personal singing revolution*

For Jonas, PSR is a break-through and a spiritual path; what went on in therapy was directly linked to the events in his life outside therapy.

PSR is associated with *nice warmth, well-being, security* and a safe place. *It was* an enjoyable and positive time, just like a filter for gaining distance from everyday things. The therapy room became a sort of place where he was cut off from the world. Everything else could be left outside the door. He always felt a sort of relief or feeling of ‘flying light’ after the end of each session, and found inner peace.

PSR is confidential discussions with the therapist on issues that arise from diverse improvisations, and this allows the person to learn more about themselves.

PSR is a nice and surprising easiness to make music and express yourself. There was no artificial invention. He could do music in a way that was important for him. He had always thought that it was extremely difficult to express oneself through music. This opinion was overturned completely.

PSR is an increased creative confidence and accepting your creation as positive. If he is not doing something exactly like someone says he should, then he is doing it right in his own way, he is not doing it wrong. Lots of positive attitude like that. He also thinks that in interpersonal relationships it is easier to say that you suck rather than to give praise and say something positive.

PSR is reaching new understanding on therapy, voice and body, and music instruments. He reached the understanding that you do not have to be mentally or physically crippled to ask for help. He also changed his views about instruments. He experienced that the loud sound of djembes was cool as long as you cannot make it; if you can, you will get bored soon. He discovered calmer and so-called 'prettier' instruments: xylophone and cither. These instruments passed from the 'pointless instrument' category to quite a good category.

PSR is the experienced freedom of choice, which allowed him to better understand himself and to be conscious of what he was doing, why and where. Jonas was impressed that he could put his feelings and experiences into words if he wanted to, but if not, he could simply play them out. *During sessions he was allowed to put the emphasis where he wanted to, of course with a slight guidance. His ideas about what to do with his voice were always the most important.*

PSR allows the expression of what seems necessary at the time. Jonas could put an actual un-worded problem into music and thus still release it. Drumming allowed a very needed release from current tensions.

PSR is becoming intimate friends with your voice, sensing it as part of the body, keeping it safe and learning to restore it. Jonas got a new vision of the voice as a body part that needs to be taken care of. Relaxation with voice helped surprisingly much in releasing tension and feeling a deeper voice-body unity. His voice exercise tools include exercises for restoring the voice, improving contact with body, preserving his mood and consciously taking time off.

Experiences of PSR give new vocal skills for speaking and self-control. Jonas learned to control his speech better and to talk at a calmer pace. He also managed to solve life's negative communication situations in a more balanced and adequate way, take them less to heart.

PSR means meeting and coping with fears related to voice and singing. The earlier panicky fear of singing out of tune disappeared with voice exercises and singing became calmer and surer. When trying out voice improvisations, he at first felt fear, but also hilarity from the funny sounds of his childhood. He experienced that a voice improvisation which had felt stupid at the beginning felt cool after completion.

The negative feelings of the PSR can be handled with the help of support materials and techniques. Coping was supported by the choice of instruments, trust for the therapist, supportive positions (such as back-to-back with the therapist), also logical reasoning, remembering the purpose of the therapy (which was experiencing diverse new things) and listening to recordings that helped to become less self-conscious about his voice. Musical instruments offered a good opportunity to release the problems without putting them into words. Voice exercises were effective and felt nice during the difficult times when he needed to look inside.

PSR voice improvisations allowed him to experience nice and cool feelings, changes in his body sense and the courage to be himself. *His favourite included painting the rooms with his voice and playing with the tone and pitch.* He experienced a sudden 'funny experience' – seeing himself from the outside and being encouraged in a good way not to care about the opinion of others. There is no need to fear what others might think of you!

The most significant voice improvisation of PSR helps to overcome the fear of not using the voice conventionally and to create a contact with early childhood 14 year ago. Fear blockage was overcome by sitting back-to-back with the therapist and using background music.

The best song of the PSR is the self-composed *On My Own Path with a Dream* which marks the coming into adulthood, gives a feeling of liberation and wellbeing, and allows a nice arrival in peace point. The song seemed to combine the memories of the last 15 years since childhood and contributed towards a better understanding of himself. The

song was a very important achievement for Jonas, a good thing that he is happy with. *It is developed further by his band.*

PSR is a very positive first voluntary project that confirmed his decision to continue volunteering in different projects in the future.

PSR means sharing cool therapy experiences with friends. Jonas shared his therapy experiences with his classmates, played the recording of the song he wrote to friends and felt glad that a friend felt ready to visit a psychologist because of this.

PSR recordings provide support during difficult moments. *Listening to these afterwards, he somehow found confidence to go on during difficult moments, and felt that everything was possible and doable. .*

3.1.3. Distilled experience of PSR

PSR of Jonas is a break-through spiritual path in therapy as well as in life. It is his first voluntary project that associates with warmth, well-being, security, safe space as a filter of the outside world, confidential discussions with the therapist in order to learn more about himself, novel experiences in playing instruments and appreciation for melodic instruments, significant new concepts about the essence of therapy, voice and body compactness. Voice becomes a good friend who helps to release tensions and relax, strengthen contact with your body, look inside at difficult times, remember funny sounds from childhood and experience cool altering of body senses during improvisations. Voice improvisations are his favorites with their playful elements and nice cool emotions. Jonas gets the courage to be himself and not to care about what others think, in a good way. His vocal and articulation skills concurrently improve in life. He can cope in interpersonal conflict situations without self-consciousness and he values skills of vocal care and the exercises necessary for this. He values the freedom of choice he was given and the necessary release of yet un-worded problems by making music. Overcoming fears is easier by trusting the therapist, using safe body positions, remembering the objectives of the therapy, listening to the recordings. The recordings provide support and hope during difficult moments as well as later. The most valuable outcome is the song he wrote which signifies becoming an adult and making peace with himself. Joy from sharing his therapy

experiences multiplied when a friend with problems decided to turn to a psychologist for help.

3.1.4. Verifications

Verification 1. Jonas responded to the transcripts and protocols of meaning units via email quite quickly: 'I spent three hours reading these texts and listening to my recordings once more. This reminded me of our conversations and it's cool to look back at the moments we spent together. Thank you very much once more! I don't need to change anything in these texts. All is nice and correct :)' The researcher could then go on with data analysis.

Verification 2. The next verification was related to the validation of the narrated story. Jonas wrote in his reply: 'I was walking home from cinema and was thinking with interest how far this project might be, and now I see the answer to my question.' Jonas had been thinking about his SR experience quite coincidentally at the moment when verification was undertaken, but again he did not have impressions to add or anything to correct. He agreed with the sent version: 'I cannot amend or add anything. All the activities of that time run through my mind as a pleasurable experience. Everything feels correct. Thank you! :)'.

Verification 3. The last verification was carried out to confirm the summary and the distillation of Jonas's PSR experience. He responded quite quickly, writing: 'Hi! Thank you for this story! Reading it was such a pleasurable time of wandering. I cannot find anything to correct or change. All is written like it really happened and like I remember feeling. All the best to you!'

The researcher did not get any corrections or proposals from Jonas at all. These protocols helped him to go back in time and have another think about the outcomes and experiences of his PSR. He found the reading process pleasurable every time. He became noticeably more distant in his expression with each verification, as seen in the lengthening of the closing phrase.

3.1.5. The data from questionnaires

The data on Jonas’s relationship and experiences with music and voice, and the subjective self-esteem, derived from pre- and post-questionnaires, will be presented in more detail below in Table 7.

Table 7. Data from questionnaires of Jonas

Theme	Data from pre-questionnaire	Data from post-questionnaire
How important is music in your life? (Sc 1-10)	10	x
What music do you listen to with pleasure?	Classical music, rock, important factor: the message	x
What music do you not listen to by any means/ under any circumstances?	Too noisy roaring	x
What is your musical education?	Music lessons in ordinary school	x
What specialty did you learn?	-	x
What instruments do you have (at home)?	Harmonica, guitar, jew’s-harp	Guitar, jew’s-harp
What instrument(s) do you want to play?	Saxophone	Saxophone, but not very much
What instrument(s) do you not want to play by any means?	Does not exist	Tuba
What are your singing experiences?	I have sung and at present sing in choir, singing in company, alone and sometimes hum	x
Do you have musical hearing?	Yes	x
Score of the voice contentment	7	10
Have you had problems which changed your voice? Please describe that problem more precisely.	No	x
Have you had hurting or offending remarks on your voice by anybody?	That I cannot sing, and that it is better to keep quiet	x
What does the following voice quality/parameter tell you? Loud/Soft voice? High/Low voice?	loud – need to be assertive soft – message high – excitement low – certainty	loud – assertiveness/ self-validation soft – deepness, peacefulness high – uncertainty, nervousness low – certainty, knowing
Score of SE	48 (very high)	48 (very high)

In pre-questionnaire, Jonas claims that his relationship with music is very important (score 10) and he rates the message of the music higher than the style. However, noisy music is not among his preferences. He has a guitar and a jew’s-harp, but dreams of playing the saxophone. He seems to be a ‘singing young man’, singing alone, with peers and in the school choir, and he can hold a tune. He scores his subjective vocal contentment quite high (score 7) and states that he has not had vocal problems. Nevertheless, he has been told bluntly that ‘he could not sing and it was better for him to keep quiet’. In his view, a loud voice means ‘the need to be assertive’ while soft voice is connected to a special ‘message’. High pitches remind him of ‘excitement’ while low pitches of ‘certainty’.

After the process of playing he states that saxophone is no longer attractive and that he knows that he would not play the tuba. His subjective contentment with his voice has reached the maximum (score 10) and his views on vocal parameters have changed a little. He affirms, as before, the meaning of loud voice as ‘assertiveness’, but a soft vocal tone makes him feel ‘peacefulness’ and ‘deepness’; high tones mean ‘nervousness’ and ‘uncertainty’, while low tones – ‘certainty’ and ‘knowing’.

Jonas’s Self-Esteem is rated both before and after the process as 48 (on a scale of 10–50), which is higher than normal and indicates a very high self-esteem. Medium of self-esteem was 39.9 for boys and 38.6 for girls. (see Chapter 2, p. 136).

3.1.6. Discussion

The PSR experiences enable Jonas to experiment and to achieve goals and objectives set by him. The whole process means for him a breakthrough on the spiritual path of his life. This breakthrough is experienced in at least three issues, including the conception of therapy, musical expression and perception of his voice.

The first breakthrough is connected to his former scepticism and preconceptions of therapy and psychological counselling. Jonas confesses that he experienced meaningful confidential discussions with the therapist in order to learn more about himself in a warm atmosphere and a safe space which he calls a ‘filter of the outside world’. This seems to mark his increased self-knowledge and improved skills of self-reflection through contemplation and discussion with a neutral other in a new type of private space (Ruud, 1997), which is important in identity formation (Erikson, 1968).

At the threshold of his PSR, Jonas stated that he did not actually need therapy. Despite the tiredness he had often suffered from lately, he felt an intrinsic motivation to set himself a new challenge and experiment with new things, which vocal focused music therapy seemed to enable him. In addition, he found it interesting to improve self-expression and to study his voice from the perspective of shaping ‘the present self’. Music had an extremely important role in his life in terms of ‘detoxing and patching up the soul’ and his relationship with music was scored at the maximum (score 10). He

already knew the healing effect of music, using it as ‘self-medication’ in a form of musical self-caring (DeNora, 2000; Ruud, 1998, 2002).

At the start, his conceptions and feelings on therapy were conflicted. He was greatly influenced by the conceptions of his peers who label therapy as ‘a sign of madman’ or ‘being retard’. Indeed, the teenage period is a very sensitive stage of peer pressure on an individual in the process of socialization. The other source of his conflicting views was the emotionally traumatic experience of early puberty when he had to undergo and cope with his parents’ divorce. After a while his father formed a new family and his mother became emotionally unavailable to children because of depression. Jonas had to take on an adult role vis-à-vis his younger brother. The boys acted out their emotional pain by lashing out at each other, and the fighting stopped only when they were threatened to be sent to a psychologist. So the psychologist was cast as the punisher and psychological counselling became equal to punishment. However, he was very interested in psychology from the start and believed that ‘a person’s choices have an impact on their fate’. So he decided to risk and to face the scepticism and the potential negative nick-names and attitudes. He decided to experience it first hand to form his own opinions. This is a good start in making a change, a very crucial ability to achieve one’s own goals in life, and vital in late adolescence (Zarrett & Eccles, 2006). He also seemed to find himself in the valuable revolutionary role as a voluntary agent between the therapy world and his peers’ perceptions. And as a result, he could experience a real success of his mission. As he got used to sharing his therapy experiences with friends who showed interest, he could experience pure joy when his friend with problems decided to turn to a psychologist for help. He could feel himself useful in two new ways: for music therapy research and his friend. This is definitely remarkable for strengthening his self-confidence by giving him a sense of worthy sharing.

Another of Jonas’s breakthroughs is related to his experiences of nonverbal and verbal self-expression and acknowledged freedom of choice. Indeed, he states that he experienced surprising easiness in making music and expressing himself. In his own words, he had always thought that it was extremely difficult to express oneself through music. This conception might be the result of the music education in Estonia, which is centred on singing skills and performance (Mõistlik, 2009). This opinion was overturned

completely. He could make music in a way that was important for him and this was accepted and supported. The novel musical experiences allowed him to explore and play new instruments. He even assessed the melodic instruments as 'prettier'. These instruments passed from the 'pointless instrument' category to quite a good category in his words. This may refer to him accepting himself more as a soloist who creates and sings his own melodies in life, and indicates his willingness to take increasing individual responsibility in making music and shaping his life. Responsibility is the major intangible feature of adulthood outlined by Estonian late adolescents (Nugin, 2010). Jonas valued the freedom of choice he was given in regard to verbal or non-verbal expression and reflection, and the fact that he could release his secrets and un-worded problems by making music. He seems to understand the nonverbal possibilities of self-expression via improvisation and feel acceptance and confirmation of his choices, which is crucial for self-respect and confidence.

Jonas experienced one more remarkable breakthrough. This regards his relationship with his voice. His former abstract views on the importance of voice turn into reality through novel non-verbal and verbal use of voice. At the beginning Jonas was a young male who liked singing with likeminded peers in a choir or alone, on the streets with girls from his class – commenting 'we just walk and sing' –, or just humming. His vocal social behavior seemed quite free. He states that voice has very personal features and expresses personality. He was quite proud of his loud voice because of its suitability for self-assertion. However, his loud voice and attempts at singing have once received the negative feedback of 'you can't sing, be quiet' making him more vulnerable and critical. At the start he scores his subjective vocal contentment quite high (score 7) and states that he does not have vocal problems. In his views, loud voice signifies 'the need for assertiveness'. This might refer, on the one hand, to the unconscious feeling of not being good enough, to the wounded part of self (Austin, 2008) induced by the cruel words about his voice and uncertainty in singing, and on the other hand, the increased need to be heard and assert himself, or the need to claim his territory or even mask his fear of intimacy and his soft and quiet side (Newham, 1999, p. 76). As the voice is directly connected to his personality and self-esteem, it might refer to his unconscious and conscious strive to be more valued and accepted (Austin, 2008) or even be a constant

protest against these wounding words. His view of soft voice as connected to a special ‘message’ seems to refer to secrets or the notion that the real message is understood only by using soft tones. High pitches remind him of ‘excitement’, low pitches of ‘certainty’. It is significant that although loud vocal expression helps Jonas to assert himself and to be heard and respected, this seems to not serve him perfectly either as the statements of ‘no voice’ or being without ‘usual self’ refer to the fact that he has experienced this unwelcome state as well.

The PSR enables Jonas to become ‘good intimate friends’ with his voice that needs to be taken care of. This ‘*new friend*’ helps him to grow in better self-contact and improve his social skills. The voice, as a perceived and sensed part of himself, helps to release tensions, to relax, to preserve his mood and calls him to consciously take time off. This friend helps to strengthen his contact with his body and gives him a feeling of deeper voice-body unity and introspection in difficult times. He learns new skills for psychophysical self-regulation which is basically crucial for resilience and connectedness in transition from adolescence to adulthood (McFerran, 2010). By virtue of his ‘*new friend*’ he gets new vocal skills for speaking and self-control, talking at a calmer pace if needed. He also manages to solve life’s negative communication situations in a more balanced and adequate way, to take them less to heart, and confirmed the truth of his own slogan ‘*voice is the ace up my sleeve for self-assertion*’ which makes him more flexible and confident in social sharing and competence. As a result, he adds to this a new meaning: ‘*There is no need to fear what others might think of you!*’ Vocal exercising enables him to cope with fears related to the use of voice and singing out of tune, and he gains serenity and security, particularly in singing with his own his words.

This ‘new friend’ reveals to him his securely perceived childhood experiences of vocal playfulness, and carries Jonas safely to these remarkable memories. He meets his inner child and also experiences his memorable peak vocal ‘funny experience’ (Maslow, 1968) related to his astonishing altered body feelings, an unknown state for him so far. While improvising, he sees himself from the perspective of being outside his body observing himself. He can perceive his life as part of a larger order in the sense of a transpersonal space (Ruud, 2008) and feel his spiritual transpersonal self as enhancing and extending his former understandings within this acute experience of self.

Moreover, PSR unlocks creative and composing experiences of Jonas with an increasing sense of optimism. He writes his own highly meaningful song and starts to accept his own creation as positive and to accept the creator and the composer inside him. It is the mark of a real identity achievement (Erikson, 1968) and his novel agency. Jonas has tried to write songs earlier but the 'idea has been better than the result'. This is why his songs have remained in a drawer. He has written poems and keeps a blog, but it is a tricky double-ended sword to open up to a wide circle. When others are not into his stories it can hurt and have a negative effect on him. Nobody wants to get hurt. The peak of his PSR is certainly related to his self-composed song 'On My Own Path with a Dream' which is the story of his growth. It marks a regression with rewinding his memories back and finding a core sense of security that was provided by his grandmother and a local 'his own tree', a sign of connection to his symbolic transitional object of being safe and supported during hard times. For Jonas, this song is a sign of crossing the border to adulthood. It gives a feeling of liberation and wellbeing, and allows him a nice arrival to inner peace. The song seems to combine the memories of the last 15 years since childhood and contributes towards a better understanding of himself. This is a good thing that he is happy with. **It is even developed further by his band.** This gives rationale to consider this song also as a very secure validating self-object in his challenging transition to adulthood and multidimensional responsibility. It is like a self-defining meaningful autobiographic musical narrative which helps to form and reform his identity (McLean, 2005), being the smallest unit of his emerging life story (McAdams, 2001). This will be his agency which presents his successful 'ending' of childhood and a ritual song of passage to announce his new phase of life.

At the end, his subjective contentment with his voice has reached the maximum (score 10) and his views on selected vocal parameters have changed a bit. He affirms his previous stand of loud voice as a good means of self-assertion but it seems that soft voice has passed on its message. It gives him a feeling of 'peacefulness' and 'deepness', thus referring to his above described new friendship with his voice and self. High tones denote a feeling of 'nervousness' and 'uncertainty', low tones 'certainty' and 'knowing'. This shows that he attaches higher value to lower vocal sounds that might enable him to preserve his achieved sense of grounding, deep-rootedness, strength (Newham, 1999) and

serenity achieved by improving his emotional competences and adaptive self-regulation (Pellitteri, 2009).

His subjective self-esteem score remains at the same high level (score 48) but the content of his identity is definitely changed. He starts to assert himself in more authentic ways and to experience considerable progress in making independent moral decisions, exposing his readiness to a more adult-like social behaviour, mental maturity and responsibility. His self-composed song is like a symbolic farewell to his childhood, giving it a new meaning and a positive reappraisal. This also signifies making peace with himself and his growing process.

To conclude, via breakthroughs in self-expression, vocal use and conflicting preconceptions of therapy, Jonas experiences the intended experimentation of music making, singing and novel use of voice, freedom of making decisions and standing for his own views and thus making a difference in the world. With the help of his new friend, the voice, he discovers many new ways to be and to cope in this world. For resilience, he has active tools for emotional regulation that can also help him improve vocal self-mastery and control in relationships. His PRS opens a door to a deeper connection with his voice, mind and body and to experience the feeling of wholeness. His musical products become valuable self-objects for him, through which a sense of self-continuity is assured.

3.2. EXPLORING KRISTIIN'S EXPERIENCE

'Oh, vocal slip-ups are normal!... I reached the vocal heights I could use somewhere in 3rd grade. After I got this vocal trauma, I couldn't reach these high notes any more. I tried, of course, but couldn't. And this was really a very delightful feeling. Oh, I got back this high voice. Now I don't want to lose it again. Now I know that I do have this voice! It did not really disappear. It was so surprising and gave me so much power.'

3.2.1. Portrait of Kristiin at the beginning of her PSR

Motivation, problems of participant and goals of therapy

Kristiin is 17 years old and chooses vocal music therapy to get insight into the use of her voice, to be mindful of distorting her own voice and to find solutions and techniques for its better use, because she hopes to link her future to acting, which requires a healthy, flexible voice and the ability to sing. She is motivated to work on the irregularities of her voice because her fear regarding these makes her feel 'helpless and like I am yielding my power'. Kristiin wishes to find constructive solutions for building up her problematic voice in order to achieve the hoped self-fulfilment. In addition, Kristiin confesses a problem with insomnia. She feels that she has 'too much energy and I am unable to channel it in a way which would help me fall asleep at night'.

'Personal singing revolution' for Kristiin could be a conscious effort to pull herself together and concentrate on her work, which would be a significant change. She sets herself the following objectives for the sessions: getting to know herself; self-expression and communication without distortions so that she could speak with a relaxed voice also in school and other situations, just like she does during this interview; emotional self-expression with a freer voice; speaking with a relaxed voice or 'my own voice', and better relaxation in general.

Personal history

Kristiin is very sociable and active. Kristiin likes school and thinks that she has been lucky with her genes because she has no problems with her studies. She has done swimming and tennis, danced hip hop and show dance and travelled a lot as a result. She is learning to play the guitar under the tutorship of her French teacher who is 'just an

interesting person'. She would like to do everything that is interesting and there is a lot of that around. She would like to draw and do everything but, pushed for time, she devotes herself to the most important things. She has had the good fortune of being cast in a youth musical. The rehearsals of the musical also satisfy her need to dance and move. She also actively writes stories and poems. She likes her own ideas and creations. It is also nice to surprise others and think up gifts for them.

It is important for Kristiin to believe in herself; at moments of fatigue she meditates and reads words of wisdom, and this gives her strength and power. She also gets more self-assured by making others happier and pleasing them, which is also very much appreciated by others.

Social history

Kristiin is the youngest of her family and has grown up in a so-called perfect traditional family united by strong family traditions such as 'candlelight breakfasts and suppers, Christmases, birthdays and theatre visits a couple of times a week'. She has lived the 'life of a princess and got everything I have wanted'. Her liberal upbringing allowed her to go everywhere, make her own choices and learn by making wrong decisions as well. She says that she has been a trouble-maker and has caused her parents much suffering, but contact with her parents has survived the trust crisis and they have overcome it together.

She has always had friends. These belong to different groups – actor friends, old party crew from her former school, and acquaintances from parties around town. 'Belonging' to a group has made the use of alcohol compulsory and she has not limited herself in this regard. The so-called 'bad' kids are also considered cooler in her new class and she has been drawn to them. She has repeatedly been caught using alcohol in school and has been reprimanded in writing. She has also tried marijuana and hashish but has come to the conclusion that it is better to be clear-headed and clean. Kristiin thinks that she has been hurt by many friends because of her trusting nature. People have stolen from her and spread her secrets around, which has caused huge rows and break-ups.

Clinical history

Kristiin has long struggled with her voice. The voice disorder started in the 3rd grade when she performed a solo song and ‘was screaming from the top of my throat’ in the first voice of the choir. She was ‘under so much pressure’ and wanted to ‘be really good all the time and sing high like I was made to, and then one moment my voice started to break and it hurt all the time.’ She was diagnosed with an anatomical voice disorder, vocal cord nodules, and was forbidden to sing for two years. The problem returned during adolescence and she sought help from various techniques, including Alexander technique and speech therapy. She also underwent a tonsil removal but to no avail. She is disturbed by raspiness in her voice; it is audible on recordings and others have also pointed it out.

Musical history

Kristiin has studied piano in children’s music school for five years and then given up; it seemed the right decision at the time but she now regrets it. At the moment she is ‘quietly’ learning the guitar, singing in the choir of the Puppet Theatre and has been cast as a supporting character in a musical. She is interested in acting but would be expected to sing at the Theatre Academy entrance exams. She gets a good feeling of togetherness from ‘singing/howling with the dog’. Her parents sometimes join them when Kristiin is singing with the dog. She used to write songs with talented actor friends. They have had to put their band on hiatus because of the heavy study burden of her friends and lack of time. Kristiin finds song writing pleasurable. It is spontaneous and takes place while singing without the need to write anything down. Since Kristiin considers herself a restless person, she tries to remember the melody first. She sometimes writes a good tune down but has not completed one yet.

Concept on voice

Kristiin wrote in her pre-therapy questionnaire that her voice had become lower, flatter and raspy; she is emotionally disturbed by the derogatory comments that she has a ‘male voice’ and that it is not fit for recording. With great effort she can get her voice to sound like she wants to because she thinks that her natural voice would not be listened to, that it is not fit for listening and that she would lose part of her power if she used it.

For Kristiin, voice is an important means of expression in communicating and conveying emotions. ‘The voice shows your confidence or insecurity. People listen to the person with the clearest voice’. She equates a strong voice with power, independence and self-determination. It is as if she has two voices – her ‘fake voice’ and her ‘own voice’. The ‘fake voice’ demands effort. She often raises her pitch when speaking in public or organising things, tends to laugh quite a bit and makes abundant jokes, but distorts her voice when doing this. The distortion allows her to reduce the raspiness. The use of her natural, or her ‘own voice’, makes her feel how her power is crumbling away and that she is not listened to. Her natural voice has more imperfections and raspiness. She cannot speak with her ‘own voice’ because people know her by the other voice. In the atmosphere of the interview she is ‘not disturbed by the raspiness and I speak without effort but I cannot keep the same attitude outside’. Kristiin sees herself as a very emotional person with a domineering personality. She is used to speaking loudly and making her word count. She finds it difficult to observe her own voice, or to speak quietly and calmly.

3.2.2. Summary of Kristiin’s experience of PSR

General concept of singing revolution

SR is a positive, sincere liberation through singing. In the context of an individual, SR could mean striving towards improvement through singing, with no pressure. SR in Kristiin’s life associates with a conscious effort, concentration on work and striving towards the goal. It is finding your inner self, transformation by adopting new views of life.

Experience and meaning of personal singing revolution

For Kristiin, PSR is a big adventure in a symbolic imaginary world through caves, sea and sandy beach full of positive energy and inspiration. The stories she brought back developed into a very spiritual story.

PSR is a vocal output for experimenting and opening up more freely. Kristiin achieved the objectives she had set herself and thus gained a new output for her wish to

experiment and try out new things. The whole process was a braver opening up and liberation.

PSR means taking a big step in personal development. The three stages of the transformation evolved on their own, following the flow of life. First came musical inner searches to find the way out of the imaginary cave. In the second stage she dared to open up and perform to an imaginary audience; the third stage was related to intellectual objectives. This also found an expression in the change of the cave image. At first the cave was dark and closed, later roomy and open.

PSR means coping with a variety of difficulties with the help of self-composed songs, symbolic application of instruments in recordings, and the voice of the therapist. Self-composed songs and recordings helped to restore contact with feelings experienced during and after the sessions. Instruments first gave her courage and found a fascinating symbolic application in the process – ‘key instrument’, ‘cave instrument’. It became easier to cope with self-consciousness by singing in duet with the therapist. Being accompanied by another voice made it much easier to continue.

PSR means achieving a better contact with oneself and understanding oneself by redefinition of actions. Experiences from the process helped Kristiin find a better contact with herself, learn to know herself and concentrate on positive giving. She got to redefine her actions, learn from these and make better sense of what was important to her.

PSR is also a better understanding of family relations and closeness with parents. Improvisation exercises helped her to understand her family relations more clearly and to have a more equitable attitude towards her parents. **Performing self-composed songs to her parents helped to solve misunderstandings and Kristiin finally got rid of the guilt of having preferred one parent to the other. Kristiin’s family has always been very supportive and has listened to her problems. Kristiin shared her experiences in voice therapy also with her family and thus redefined each session for herself one more time.**

PSR is also a change in the awareness of Kristiin to the effect that the best things are her own, i.e. her own voice and everything that makes her her. It was also important from the family point of view; it helped to resolve tensions and problems more easily. She also started to think more about her goals.

PSR is a braver and more open improvisation and exchange of ideas among friends. The lightened attitude and very free feeling after the sessions caught the interest of Kristiin's friends. When improvising with her closest friends, she dared to be much more open and people noticed that. She dared to play her songs to her friends and got new ideas.

Useful vocal exercises help her to maintain a better contact with herself as well as with her voice. Kristiin was given voice exercises to increase the stamina of her voice, relax, improve diction, and also get a better contact with herself and help the flow of visual images while relaxing. *The most helpful exercise was voice massage and rubbing the whole body with the s-sound. Purring and feeling the solar plexus created a contact between the body and the voice.*

PSR is a growing courage to improvise freely with the voice and find interesting new techniques. Voice improvisations gave way to a flood of ideas; her courage to improvise freely and to do many cool things grew. *Self-confidence and trust in her own voice improved. She is no longer afraid of using her voice, she dared to try different melodies and she has stopped searching for perfection. Instead she now values finding new and interesting techniques.*

PSR means experiencing liberating and exhilarating culminations in solo voice improvisations and finding again the pitch she had had before her voice trauma. The process culminated with a crazy feeling of liberation when it felt as if all the mundane problems had been washed away. She then improvised alone without the support of instruments or the therapist and dared to try different nuances with her voice. Another high point was the feeling of exhilaration during a voice improvisation when she reached the high notes that she had had before her voice trauma in 3rd grade.

PSR is the acceptance of the authentic voice and rediscovery of communicating with a natural voice. Before, Kristiin used to employ a loud fake voice to leave a better impression and express herself emotionally. When she realized that she is listened to and heard even when talking with her normal, natural, lower and quieter voice, she started to accept talking with her 'own voice' in everyday life and in company, even when meeting strangers.

PSR means reaching a deeper understanding about the connection between your voice and how you are feeling. Kristiin also became convinced that voice impurities were normal. The need to constantly raise the pitch was a fixation of her own psyche. Vocal exercises and improvisations made her think of things that she would not have come up with herself, and led her to a deeper understanding of ordinary things. She understood that if she was OK, it was also easier to communicate with others.

PSR means realizing through experience that it is natural to help one another. Before, she has tried to be very independent and do everything alone and well. Leaning on others used to be a sign of weakness. This experience made her realise that it was normal to help one another. She is now more tolerant and accepting of help.

PSR means confronting difficulties and painful self-criticism. Before improvising a melody for her lyrics, she felt absolute impossibility, insecurity and inability. It was also difficult to analyze her voice objectively without self-criticism. It was painful to hear her own monotonous voice, forced cries, 'screaming', and the use of the false voice out of fear that no one would listen to her if she communicated or sang with her natural voice. Over-criticism receded and Kristiin started to accept her natural voice.

PSR means two equally significant voice improvisations for Kristiin. *Stepping on the Bridge* is an important crossing point for freedom and courage to improvise, which was taken together with the therapist and where various pitches, nuances, a variety of turns and extreme devices were added to the arsenal of the voice. The second one, *Kristiin as Dolphin*, is a pivotal solo improvisation where she performed to the therapist with her voice and movements, after the therapist had first performed to her. The improvisation tightened their mutual bond with the therapist.

Kristiin considers the cycle of self-composed songs *Cave Drawings* an important achievement in her PSR. One part of this depicts how five birds fly to cave chambers with important messages. The Bird of Creation was one of the most significant birds and very much a key figure. Other birds were **Trust, Amiability, Intuition and Confidence**. Song-writing was a very emotional process that brought about great euphoria. Kristiin values writing lyrics, making music, practicing and polishing the performance. She also started to appreciate the concept of singing actor.

3.2.3. Distilled experience of *PSR*

Kristiin's *PSR* is a vocal platform for experimenting and freer self-expression. It is achievement of set objectives, which opens a spiritual story as a big musical adventure in supportive active imagination. She takes a big step forward in her personal development, achieves better contact with and understanding of herself by redefining her actions. She also internalizes more deeply her understanding of family relationships and achieves new closeness with her parents. She reaches the important understanding that it is natural to help each other. Kristiin accepts her authentic voice and rediscovers communication with her natural voice. Previously, she has used a fake high-pitched voice when communicating. The feared voice imperfections acquire the meaning of normalcy through voice exercises that help to maintain a better self-contact as well as vocal contact, and increase her courage to improvise more freely with her voice and to find interesting new techniques. A braver and more open vocal improvising finds output in making music and exchanging ideas with her friends. Kristiin reaches a deeper understanding about the connection between her voice and her mood; if you are OK, it is also easier to communicate with others. Coping with vocal and psychological difficulties is helped and self-criticism reduced by self-written songs, listening to recordings, symbolic application of instruments and the voice of the therapist. Solo voice improvisation and re-experiencing the pre-trauma high notes were particularly liberating and exhilarating culminations. Significant voice improvisations offer her pivotal opportunities for exceeding herself as far as courage and freedom to improvise, and improvising alone are concerned. Kristiin sees her important achievements to be the song cycle *Cave Drawings* that offers her euphoric creation process, and the message of one of its personages – Bird of Creation – that ties everything to the whole. She values writing lyrics, making music, practicing and polishing the performance.

3.2.4. Verifications

Verification 1. Kristiin responded to the transcripts and protocols of meaning units via a very brief e-mail: ‘It’s fine. There is no need for corrections. I give you green light to move further :)’.

Verification 2. The next verification was related to validating the narrated story. Kristiin approves the protocol ‘I read it through and it is very correctly depicted. While reading, I reconnected with these sessions, and mental pictures and images arose in my mind. Also the emotion, the feeling of freedom felt after the session came back to me right away’. In addition, she wished to amend the text related to her self-composed song: ‘I find that these birds should all be noted. They all had their own tasks and they form a kind of an entity. However, I expect to read the whole research with great interest. All the success to you!’ Therefore, the researcher wrote all the bird figures of her song – Trust, Amiability, Intuition, Confidence, and Creativity – into her story and summary.

Verification 3: The last verification was carried out to confirm the summary and distillation of Kristiin’s PSR experience. She found some inaccuracies in the summary and added her version into the text, leaving out some sentences that she thought pointless, thus giving a new look to two paragraphs. ‘Performing self-composed songs to her parents helped to solve misunderstandings and Kristiin finally got rid of the guilt of having preferred one parent to the other. Kristiin’s family has always been very supportive and has listened to her problems. Kristiin shared her experiences also with her family and thus redefined each session for herself one more time. PSR is also a change in the awareness of Kristiin to the effect that the best things are her own, i.e. her own voice and everything that makes her. It was also important from the family point of view; it helped to resolve tensions and problems more easily.’

She was also very sincere and openhearted in describing her present studies, her state of being very happy for living together with her boyfriend, and a development related to her PSR process notes and documents during a visit to her parents’ house: ‘My boyfriend was with me and I had told him about this process earlier, but he had not seen or listened to these documents, so the opportunity arose to tell him more in depth about all this. It was so cool to talk and think about it all. All the beauty of it!’

All Kristiin's proposals were written into the protocols **in bold** and her story and summary became more hers.

3.2.5. The data from questionnaires

The data on Kristiin's relationship and experiences with music and voice and subjective self-esteem (SE), derived from pre- and post-questionnaires, will be presented in more detail in Table 8. Kristiin states in the pre-questionnaire that her relationship to music is of a quite high level (score 7) and that she prefers more the styles of indie, jazz, alternative, electronic music. Metal and hard rock are out for her. She has lots of musical instruments at home and she has studied piano in children's music school, not finishing her studies. She guesses that she would not want to play the flute at all. She has musical hearing and sings in a choir but her vocal contentment is quite low (score 4). She tells about her vocal problem and describes her vocal sound as sore, low, hoarse and often powerless. She adds that she is sometimes told that her voice is unsuitable for radio, being too hoarse and too low, like as male voice. In her views, loud voice is 'pleasant' and means 'self-confidence' while soft voice is 'awkward' and 'timid'. High pitches of voice are 'unpleasant' and remind her of 'arrogance' and 'distrust' while low pitches refer to 'trust' and are 'calming and pleasant'.

After the process, her collection of musical instrument has increased by rhythmic instruments. Her contentment with her voice has risen to score 8 and her views on vocal parameters had changed a little bit. Kristiin affirms, as earlier, that loud voice shows 'self-confidence', with a little addition to highlight the case of 'one wishing to tell something'. Her concept of soft voice has changed, implicating 'courage' and 'belief that others want to hear your message'. High tones feel as 'imperative' and 'arrogant', a little bit strenuous while low tones mark 'trust' and 'sincerity'.

Her SE before the process is rated as 49 (in a scale of 10–50) and afterwards as 48, which is higher than normal and indicates very high self-esteem (the average is 39.9 for boys and 38.6 for girls).

Table 8. Data from questionnaires of Kristiin

Theme	Data from pre-questionnaire	Data from post-questionnaire
How important is music in your life? (Sc 1-10)	7	x
What music do you listen to with pleasure?	Indie, jazz, alternative, electronic	x
What music do you not listen to by any means/ under any circumstances?	Metal, hard-rock	x
What is your musical education?	Music lessons in ordinary school and special music school for children (unfinished)	x
What instrument/ specialty did you learn?	Piano	x
What instruments do you have (at home)?	Piano, African drum, jew's-harp, guitar	Guitar, jew's-harp, piano, African drum, maracas, agogo, harmonica
What instrument(s) do you want to play?	Guitar, drum set, accordion, jew's-harp	Guitar, jew's-harp, piano, African drum, maracas, agogo, shaman drum
What instrument(s) do you not want to play by any means?	Flute	No one
What are your singing experiences?	I sing in a choir at present	x
Do you have musical hearing?	Yes	x
Score of the voice contentment	4	8
Have you had problems which changed your voice?	Voice became sore, lower, hoarse and often powerless	x
Have you had hurting or offending remarks on your voice by anybody?	Sometimes I am told that my voice is unsuitable for radio, being too hoarse and too low, like a male voice. Still, most people like my voice.	x
What does the following voice quality/parameter tell you? Loud/Soft voice? High/Low voice?	Loud – pleasant, self-confident Soft – disturbing, related to crucial themes, timid High – untrustworthy, arrogant, unpleasant Low – calming, pleasant, trustworthy	Loud – self-confidence, wish to tell something soft – courage, belief that others want to hear your message high – imperative, arrogant, a little bit strenuous low – trustworthy, sincere
Score of SE	49 (very high)	48 (very high)

3.2.6. Discussion

Kristiin defines her PSR experiences as taking a big step forward in personal development, achieving the objectives she had set for herself and thus gaining a new outlet for her wish to experiment and try out new things. This statement refers to her increased self-confidence, a very necessary asset of identity formation and transition to adulthood which also improves one's ability to achieve one's goals (Erikson, 1968; Zarret & Eccles, 2006). At the start, being a very social, active, domineering young lady, fully oriented to external excitement and giving, she was greatly troubled by her hoarse and sore voice. Moreover, she hoped to tie her future to acting, which requires a healthy, flexible voice and the ability to sing. So she was curious about getting to know herself better, to find constructive solutions in her emotional self-expression by releasing her

vocal tension, to communicate without distortions so that she could speak with ‘ my own voice’ in social life. She was motivated to achieve general relaxation as well, describing herself as being in state of hypertension and hyperactivity. Thus, she had to prepare to face her most terrifying enemy – her very strong self-criticism.

Her ‘big step’ contains numerous aspects. It consists of experimenting and expressing herself more freely by various new vocal techniques, new perspectives in achieving confidence and power, better self-understanding and improved self-contact that enabled to change her vocal and personal behaviour to a more authentic, and her relationship with her parents and peers to a more fulfilling. This experience made her realize that it was normal to help one another, both by receiving and giving help. She feels more tolerant and receptive of help and accepts her share of responsibilities. Thus, she lives by new moral values and realizes the importance of reciprocal support and help. This big step is related to her accepting and expressing a vocally authentic and flexible self (Austin, 2010).

At the threshold of her PSR, Kristiin’s vocal identity was very vulnerable and influenced her vocal and social behaviour strongly. The problematic anatomical voice disorder experienced in childhood had returned during adolescence and also disturbs her at present. She felt painful internal conflict between her two voices – her ‘fake voice’ and her ‘own voice’. As a dominant personality, she used to display her self-confidence by using heightened and elevated tone pitch. This vocal behaviour put a constant strain on her vocal nodes and muscles and induced a functional vocal disorder. She valued loud voice as being pleasant and supportive of the needed level of self-confidence and power. Although she felt communication with ‘fake voice’ wrong, it was hard and scary to break the habit of using a distorted voice. The use of her natural or ‘own voice’ made her feel how her power was crumbling away and that she was not listened to. However, she succeeded in her endeavours.

The process offers her a real adventure, full of positive energy and inspiration, where she could involve her symbolic imaginary world and achieve brave exposure and liberation. Being a multi-talented person, she liked to draw, write stories and poems, hum melodies for songs without ever completing one, act, dance, and she had an extremely rich imagination. Therapeutic framework offers the grounding means and creative outlet

for her strong creative resources, by creating possibilities for her to direct her exuberant energy and inspiration in a positive way. Playful attitude of vocal work and improvisations enable her to take and embody different significant roles from her imaginary world and put the discovered meanings into an extended self-defining story (McLean, 2005). The play, being crucial in therapy to change the way of being and acting in this world (Winnicott, 1971), has higher significance in vocal focused activities due to strong social rules and control of vocal use (Decker-Voigt, 2000, 2001), helping to distract from self-criticism. The components of play leave a lot of room for spontaneous, flexible and creative sense of self so that Kristiin could start to extensively expose and present her real talents and values.

Her ‘big step’ contained vocal peak moments that were memorably strengthened by liberation and exhilaration. The process culminated in solo voice improvisations with a crazy feeling of liberation when ‘it felt as if all the mundane problems had been washed away’. Improvising with voice alone, without the support of instruments or the therapist, daring to try different nuances with her voice, was the peak and the breakthrough in her sense of self-trust, autonomy and independence and a real self-control necessary for improving resilience, connection and identity (Erikson, 1968; McFerran, 2010). Another peak is the experience of exhilaration during a voice improvisation when she could sing high notes as before her voice trauma in 3rd grade. This experience points to a quick regression and a healing connection to her healthy voice. This marks reconnecting with her strong undistorted and safe healthy childhood period and to a part of self that seemed to be lost forever (Austin, 2008).

Successful experiences of creative and playful use of voice improved Kristiin’s newfound sense of confidence and self-control, enriching her interpersonal relationships and helping to take these to the next level. She gained a lot of attention by improvising with voice among peers and was noticed, appreciated and motivated by her friends in a new way. Her relationship with her parents marked a rebirth of intimacy when she sang them her self-composed songs and shared her creative therapy experiences. Thus she could redefine and reflect on herself at each session in numerous ways. Parents’ support and good negotiated relationship with equal respect and autonomy are highly important for the emerging adulthood (Eccles & Gootman, 2002). In addition, self-created songs,

being strong self-objects of twinship and affirmation, mirroring her grandiose and twin-seeking self (Kohut, 1971, 1977), and solo vocal improvisations as a new skill and competency, supported her second individuation and helped to create more flexible boundaries between herself, her parents and her peers. She experiences new ways of being with others in this world.

For Kristiin, PSR is very productive and creative toolbox, full of resilient practical exercises for vocal relaxation and self-regulation and vocal self-care. Her self-composed songs serve as an agent of her newly explored and implemented skills.

Her subjective vocal contentment rose from 4 to 8 points, leaving room for further development. Her understanding of soft vocal sounds changes as well. Soft tones that were associated with disturbing and timid feelings at the beginning, acquired the meaning of courage and belief that ‘others want to hear your message’. This is big change in self-confidence and in trusting her natural voice in social communication, both crucial for individualization and socialization.

Kristiin’s high self-esteem does not change overall. The ‘fake-voice’ and fake-self just seem to be replaced with a new more authentic and creative self-confidence and self-acceptation. It is appropriate to highlight here her best self-composed song ‘Bird of Creativity’, which she values for offering a euphoric creation process and for tying everything to the whole. She values her creative self for writing lyrics, making music, practicing and polishing the performance which is without doubt her vocal and creative achievement, being simultaneously an achievement of identity formation (McFerran, 2010).

To conclude, Kristiin’s ‘big adventurous step’ in personal development helped her to build a stronger and more authentic identity, and offered her possibilities to experiment and find out the best means and techniques to improve her vocal competences and moral values in relation to self and others.

3.3. EXPLORING LIISA'S EXPERIENCE

'Whatever happens, happens!'... I did not think I would dare to play in this way with my voice, even try it. I haven't done this before. It was such a good feeling! Finally to do as you really want, and all the time, and from the bottom of your soul. So good to break the boundaries I had.'

3.3.1. Portrait of Liisa at the beginning of her PSR

Motivation, problems and goals of therapy

Liisa chooses to participate in vocal music therapy because 'it seems an unpredictable and exciting experience'. She is absolutely against participating in a group. She describes herself as anxious and frustrated, and sees no progress in her life at present. She is confused and feels that her life is difficult. She feels that 'everything seems predestined and decided by others'. She perceives herself as an object of great external expectations, particularly concerning what she should be like. She resents these external expectations and is disturbed by finding her going along with these, but is unable to stand her ground. Liisa also finds it difficult to adapt to Estonia after her return from Venezuela; as an exchange student she felt that 'it was cooler, more interesting elsewhere, that there were other ways to live and to be than among the silent, serious, off-putting and seemingly angry people in Estonia'. Freshly back from Venezuela, she had felt free and independent. This feeling has now disappeared. And since studies have never been difficult for her, she is confident that after graduation she will find herself in a foreign university studying mathematics, because she does not want to remain in Estonia.

The 'personal singing revolution' for Liisa could take the form of getting power and support from music because 'music is unbiased or always on my side'. Music helps, changes, consoles, and offers spiritual and emotional relief. Liisa thinks that she may 'appear strong to others' but she actually does not feel strong, in fact she is quite weak.

Liisa defines her objectives for the session as: making music to act out exercise her emotions; testing herself, because it feels unpredictable and exciting; developing creativity and doing things herself, because 'maybe I'm too much of a science and computer person and have too many things that I should do decided for me by others'.

Personal history

Liisa is outgoing. She gets along well with others and values the sense of security received through others. Studying is not a problem, she has done really well; difficulties have been born out of changing schools and getting used to new things. It took a year to get used to new friends in a new school and it was difficult to adapt to new teaching methods, demands and attitudes of teachers in the high school. The obstacles have been 'of an emotional nature'. University education is important for Liisa but she feels that the so-called 'paper' is overvalued in Estonia. In her opinion, the average Estonian defines education as: 'school, university, papers'. Liisa thinks that it is the personality and not the papers that help a person to achieve something.

Her parents and grandparents are Christian but Liisa is free to shape and choose her own religious beliefs. However, knowledge of religions is important because the customs and everyday lives of many people are directly based on these. Generally speaking, she believes in herself and thinks that 'I am strong and I do well'. Liisa thinks that God is 'a support so that a person is not too weak on their own'. Liisa has tried recreational drugs, including marijuana, in Venezuela; in social situations she smokes hookah. After school, her hobbies are water aerobics and body balance.

Social history

Liisa comes from a good, wholesome family which has an unusually large number of children for Estonia (four). The family honours traditions. Support is provided by family, friends, acquaintances. Discussion, listening to each another, positive attitude and accepting others are important for her. She needs to talk things through. Her father solves domestic arguments and quarrels with silence and 'forgetting', which does not leave her feeling good. Difficult economic situation in Estonia also upset her family and compromised personal relations. While she was studying in Venezuela, her family moved to Tallinn and she was left without her own room which she had been used to – a place to be alone. Straitened circumstances mean that the family no longer makes as much music at home. Liisa has a great appreciation for friendship. Although friends come and go in different phases of life, she would not change her important friends for anything.

Her best friend is introverted, very withdrawn and seemingly the opposite of Liisa. They have much to talk about and give advice to each other. They share the fact that both have been away from Estonia as exchange students, although in different countries.

Clinical history

Liisa thinks that she was born under lucky stars. She has no history of chronic illness and has only been in hospital once with pneumonia. She had an ear accident when jumping into water in Venezuela and had to undergo an ear related surgery in Estonia a year ago.

Musical history

Liisa cannot imagine life without music. Music has played a very important role in her life, although more as a hobby. Her parents also appreciate music and her mother has a diploma in music. Piano (8 years) and guitar (3 years) studies in children's music school felt more like compulsory training to Liisa. She has sung in choir with others. Performances to each another played an important role in the family traditions, although it all seemed slightly imposed. The children have always had to perform to their parents. She now takes part voluntarily and gladly as an instrumentalist. She likes it because no one is judgmental.

She prefers to play music alone, when nobody is listening. She then shouts and sings along to dance music. Otherwise she does not want to disturb others and does not consider her own music to be first rate. She is no stranger to singing in social situations. She is fine with singing in a choir among other voices but solo performances terrify her. She has traumatic memories of singing alone at a competition when she was a child and consequently she does not like to sing alone.

Concept on voice

Liisa thinks that her voice is very important. Voice is the second most important medium in communication with others, the first being eye contact. She thinks that live, immediate contact is important because a lot can be deduced from a person's voice, which will influence you and make you think. Voice conveys the character and the

uniqueness of a person. She does not like the sound of her own voice. It is not a voice that she would like. She particularly dislikes her voice at performances, when she gets nervous. Recordings of her voice unsettle her, make her insecure. She would like her voice to be higher and more feminine.

3.3.2. Summary of Liisa's experience of PSR

General concept of *singing revolution*

Liisa defines SR as the non-violent emancipation, release and liberation of Estonians through music and singing. In the context of an individual, SR means satisfying and releasing the 'real self' of the 'framed self' that has lost its independence and suppresses the real wishes. She sees her PSR as getting power and support from music because she feels that music is unbiased or on her side, a spiritual helper, consoler, transformer and disburdening aid.

Experience and meaning of *personal singing revolution*

PSR was for Liisa *a memorable and life changing experience with a strong effect*: successful, natural and beautiful path uphill, development and transformation. She is mentally ready to enter life, she is not afraid to cope alone.

PSR is a challenge and a revelation which confirms faith in the helping effect of music. At first she did not believe that one could learn to act differently in life through music.

PSR is a paradoxical meeting with a real close-up self. *It was a special and extraordinary, new, unusual and unfamiliar opening up and self-exploration, surprising and shocking at the same time. Liisa almost did not talk, she simply played around with her voice and exposed her essence and soul to herself.* She found intimacy with music, herself and other people.

PSR means letting go in music as well as in everyday life, and the freedom to do what one wants. The sessions gave her self-confidence and clarity about her choices, and the courage to take on new things in life and carry them out. She felt surprisingly free on

synthesizer and has also played on piano with one hand outside the therapy space. She is not afraid to be weird. She feels freer, whatever she is doing.

PSR means releasing strong inexpressible feelings by music and voice improvisation. Making music as part of the therapy process was a complete mystery for Liisa; it helped her release her feelings, get rid of old things and fermented feelings and turn her feelings to the maximum. The experienced feelings were indescribable.

PSR means spontaneous solution of problems (letting go, setting them free) by making music and doing vocal improvisations. Making music and improvising with voice also leads to a so called unraveling of problem bundles, their seemingly spontaneous resolution and finding solutions and understanding. Completing the vocal improvisation *Pine Aura* made her stronger and helped her because she no longer fears something like this. This was shaped into an understanding ‘whatever happens, happens!’.

The important achievements of PSR are in the form of self-composed songs and inner satisfaction. Liisa became content with herself as well as with people around her. Self-composed songs supported very important events that were taking place in her life at the same time. She performed one of these, a more up-beat self-made song in Spanish, also to her family and grandmother. She only listened to the musical recordings herself to reflect on and analyze everything that had gone on.

PSR means courageously playing with one’s voice and breaking free of limitations via voice improvisations. At first she used few low notes, embellished with note harmonies, until her voice became freer and she got used to it. She then dared to use her voice at any level and jump from one note to another in an ever extending range, play with her voice and try and do what she wanted and with all her soul. She now values feeling good higher than the opinions of others!

PSR is composed of voice improvisations that release strong emotions and have a very strong effect during execution. While here, she made sound with her whole body. This did not come across in the recording.

PSR means strengthening of courage and confidence through vocal experiences. Liisa now dares to sing, and this is the main result in her mind. She did not use to like the sound of her voice or her voice in general, because it felt so insecure to her ear. **She did**

not want to sing in front of others (she actually performed and sang to others but did not like that at all), it made her very nervous.

PSR means a deeper contact between the body and the mind during vocal relaxation exercises. Vocal relaxations and massages had a very strong effect, the body and the mind found each other. During hum breathing or progressive vocal relaxation, for example. She was ‘Lord knows where’ although she was not asleep.

PSR means learning useful self-regulation exercises. Her exercise tools include quiet gentle vocal exercises for a better mood as well as vocal breathing exercises for relaxation and *switching off, and visual music listening* before going to sleep.

PSR means confronting your negative feelings and painful self-criticism. *Liisa experienced scary situations, deeper problems and pains when looking inside herself.* Vocal experiences were at first marked by insecurity, awkwardness, feeling of ignorance and painful self-criticism. She found it difficult to improvise vocally when no one told her exactly what to do. She had set strong limits and standards for herself on what should be. She was used to being told how to do everything. She felt ridiculous to herself, she was afraid to make mistakes, do something wrong and not be able to hold a tune. No one else told her that she was doing it wrong. She did it herself and it hurt.

PSR means confronting the insecurity about singing in front of others and being laughed at. She noticed that she used music to express her weakest point: her fear and insecurity about doing something wrong and becoming the laughing stock. It always used to be like this when she had to perform and sing to others. At the same time it was good that she could exercise it in therapy, get used to it and remold it.

SR means coping with challenges (due to various supporting/holding issues). Acceptance of her voice and lessening of self-criticism were supported by interesting voice warm up exercises, diversity of vocal sounds and/or instruments on offer, finding the suitable instrument or sound as if by itself, guidance offered by the therapist, different body positions – back-to-back with the therapist or lying down. Also helpful were voice improvisations based on the vowel *a* or using one thematic key word as well as repeated listening of the recordings. *While playing comfortable instruments, Liisa also dared to play with her voice.* She could choose what to do **and** how. No one criticised or said no.

PSR means seeing the potential in barriers. *In retrospect, Liisa finds that had she concentrated more on the unpleasant exercises, it might have helped her overcome the uneasiness better and would have set her free.*

Liisa considers two voice improvisations that gave her a good feeling particularly important in her PSR. The voice improvisation *Warmth and Tenderness* helped to transfer the warmth of the good weather outside into her inner world and made her feel happy; these feelings return every time she listens to the recording. The song is colorful and functions well. It could also be turned into a song for multiple people. She noticed that she remained on the melody throughout and therefore wishes to do some cries in the intermezzo and be more free. Another voice improvisation *From Useless to Useful* helped her restore the feeling of usefulness. It was an enjoyable mimicking of claves with her voice and it turned out well.

The best musical product of her PSR was the honest self-composed song *I Am Strong* where she exposed her innermost feelings. This was sparked by a crucial life experience and gave her the opportunity to musically express her emotions of love and despair in connection with her boyfriend, which had reached boiling point. For Liisa, it is the most personal thing that she has in life. Liisa dared to expose a side of herself that she had not dared to do for years. She confronted her hidden feelings, was honest and specific. It was difficult to sing this song, it felt like self-exposure but helped her restore her relationship with her boyfriend.

3.3.3. Distilled experience of PSR

Liisa's PSR is a memorable and life changing experience with a strong effect. It is a natural path uphill, which makes the prior faith in the helping effect of music actualize. Being paradoxical – surprising and shocking, it means opening up to oneself, meeting oneself, confronting scary situations, earlier insecurity and the fear of being laughed at while singing, deeper issues and painful self-criticism. The process allows indescribably strong feelings to be released and problem bundles to resolve on their own through music, following a more liberating understanding of 'whatever happens, happens'. Her more confident release in music paves the way for everyday freedom to do as she wants.

Voice improvisations improve her confidence to play with her voice wholeheartedly and more freely, and become free of limitations. She experiences good feeling in important voice improvisations, and this will override other people's opinions. Liisa is achieving contentment with herself and the surrounding people, and values the songs she has written above everything else. Acceptance of her own voice and coping with challenges is supported by interesting voice exercises, vocal relaxation and active imagination, as well as the diversity and wealth of choice in instrument-voice medium, suggestions of the therapist, lack of external criticism, safe body positions: back-to-back with therapist or lying on her back, and repeated listening of recordings. The best song she wrote has a very personal value and is an honest song about feelings and coping with despair and love. This song helps to make sense of a complicated love relationship.

3.3.4. Verifications

Verification 1. Though it took almost a month to get a reply, Liisa was very positive in her response to the transcripts and meaning units, writing 'I am very pleased and I agree with these interpretations. It was so interesting to remember all this and fly back in time. From my point of view, I give you 'green light' and I wish you success! By the way, when I came to Denmark after Christmas holidays in Estonia, I took my guitar with me. Unbelievable what contentment and joy making music gives me! I am very happy!:-)'

Verification 2. In her quite quick response to the narrative, Liisa stated: 'So lovely to get a letter from you. Indeed, it was interesting to read about my Singing Revolution. It feels like all this happened such a long time ago, much of it I did not even remember. How quickly time flies indeed! I checked the story and made a few little corrections.' She found some superfluously repeated words in her text and corrected these in the Estonian version: ~~ta jaoks, mõtte juba~~. In addition, she could make a contribution as an editor and a translator as well, translating the lyrics of her song into English, as she is quite good in English. 'I translated the lyrics of my song into English. I hope that it is understandable, intelligible and fits. If I can do anything else, please let me know. A lots of success to you in finishing such a big work!'

Verification 3. Liisa's summary experience and distilled experience were verified by her via e-mail. She found some inaccuracies in the summary experience. The essence was OK for her 'I checked my singing revolution summary and essence and made only a few little corrections. Otherwise, it is a very nice summary.' These corrections were added to the summary experience and are identified in **bold type**. 'She could not sing' was corrected 'She **did not want to sing in front of others (she actually performed and sang to others but did not like that at all)**. She also added in the following sentence 'and how' giving the sentence the following form: 'She could choose what to do **and how.**' In addition, she expressed that these protocols had brought back her live experiences and she emphasized her need to repeat this experience because of her similar life situation at a threshold of another transition: 'So nice to recall these therapy sessions! What a fine time and experience it was! And at the same time so unbelievable how quickly the time has passed. My bachelor studies in Denmark will end soon and there is a lot to think about where to continue my studies. And I am a bit scared. Vocal music therapy session could be very useful in finding answers again and in keeping me balanced. And thank you once more for the extraordinary experiences! A lot of sunshine to you!'

All Liisa's corrections were added to the script in bold. She was very eager to cooperate and adjust the descriptions.

3.3.5. The data from questionnaires

The data on Liisa's relationship and experiences with music and voice, and her subjective self-esteem, derived from pre- and post-questionnaires, are presented in more detail in Table 9. Liisa states in the pre-questionnaire that her relationship to music is of a very high level (score 10) and that she prefers to listen to pop, hip-hop, reggaeton and meringue music, and excludes heavy metal from her playlist. She has quite a remarkable musical history with 8 years of piano studies and 3 years of playing the guitar. She has a guitar at home and would like to try playing accordion and drums. Liisa has some singing experience, either alone or in a school choir, and she has musical hearing. She scores her vocal contentment as average (score 6). When describing vocal parameters, she finds

loud voice to mean ‘evil’, ‘domination’ and ‘certainty’ while the meaning of soft voice is connected to ‘peace’ and ‘uncertainty’. High pitches remind her of ‘tension’ and ‘anxiety’, low pitches of a feeling of ‘balance’.

After the process, playing harp becomes attractive for her. Her contentment with her voice has risen to near maximum (score 9) and her views on vocal parameters have changed a bit. Loud voice has lost its meaning of ‘evil’ and ‘domination’ and soft voice denotes ‘modesty’ for the moment. The extremes of pitch remain unchanged.

Her SE before the process is rated as 42 (on a scale of 10–50), which is normal for girls, and after the process as 45, which is higher than normal and indicates high self-esteem (the average is 39.9 for boys and 38.6 for girls).

Table 9. Data from questionnaires of Liisa

Theme	Data from pre-questionnaire	Data from post-questionnaire
How important is music in your life? (Sc 1-10)	10	X
What music do you listen to with pleasure?	Pop, hip-hop, reggaeton, merengue	X
What music do you not listen to by any means/ under any circumstances?	Heavy metal	X
What is your musical education?	Children’s music school	X
What instrument/ specialty did you learn?	Piano (8 years), guitar (3 years)	X
What instruments do you have (at home)?	Guitar	Guitar
What instrument(s) do you want to play?	Drums, accordion	Harp, accordion
What instrument(s) do you not want to play by any means?	Don’t exist	Don’t exist
What are your singing experiences?	I have sung in choir, I sing alone	X
Do you have musical hearing?	Yes	X
Score of the voice contentment	6	9
Have you had problems which changed your voice please describe that problem more precisely.	-	X
Have you had hurting or offending remarks on your voice by anybody?	-	X
What does the following voice quality/parameter tell you? Loud/Soft voice? High/Low voice?	loud – evil, domination, certainty soft – peace, uncertainty high – tension, anxiety low – balance	loud – strength, certainty soft – modesty high – anxiety low – balance
Score of SE	42 (normal)	45 (very high)

3.3.6. Discussion

For Liisa, PLR means a meaningful and rich experience in various aspects. It is a memorable and life changing natural path uphill with a strong effect. At the start, she craves for an unpredictable and exciting experience and confesses that there is no progress in her life. She sets herself the objectives of self-expression and improving

creativity, i.e. making music and playing out her emotions; testing her in creativity and doing things herself, because ‘maybe I’m too much of a science and computer person and have too many things that I should do decided for me by others’.

At the threshold of her PSR, she had quite a strong faith in the helping effect of music. Music has been a meaningful „symbolic resource’ (Zittoun, 2007) from childhood, as she has quite a strong background in musical education: piano and guitar studies in children’s music school and musical cooperation with others, accompanying or singing with them. She remarks that music has been unbiased or always on her side. Music had the role of a helper, changer, consoler, and offered her spiritual and emotional relief. Indeed, her faith finds confirmation through her own experiences once more. Music’s healing roles become an embodied and experienced reality in her process and help her to make changes and to face her internal contradictions, paradoxes and painful experiences in everyday life as well. Regarding the various crucial roles and functions of music (see 1.4.) in adolescence (Arnett, 1995; Frohne-Hagemann & Pleß-Adamczyk, 2005; Laiho, 2004; Larson, 1995; Lippman and Greenwood, 2012; North, Hargreaves & O’Neill, 2000; Ruud, 1997, 1998), Liisa’s experiences concord with and confirm the results of earlier studies. Music is a good tool for testing her. This ‘uphill path’ enables her to rebuild a more natural and intimate relationship with music, herself and other people. She expresses her preparedness for the next stage of her growth where intimacy is experienced as an achievement (Erikson, 1968).

Her ‘uphill path’ experiences teach her to let go and give her the freedom to do what she wants without the fear of being weird. Indeed, this seems to be a proof of her achieved confidence in self-expression, autonomy and decision making, which are crucial assets in transition to adulthood. Music and nonverbal use of voice in vocal improvisations offer her a mysterious, indescribable release of strong inexpressible feelings and spontaneous solution of problems. She practices self-acceptance and self-understanding in novel ways and from unexpected perspectives, starting to behave in a more spontaneous and creative way in this world, saying ‘whatever happens, happens!’ Her former strong self-criticism lessens. The sessions enable her to clarify her choices and increase her an inner motivation and courage to take on new things in life and to

carry them out. She expresses a sense of optimism necessary for growth and transition (Zarret & Eccles, 2006).

This „uphill path’ enables her to pass strong tests with the help of music and vocal improvisation, and to more or less merge her internal conflicts and the remarkable inconsistency between ‘strong-self’ and ‘weak-self’, and ‘framed self’ and ‘real self’. These contradictions seem to be a normal part of adolescents’ identity crisis and testing of realities and boundaries, their turmoil and exploring. These perceived different contradictory selves are related to her apparently strong behaviour in front of others despite a sensed inner weakness. This is a sign of conflict in her perception of external and internal expectations. At the start of PSR, she felt herself an object of great external expectations, that ‘everything seems predestined and decided by others’, particularly concerning what she should be like. She was unable to stand her ground. She found it difficult to adapt to differences in cultural behaviour after her return from Venezuela, where she had felt free and independent. While again experiencing socio-cultural strong frames and the emotionally withdrawn behaviour of ‘the silent, serious, off-putting and seemingly angry’ Estonians and the current circumstances, she feels a strong suppression of her ‘real-self’. The feeling of freedom disappeared quickly after return to Estonia. In this ‘uphill path’ she starts to face, confront and accept her negative feelings and also her painful internally and externally oriented criticism. She starts to recognize deeper problems and pains when looking inside. Vocal improvisation experiences turn out to be the most challenging and revealing, giving her the opportunity to shift her boundaries and previously set limits to what she should be. She faces and acknowledges her difficulties in situations where no one told her exactly what to do and she has to make her own choices. She starts to stand up for herself and accept her stands with more courage, playing with her voice with all her soul and breaking free of limitations. She starts to value a good feeling higher than the opinions of others. Thus, vocal improvisations and vocal work offer her tools to work through the internalized repressed negative parts of self (Austin, 2008) and integrate them into a more coherent sense of self. In addition, the recordings of her best vocal improvisations help her to restore joyful and light feelings and the pleasurable sense of self, thus becoming empowering and mirroring self-objects (Kohut, 1971, 1977) that strengthen her sense of mastery and self-contact. This is crucial

for a further transition and achievement of identity (Erikson, 1968; Zarret & Eccles, 2006).

Liisa experiences a deeper contact between body and voice and a feeling of complexity of self in the use of vocal relaxation exercises. Voice is very important for Liisa. Voice conveys the character and the uniqueness of a person. But like most young ladies, she does not like the sound of her own voice. She would like her voice to be higher and more feminine. She particularly dislikes her voice at performances when she gets nervous. This fact seems to be related to the traumatic memories of singing alone at a competition when she was a child. At the beginning she rates her voice connectedness as near medium (score 6) and associates loud voice both with 'evil and certainty', and soft voice with 'peacefulness and uncertainty'. This seems to reveal some sort of conflicted feelings as well. Although she would like her voice to be higher, high voice associates with 'anxiety and tension' while low sounds refer to 'balance'. Here, it is crucial to underline that Liisa stood out from others by her marginalizing and saliently individual vocal behavioural trait: her constant vocal laugh between sentences and verbalized thoughts. These laughing sounds were tinted with painful sub-tones, like a special „acoustic symbol' of her hidden side (Newham, 1998; Uhlig, 2006). These sub-tones are reduced to minimum in the final interview recording. At the end of the process, Liisa's vocal contentment is rated more highly (score 9). As regards the loud voice, 'evil' has disappeared and 'certainty' has remained, while high pitch does not refer to 'tension' any more, although 'anxiety' has remained. The meaning of low sound remained the same – 'balance'. Thus it might refer to her acceptance of her alto voice and denote that the so-called evil and tense aspects of sounding loud and high have been worked through to some extent.

The PSR also helps to ease a traumatic solo experience. She starts to write her own songs and to sing these accompanying herself on the guitar. Her best song 'I Am Strong' has two-fold benefits. She dares to perform it in front of an audience some time after the end of the PSR. The song has a very personal value in coping with despair and love she has hidden from herself. This song is a sort of sincere disclosure and exposure of the desired real self. The song functions as a transitional object (Winnicott, 1971) for coping with her painful denied feelings in intimate relationships. As a result, the love

experience and partnership rises to another level. Liisa seems to be ready to relate in a deeper level of intimacy. The subjective Self-Esteem of Liisa has risen from 42 – average – to 45, above average and indicating high self-esteem. This may be connected to the resolution of her internal conflicts and strengthened sense of self. She can live in a more fulfilled way without the mask of apparent strength, and create her life within larger, creative and flexible frames.

To conclude, Liisa's PSR marks a growth of self-confidence and empowerment, using music as a tool for self-actualization, self-affirmation, self-acceptance and resilience which are underlined as very important for achieving the developmental tasks of adolescence (MacFerran, 2010; Ruud, 1997).

3.4. EXPLORING MARBEIA'S EXPERIENCE

'There is no need to be afraid of new things! All that you think you cannot do... Actually, you can!... It was a very interesting experience. It gave me so much self-confidence. I really couldn't believe that I can take such high notes, but you see, they came! It was a real wow! I can! This improved my self-esteem.'

3.4.1. Portrait of Marbeia at the beginning of her PSR

Motivation, problems of participant and goals of therapy

Marbeia is 18 years old. She wishes to take part in therapy because she perceives it as something positive. She hopes to receive neutral feedback for her experiences and is aware of the confidentiality of the therapy. While travelling in the USA, she was left with the impression that almost everyone there had their own therapist and that this was a very positive thing. She is sure that friends do not give neutral feedback. She considers fatigue her biggest problem; it reduces her ability and wish to graduate with good marks, even though 'you must graduate with excellent results'.

Marbeia's 'personal singing revolution' could take the form of 'liberation from the burden and becoming free; putting everything I don't like into words, singing and releasing, i.e. so-called creative escape'. She has experienced that expressing her feelings in writing or orally improves her mood.

Marbeia sets herself the following objectives for the therapy sessions: release and relief of tensions, because 'there has been lot of tension since the 9th grade, which is why I cannot plan my time, even go to yoga, for example'; sharing her heavy burden with the therapist; becoming a happier person; making herself useful, so to speak, by helping to put together the thesis.

Personal history

Marbeia is studying and also works as a solo dancer in a club. 'I have to work at weekends; it's like more tiring that I don't have the same rest period as many do'. She considers herself a 'tough cookie' that others will not see crying. Nevertheless, she cries often when no one sees her. But she can also be a 'sweet person and I always help those

in need'. It is like she has two personalities: 'stage-self' and 'real-self' which are very different. 'Stage-self' tries to be positive and has an angry face. 'Real self' comes out 'when I'm alone; I cry or beat my pillow against the wall.' She likes moving and travelling because she feels that she adapts quickly.

In recent years she has had many destructive trials in her life, including a break-up from her boyfriend, which left her completely gutted. 'It was the end of the 10th grade and I was doing so poorly in the school that I almost never went there and felt that everything was meaningless; I didn't want to do anything anymore.' In the 11th grade she was 'quietly recover, but it was a bad recovering'. She just consumed alcohol, because that made her feel joyful, which was impossible otherwise. All this was a 'useful lesson' for Marbeia, but she understood that you cannot get anything back.

Marbeia thinks that education is important but only made it to high school at her second attempt. She is now trying to study for the spring exams. Unfortunately, she has as yet been able to cross out very few things from her study list. When that happens, it makes her feel good. She knows that by procrastinating and doing 'things at the last moment' she makes things difficult for herself. In the future, she would still like to go to university and spend an academic leave in Australia to make money. She does not want her parents to foot the bill for her university education.

Social history

Marbeia is an only child. She reached puberty early, at 10, when she tried and tested 'all limits really quickly'. She wanted to do everything herself and always manage everything, she wanted to show that she could do everything without her parents help. 'And I can, but sometimes I can't.' As a last resort, she confides her problems to her parents.

Since the 5th grade, she has consumed large quantities of alcohol. She has also tried marijuana but 'it leaves me cold because it's not really affecting me'.

At the moment she lives away from her parents. The family generally does not talk too much and relations are distant. Marbeia meets her parents infrequently and feels that they mostly have nothing to talk about. She is still not managing everything alone, 'that would be very stressful', which is why they go shopping together and talk on the

phone. Despite this, she sometimes travels with her family for a so-called family time. Her mother is very important to Marbeia. She admires her mother who has constantly aimed higher and higher.

Marbeia has always had older guy and girl-friends. This made her grow up earlier compared to her peers. She was also interacting socially with her age-group but they seemed stupid to her.

She has no time for anything else besides dancing. She likes solo dancing because 'it is less stressful and less effort because you don't have to know the choreo by heart, you can improvise'. She thinks that dance improvisation is one of her strengths and she likes it. She also used to draw when she was younger and doodles 'dark pictures' even now when she is in a bad mood. Marbeia believes that if she does something good for someone, it will one day come back to her.

Clinical history

Marbeia has a weak immune system and is often ill. A month before starting therapy she was in the hospital with swine flu. 'I did well and survived'. As a small girl she was also in hospital for stomach ailments and thinks that she should get her tonsils out because she often suffers from tonsillitis, but she keeps putting it off.

Musical history

Marbeia likes to distance herself from the world with the help of music. As a child she sang in a choir but now she sings more on her own. When people offend her, she sings herself so-called 'good phrases' when moving about town in headphones. She does not care if someone thinks her weird. She likes to wake up with music in the morning. When she wants to delve deep into problems, she listens to music that makes her cry. Her favorite instrument is saxophone which is a romantic instrument and makes her feel nice and relaxed. Marbeia feels that she can keep a tune.

Marbeia also remembers a negative singing experience from her childhood. She failed at a singing competition because she had stage fright and forgot the lyrics. She can dance but not sing in front of an audience. Her friends play musical instruments and she likes to listen to music lists with her friends. 'If you don't know it, it's better that you

don't sing!' is a commentary she remembers receiving for singing a song that she liked to sing although she did not know all the lyrics.

Concept on voice

For Marbeia, voice is meant to forward information, so that everything gets said. It is easier to understand voice than body language. Voice sounds tough when something is not done right, flattering or agreeable when something is done well, whispering when help or assistance is asked. Marbeia thinks that people make 'all sorts of interesting phrases or sounds when they are feeling good'. Her own voice feels like a 'baby voice' on video. In addition, her voice is often gone or raspy because her tonsils and throat are often ill; 'I'm not going to become a singer'.

3.4.2. Summary of Marbeia's experience of PSR

General concept of *singing revolution*

For Marbeia, SR means singing people free. People speak their minds by singing because singing has power and resonance, it can be heard afar. In the context of an individual, 'singing revolution' takes place when they release and express vocally everything that has been stuck inside them. Marbeia's PSR means a creative escape and writing down of her inner burden to improve how she feels.

Experience and meaning of *personal singing revolution*

PSR is a breakthrough coming-of-age process. The experience was novel, interesting, surprising, good and very cool, **at times overwhelming and at times really interesting**. Although she felt self-conscious at first, in the end she was very pleased.

PSR is a rest period in 'a different bubble' and release of tensions. She got to be completely in 'a different bubble' where her whole body and brain could rest. It was a valuable time when she could shake off her tensions once a week and completely free herself of school pressure. She always felt lighter after a session.

PSR is release and letting go of the inner burden by playing, humming, shouting. In addition, she got to play, shout and hum out what she had kept and collected inside, and this made her days brighter. An important release experience came when playing out her feeling of repulsion and tiredness with cymbals that made a terrible sound but just at the right moment and in the right place. The instruments seemed to be made to express her hot-bloodedness. *Singing while playing drums also helped in her aim to win the attention of a guy. The aim materialized.*

PSR is the changing and opening up of the world view in more colors. The world view goes from black-and-white and good-or-bad to colorful and more open. *A relaxation exercise brightened her sense of color in visualizations, and unforgettable purple and blue shades appeared. She was completely surrounded by these.*

PSR is the opening of doors to new perceptions through a creative approach. Through these, Marbeia started to see phenomena and situations from different perspectives. She tried to look through other people's eyes and in a much simpler way. This made her value different things than before. She realized that lying to herself is a much more deep-rooted problem than lying to others. Denial is easier than dealing with the problem.

PSR means valorizing yourself and setting limits. One totally crucial experience for Marbeia was when she had danced through strong physical pain caused by her injured thumb, tolerating the pain as always. She recognized her 'tough layer' and turned down an offer of a well-paid dancing job first time with no qualms in favour of letting her health and her injured hand heal. She also found a softer and more feminine self from under the 'tough layer'; the self that does not do everything that is expected of her with or through pain, and says out loud when it hurts.

PSR means singing out the pain. Making a healing song for the injured thumb taught Marbeia how to heal with her voice and sing out the pain.

PSR means learning the skill of completing things through improvisations. Liberating improvisation experiences taught her to see herself in a more positive way and to complete the things that she had not liked at first. She found that there was no point of leaving things half done; she will try to finish them because she will feel better in the end.

PSR means changes in the quality of Marbeia's relationships outside therapy. She became less critical of people she does not like and she tries to see things also from their perspective and in a broader way. Others also changed their attitude towards her. She can no longer be called a mean girl, a 'tough bitch', which is really good.

PSR process is the discovery of the ability to sing and relax, and the invention of a new technique to play an instrument despite long fingernails. During the SR process she discovered that she could sing, she was excited for having invented a way to play instruments despite long fingernails, she learned a very important ability to relax which helped her overcome enormous pressure and which she often uses at home. *She used the CD given to her by her therapist to do relaxation exercises.* She used vocal and moving exercises for a positive emotional preparation in the morning. For example, 'painting the room' with the *ss*-sound is very good in the morning; it wakes her up and brightens up the day. You give yourself a good day right in the morning!

PSR means sharing the lessons of the therapy with a friend. She got to teach her also insomniac friend how to relax, like she herself did before falling asleep. When choosing recorded songs for the interview, she let her friend listen to the ones she liked herself.

PSR offers variations for developing and taking care of your voice. Marbeia learned with surprise that she can do much more with her voice than she had thought. She thinks that people who are not directly involved with singing actually use a very small portion of their voice. Voice exercises make it easier for her to make sounds. She got rid of most of her cough and that was a good thing.

For Marbeia, PSR means coping and improving her self-confidence by developing the scope and freedom of her voice. When the therapist made movements with her voice, Marbeia thought that she could never do that, but when she tried, she actually could. She managed to take higher notes and her voice quality improved; she noticed that she could do everything that she had thought herself incapable of. This improved her confidence a lot. She would not have believed that she could take such high notes, but she did! It was a real 'wow-effect'.

PSR is the voice of the therapist as a support, with no disapproval from the therapist. *The best support was the voice of the other person, i.e. the therapist.* There was absolutely no disapproval from the therapist.

PSR means the fear of singing high notes and the unpleasantness of lying on your back when you have the flu. These did not allow her to do what she would have wanted.

The accomplishment of the PSR for Marbeia is the rediscovery of her own voice and the unexpected ability to take high notes. Her voice developed through practicing and her favorite voice improvisations.

The most remarkable voice improvisation of the PSR was an improvisation like her: love, up-and-down relationships and swinging. It was the first time she had liked her voice which was soft and nice. The sounds were supported by instruments that she liked – cither. It is a valuable recording which felt good and broadening, which motivates to participate and hum more.

The best composition from the PSR is one of its achievements: the voice improvisation *Lovely*. The song came out of the nervous excitement and good mood before meeting with a certain young man. The song is carried by the understanding that good things happen in an unexpected way. She liked playing on cither and singing simultaneously. The song is warm and moving, it calms and helps to release the burden. The swinging movements allowed her to experience for the first time her nice and soft voice which made her feel good and warm, a sweet mood which related to love and ‘up-and-down’ relationships in life. This sound of voice motivated her and made her more willing to participate. Before this, she generally did not like her own voice.

3.4.3. Distilled experience of PSR

Marbeia’s PSR was a breakthrough of coming-of-age process: interesting, novel and also shocking. It is a period of rest in ‘a different bubble’, releasing of tensions and a liberating musical expression, shouting and humming of her ‘hot-bloodedness’, things she has kept and accumulated inside, with no disapproval from the therapist. The therapist’s voice supports her. Marbeia’s world view is opening up and she finds new, varied perspectives on various troubling situations. She is becoming less critical of others

and the quality of her relationships improves. She values her femininity and sets limits to work in favor of her health. Marbeia considers her most important achievements to be the rediscovery of her own voice, which gave her confidence, and her unexpected ability to take high notes. In her favorite voice improvisations, she values the soft and warm sound of her voice and up-and-down relationships. She is surprised by the multiple ways of supporting voice development, which help her overcome her daily uneasiness and fear. Marbeia's PSR gives her new skills for vocal care, relaxing and positive emotional tuning. She invents an experimental extraordinary technique for playing cither and starts to practice completing unpleasant things. She teaches the techniques of relax to her friend who suffers from insomnia just like her.

3.4.4. Verifications

Verification 1. The researcher contacted Marbeia twice before she responded to the transcripts and protocols of meaning units via Facebook e-mail. Her reply was positive: 'My responses. Very strange that I had no such e-mail in my mailbox but recently I have indeed not received many letters although the box is not full. I agree with these statements and meanings. Green light!'

Verification 2 . The next verification was carried out to validate of story. Marbeia confirms the protocol in responding 'The text is like from my mouth and brought me back to the final interview. Plus this therapy and some sounds started to ring in my head. I hope this research will fly to finish by wings of bird soon.'

Verification 3. The last verification was carried out to confirm the summary and distillation of Marbeia's PSR experience. She answered in couple of days by email: 'Hi! Sorry about my reply only just now. Simply no time I had before. The year has passed really quickly. I read all through and so much good memories enrolled. I did not correct anything because everything is right and is written like I would say and think. At the moment I start writing my bachelor research... Peaceful night!'

Within three verification, Marbeia did not suggest any corrections nor amendments, emphasizing only arised memories.

3.4.5. The data from questionnaires

The data on Marbeia's relationship and experiences with music and voice and subjective self-esteem (SE), derived from pre- and post-questionnaires, is presented in more detail in Table 10. Marbeia states in pre-questionnaire that she has a very important relationship to music (score 10) and that she does not exclude any musical style from her playlist. When she is in a bad mood, she listens to sadder music, but in a good mood she listens to faster music, like hip-hop. She does not own a musical instrument but would like to try the saxophone. She would exclude the instrument of crowd, referring to masses. She had sung in a children's choir and has musical hearing, but has received hurtful comments 'If you don't know it, it's better you don't sing!', when she sang with joy without knowing all the lyrics.

Table 10. Data from questionnaires of Marbeia

Theme	Data from pre-questionnaire	Data from post-questionnaire
How important is music in your life? (Sc 1-10)	10	x
What music do you listen to with pleasure?	When in bad mood, then sort of sad, in a good mood faster, hip-hop	x
What music do you not listen to by any means/ under any circumstances?	Doesn't exist	x
What is your musical education?	Music lessons in ordinary school	x
What specialty did you learn?	-	x
What instruments do you have (at home)?	None	None
What instrument(s) do you want to play?	saxophone	saxophone, as it makes such nice and soothing sounds
What instrument(s) do you not want to play by any means?	crowd-instrument	I don't have this one
What are your singing experiences?	I have sung in a choir in childhood and at present I sing alone	x
Do you have musical hearing?	Yes	x
Score of the voice contentment	5	6
Have you had problems which changed your voice? Please describe that problem more precisely.	Constant tonsillitis and inflammation of vocal cords	x
Have you had hurtful or offending remarks about your voice from anyone?	If you don't know it, it's better that you don't sing!' comment when she liked to sing although she did not know all the lyrics.	x
What does the following voice quality/parameter tell you? Loud/Soft voice? High/ Low voice?	loud – evil soft – appeal, secret talk high – invocation, being in trouble low – male person	loud – angry soft – intimacy. secret info high – smb's skill to use voice very well (particularly men) low – men's world
Score of SE	29 (very low)	39 (normal)

She scores her vocal contentment as medium (score 5) and tells about her constant tonsillitis and inflammation of vocal cords. Loud voice associates with 'evil', while soft

voice sounds like ‘appeal’ or ‘secret talks’. High pitches remind her of ‘invocation’ or ‘being in trouble’ while low pitches refer to a ‘male’.

After the process, playing saxophone is as attractive as before because it makes such nice and soothing sounds. Her contentment with her voice has increased by 1 point (score 6) and her views on vocal parameters have changed a little. There is no change in loud and low voice association but soft voice now associates with ‘intimacy’ and high tones refer to ‘one’s very good vocal skills’.

Before the process, her SE is rated at 29 (on a scale of 10–50), which is drastically below the average for girls, and after the process it is scored as 39, which is average (average being 39.9 for boys and 38.6 for girls). Marbeia’s SE changes significantly, increasing by 10 points from very low to average self-esteem.

3.4.6. Discussion

Marbeia’s PSR experiences provide an interesting, novel and also shocking breakthrough process of coming-of-age. She starts to behave more like an adult. The breakthrough described by her is taking place on multiple ways and levels, through a change of her understandings and concepts on self and others, through a rediscovery of her vocal potential and integration of her more secret and hidden part – helpless, soft, and feminine – into the whole.

At the threshold of her PSR, she describes her life situation of extreme stress, fatigue, tension. She has difficulties in organizing her time and inability to concentrate on her academic commitments. Her subjective Self-Esteem is at a very low level. However, she has intrinsic motivation to release and relax tensions, to share her heavy burden with a neutral person, to become happier and be useful for this study. She is aware of the point of therapies and her concept of these is very positive because of their confidentiality and the neutrality of the therapist.

The PSR process provides her a secure, private and transpersonal space (Ruud, 1997) for the ‘creative escape’ she expected. She can exercise positive regular rhythm, shake off her tensions, liberate herself in making music, vocalize her negative burden and

relax in music and fantasies, being in a 'different bubble': accepted, supported and validated by a neutral other person without any demands or expectations of her. Her former coping strategies have been strongly based on creative self-expression, like drawing a dark picture or keeping a diary for troubled experiences. Her puberty started early, at the age of ten, with an extreme struggle for individuation and separation, with trials and errors, and with large alcohol consumption. Most of her friends were significantly older. Her last painful intimate relationship fell apart some years ago and it still hurts. However, she regards herself a good adapter, which is also a resource for her.

Her most outstanding creative resource is improvisational dance by which she earns her living as a solo dancer at a night club. By dancing she can express her strongest side: being in flow and present without prior planned detailed structure. The other strong resource of Marbeia is the music what helped her to distance from problems and difficulties. Marbeia scores her relationship to music as maximum (score 10) and she does not exclude any music. In a bad mood she listens to sad music, and in a good mood her choice is livelier music. Thus, music is her mirror and container on good and bad days, in her bedroom and in the streets for her private self (Arnett, 1995; Ruud, 1997).

Her deficiencies are related to poor memory that complicates her academic achievements, and irregular nature and rhythm of rest and activities. She lives alone, partly financially supported by parents and emotionally distanced from them. She is ready to meet a neutral person with whom to share and discuss her turbulent life. She does not trust her friends.

Her most shocking breakthrough seems to be related to her improved skills of self-reflection, acceptance of self and others, changed concept of self, start of integration of her 'public self' and 'real self', and lessened hyper-criticism towards people she finds unpleasant. At the end of her PRS, her Self-Esteem has increased by 10 points, reaching the average level. At the start of her PSR, Marbeia considers herself a 'tough cookie', releasing her tension and pain by crying alone, away from others, but she likes to help those in need. She describes her totally different 'stage-self' who tries to be positive but has an angry face, and 'real-self' who can come out only when she is alone, crying 'into her pillow and beating it against the wall'. There is a big emotional tension between the

selves, strong limits to the expression of her helpless and unprotected side, and holding up of her tough angry mask.

The musical and verbal sharing give her new perceptions of phenomena and situations from different perspectives and she starts to take off her tough mask by appreciating herself more and by setting new boundaries even to profitable dance work in favour of a healthier life-style. This attests to her aspirations to make a difference in the world, which is crucial for transition to adulthood and coping (Zarret & Eccles, 2006). She starts to look at situations through other people's eyes and in a much simpler way, thus improving her understanding of self and others, as well as moral values. The new perspectives make her value systems in a different way than before. She recognizes her deep-rooted problem of lying to herself. She acknowledges and confesses to denying problems and pain, which has been easier than to work them out. This indeed shows her increased confidence and self-understanding. In addition, one highly remarkable breakthrough is definitely related to her practicing how to complete unpleasant tasks with the help of liberating improvisations. The experience of a good feeling as a result becomes an effective and powerful motivator for resilience and connectedness (McFerran, 2010), and it increases her confidence in her own ability to achieve her goals.

Novel and interesting breakthrough experiences are definitely related to vocal work, improvisations and rediscovering her voice, accepting and liberating a softer intimate and more feminine self from under the 'tough layer'. She has a few traditional singing experiences but she sings to herself, without an audience. This might be influenced by a traumatic singing experience from her childhood when she failed at a singing competition because of stage fright and forgetting the lyrics. And while singing a song that she liked to sing without knowing all the lyrics she heard the negative comment 'If you don't know it, it's better you don't sing!' At the start of PSR, Marbeia describes her voice as hoarse and raspy because of weak and sick throat, and she feels her voice 'sounds like a baby voice in video. In her view, voice sounds tough when something is not done right. This view seems to help to understand her public 'tough self', as described by herself, and refer to an internal unconscious need and expectation for the acceptance of her rightness, validation in this manner. During the process, her vocal contentment increases by one point, from 5 to 6, being of medium level. She blames her constant

tonsillitis and inflammation of vocal cords for the bad voice. She stays realistic. At the start, loud voice associates with 'evil' while soft voice sounds like 'appeal or secret talk'. High pitches remind her of 'invocation' or 'being in trouble' while low pitches refer to a 'male person'. At the end of the process, her views on vocal parameters have changed a bit. There is no change in loud and low sounds, but soft tones have a new meaning – 'intimacy', and high tones refer in her view to 'one's very good vocal skills'. These latter parameters – soft and high – are remarkable and related directly to her experiences of success and achievement in rediscovering her voice and the unexpected ability to take and sing high notes by means of vocal improvisations. This is something manageable and meaningful to proceed from, giving her a novel sense of coherence. The best vocal improvisations 'Love for A' and 'Lovely' become like transitional and self-objects (Kohut, 1971,1977) for her to keep up a connection to her tender self. She acknowledges her soft and nice voice. In addition, she becomes a representative of her love and her feminine and caring side. This all motivates her to participate and work with her problems. 'Lovely' is even highlighted by her as her best composition, expressing and reflecting her warm and sweet side that she really has, thus expressing the need for a soft touch and wish to be touched softly (Newham, 1999). In addition, she learns self-regulation skills by various relaxing techniques, using voice and movement. She practices these outside therapy both for stimulation and relaxation, and starts to build up her resilience. She achieves freedom and flexible confidence of in her vocal expression.

Moreover, she starts to use her natural attitude of helping friends in more practical ways, teaching them various relaxation techniques that she has experienced and tried in her private 'different bubble'. She practices usefulness and respect in light of her new perspectives, and her interpersonal relationships become more positive, changing her world from 'black-and-white into a more colourful one'.

To conclude, Marbeia's PSR afforded her breakthrough experiences by diverse creative possibilities which helped to understand and redefine her in a more positive way. The new skills she learned, i.e. progressive relaxation and vocal improvisation possibilities, allow her a resilient and balanced self-continuity which is crucial for a healthy and positive identity formation (McFerran, 2010).

3.5. EXPLORING MARIE'S EXPERIENCE

'Unbelievable! You can improvise so much simply by using the voice!... The more I improvised, the more ideas popped up, different ideas, and the more my own ideas pleased me. Usually I don't like them. Yes, through this improvising I found my self-confidence. These improvisations were exactly what I needed to improve my self-esteem.'

3.5.1. Portrait of Marie at the beginning of her PSR

Motivation, problems of participant and goals of therapy

Marbeia is 18 years old. She chose vocal music therapy because of the opportunity to work on her voice, as 'I have been told that my diction is bad' and this has caused problems. She has been suffering from fatigue for a long time, even after her tonsils were removed at the recommendation of the doctor. She often suffers from stomach ache, either from eating too much or not enough, and she is not particularly impressed with her looks. She has experienced disappointments, for example after a school test for which she had studied long and had invested a lot of energy into.

Marie's 'personal singing revolution' could include the following: if she could make her childhood dreams come true or if she would start to like 'a new music style that I have not been able to appreciate before'.

Marie sets herself the following objectives for the sessions: strengthening her voice through training, so she can speak more slowly, so that words would not get muddled in quick speech; ability to play with her voice; depicting different characters; improving self-expression and confidence; playing guitar, which has been on her wish list for years.

Personal history

Karin thinks that it is important to receive good marks at school and graduate with higher scores, although she does not see the direct benefits of this. It felt right to specialise in hard sciences, as she finds languages difficult. She has no definite plans for

the future, no ideas yet what to study, although she is interested in theatre, medicine and communication with people. In the future, she wants to see the world and travel.

Marie's hobby is acting. She liked to act in plays in kindergarten and primary school, and also continues to take part in a theatrical troupe for youth. 'I don't know how well I manage to get into character but I quite like being on stage.' Excitement, different starts of plays, nervousness and reaction of the audience are important. 'I believe it is anxiety because I am scared before each performance. When I am finally on the stage, I have to force myself to say the first couple of lines. But when I see that the audience is already starting to enjoy themselves, I get a positive vibe and liven up.' She has played an old-fashioned neighbouring lady and a queen in a Christmas play. She thinks that coincidences and good luck play an important part in life. Marie is not into recreational drugs.

Social history

Marie is from a simple family. She has a mother, a father and a younger sister who is not very close to her because she is too young (12 years old). An important person for her has been her grandfather who has been closely linked to theatre through administrative work. He has taught Marie about theatre and she has been able to see the shows she has wanted for free.

Marie mainly socializes with her friends from her old school; they have remained close. She would describe her relations with her new classmates in the new school as fairly good, although there have been conflicts. She has not formed close friendships with anyone in the new school.

Clinical history

Her health is all right, although doctors suspect reflux disease. And she was recommended to have her tonsils out to combat fatigue, but this did not lead to the expected result. Although she has intended to consult a psychologist, she has never followed this through. She had adenoids removed as a child and her tonsils last summer.

Musical history

Marie listens to music a lot, especially in the background when working with a computer. She is particularly into indie style. She has not studied an instrument but she can play easier tunes on the piano. She prefers instruments that can create chords as opposed to the ones that only make one sound, such as triangles or claves. She has virtually no experience with singing. She sang for a year in the school choir at a younger age but quit voluntarily. She has drawn pictures and written poems only when required to do so at school.

Concept on voice

Marie would say that the main function of the voice is self-expression. Voice tells a lot about the person's character. A quiet voice can be a sign of a modest person. A screeching voice annoys others. She thinks that she sometimes talks too loudly because she is used to 'often speaking loudly on the stage and I don't even notice'. Yet, for example, 'opera singers don't speak with their singing voice'. Marie has noticed that people talk to an adult differently than to a child. 'People try to express themselves in a sweet and really calm way when talking to a child'. She thinks that it would be good if people spoke to each other as they do to children. It makes you feel welcomed and respected. It is like when people turn to one another with: 'Would you be so kind and...'. Marie cannot say no when being asked nicely.

3.5.2. Summary of Marie's experience of *PSR*

General concept of *singing revolution*

SR definitely symbolizes the unity of Estonians (individuals). In the personal life of an individual, SR is a new emotional era. Marie's PSR could be the realization of childhood dreams or the discovery of a new interesting music style

Experience and meaning of *personal singing revolution*

PSR is an interesting and useful source of inspiration discovery process of the yet unknown in music and in life. The results of the process made her more interested in the

yet unknown that she had not noticed at all before. It was interesting because she never knew in advance what would happen next. The sessions were very inspiring and gave new ideas to be applied in the future.

PSR is a nice, energizing time that increases joyfulness and self-confidence. The sessions always gave Marie a lot of energy and she always left in a good mood. It was very important, otherwise she would never have **completed** the process.

PSR is the joy of discovery by playing a variety of instruments and directing the voice. Good experiences in playing instruments and directing her voice developed her, increased her self-confidence and trust in herself. She met many instruments for the first time in her life. The diversity of instruments offered and amplified the joy of discovery.

PSR is a creative and productive time when she developed a script-outline and prepared the performance, as well as improvised a lot. The outline is mainly composed of Marie's own ideas but the therapist helped to polish it and supported various ideas.

PSR is a trip to childhood by drawing music. It was very interesting for Marie to draw her thoughts through music, which reminded her of her childhood.

PSR means finding motivation to realize a long-time dream – start learning the guitar. Marie began to carry out this old dream – she started to learn the guitar. Guitar became her new friend.

PSR is a novel sharing of experiences with family and acquaintances. Marie shared with her family the general meaning of music therapy because it is such a new discipline.

PSR is disappointment in djembes, her own sense of rhythm and vowel singing which did not come out as well as she expected. Marie was convinced that drums could be used to express various emotions but she could not do it either by changing the rhythm or by handling the djembes differently. She is also disappointed that she could not do things well right from the start, like she thought she was capable of. She had had a better opinion of her sense of rhythm. Singing different sounds also did not turn out that well and was not easy.

PSR means coming up against embarrassment and insecurity in vocal exercises. She experienced these unpleasant emotions because she had not done such vocal exercises before.

PSR means coping with difficulties, **which is only possible by practicing regularly**. Marie discovered consistency in herself and was happy that she could complete what she started. She also realized that by simply practicing things came out better and better, and that **made her eager to continue**.

PSR means exceeding oneself and feeling freedom in improvising. Marie's most liberating experiences were related to improvisation, an area where she really had to exceed herself. **Improvisation increased her courage and her wish to do it again**.

PSR is a profitable experience of vocal work that improves self-confidence. Although she really liked to try new instruments, Marie would rate work with voice as more useful because she would definitely need that later for **expressing herself**. *She found the courage to use her voice more widely and freely than before and this later made her more confident during performances. She found support and encouragement from diction exercises. It was good to exercise occasionally to sense the cooperation of voice and body.*

PSR means surprises and the experience of coping during voice improvisations. Marie was surprised that voice offers so many possibilities for improvisation. She had never done anything like this before and experienced great satisfaction for trying to do things that she would never have thought of doing. **And she coped with the exercises one way or another**.

PSR is increased confidence and courage in singing and vocal work. Marie noticed an increased confidence through singing; she found courage from completing voice and movement exercises. She now views voice exercises as a normal activity.

PSR means practicing voice exercises for a better self-control. Marie learned how to apply her skills/**voice** in real life and **how to be able to hide frustration or excessive emotionality with the sound of her voice**. Marie thought it useful to learn the skill of relaxing with the help of voice massage and she learned interesting exercises for practicing tones and articulation, keeping her voice under control and developing it herself.

PSR is the most remarkable voice improvisation *Female Voices*. It is the scariest composition with a personal value and describes a character. The song **fulfilled its**

purpose and fitted in the right context. Marie felt pride and surprise that she **could create something which fitted in the right context, with such simple means.**

The best self-made musical achievement of the PSR for Marie is related to developing the outline of the musical short script for horror movie *Sci-fi Horror* where she uses various musical compositions from the process. Development of the outline brought her confidence, satisfaction, joy and exhilaration that she can generate interesting ideas herself, that these are not as bad as she would have thought before! Usually she did not like her ideas or the way these were **put to practice.** She found value in the means, devotion, work input, effort and time taken. The idea to perform the musical outline was also liberating

3.5.3. Distilled experience of PSR

Marie's PSR is an **interesting and useful process of discovering unknown things** in life as well as in music. It is a time that inspires, makes her feel good, gives energy and improves self-confidence – this is very important because otherwise she would not have gone through with it. Playing various instruments, learning to direct her voice and compiling a creatively productive musical script-outline provides joy of discovery, while drawing the music takes Marie back to her childhood play world. Marie is disappointed about not being able to do things well at first try, although these seemed so simple – like keeping the rhythm while playing drums or singing various sounds. She overcomes the initial embarrassment and insecurity in voice work by practicing regularly; she is happy about her ability to finish what she started. Liberating improvisations with her voice and instruments in turn improve her courage and confidence to use her voice more widely and freely. Better self-control is facilitated by voice massage and exercises for improving her articulation. These have a practical value for Marie's future life. She considers her best accomplishment the outline for a self-written sci-fi movie *Sci-fi Horror* which combines musical illustrations from the therapy process in a live and recorded form as well as the text of the script. Its creation opens an interesting idea generation process, acceptance of her own ideas, becoming enthralled with creation and devoting herself to it. She values the effort, work, time and commitment highly. She was surprised

to find that the best voice improvisation fulfils its objective the best with simple means, and fits the right context in the outline. Improvisations have a personal value for Marie. She shares her general novel experiences with her family and acquaintances. Marie's PSR gives her strength and courage to fulfil her secret wish. She starts to learn the guitar.

3.5.4. Verifications

Verification 1. Marie responded to the transcripts and protocols of meaning units via e-mail: 'I read all and agree with it wholly'. The researcher decided to ask her one additional question about the meaning of musical instruments, which she did not find information on from transcripts. The response to the additional question was: 'I prefer musical instruments because these were interesting to cooperate with and get to know as I had not had this kind of experience before. But the use of voice is a common everyday thing. Just the joy of discovery and the variety of instruments were important for me and I liked it very much.'

The researcher added this information into the transcripts and other protocols.

Verification 2. The next verification was related to the validation of narrated story. Marie wrote in her answer 'I hope that you are well. I read this text and confirm that all is correct and there is no need for corrections.'

Verification 3. The last verification was carried out to confirm the summary and distillation of Marie's PSR experience. She responded after a week: 'Hello, I did my corrections, but actually not many because I agreed with most of this text. I noticed that one thought was used more than once. I sent you back my version with corrections and if you find it necessary to specify anything else, please let me know. With best wishes and wishing you all the success.' Actually she made many good explanatory amendments in the summary text. These corrections are added in **Bold**.

3.5.5. The data from questionnaires

The data on Marie's relationship and experiences with music and voice and subjective self-esteem, derived from pre- and post-questionnaires, is presented in more

detail in Table 11. Marie states in the pre-questionnaire that her relationship to music is quite important (score 7), yet leaving room for other medias. She like *indie* and excludes *hip-hop* and *heavy metal* from her playlist. She does not own a musical instrument and does not play any but dreams about playing the guitar. She does not like to play the triangle or the claves. Her singing experiences are very limited, only one year in choir in childhood. Marie scores her vocal contentment as quite medium (score 6) and tells about all vocal problems. In her view, loud voice refers to a ‘self-confident person’ or some ‘auditory disturbance’ while soft voice is connected to ‘modesty’ and ‘reservation’. High pitches remind her of ‘nervousness’ and this is ‘disturbing in constant communication’, while low pitches mark ‘resolution’ and have a ‘calming impact’.

Table 11. Data from questionnaires of Marie

Theme	Data from pre-questionnaire	Data from post-questionnaire
How important is music in your life? (Sc 1-10)	7	x
What music do you listen to with pleasure?	Indie	x
What music do you not listen to by any means/ under any circumstances?	Hip-hop, heavy-metal	x
What is your musical education?	Music lessons in ordinary school	X
What specialty did you learn?	-	X
What instruments do you have (at home)?	Don't have any	Don't have any
What instrument(s) do you want to play?	Guitar	Guitar
What instrument(s) do you not want to play by any means?	Sound sticks, triangle	Drums
What are your singing experiences?	I have sung in choir in childhood for 1 year	X
Do you have musical hearing?	Yes	X
Score of voice contentment	6	6
Have you had problems which changed your voice?	No	X
Have you had hurtful or offending remarks on your voice by anybody?	No	X
What does the following voice quality/parameter tell you? Loud/Soft voice? High/Low voice?	loud – self-confident person, auditory problems soft – reservation, modesty high – nervousness, disturbs in constant communication low – resolution, calming impact	loud – wish to express, wish for attention and being heard soft – uncertainty high – nervousness low – peacefulness
Score of SE	36 (close to normal)	38 (normal)

After the process, drums would be out of the question for her. Her contentment with her voice have remained the same (score 6) and her views on vocal parameters have changed on loud and soft quality. Loud voice refers to a ‘wish to express’ and ‘to be heard by others’, soft voice marks ‘uncertainty’.

Marie’s Self-Esteem is rated at 36 before the process (on a scale of 10–50), close to the average for girls, and at 38 after the process, equal to the average (the average is 39.9 for boys and 38.6 for girls).

3.5.6. Discussion

The PSR experiences enabled Marie to enter into an ‘unknown world’. She described her PSR as an interesting, productive and useful discovery process in music and in life because she never knew in advance what would happen next. Her discovery seems to be quite rich in obtained practical tools, for example vocal exercises and improvising skills, all of them made available for the improvement of joyfulness, self-confidence and self-control, the assets necessary for successful identity achievement (Erikson, 1968; McFerran, 2010). The discovery brought along an acknowledgment of her new positive qualities, for example her consistency in doing things, creative generating of ideas and acceptance of these, providing necessary resilience and connectedness for transition to adulthood. In this discovery she had to face discomfort and embarrassment which produced uncertainty but these were overcome by regular practicing and shared self-reflection and meaning making. Moreover, she could find a new friend in the guitar, thus completing her long-time dream and gaining an increased sense of optimism and confidence. She fulfils her desire to be engaged in important and meaningful activities (Zarrett & Eccles, 2006). Guitar becomes her new friend, filling the role of a new self-object of ideal seeking and twin-seeking self (Kohut, 1971,1977) that supports her in her independent path in interdependent relationships with parents and peers.

At the beginning of her PSR, Marie was curious to improve her vocal technical skills, particularly diction, and to find tips for slower speech. She was also motivated to improve her self-expression, confidence and ability to play with her voice for depicting different characters. She has been engaged in musical activities only in childhood, singing in a choir for one year and receiving music lessons, but she does have musical hearing. She rates her relationship to music quite highly at 7, listening to it more as a background to her other activities. Her hobby and resource is theatre and acting, and this explains her heightened interest in vocal work as well. Her hobby has made her close to her grandfather who is a real authority figure for her with his administrative position in opera theatre and inside knowledge of secrets of theatre.

With regard to her hobby, Marie's voice work expectations were very practical. Marie has had singing experience only during early school years. She has noticed the interesting fact that people talk to a child differently than to an adult, 'expressing themselves sweetly and really calmly'. She thinks that it would be good if people spoke to each other as they do to children. It makes one feel welcome and respected. Her point is quite remarkable. Her vocal contentment scores remain the same at the start and at the end – quite average (score 6). In her views, loud voice points to a 'self-confident' person' or announces some 'auditory disturbance' and she thinks that she sometimes talks too loudly because she is used to speaking loudly onstage. Soft voice is connected to 'modesty' and 'reservation'. High pitches remind her of 'nervousness' and this is 'disturbing in constant communication', while low pitches mark 'resolution' and have a 'calming impact'. Her views changed during the process mostly concerning loud voice, which shows a 'wish to express' and 'be heard by others', and soft voice, which marks 'uncertainty'. These might refer to her vocal experiences or noticing the other important aspects in these. However, she states that vocal work enabled her to improve her self-control and articulation, facilitated by voice massage and other exercises. These have a practical value for Marie's future. Self-regulation, good sense of self, and enjoying their activities are crucial for the resilience and connectedness of young people (McFerran, 2010).

The hits of Marie's discovery seem to be her exploration of musical instruments and creative work with her *sci-fi* script where she could contribute as a producer, composer and scriptwriter. Whereas active participation in making music was an out-of-the-ordinary thing for her, the exploration of musical instruments was an exciting and novel activity for her and offered connectedness. She faced both disappointment and joy by improvising. After the process, she completely lost interest in drums, which were not available to express her important emotions in an appropriate way. The other hit is related to composing the outline for a self-written sci-fi movie *Sci-fi Horror* which combines many musical illustrations from the therapy process in a live and recorded form as well as a text where she can express and improve her creative fantasies and meaningful thoughts. Its creation opens her talent for idea generation, acceptance of her own ideas, becoming enthralled with creation and devoting herself to it. She seems to dive into intrinsic

creative process by improving her creativity in many levels of self (Csikszentmihalyi, 1999; Feldhusen, 1999; Pope, 2005; Runco, 2007). She values this effort, work, time and commitment highly. This all supports her individuation and she takes full responsibility for her production and combinations, being free to change her mind any time, reconsider the options and finally decide for her own best. Indeed, this seems to be a flexible and ever-changing process. Her best voice improvisation *Voices of Woman* is one of the illustrations which fulfils its objective in the best way by simple means and fits into the context of the outline.

This process increased her subjective Self-Esteem a little, by 2 points from 36 to 38, reaching the normal SE. This might refer to her good sense of reality.

To conclude, Marie's PSR experiences enabled her to discover and accept her creative thinking and novel expressions through the means of voice and music. Her experiences are interesting and significant, allowing her a motivated progress and growth in transition to adulthood and supporting her positive and healthy identity formation (Erikson, 1968; McFerran, 2010). If it had not done so, she would have not completed it – in her own words which also affirm the argumentation of McFerran (2010) who highlights the importance of pleasure and good sense of self in youth programs which cannot be ignored when engaging and working with sensitive and vulnerable adolescents (ibid., 2010).

CONCLUSION

The present chapter presented the individual results of experiences of *PSR* of Jonas, Kristiin, Liisa, Marbeia and Marie. The experiences of all five participants were crucial for this study. Their unique experiences in vocal focused music therapy were described and outlined on the basis of their initial and final interviews and follow ups, and were verified by participants as co-researchers. These personal stories of metaphoric *personal singing revolution*, summaries and distillations were then discussed, taking also into account their musical data from questionnaires. To allow their authentic voices truly to be heard, the language of participants has been used. The outcomes for the five participants will subsequently be explored and discussed for commonalities during the following Chapter 4.

4. GLOBAL RESULTS AND DISCUSSION

This chapter presents the horizontal analysis part of the phenomenological analysis, whereby composite categories were classified at first, followed by composite themes, global themes and composite/global essence. A comparison of emerged themes and developmental issues will conclude this chapter. The detailed description of the horizontal analysis process appropriate for the research method is presented in Chapter 2.

4.1. DISTILLATION PROCESS OF COMPOSITE AND GLOBAL THEMES

The distillation of global results was conducted by the process of prolonged engagement, in which four distinct sequential stages were carried out with breaks in time, repeated structuring and restructuring, consideration of overlaps of emerged meanings and themes. During the first stage, the meaning units across all five final interviews and follow-ups were laid side by side and composite structural categories were developed by implying/looking at specific aspects of the *personal singing revolution*.

Some of these categories were related to the research questions and sub-questions (see p. 119). These categories are as follows:

1. Describing the personal singing revolution
2. Perceived changes in vocal use
3. Vocal improvising
4. Process of change
5. Benefits of the process
6. Challenges of the process
7. PSR connection to developmental issues

Other categories became clear from reading the questions of interview and follow-ups. Composite structural categories related to the checked list of interview questions are:

8. Describing the singing revolution
9. Use of voice and music instruments
10. Exercises providing vocal and developmental progress
11. The best vocal improvisation
12. The best composition
13. The worse composition
14. Pivotal experience of PSR
15. Impact of PSR outside therapy

The next step was related to distilling composite themes from the above categories and classifying these from the perspective of consistency and variability as common, significant and individual themes, all being equally important because higher frequency is not considered as stronger evidence than lower frequency in phenomenology. Themes classified as ‘common’ mark the consistent theme categories where all the participants had contributed to. Themes which consisted of variations were considered ‘significant’ if 3–4 participants had contributed to the theme, and as ‘individual’ if 1–2 participants were included under the theme title. A total of 15 common themes, 5 significant themes and 26 individual themes were identified. A remarkably large amount of individual themes was at first confusing, but as these actually represent and express the very unique perspective and meaning of the participant, they were all included.

The composite themes were grouped under the essential features of the experiences, forming global themes (global meaning units). Six essential features of the meaning of *personal singing revolution* experiences for participants emerged. These were considered in terms of global composite themes of *personal singing revolution*. These are as follows:

1. Meaningful process
2. Experiences of pleasure
3. Experiences of *informative* challenge
4. Means for coping with challenges
5. Vocal progress
6. Age appropriate crucial personal development issues

Next, global themes and composite themes are presented in combination with the present results according to generalised structuring. The common themes are presented below in *Italic* and the global themes in **bold**. The classification type of emerged composite themes and the related participant(s) are added in brackets.

Meaningful process

1. *Process of crucial importance* (common)
2. *Discovering and completing new and interesting things* (significant; Liisa, Kristiin, Marie)
3. *Vocal revolution enabling evaluation of self-growth* (individual; Kristiin)
4. *Enhanced clarity and liberation in music and life* (individual; Liisa)
5. *The first and very positive voluntary project* (individual; Jonas)
6. *Making independent decisions and freedom in choices* (individual; Liisa)
7. *Increase of positive creative confidence* (individual; Jonas)

Experiences of pleasure

8. *Time for pleasure* (common)
9. *Sense of vocal and personal well-being* (common)
10. *Courageous self-expression and emotional release* (common)
11. *Positive changes in feeling of self* (significant; Jonas, Liisa, Marbeia, Marie)
12. *Place to forget the outside daily routine* (individual; Jonas, Marbeia)
13. *Relaxation and release of school tension* (individual; Marbeia)
14. *Indescribable experienced feelings* (individual; Liisa)

Experiences of informative challenge

15. *Unconventional use of voice creates unpleasant feelings* (common)
16. *Pivotal experiences facilitate different emotional, vocal and creative benefits* (common)
17. *Unusual way of singing can invoke strong self-criticism* (individual; Kristiin, Liisa)
18. *Disappointment with playing African drums* (individual, Marie)
19. *Hardships of self-accepting and free choice while improvising* (individual; Liisa)
20. *Discomfort due to uncomfortable body posture in the case of sickness* (individual; Marbeia)
21. *The change of feeling during vocal improvisation* (individual; Jonas)

Means for coping with challenges

22. *Free choice to play either with voice or music instrument* (common)
23. *Support and encouragement by therapist* (common)
24. *Listening to audio recordings* (common)
25. *Interesting vocal warm-ups* (individual; Jonas, Liisa)
26. *Vocal improvisation supported by safe body postures, sitting or standing back-to-back* (individual; Jonas, Liisa)

- 27. *Use of background music* (individual; Jonas)
- 28. *Use of accompaniment with a comfortable musical instrument* (individual; Liisa)
- 29. *No critics from outside* (individual; Liisa, Marbeia)
- 30. *Use of vowels or thematic word to facilitate vocal improvising* (individual; Liisa)
- 31. *Remembering goals set by participant* (individual; Jonas)

Vocal progress

- 32. *Positive changes in vocal production and parameters* (common)
- 33. *Vocal relaxation for psycho-physiological self-regulation* (common)
- 34. *Improved vocal self-control* (significant; Jonas, Kristiin, Liisa, Marie)
- 35. *Vocal projective exercises for psycho-physiological self-regulation* (significant; Kristiin, Liisa, Marbeia)
- 36. *Exercises for vocal well-being and health* (significant; Jonas, Kristiin, Marie)
- 37. *Experience of embodied voice* (individual; Jonas, Liisa)
- 38. *Interesting vocal exercises to improve voice further* (individual; Marie)

Age appropriate crucial personal development issues

- 39. *Experiences of deeper self-understanding* (common)
- 40. *Experiences of success and achievement* (common)
- 41. *Beneficial and useful new skills* (common)
- 42. *Recognition of peers* (common)
- 43. *Improved quality of relationships* (individual; Kristiin, Marbeia)
- 44. *Self-composed song as corrector of intimate relationship* (individual; Liisa)
- 45. *Improvement of family relationships* (individual; Kristiin)
- 46. *Singing self-written songs to family members* (individual; Kristiin, Liisa)

The listed themes as part of global results will be presented in a structured way in the next subtopic. The content of composite themes is described within this theme, including data on each related participant. Numeration of composite themes is not used. The composite themes under global theme are presented starting from common themes, followed by significant themes and lastly by individual themes.

4.2. COMPOSITE THEMES OF PSR

4.2.1. PSR as a meaningful process

Process of crucial importance (common)

The five participants saw their *personal singing revolution* as a singular transforming process in which they experienced novel, shocking and spiritual breakthroughs, life-changing natural path uphill, taking a big step in personal development, in therapy and life overall. Process enabled them to become more adult-like and to develop with music and singing.

For Jonas, PSR was a spiritual break-through directly linked with events in his life outside therapy.

Kristiin emphasised that she had achieved the goals she had set for herself and had taken a very big step forward in her development through various experiences during therapy. She went along with the flow of life and the sequential stages of the change.

For Liisa, PSR meant a memorable all-round successful path uphill that has changed and influenced her whole life. Developing and changing along with the music seemed a whole lot more natural and beautiful. Music and singing have been very important in her path of growth and change. She became mentally ready to enter life, not being afraid to cope alone.

For Marbeia, PSR was both a novel and a shocking breakthrough coming-of-age. The important change noted by her as a result of this process was becoming and behaving more like an adult.

For Marie, vocal focused therapy offered the experience of an interesting discovery of an unknown world that she could relate to her PSR. The process enabled her to grow, increased her creative self-confidence and brought about good experiences with playing instruments and directing her voice.

Discovering and completing new and interesting things (significant)

For three participants, PSR was related to exploring and discovering novel and interesting issues. They became more courageous in experimenting, testing and doing new things in their lives that they had not known or had not even dared to dream about.

Kristiin found an outlet for her wish to experiment because she likes to try out new things.

Liisa noted that in addition to letting herself go in the process, she dared to take on new things in her life and carry them out.

For Marie, PSR meant discovering something new, useful and pleasant for herself in life and in music. The results of the process made her more interested in the yet unknown that she had not noticed at all before. It was interesting because she never knew in advance what would happen next. Her sessions were very inspiring and gave new ideas to be applied in the future.

Vocal revolution enabling evaluation of self-growth (individual)

For Kristiin, the PSR was a completely vocal revolution which made it possible to compare and draw parallels between her vocal development issues at the beginning and at the end of the process.

Enhanced clarity and liberation in music and life (individual)

Liisa stressed that she got the courage to let herself go in music as well as in everyday life generally. She found the freedom to do what she herself wanted. This was both a challenge and a revelation for her at the same time.

The first and very positive voluntary project (individual)

Jonas stated that this process was for him a very positive first voluntary project that confirmed his decision to continue volunteering in different projects in the future.

Making independent decisions and freedom in choices (individual)

Liisa found that the sessions gave her clarity about her choices. She stated that every time she left a therapy session, she knew exactly and clearly how she should be, what she should do and what she should say. She felt surprisingly free on synthesizer and has also played on piano with one hand outside the therapy space. She is not afraid to be weird. She felt freer, whatever she was doing.

Increase of positive creative confidence (individual)

Jonas found that *PRS* enabled him to increase creative confidence and accept his creation as positive. As a result he has realised that if he is not doing something exactly like someone says he should, then he is doing it right in his own way and he is not doing it

wrong. He also found that in interpersonal relationships it had been generally easier to say that ‘you suck’ rather than to give praise and say something positive.

4.2.2. PSR as experiences of pleasure

Time for pleasure (common)

All five participants outlined prevalently pleasant positive experiences during intervention and highly valued the time contributed.

Jonas experienced the process as very positive; he even expressed it in superlative, although he stated that it was not his custom to express himself in superlatives. He highly valued the process he had gone through and was ready to repeat it without changing anything because he had enjoyed it so much.

Kristiin highlighted pleasant and motivating experiences of vocal work. That opened the way to a flood of interesting and astonishing ideas.

For Liisa, the process offered pleasant experiences confirming her faith in the helping effect of music.

Marbeia found the process as novel, interesting, surprising, good and cool. Although she felt self-conscious at first, in the end she was very satisfied.

Marie outlined that she experienced a nice, very pleasant, creative, evolving and productive time in therapy, full of very interesting experiences. And that was very important because otherwise she would never have completed the process.

Sense of vocal and personal well-being (common)

All five participants found that vocal experiences and vocal play gave them positive vocal experiences, although they highlighted these differently: pleasant, interesting, comfy, novel. These supported the growth of courage, self-confidence, self-trust, satisfaction and peace, which in turn led them to vocal trust, playing with vocal nuances, free improvising, flowing of ideas and change of boundaries.

Jonas described his experiences as being associated with nice warmth, well-being, security and a safe place. It was an enjoyable and positive time for him. It was his first experience with vocal improvising and turned into the best time of his life. He highlighted his sudden memorable ‘funny experience’ – seeing himself from the outside as if leaving his body while improvising. In addition, his earlier panicky fear of singing out of tune disappeared with voice exercises and he gained peace and security in singing. He got quite a lot of courage to be himself and not to care, in a good sense, about the

opinions of others. He found that there was no need to fear what others might think of you.

Kristiin stated that vocal experiences gave her courage to improvise freely with her voice and do many cool things and nuances with her voice. She was amazed that she could do so much on a simple *gr*-sound. Her self-confidence and trust in her own voice improved a lot.

For Liisa, vocally pleasant experiences were related to feeling good about breaking free of limitations and courageously playing with her voice and trying to do what she wanted and with all her soul. She began to feel herself freer and much stronger. Strengthening of courage and confidence were the main benefits of vocal experiences. The earlier fear of being ridiculous simply receded with support of vocal warm-ups that were much more interesting than those done ordinarily before singing in choir.

Marbeia stated that she learned how she can do much more with her voice than she had thought. She found that people who are not directly involved with singing actually use a very small portion of their voice. Voice exercises made it easier to make sounds. She got rid of most of her cough and that was a good thing. She also coped with vocal movement exercises although at first she thought that she could never do that. She stated that her voice developed through practicing, and the swinging movements of her favourite voice improvisations allowed her to experience for the first time her nice and soft voice which made her feel good and warm, providing a sweet mood which related to love and 'up-and-down' relationships in life.

Marie expressed a pleasant surprise about the variety of improvisation possibilities offered by the voice as well as by novel exercises for an easier articulation and better voice control. She had never done anything like that before and felt very pleased and satisfied because she could do things that she would not have thought herself capable of. The experience was super pleasant and interesting.

Courageous self-expression and emotional release (common)

All five participants stressed that making music and doing vocal work enabled discharge and release of unexpected strong emotions that they had held back, kept under lock or bottled up. Sometimes they had to contribute much more than they biased. The most important for participants was the voluntariness of verbalizing and reflection of their experiences.

For Jonas, experiences of release were connected to the experienced freedom of choice and the fact that he could put his feelings and experiences into words if he wanted to, but if not, he could simply play them out. Sometimes he could talk about whatever and not explain the real issue, which he could put into music and thus still release.

Kristiin stated that the whole process was a braver opening up and liberation.

Liisa found it crucial that she could express and release her feelings through music, get rid of old things, fermented feelings and turn her feelings to the maximum. She stated that she could not imagine talking to a psychologist for an hour about her problem, it was incredibly better for her to release and let go through music.

Marbeia emphasised that playing, humming, shouting helped her to release and let go of inner burden. In addition, she got to play, shout and hum out what she had kept and collected inside, and this made her days brighter. She added that she always felt lighter afterwards. An important release came when playing out her feeling of repulsion and tiredness with cymbals that made a terrible sound but just at the right moment and in the right place.

Marie noticed that she exceeded herself and found a feeling of freedom in improvising. Her most liberating experiences were related to improvisation, an area where she really had to exceed herself. Improvisation increased her courage and her wish to repeat it, and the more she improvised the more interesting ideas came up. In addition, her plan of performing her musical script for a horror movie was releasing. At first she thought that no one would do something like that, how would she ever find the courage to perform it? But when she was encouraged and supported by the therapist she decided to perform it after all.

Positive changes in feeling of self (significant)

Four participants experienced various positive changes in their mood. This found an expression in a more balanced state, lightness, increase of motivation and improved confidence.

Jonas pointed out that he always felt a sort of relief or a feeling of ‘flying light’ after the end of each session and found inner peace. The feeling of release and well-being also came up with the accomplishment of the self-made song.

Liisa stated that she experienced a continuous improvement of mood and understood that feeling good about herself is more important than the opinions of others. She found that making music in the therapy process was a real mystery to her. Only by making music did she find balance and increase her sense of security. She highlighted that she could again find a feeling of intimacy with music, herself and other people.

Marbeia stated that she felt motivated to participate and hum more after she first found her soft and nice voice in her vocal improvisation ‘Love for A’. Sounds were also supported by instruments that she liked, cithers.

Marie stated that she noticed an increased confidence through singing and was encouraged by voice and movement exercises. She also said that voice exercises are now part on her normal everyday routine.

Place to forget the outside daily routine (individual)

Two participants valued therapy as a way of being in a ‘different bubble’ for a rest, or as a ‘filter’ to distance oneself or cut oneself off from the routine.

Marbeia said that she was really looking forward to the sessions because she got to be completely in a ‘different bubble’ where her whole body and brain were resting.

Jonas stated that being in therapy was just like a filter for gaining distance from everyday things. For Jonas, the therapy room became a sort of a place where he was cut off from the world. Everything else could be left outside the door.

Relaxation and release of school tension (individual)

Marbeia stated that therapy was a valuable time when she could shake off her tensions once a week and completely free herself from school pressure. She always felt lighter after a session.

Indescribable experienced feelings (individual)

Liisa stressed that the feelings brought about by music making were indescribable.

4.2.3. PSR as experiences of informative challenge

Unconventional use of voice creates unpleasant feelings (common)

All participants reported having experienced a number of unpleasant feelings, such as fear, discomfort, conflict, uncertainty, hesitation, embarrassment, disappointment, and incapability, when they used their voice in an unfamiliar way. These feelings were acknowledged mostly at the beginning of vocal work and vocal improvisations.

Jonas emphasised that voice and singing related to facing and coping with fears. When he tried out voice improvisations, he at first felt fear, got blocked. At the other hand, he also felt hilarity, a funny and strange feeling, like a trip to childhood with the funny noises. And this weird childlike feeling was accompanied by a slight fear of being committed to a ‘secure institution’, i.e. a mental health hospital, if he enjoyed these.

Kristiin noticed that before improvising a melody for her lyrics, she often felt absolute impossibility, insecurity and inability. She also felt fear that no one would listen to her when communicating and singing with her natural authentic voice. She was afraid to improvise alone with her voice. There came a moment through various exercises where she no longer had an instrument to support her or a therapist to sing along with, she had

to do it alone. It was really difficult at first because she wanted everything to come out perfectly.

For Liisa, unpleasant vocal experiences were linked to insecurity, awkwardness, inability, feeling of ignorance while improvising with voice if no one told her how she should do it exactly, how and on which note should she start, how high or how low, as she had been used to before. She had set strict limits and standards for herself on what should be. She was used to being told how to do everything. She also confronted her insecurity about singing in front of others and being laughed at. She noticed that she used music to express her weakest point: her fear and insecurity about doing something wrong and becoming a laughing stock. She felt it often when she had to perform and sing to others. At the same time it was good that she could exorcise it in therapy, get used to it and remould it.

Marbeia stated that the most unpleasant experiences she can remember were connected to her fear of singing high notes.

Marie stressed that she felt disappointment in her vowel singing which did not come out as well as she had expected. She was also disappointed that she could not do things well right from the start, like she thought she was capable of. Singing different vocal sounds also did not turn out that well and was not easy. She also experienced unpleasant embarrassment and insecurity at the beginning because she had not done such vocal exercises before.

Pivotal experiences facilitate different emotional, vocal and creative benefits (common)

All participants had pivotal experiences which were described as experiencing and expressing deep feelings. They had to invest and contribute much more energy and could feel improved self-acceptance as a result. These experiences enabled them to re-evaluate situations and act in a different way, to find more self-assertive ways to set up new boundaries without feeling guilty, to feel omnipotence and liberation in the face of fears, to feel freedom, joy and passion while flowing with endless creative ideas and having the courage to express them verbally at the same time. For three participants, these emotional turning points of feelings of despair or deep amazement became as set-points of creation of self-composed songs.

Jonas mentioned that his pivotal experience was connected to unexpected and surprising feelings during improvisation, which helped him to understand himself more deeply. The flow of imagination while improvising with instruments carried him back to his childhood. This gave a push to create his significant self-made song out of this image.

Kristiin stated that her pivotal experiences culminated with a crazy feeling of liberation thanks to overcoming her fear. It felt as if all the mundane problems had been

washed away. She was overwhelmed by a powerful contentment. Quite naturally she had reached a point where she was improvising alone without the support of instruments or the therapist, and she dared to try different nuances with her voice. Another culmination was the feeling of exhilaration connected to the 'building of bridge' voice improvisation. She reached the high notes that she had had before her voice trauma in 3rd grade and experienced getting her pre-trauma voice back.

The pivotal experience of Liisa was connected to releasing, by making music, hidden anger that had reached boiling point. This in turn brought along a feeling of shock and despair. This was one of the strongest, most unbelievable exposures and releases of herself that she remembers from the process; it came from her deepest reaches. As a result, she started to compose her first self-made song out of her vocal improvisation *I can cope*, and the longer process of big changes, getting rid and letting go of this problematic issue, could start.

Marbeia's completely pivotal experience was connected to expressing strong physical pain, singing it out and improvising a healing song to her injured thumb. She started valorising herself and setting herself limits and new boundaries. While dancing with a strong physical pain caused by her injured thumb, she tolerated the pain as always but recognized her 'tough layer' and addressed it in therapy for the first time. After this, she turned down an offer for a well-paid dancing job for the first time with no qualms in favour of letting her health and her injured hand heal. She also found a softer and a more feminine self from under the 'tough layer'; the self that does not do everything that is expected of her with or through pain, and says out loud when it hurts. Making a healing song for the injured thumb taught Marbeia how to heal with her voice and sing out the pain.

Marie expressed that her crucial experience was related to the big surprise when she overcame her fear of self-expression and started to generate ideas herself and began to compose her short horror movie script with musical samples. She started to feel braver and develop her own opinion and accept it, which also brought along joy and confidence that she could generate ideas herself. And these were not bad as she had used to think before.

Unusual way of singing can invoke strong self-criticism (individual)

Two participants emphasized the experienced difficulties with strong and painful self-criticism and self-accusation that had sprung out of the fear of judgment, fear of making mistakes and errors or seeming ridiculous.

Liisa found that she felt ridiculous to herself at the beginning. She was afraid to make mistakes, do something wrong and not be able to hold a tune. She accepted that no one else told her that she could not do it. She did it herself and it hurt.

Kristiin stressed that it was difficult to analyse her voice objectively without self-criticism. It was painful to hear her own monotonous voice, forced cries, ‘screaming’, and the use of the false voice out of fear that no one would listen to her if she communicated or sang with her natural voice.

Disappointment with playing African drums (individual)

Marie expressed that she felt disappointment in djembes and her own sense of rhythm. She was convinced that drums could be used to express various emotions but she could not do it either by changing the rhythm or by handling the djembes differently. She had had a better opinion of her sense of rhythm.

Hardships of self-accepting and free choice while improvising (individual)

For Liisa it was difficult to improvise vocally if no one told her how she should do it. It was hard for her to accept her free choice and free flowing.

Discomfort due to uncomfortable body posture in the case of sickness (individual)

Marbeia mentioned the feeling of discomfort while humming in a lying position during flu and cough. This position did not allow her to do as she wanted to.

The change of feeling during vocal improvisation (individual)

Jonas highlighted that a voice improvisation that had felt stupid at the beginning felt cool after the end.

4.2.4. PSR affords means for coping with challenge

Free choice to play either with voice or musical instrument (common)

All five participants noted and valued their free choice to play either with their voice or a musical instrument. Rich choice of instruments offered diversity, variety and choices for exploring, releasing and playing out experiences. This was good and useful.

Jonas stated that voice work was effective for him and felt nice during the difficult times when he needed to look inside. Relaxation with voice helped him surprisingly much to feel a deeper unity between his voice and body. He also highlighted

that 'pounding' on the djembe allowed him to release what he needed at that moment, and this helped him to ground the tensions during a strained period. Musical instruments offered a good opportunity to let go and release the problems without putting them into words. Djembes seemed like a cool instrument at first but after he had made loud sounds, it was not as cool anymore. Afterwards he discovered calmer and so-called 'prettier' instruments: xylophone and cither. These instruments passed from the 'pointless instrument' category to quite a good category. He started to value diversity and harmony.

For Kristiin, musical instruments played a very important role in the whole process by helping her to reach out of voice improvisation. Musical instruments offered a lot of support and power and gave her courage in the beginning. They acquired symbolic terms like 'key-instrument', 'cave-instrument' etc

Liisa discovered that every time she found the exactly right instrument or vocal expression for her thoughts, emotions and moods effortlessly, as if by itself. The diversity provided by the choice of vocal sounds and/or instruments was excellent and indeed super important. So she could decide without pressure in accordance with her personal willingness or readiness at the present moment.

Marbeia noticed that at first the use of her voice was weird and unaccustomed, later she succeeded better. The instruments seemed to be made for playing out her hot-bloodedness. In bad days she could beat drums with great enjoyment and feel lighter. This was easier for her than using her voice at first.

Marie stressed that this was the first time in her life to meet instruments at all. Instruments brought her joy of discovery and she liked their diversity. Although she very much enjoyed trying out new instruments, working with her voice was still much more useful because she will definitely need that in the future.

Support and encouragement by therapist (common)

All five participants valued the supporting and guiding role of the therapist in coping with various difficulties. The voice and cooperation of another person (therapist) were highlighted as the best support.

Jonas pointed out that he found support from the therapist and from the logical reasoning and argumentation that if the therapist tells him what they could try, then she would not think that he was a 'loony', but quite on the contrary.

Kristiin emphasised that it became easier to cope with uncomfortable feelings and difficulties by singing in duet with the therapist. She felt less self-conscious when she was following the therapist's lead. When she felt insecure or weird, she could always ask to sing together and feel the presence of 'another voice with me'. The trusting relationship got especially strong thanks to alternating performances to one other.

Liisa noticed that the therapist knew what to do and when, to ensure that everything would work together, and gave good directions to Liisa.

Marbeia stated that the best support was the voice of the other person, i.e. the therapist's voice.

Marie pointed out that it was easy to overcome the uncomfortable feeling thanks to the therapist who also took part. When they were singing together, it helped when the therapist sang first and then Marie could sing as much as she remembered or could.

Listening to audio recordings (common)

All five participants noted that listening to recorded musical excerpts from sessions helped them to get used to the sound of their voice, accept it and fight shyness. These recordings helped them to stay in touch with significant deep feelings and memories they experienced in sessions.

Jonas noticed that listening to the recordings has made him come in terms with his voice. He got used to the sound of his voice and this gave him increasing vocal confidence. He occasionally listened and will listen to his recording after the process. These somehow give him confidence to go on during difficult moments; he feels that everything is possible and doable.

Kristiin said that although listening to her loud and monotonous voice from the recordings caused strong self-criticism, this over-criticism receded through processing and starting to accept her natural voice. She found that her self-composed songs and recordings helped to restore contact with feelings experienced during and after the sessions.

Marie found that recordings helped a lot in analysing and finding fitting musical solutions and developments for her film script outline.

Liisa stated becoming gradually less self-critical and more accepting of herself through a repeated listening of the tapes, until even she found that the song she had already 'scrapped' in her mind was not actually as bad as it had first seemed. She listened to the recording of her self-written song almost every day and it was extremely important, it helped her to remember how it all came about.

Marbeia stressed that it was crucial to listen to these recording. When she was choosing recorded improvisations for the interview, she even let her friend listen to the ones she liked herself.

Interesting vocal warm-ups (individual)

Two participants stressed the importance of interesting vocal warm-ups that distracted the critical mind from the voice and helped to get rid of the panic about incorrect singing.

Liisa stated that acceptance of her voice and lessening of self-criticism were supported by vocal warm-up exercises that were much more interesting than those normally done before singing,

Jonas found that his earlier panicky fear of singing out of tune receded with the help of interesting vocal warm-ups, and he felt more peaceful and confident in singing.

Vocal improvisation supported by safe body postures, sitting or standing back-to-back (individual)

Two participants found it easier to improvise with voice in a standing or back-to-back sitting or lying position. This way they could feel more like being in a private space without being observed.

Liisa found that sitting back-to-back with the therapist or lying on her back helped her to come into better contact with herself while improvising with voice.

Jonas highlighted that the use of the standing back-to-back position while improvising helped him over a fear blockage.

Use of background music (individual)

For Jonas, the use of background music while vocalizing was a significant support in overcoming fears.

Use of accompaniment with a comfortable musical instrument (individual)

For Liisa playing a comfortable musical instrument, such as guitar, was helpful while voicing, and she dared to play with her voice.

No critics from outside (individual)

Two participants accentuated the fact that nobody criticized or evaluated their voicing, improvising or singing. They felt no condemnation, disapproval or blame.

Liisa emphasized the fact that no one criticised or said no.

Marbeia pointed out and appreciated that there was absolutely no disapproval from the therapist.

Use of vowels or thematic word to facilitate vocal improvising (individual)

For Liisa, the toning of vowels and/or a meaningful word, theme or reference was helpful and facilitated vocal improvising.

Remembering goals set by participant (individual)

Jonas stressed that remembering his own therapeutic goal was helpful. It also helped to remember the purpose of the sessions. Experiencing different things was one of his objectives for the sessions.

4.2.5. PSR provides vocal progress

Positive changes in vocal production and parameters (Common)

All five participants noticed positive changes and progress in their use of voice and in vocal parameters, though everybody had their own individual benefits. They mentioned easier and healthier vocal production, warmer and nicer timbre, better articulation, the use of a more authentic voice, i.e. „real voice’, and normal register, surprisingly high pitches, increased range of voice, flexibility in changing registers and speech tempo.

Jonas had to make more of an effort not to talk and voice too loudly. For him, a strong voice has been ‘the ace up his sleeve’ which has permitted him to show confidence and make others listen. He knew that he could talk much louder than most people.

Kristiin stated that she had used to employ a loud fake voice before to leave a better impression and express herself emotionally. She realised that she is listened to and heard even when she talks with her normal, natural, lower and quieter voice, and started to accept talking with her ‘own voice’.

Liisa stated that at the beginning her voice was much more quiet and modest. She used a few low notes in voice improvisation, and embellished them with harmonies until she got used to her different voice again. She noticed that she started to take more liberties with her voice, was gradually braver, dared to use her voice at any pitch and jump from one note to another in an ever extending range, play with her voice and try to do what she wanted and with all her soul.

Marbeia remarked that she had not liked the sound of her voice before because of its childish sound. When she noticed the soft feminine quality of her voice and even managed to take higher notes, her voice quality improved. Her voice developed through practicing and her favourite voice improvisations. She also noticed that she could do everything that she had thought herself incapable of. This improved her confidence a lot. For example, she would not have believed that she could take such high notes, but she did.

Marie highlighted her quite a loud voice and her courage to express herself. As a vocal progress, she noticed that it became phonetically easier to produce different tones.

Vocal relaxation for psycho-physiological self-regulation (common)

All five participants valued vocal progressive relaxation and vocal massage, which enabled them to relax, fall asleep, and rest in a warm and good feeling, reorient in the inner jumble and disorder. These exercises afforded them a easier way to create images and enabled to take time out more consciously for an effective performance.

Jonas stated that relaxation with voice helped surprisingly much in releasing tension and feeling a deeper voice-body unity. He learned to use lying down vocal relaxation where he could touch the furthest parts of his body with the sss-sound and thus feel the unity of his body. This sound ‘cleaned’ his body of tensions that were easy to accumulate just before the exams. He also actively used touching his body parts with the sound of his voice to calm down and ‘detox’ his body. Afterwards his head felt clear and he felt calm. Jonas highlighted that this became his conscious technique for taking time off to cope more effectively.

Kristiin noticed that relaxation with voice facilitated her imagination flow and made it easier for her to visualize.

Liisa stated that she used vocal breathing exercises for relaxation and **switching off**, and visual music listening before going to sleep.

Marbeia emphasised that she learned a very important ability to relax by using her voice, which helped her to overcome enormous pressure and which she often used at home. This helped her to stay calmer during tense periods. A relaxation exercise brightened her sense of colour in visualisations, and unforgettable purple and blue shades appeared. She was completely surrounded by these.

Marie stated that she liked vocal massage the best. It helped her to relax thoroughly. Afterward she could feel warm and good.

Improved vocal self-control (significant)

Four participants emphasized a better vocal self-control due to voice work and singing. They noted increasing courage in vocal performance, maintaining vocal awareness in communication and accepting and using their authentic voice in social life and even in relations with strangers, which had been notably difficult for one participant before.

Jonas noticed that he did not feel guilty and self-conscious about speaking too quickly and unclearly as had been his inclination earlier. He pointed out that if he happened to talk too quickly and people could not follow him, he would slow down and repeat what he said without feeling discomfort.

Kristiin emphasized that she had started to accept talking with her ‘own voice’ in everyday life and in peer company and even when meeting strangers. She understood that

she is heard and listened to when she uses her normal voice volume. Therefore her need to raise her voice for assertion and gaining power lessened.

Liisa found more courage and confidence through vocal experiences. She dared to sing, and this was the main result in her mind. She did not use to like the sound of her voice or her voice in general, because it felt so insecure to her ear. She did not want to sing in front of others and yet she was actually performing and singing to others although she did not like it at all because it made her very nervous.

Marie noticed that she got used to the sound of her voice by doing voice exercises for a better voice and self-control. She learned how to apply her vocal skills in real life and how to be able to hide frustration or excessive emotionality with the sound of her voice.

Vocal projective exercises for psycho-physiological self-regulation (significant)

Four participants noted the benefits of voice and movement projective exercises in psychological and physical level. They experienced better body contact, embodied feelings, emotional tuning for joy and wellbeing, introspection, creating protective layer around oneself, better mood and confidence.

Jonas found that each exercise had its own important function through which he could discover or fix some special aspects of his voice. For him, vocal exercises were more for introspection. He could feel a stronger contact with his voice and body, legs and hands; his whole body perception solidified. He could experience a very special feeling, like a spatial protective layer around himself while he painted the space around him with his voice.

Kristiin stated that she experienced better self-contact with vocal projection to the stomach area, which gave her a special feeling of her body; she felt as if her whole body was full of energy.

Liisa noticed that she could experience better self-contact through vocal exercises. She noticed that quiet gentle vocal projective exercises were useful tools to improve her mood.

Marbeia valued projective vocal exercises with movements; for example, 'grr'-syllable projections or painting sun into the air. She used vocal moving exercises for a positive emotional preparation in the morning. For example, 'painting the room' with the 'ss'-sound was very good as it woke her up and brightened up the day. She found that in that way she could give herself a good day right in the morning.

Exercises for vocal well-being and health (significant)

Three participants valued voice and movement exercises that they could implement in everyday life to promote vocal wellbeing and vocal care. They found that different

exercises supported the development of different aspects of their voice. They found the motivation to practice tones independently, train vocal strength and toughness, improve diction and relax.

Jonas suggested that if anyone wants to become good friends with their voice, it is important to start with exercises and also definitely write their own song. This somehow tied his voice better into his emotional whole. He learned to keep his voice safe, and if necessary, when his voice felt sore after he had shouted a lot, to restore it. Voice and breathing exercises were the key to restoring the voice more quickly.

Kristiin highlighted that she had learned new vocal techniques that helped her to maintain a better contact with and take care of her voice. She was given voice exercises to increase the stamina of her voice, relax, and improve diction. She found a new, easier and effortless way to sing in high pitches. The most helpful exercise was voice massage which helped her to carry out two performances per day. She also liked rubbing and caressing her whole body with the 'sss'-sound. Purring like a cat was her favourite vocal relaxing exercise which gave her good sleep, and feeling the solar plexus created a contact between her body and voice.

Marie found vocal exercises useful for practicing tones and articulation for acting and performing.

Experience of embodied voice (individual)

Two participants stated that they experienced remarkably deeper and stronger connection and interaction between body, voice and spirit.

Jonas noticed that he sensed his voice much more strongly as part of his body. He learned to use lying down vocal relaxation where he could touch the furthest parts of his body with 'sss'-sound and thus feel the unity of his body. His vision about the voice changed – voice is a body part that needs to be taken care of.

Liisa stated that she experienced a deeper contact between her body and mind during vocal relaxation exercises. Vocal relaxation and massages had a very strong effect, in which body and mind seemed to find each other. During hum breathing or progressive vocal relaxation, for example. She was 'lord knows where' although she was not asleep.

Interesting vocal exercises to improve voice further (individual)

Marie stressed the importance of various vocal exercises as tools for further independent development. She thinks of these as thrilling and interesting.

4.2.6. Age appropriate personal developmental issues

Experiences of deeper self-understanding (common)

All five participants noted that vocal work and vocal improvisations afforded better and deeper self-contact, self-disclosure, important self-reflection and self-understanding. They could view the inner and outer world and themselves from new perspectives and from more mature viewpoints. They could give a meaning to their activities, to consistently practice making choices and decisions in their lives. They could contribute to the realisation of their own choice and think in a positive way.

Jonas stated that his views on therapy, voice and body, and instruments changed a lot. He reached the understanding that one does not have to be mentally or physically crippled or disabled to ask for help. He also changed his views about instruments. He experienced that the loud sound of djembes was cool as long as you could not make it; if you could, you would get bored soon. He discovered calmer and so-called 'prettier' instruments: xylophone and cither. These instruments passed from the 'pointless instrument' category to quite a good category.

Kristiin emphasised that the process helped her to find a better contact with herself, to get to know herself and concentrate on positive giving and receiving. She redefined her actions, learned from these and made better sense of what was important to her. She also started to think more about her life goals. Vocal exercises and improvisations made her think about things that she would not have come up with herself and she began to understand ordinary things better. She noticed that if she felt good, it was also easier to communicate with others. She reached a deeper understanding about the connection between her voice and how she was feeling. Kristiin also became convinced that voice impurities were normal. The need to constantly raise the pitch was a fixation of her own.

Liisa found that she started to understand herself better. Musical opening, expression of her thoughts and feelings was first of all an opening up to herself, opening up in front of herself and meeting herself. It brought her a clear idea of what she wanted in exact terms. Her thoughts and way of thinking have changed. The main thing was to feel good herself. The complicated vocal improvisation *Pine Aura* made her stronger and helped her because she no longer feared something like that. This was shaped into an understanding 'whatever happens, happens!'

Marbeia found that she could experience the opening of doors to new perceptions through a creative approach. She noticed the changing and opening up of her world view in more colours. Her world view changed from black-and-white and good-or-bad to colourful and more open. She started to see phenomena and situations from different perspectives. She tried to look through other people's eyes and in a much simpler way.

This made her value other things than before. She realised that lying to herself was for her a much more deep-rooted problem than lying to others. Denial was easier than dealing with problems.

Marie stated that she understood that the only possible way for her to cope with difficulties was regular practice. She discovered consistency in herself and was happy that she could complete what she started. She also realised that by simply practicing, things came out better, and that made her eager to continue.

Experiences of success and achievement (common)

All five participants valued the experienced success, coping and going through hardships that greatly changed their outlook. These were directly or indirectly related to vocal improvisation. For one participant, the vocal play and reaching out to the vocal highs was a real achievement and success. For three participants the most important achievements were related to composing songs and lyrics, accepting and improving these musical products as real things to perform. The song-writing process started from vocal improvising. For one participant the achievement was related to the creation of a movie script with musical illustrations selected from the recorded musical pieces of the sessions.

For Jonas, a very important achievement was his self-composed song *On My Own Path with a Dream* which marked his coming into adulthood. It gave him a feeling of liberation and wellbeing, and allowed a nice arrival in a place of peace. The song seemed to combine his memories of the last 15 years since childhood and contributed towards a better understanding of himself. The song was a good thing that he is happy with, more or less something that he could show around. He had tried to write songs before but these had been sort of disasters. He thought he had made a good thing and felt relieved and content.

Kristiin considered the cycle of self-composed songs *Cave Drawings* an important achievement. One part of this depicted how five birds fly to cave chambers with important messages. The Bird of Creation was one of the most significant birds and very much a key figure. Other birds were Trust, Amiability, Intuition and Confidence. Song-writing was a very emotional process that brought about great euphoria. Kristiin valued writing lyrics, making music, practicing and polishing the performance. She also started to appreciate the concept of a singing actor.

Liisa claimed to have achieved contentment with everything, with her life as well as the surrounding individuals. In addition, creating her own songs was a super-important achievement for her. She found that these turned out well. The songs supported very important decisions and events that had taken place over the previous months, during the process. Her best song was the honest self-composed song *I Am Strong* where she

exposed her innermost feelings. This was sparked by a crucial life experience and gave her the opportunity to musically express her emotions of love and despair in connection with her boyfriend, which had reached boiling point. For Liisa it was the most personal thing in her life. She dared to expose a side of herself that she had not dared to do for years. She confronted her hidden feelings, was honest and precise. It was difficult to sing this song because of self-exposure but it helped to restore her relationship with her boyfriend.

Marbeia stated that her achievements were related to the rediscovery of her own voice and to her voice improvisations *Lovey*, and *Love for A*. These improvisations are warm, touching and calming and help to release her burden. These helped her to understand that good things might happen in an unexpected way. She also found an unexpected ability to make high notes while playing with her voice.

For Marie, the best self-made achievement was related to creating and developing the outline of a musical short script for horror movie *Sci-fi Horror* where she uses various musical compositions from the process. She found the whole work valuable – the means, devotion, work input, effort and time taken.

Beneficial and useful new skills (common)

All five participants valued the newly obtained vocal, cognitive and instrumental skills. They highly valued the following – free humming, newly discovered singing, better speech control, relaxation while singing, knowledge about vocal care, conscious tuning for passionate vocal expression, letting go of jumbles while improvising and solving the problems simply by letting them rest for a while, elementary new skills of guitar playing.

Jonas stated that he learned to control his speech better and to talk at a calmer pace. He also managed to solve life's negative communication situations in a more balanced and adequate way, take them less to heart. If he felt that his voice was sore he could use voice care exercises.

Kristiin stressed that she had learned a new skill of how to change her state of mind, i.e. how to create bright and serene state of mind which was very valuable for her creative activities outside therapy.

Liisa highlighted her new skill of solving problems by making music and doing vocal improvisations. She was surprised to experience 'unravelling of bundles', i.e. finding solutions independent by making music. She used this technique for finding solutions to her problems by making music many times, because solutions seemed to appear by themselves, effortlessly.

Marbeia stated that she discovered an ability to hum-sing freely to relax and learned to relax her body. She could put her creativity to work, inventing a new technique for playing on cither strings with her very long fingernails, using them as mediators. She

learned the skill of completing things. Liberating improvisation experiences taught her to see herself in a more positive way and to complete things that she had not liked at first. She found that there was no point in leaving things half done; she will try to finish them because she will feel better in the end.

Marie found her intrinsic motivation to realise a long-time dream of starting to learn the guitar.

Recognition of peers (common)

All five participants quite enthusiastically shared their therapy experiences and recordings they liked with friends or classmates. One participant experienced heightened interest due to her passionate and free state of mind after sessions and gained more attention with her free vocal improvising skill among her friends. One participant was able to teach the obtained relaxing techniques to her friend as well.

Jonas shared his therapy experiences with friends and classmates, and played the tape with his own song to his friends. He did not share all songs, only those he liked and thought cooler. He also sent the recording of his self-composed song *On My Own Path with a Dream* to people and definitely would listen to it from time to time. He felt glad when his friend also felt ready to visit a psychologist because of his problems.

Kristiin stressed that she attracted more interest among friends with her passionate and free state of mind after sessions and gained more attention with her free vocal improvising skill. The lightened attitude and very free feeling after the therapy caught the attention of her friends with whom she shared her therapy experiences. When improvising with her closest friends, she dared to be much more open and people noticed that. She also dared to play her self-written songs to her friends and got new ideas.

Liisa stated that she shared her general therapy experiences and the news about composing her own songs with her classmates, but without going into details.

Marbeia shared the lessons of the therapy with a friend. She got to teach her friend how to relax like she herself did before falling asleep.

Marie shared the general experiences and the importance of music therapy with her family because it was such a new thing.

Improved quality of relationships (Marbeia, Kristiin)

Two participants reported an improved quality of relationships. The change of their personal attitudes had changed the attitudes of others.

Kristiin highlighted that she had tried to be very independent and do everything alone and well before. Leaning on others used to be a sign of weakness. Her therapy

experience made her realise that it was normal to help each other. She became more tolerant and ready to accept help.

Marbeia outlined changes in the quality of relationships outside therapy. She became less critical of people she did not like and she tried to see things also from their perspective and in a broader way. Others also changed their attitude towards her. She is no longer called a mean girl, a 'tough bitch', which is really good.

Self-composed song as repairer of intimate relationship (individual)

For Liisa, her self-composed song *I am strong* has helped her to repair her intimate relationship. Her boyfriend is the only person who has heard it in addition to the interviewer and the therapist. She picked the best version and sent it to her boyfriend. She thought he should know about it as the song concerned him. He started to cry when he heard this song, he was so moved. It was thanks to the therapy and the therapist. She opined that otherwise she would no longer be in contact with him.

Improvement of family relationships (individual) Kristiin stated that improvisation exercises helped her to understand her family relations more clearly and have a more equitable view of her parents.

Singing self-written songs to family members (individual; Kristiin, Liisa)

Two participants noted that singing self-composed songs to their family members made them more intimate and close again.

Kristiin expressed that singing the self-written songs to her parents made them all closer again.

Liisa sang a happy self-made Spanish song to her grandmother and also intended to perform it to her family. This song was joyful and 'super'.

4.3. DISTILLED ESSENCE OF THE EXPERIENCE OF *PSR*

Composite themes were further distilled into the composite essence, the overall essence of the study and the final summary of the experiences of *personal singing revolution* in vocal focused music therapy. To ensure that all crucial statements were included in this composite essence, the individual distilled essences were reviewed, examined and taken into consideration. However, it is not the final essence, as more information will be gathered from the analysis of significant vocal improvisations (Chapter 5).

Personal singing revolution for five late adolescents in transition to adulthood is a meaningful life changing process of crucial importance that affords experiences of pleasure and challenge, means for coping with challenges, vocal progress and development of personal age appropriate developmental tasks. The process is described as a natural path uphill with breakthroughs on multiple levels, taking adventurous big steps in personal development, and thinking and behaving like an adult. Discovering the unknown and completing interesting novel tasks allow them to evaluate self-growth, increase positive creative confidence in courageous experimentation and enhanced self-understanding while practicing independent decision making and freedom of choices.

Voice work, musical and vocal play provide numerous benefits, such as time for pleasure, vocal and personal well-being, facilitate emotional self-expression, release of school tensions, un-worded problems and indescribable feelings, setting up of new boundaries, standing behind personal choices, forgetting the outside daily routine and increasing self-confidence and self-trust.

Unconventional use of voice tends to create informative challenges that at first invoke strong self-criticism and difficulties of self-acceptance, causing uncertainty, hesitation, embarrassment, discomfort and other unpleasant feelings that change during reflecting, improvising and practicing. Memorable pivotal experiences help to overcome and express intense feelings, re-evaluate situations, release the flow of creative ideas and set the conditions for writing narratives and songs.

Coping with challenges is supported by various means, such as the free choice to play either with voice or a musical instrument, listening to audio recordings, interesting vocal warm-ups, safe body postures, sitting or standing back-to-back or lying down, use of vowels, thematic word or background music, and use of accompaniment on a comfortable musical instrument. Remembering/reminding of the goal of experimentation set by the participant is also helpful. The voice of the therapist, her guidance and encouragement without criticism is the other source of support.

Vocal progress is noticed in vocal technical production, improved articulation, nicer timbre, ability to raise the pitch and enhance vocal range, flexibility in register change and speech tempo. Vocal projective exercises, vocal relaxation and vocal massage facilitate self-regulation, satisfaction, serenity, introspection, and help to develop a

balanced and motivated positive sense of self and embodied vocal self-contact and self-control.

PSR enables to process developmental tasks, allowing self-reflection, new perspectives on giving and receiving help, lessening of criticism, improving moral values, contributing to personal musical products and writing one's own songs, lyrics and narrated musical movie scripts by improving responsibility and self-acceptance. The song-writing process starts mostly from vocal improvising. New skills and information are provided by emotional and cognitive coping strategies, playing of instruments (guitar), singing, improvising and cognitive meaning making. The quality of interpersonal relationships of peers and family members improves by sharing therapy experiences, recordings, while performing self-written songs helps to gain the recognition, respect and trust of the participants.'

4.4. DISCUSSION

The described and analysed outcomes on the *PSR* experiences in the context of vocal focused music therapy tell us about the rich, supported, multifaceted and multilevel experiences of late adolescents in transition to adulthood. Late years of adolescence are pivotal in many aspects, such as being at the threshold of social transitions, including graduation from high school (secondary school or gymnasium in Estonia), crucial choices concerning further studies, profession, work, family, coping with demands etc., being overwhelmed by continual process of identification and instability. This is considered as entry to the first such an overwhelming conscious transition of life (Bridges, 2004). At the same time, the young people must complete and achieve the personal psychosocial development tasks of adolescence and show good academic performance and maturity, which are acutely and intensely highlighted in their lives as well, be it consciously or unconsciously. The *PSR* experiences of participants seem to support their contemplation on the future, ending the first 'final' phase of transition (Bridges, 2004) and advancing the achievement of psychosocial development tasks in positive identity formation, resilience, agency and improving the quality of their important interpersonal relationships (Erikson, 1968). With the change of the musical identity of participants, their personal identity could change. Playing with voice and instruments offered opportunities and possibilities to work through their personal problems, say goodbye to childhood, and find

novel solutions through musical and verbal expression, reflection and negotiation to their concerns and problems.

The participants described their vocal focused music therapy experiences as a meaningful life changing process for them. Meaning making and meaningfulness is definitely heightened within the process of identity construction in late adolescence (Erikson, 1968; McAdams, 1993; MacLean, 2005), and it is a crucial component of preserving the coherent sense of self (Antonovsky, 1987). Regardless of the fact that identity formation is a lifelong process (Erikson, 1968), the life story ‘begins to emerge in adolescence because of the onset of formal operations, physiological maturity, and often the demands of establishing oneself in the world’ (McLean, 2005, p. 683). Thus, these *PSR* experiences can be considered a completion of one significant story of the participants in their emerging conscious life. Participants valued their acknowledged cognitive and emotional breakthroughs in working through their preconceptions of therapy and psychological help, moral values, outside expectations and demands, use of voice and sense of self, and various complicated feelings. The emotionality of events is characterized and associated to meaning making as well (McLean & Pratt, 2006) and intensely charged episodes or moments frequently become memorable turning points in the process of self-development that provide insight, lesson learning and understanding of self. Memorable pivotal experiences of *PSR* in this study helped the participants to live through and express intense feelings, re-evaluate situations and release the flow of creative ideas, thus becoming pre-conditions for writing their narratives and songs. These pivotal moments were lived through in the form of solo improvisations, at first with voice, reaching the high pitches as in vocal pre-trauma period in childhood, releasing well-hidden anger in music, singing out physical pain, sparking an endless flow of self-accepted ideas and amazing regressions to childhood memories. These pivotal moments all emerged during the vocal play or improvisation, confirming the benefit of vocal improvisation to provide correlative experiences in here-and-now, a bridge to the unconscious so that the repressed and dissociated psychic content can rise to consciousness (Austin, 1996, 2008).

The *PSR* process is considered as taking a big step forward in personal development, a natural path of thinking and behaving more like an adult by use and help

of positive strategies of music and voice. Discovery and completion of novel interesting vocal and musical improvising and cognitive tasks enabled the participants to evaluate their self-growth, increase their positive creative confidence through courageous experimentation and self-testing in music. These listed benefits enhance self-understanding and reflexive skills of participants because they could practice and exercise their independent decision making and freedom of choice. Independent decision making and taking responsibility for one's deeds and choices, however, is crucial for second individuation/separation process of maturing which takes place in adolescence. The research evidence confirms that the parents' support is highly valued and even requested by late adolescents (Collins, 1995; Shulman et al., 2009; Youniss & Smollar, 1985). The outcomes of this study also confirm the importance of good relationships of participants with their parents. As the initiations, decisions and choices of late adolescents had been musically or verbally addressed and discussed in therapy situations and affirmed at first by an unbiased, safe and reliable other adult (i.e. therapist), a supportive authorized figure, it was easier for participants to present these to parents and to establish more balanced, warm, supportive and reciprocally respectful relations with parents. Relations with parents improved in combination of sharing musical and reflexive experiences, and some of the participants would present and sing their self-written songs as a novel agency. Music is proved to be an effective agency and mediator of interpersonal relationships within the formation of self (Laiho, 2004; Ruud, 1997,1998).

The *PRS* experiences also contributed to improving the quality of intimate relationships of participants. Song writing allowed to process hidden problems, pains and feelings, and opened new opportunities for reconnecting the earlier painful love affair of Liisa. Vocal improvisation and finding warm and pleasurable vocal qualities helped to establish the love relationships that Marbeia was wishing for. For Kristiin, the quality of relationship with crucial peers evolved and she saw the courageous presenting of spontaneous ideas and vocal improvisation melodies in their company and using her authentic voice as significant achievements. These outcomes refer to the achieved self-respect, self-acceptance and confidence. It is important to underline here that the song writing process of Karin, Liisa and Jonas began from a pivotal experience of vocal improvisation, the context of which will be presented in detail in Chapter 5. Hence, these

outcomes affirm the diverse benefits and possibilities of writing songs by adolescents, which is highlighted in research of song writing. Writing songs provides a flexible yet structured musical medium for the expression and communication of thoughts and feelings, and also allows to experience mastery and therefore helps to increase the feelings of self-esteem and self-worth (Baker & Wigram, 2005). Self-created songs can serve as novel and unique self-objects and agency of selfhood (Kohut, 1971,1977) and can remain as tangible evidence to illustrate this pivotal period of transformation and transition in life story.

The *PSR* experiences helped to face the world and to be present in it both in pleasure and in challenges. Voice work, musical and vocal play seemed to provide numerous benefits for the participants. They could use their private and shared creative productive time for pleasure. They could experience both vocal and personal well-being, like easiness, ‘feeling light’ and preferring good mood to the opinions of others. Vocal and musical relaxation and improvisation offered relief from increased school tension and indescribable feelings, set up informed new boundaries, helped to forget the outside daily routine by offering a ‘different bubble’ or helping to withdraw into a ‘filtered’ therapy room and space. These experiences definitely increased the self-confidence and self-trust of the participants.

The controversies and inner conflicts perceived between ‘false-self’ and wanted ‘real-self’ (Winnicott, 1965; Austin, 2008; Stern, 1985) of Liisa, Marbeia and Kristiin found various solutions in musical expression through voice work and vocal play that facilitated their authentic self-expression, perceived and acknowledged liberation of their restraints, enabled a contact with the omnipotent part of their self and released the energy and optimism

However, unconventional use of voice tends to create informative challenges for late adolescents since the playful spontaneous use of voice is already bound by social norms and taboos (Decker-Voigt, 2000, 2001). The participants expressed their experiences of strong self-criticism and difficulties of self-acceptance during the first attempts at using their voice in an unfamiliar way. They felt uncertainty, awkwardness, hesitation, embarrassment, discomfort and other unpleasant feelings at the beginning of improvisation. This seems to be quite a normal state when facing weird and unknown,

socially unwelcomed aspects of life and self. Experienced therapists can help to cope, guide and direct these surfacing negative feelings and states quite well. The feeling of not being judged by self and others strengthened during reflection, improvisation and practicing process and by the therapeutic playful support means and strategies. This in turn taught to accept and tolerate the internal and external world phenomena with less criticism and improved moral values, taking into account the perspectives of uniqueness and diversity of other people. For example, Marbeia's strong negative criticism, which was directed both towards herself and others, changed as she found a contact with her feminine and receptive side by recognizing and identifying the warm and softly touching timbre of her voice while improvising and by listening to the recording of these improvisations afterwards. This affirms the beneficial opportunities of voice work for reconnecting and integrating hidden parts of self, as outlined by therapists focusing more on vocal work and vocal psychotherapy (i.e. Diane Austin, Inge Nygaard Pedersen, Sabine Rittner, Sylka Uhlig). The participants also outlined the helpful means they could use for coping with difficulties and challenges. This list included free choice to play either with voice or a musical instrument, listening to audio recordings, interesting vocal warm-ups, safe body postures as sitting or standing back-to-back without eye contact, or lying down, use of vowels and referential thematic words or background music to mask one's voice, and use of accompaniment with a comfortable musical instrument. Remembering and reminding of the goal of experimentation set by the participants was also helpful for Jonas. The voice of the therapist, her guidance and encouragement without criticism is the other source of support named by all the participants, which again confirms the importance of a reliable unbiased other within these challenging experiences in the transition process to adulthood even for adolescents undiagnosed with mental health issues. In addition, these coping strategies are not much considered part of voice work with adolescents and will be a good foundation of vocal focus therapy work to definitely be taken into account and to be readily provided.

Voice is certainly not the musical instrument that all adolescents would like to play with but if it relates to their future plans on profession and performing arts, their willingness increases and voice work possibilities can provide self improvement on quite many levels, including physical, emotional-affective, cognitive, spiritual, relational,

aesthetic, as well as technical, which mainly focuses on improving vocal skills (Uhlig, 2006). The latter is the most tangible level in vocal work but related strongly to other intertwined levels as well. All participants in the present study were highly motivated to focus on vocal and related activities for various subjective reasons. Vocal progress as one of the outcomes of *PSR* of participants is noticed in vocal technical production, improved articulation, nicer timbre, ability to achieve high pitches and enhance vocal range, flexibility in register change and speech tempo. All participants also described psycho-physiological stimulating effects of novel vocal projective exercises related to vocal play and sedative effects of vocal relaxation and vocal massage, which produce repeated and structured body-centred vocal tones with or without physical touch by focusing on different body parts and natural breathing. The calming voice use induces trance-like altered states expanding the sense of reality, transitioning from the doing into being, enabling to perceive and be in the present moment (Rittner, 1995; Uhlig, 2006). These exercises contributed to furthering skills of self-regulation, satisfaction, serenity, introspection, flow of imagination, and helped to develop balanced and motivated positive sense of self and embodied vocal self-contact and self-control. Thus, these skills are crucial for the resilience of young people.

The *PSR* experiences offered information and improvement of new skills. These were outlined as useful emotional and cognitive coping strategies, starting to learn to play a desired instrument (guitar), newly discovered singing competence, skills of improvising and cognitive meaning making, which helped to gain control over one's own life or situations. Instrument learning often provides tangible opportunities for mastery, empowerment and improved self-esteem.

To conclude, the experiences of *PSR* for late adolescents in transition to adulthood were meaningful musical, vocal, nonverbal and verbal experiences that improved their age appropriate psychosocial developmental tasks related to identity formation, resilience, competences, connectedness and agency, and facilitated well-being and positive sense of self.

CONCLUSION

This chapter presented the overall outcomes, the composite essence and a discussion of commonalities of *personal singing revolution* of five late adolescents. The knowledge gained from highlighting these 46 themes in combination of common, significant and individual themes of *personal singing revolution* experience are important for understanding the participants' various meaningful personal and vocal experiences in therapy and the impact of these on their lives. These outcomes advance the clinical practice of vocal focus in music therapy practice by using socially and culturally significant metaphoric events as an umbrella for these novel experiences. In addition to the collected verbal and written data, the significant musical data of vocal improvisations will be analyzed and integrated in Chapter 5 to enable to gain a vocal improvisation perspective on the outcomes.

5. THE RESEARCH OF SIGNIFICANT VOCAL IMPROVISATIONS

This chapter focuses on the second stage of this research project and provides multilevel phenomenological musical analysis, results and discussions of ten significant vocal improvisations generated by five participants during vocal focused music therapy process of this study. The analysed musical material considers the experiences and meaning of ten most significant vocal improvisations of participants representing their experiences of being their vital remarkable events and meaningful achievements in terms of their *personal singing revolution (PSR)*. These vocal improvisations were analysed by adopted phenomenological approach to microanalyses of improvisation in music therapy by Trondalen (2007).

5.1. DATA OF VOCAL IMPROVISATIONS

The purpose of the qualitative analysis of vocal improvisations was to examine and describe the experience and meaning of *PSR* of five participants. The vocal improvisations were created within therapeutic process, which provided the environment of trust and support, and were established to meet the needs of participants at the present moment to support the general goals of therapy process and psychosocial individual objectives.

The musical data, including vocal improvisations, forms the additional basis of this research project, and were collected over sixteen weeks of 16-20 sessions within individual therapy setting with five late adolescent in transition to adulthood. The overall musical experience of participants was rich and capacious. The data was recorded by audio recorded using a Sony portable minidisk recorder MZ-R90, and digital voice recorder Olympus WS-550M. The vocal improvisations were part of musical material that included overall 451 pieces (see Table 2.2.) and these were cut out of session recordings by therapist-researcher using free digital audio editor program Audacity 1.3.11-beta (Unicode) and shared by each participant at the end phase of process (14th session).

Each of these pieces has got a title according to the negotiated theme emerged in session or technique that was used or the title was assigned by participant during session. The musical material was not mastered in any other way before being shared with participants or burned to Audio Recordable Compact Disc.

The overall number of created vocal improvisations is 107. Out of this production 64 were *a capella* improvisations, and 39 with live accompaniment or improvised into pre-composed music. In addition, 4 vocal improvisations were created in combination of vocal progressive relaxation and connected to specific directed task. These all improvisations include riches of variable meanings, successes and failures, very personal special moments and experiences of participants in vocal interaction with the therapist.

As described in Chapter 2, the participants received all their recorded musical pieces representing products of their *PSR* in the final phase of therapy (14th session) with the task to listen to these and select 9 compositions, including 3 significant vocal improvisations, 3 pieces signifying the best musical compositions and 3 musical products for the trash-can to be discussed at the last session. Out of these 9, each participant had to select one as the most significant vocal improvisation, one as the best composition and one for throwing into trash-can, and bring these to the final interview.

It is remarkable that among selected best musical compositions of the process was one referential vocal improvisation (Marbeia 'Lovely'). The other best compositions were related to self-written songs (Jonas, Liisa, Kristiin) and sci-fi narrated outline with musical illustrations (Marie) created within the therapy process and are presented in detail related to individual results (see Chapter 3; Appendices 11-20). The trash-can musical products consisted mostly the musical material of instrumental improvisations and therefore these were not included into this consideration though it would have been interesting to analyse vocal products from perspective of failures either. However, these pieces offered helpful information for the analysis of the overall experiences of *PSR*, the first stage of this study.

The musical data used in this research stage of analysis includes two important vocal improvisations of each participant. One vocal improvisation of each participant is selected by the participant as the most significant and brought to the final interview. The other vocal improvisation of each participant is selected by the researcher and is

connected more or less by the creation of the best composition of participant in terms of *PSR*. The background data of these ten vocal improvisations including the session of creation, title, main function of selection and form of vocal improvisation is presented in detail in Table 12. Overall, these 10 vocal improvisations include 8 referential (3 *a capella* and 5 with live instrumental accompaniment) and 2 free (1 *a capella* and 1 with recorded instrumental accompaniment) improvisations. Out of 5 best improvisations selected by participants, 4 are referential and 1 is free improvisation. Out of other significant 5 improvisations related to the creation process of the best composition of *PRS*, 4 are referential and 1 is free improvisation. Thus, the referential improvisations with instrumental accompaniment dominate in this selection referring to the importance of play rules, givens, themes that provide the focus and frame of the improvisation inspiring both guided fantasy and active imagination flow of participants. For vocal improvising of these late adolescents, the grounding instrumental support seems to be crucial either.

Table 12. The context of significant improvisations

<i>Author</i>	<i>Session</i>	<i>Heading</i>	<i>The main function</i>	<i>Form</i>
Jonas	13	Maiasoraia	The best and last vocal improvisation	Free, recorded accompaniment
Jonas	3	Perfection of Childhood	Starting point of song writing process	Referential, instrumental accompaniment
Kristiin	5	Stepping on the Bridge	The best vocal improvisation	Referential, a capella
Kristiin	2	Invoking the Echo	Starting point of song and story writing process	Referential, instrumental accompaniment
Liisa	12	Warmth	The best vocal improvisation	Referential, a capella
Liisa	3	I Can Cope	Starting point of song writing process	Referential, instrumental accompaniment
Marbeia	5	Love for A	The best vocal improvisation	Referential, a capella
Marbeia	3	Good and Handy	The first improvisation being starting point for the best composition being as vocal improvisation	Referential, instrumental accompaniment
Marie	11	Female Voices	The best vocal improvisation	Referential, instrumental accompaniment
Marie	8	Flight to Los Angeles	Starting point of story writing process	Free, a capella

5.2. RESEARCH METHOD

Music research in music therapy is defined by Bonde (2006) as ‘any method in which researchers gather data concerning the relationship between music - improvised or composed, recorded or performed live - and client experiences and behaviour’ (p. 489). The focus may be on material and intentional properties of music or on musical processes. This study is undertaken to understand and describe the musical and personal meaning of significant vocal improvisations, experienced by late adolescents in vocal focused music therapy process and consider these significant pieces in terms of their *PSR*.

To support the general framework of phenomenological study, a phenomenologically inspired nine-step approach to microanalyses of improvisation in music therapy by Gro Trondalen (2007) is used in this research. The method focuses on musical and interpersonal levels of analysis and is based on Ferrara’s original model (1984) including Ruud’s (1990) substitutions. The data emerges from ‘music as perceived’. The method is developed within expressive individual music therapy outpatient setting where the client and the music therapist improvise together, followed by dialogue (*ibid.*). Therefore this method is definitely appropriate for current study to analyse vocal improvisations what is considered from the viewpoint of music, and not from the perspective of vocal techniques and speech parameters.

The theoretical background of this research method is built up on process oriented phenomenology and hermeneutic (interpretation) spiral, focusing on the immediate and sensuous lived experience in the musical relationship. Trondalen (*ibid.*) has included this method also the framework of contemporary psychotherapy, based on infant research on dyadic affect attunement and vitality affects of Stern (1985, 2000), humanistic psychology and the phenomenology of body that states the body as a primary source of knowing of human being by Merleau-Ponty (1945/1989, *cit. in* Trondalen, 2007).

The procedure for analysing empirical data of each improvisation consists of **nine research steps** (see Figure 4 p.277) what are considered and used in the current research either. The research steps of each vocal improvisation, representing the individual level of analysis, are as follows:

- 1) *Contextual meaning* and presentation introduces the sum up of the session within the current vocal improvisation is created, relying on illustrative raw texts of comments of participant on her/his vocal improvisation (see Appendices 6-10). The personal, social, clinical, musical and vocal history of participant are presented in Chapter 3 in the beginning of presentation of each individual result.
- 2) *Open listening I* of the vocal improvisation is used to get a sense of the improvisation as one enduring whole, including body listening.
- 3) *Structural* analysis of the vocal improvisation by using intensity profile of Music Imaging Analysis (Bonde, 2007) and the structural model of analysis including form, rhythm and meter, tempo, dynamics and intensity, vocal sound with timbre and register, melody and harmony, the verbal part and mood.
- 4) *Semantic* analysis of the explicit and implicit meaning of the music of vocal improvisation.
- 5) *Pragmatic* analysis to examine the potential effect of vocal improvisation within the therapy process.
- 6) *Phenomenological horizontalization*, where the steps 3-5 have been given equal value.
- 7) *Open listening II* to interlace the previous experiences into a new pattern of the music. The body listening within this step is excluded because of the preferred choice to hold the initial body experience by researcher.
- 8) *Synthesis of phenomenological matrix* in three unit blocks forming the essence: description of the music, potential meaning of the music and potential effect of the music within the process.
- 9) *Meta-discussion* of vocal improvisation, in which different aspects of vocal music, voice, and participant's reflections from final interviews and sessions when the improvisation is created and the potential effect on the age appropriate development of participant are considered.

In addition to the presentation of above listed steps of analysis, **the sum up of the potential meaning** of the improvisations as **step 10** is included in the end of each analysis process of vocal improvisation in order to outline the particular special benefits of the improvisation and to enable to consider each improvisation as special individual case and individual event.

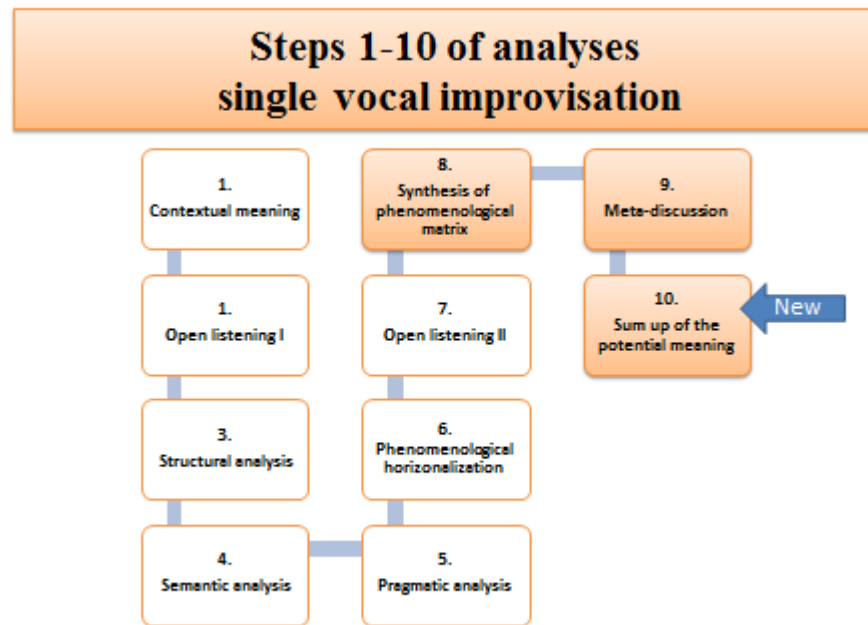


Figure 4. 10-steps vertical analysis of vocal improvisation

After the all ten improvisations had been analysed and summed up with potential meanings, the common meanings of improvisations were taken under the search. See the steps in Figure 5. The common meaning of significant vocal improvisations formed with laying the individual meanings of matrixes, discussions and sum ups of vocal improvisations side by side and finding the common and variable features of the improvisations. At first, the themes that occurred were as follows:

1. emotional regulation and self-control
2. self-organisation and responsibility
3. self-confidence and creative trust
4. self-knowledge and sense making
5. autonomy and independent choices
6. enjoyment and pleasure
7. improved relationships supporting agency
8. product and voice as self-object
9. integration of vocal extreme parameters of pitch and volume

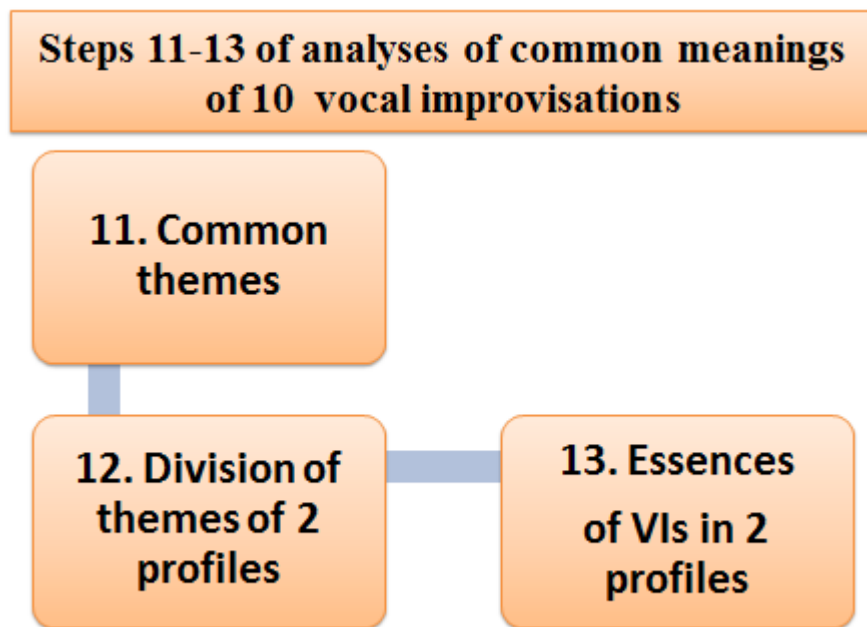


Figure 5. 3-steps horizontal analysis of vocal improvisation

Considering the different context of the way of selection of these improvisations, the researcher decided to leave them distinct and the two profiles were differentiated in analysing work. Thereafter the essence of two vocal improvisation profiles has been distilled and is presented. The concluding discussion of significant vocal improvisation finishes this Chapter.

The vocal improvisations were analysed after the individual and common results of participants' lived experiences of *PSR*, the first stage of the research, was completed. The general and common phenomenological analysis of the significant vocal improvisations has proceeded with regard to the research questions presented as follows:

1. What is the experience and meaning of significant vocal improvisations of participants?
2. How do these vocal improvisations represent participants' *PSR* and what is their meaning and effect in context of the processing of developmental tasks in psychosocial transition?

5.3. ANALYSIS AND RESULTS OF SIGNIFICANT VOCAL IMPROVISATIONS

5.3.1. VOCAL IMPROVISATIONS OF JONAS

MAIASORAIA

1. Contextual meaning

Maiasoraia is a free vocal improvisation (listen on CD audio-track 1). The voice improvisation is from the 13th session and created in distant standing back to back position. The detailed description of the context of the session is represented in Appendix 11. The personal, social, clinical, musical and vocal history of Jonas is presented in Chapter 3 in the beginning of presentation of his individual results of *PSR*.

2. Open listening I

Listening to the vocal improvisation as enduring whole

This is the improvisation of three instruments. These are Jonas' voice, therapist voice and tamboura' unbroken basic drone of grounding and containing. At start Jonas is playing around the key tone and therapist is flying with sounds a little bit modelling the ways. Jonas creates his structure and gets ready quite quickly joining into the play with syllables like discovering the new language. Imitations of vowels, consonants, and turn taking in solo and holding the tone. When half of improvisation is passed, the voices meet and melt unexpectedly. Then Jonas jumps into upper register as if trying to ascend to the heaven or sky and to say – I can fly. This jump is supported by therapist by choosing higher position as well as by the provocation the flying. Jonas gets more space to experiment but it seems there is not enough strength at the moment. He descends and prepares for the next vocal jump singing around the key tone. The therapist descends as well and supports in third his position. Gaining the new strength he jumps the whole octave up as though entering the new dimension in which to test and try his skill of free

flying with increasing volume of sound. After testing himself he calms and starts to land safely on the key tone.

Body listening

Jonas' voice resonates in thorax giving good warm feeling. Therapist's voice resonates like stepping along the backbone up and down. Jonas's glissandos of fifth are felt like soothing pats and searching. Male voice's jump of octave is felt like increasing of tension in the head. While this voice descends downward, deep sigh comes out. Body calms and sounds are playing in the body until the new jumps of sounds are undertaken. These intense vocal experiments feel like tension of embodied joy and exhilaration. It makes to laugh.

3. Structural meaning

Music measured in time with Intensity Profile:

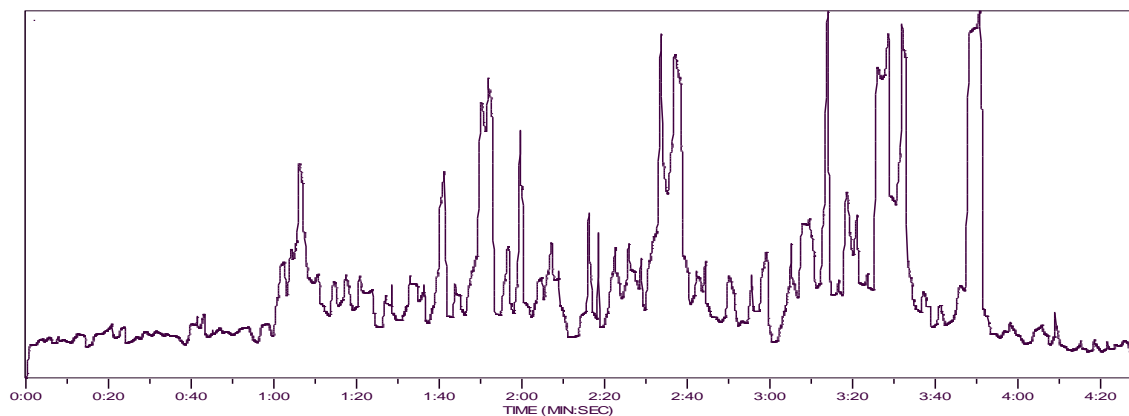


Figure 6. Intensity Profile of Jonas' 'Maiasoraia'

Duration: 4 minutes and 43 seconds

Form. Thick and rich texture. Male and female voices improvise upon tamboura-drone that is as the third voice (Shabda Khan „Tambouras in A’), extremely rich of overtones and semitones. Three parts are differentiated: Part A: 0:00 - 2:45, tuning and searching to build up and proceed the 1st vocal jump, modelling and imitation; B: 2:45- 3:23, moments of tuning of separate melody lines by each other, C: 3:23 - 4:23, Jonas's vocal

free flow supported by therapist holding of prolonged tones of humming. The improvisation ends with short coda (2 bars). It is quite quick end.

Rhythm, tempo. Meter is unperceivable due to the incessant drone; it can be measured 60-84 beats/min, *rubato*, approximate 4/4. The rhythm figures and motives are repetitive and they change a little by multiplying syllables and syncopation related to jumps. Dialogues involve *accelerando* and *ritardando*, referring to gustiness which feels natural.

Dynamic, intensity, volume. Improvisation starts in piano and increase of volume is gradually achieved. The voices empower and amplify each another. Jonas's voice seems to be unvaried and loud until his release of tension in the end phase. Therapist's voice varies in volume, being both soft and loud, and sounds strong, tense in holding the prolonged tones. The vocal end fades quickly leaving the space for drone alone. The climaxes expose Jonas's *sforzandos* and are built up in contribution of increasing vocal tension and volume with *accelerando*. Part A sounds like a creation of fundament and springboard for the next jumps which are done in Part B and C. If jumps and tests are done tension resolves quickly with *decrecendo* and reaching the key tone, *prim*. The first three sudden strenuous leaps demonstrate the trials of vocal leaps building up the final intense leap – the fourth – which is notable in Intensity Profile *Figure 6*.

Sound, timbre, register. Improvisation starts in A-major and modulates into mixolydian scale. Jonas's baritone engages the range of octave and therapist's voice octave and fifth. Both registers of head and thorax are in use. Tamboura background is rich, oriental and inspiring with colours. The male voice consists of unvaried straightforwardness and tension for experimentation. Therapist voice adds softness, strength, deepness and highness.

Melody. The phrases of melody are arc-shaped and diverse likewise to the flames of fire or based on rhythm in *prim* or *third*. The melody lines are contained by turn taking and listening. Melodic progression is gradual and quite slow including a lot of repetitions in one tone and fast descending short melody motifs and thrills.

Harmony. Drone gives grounding base on what to build up melody lines that create nice intervals in addition to the harmonic intervals between voices.

Verbal. Jonas creates his syllables like exorcising or searching his magic words for *abracadabra* or incantation, such as '*miamiaia, damdamdam, maiasoraia*'.

Mood. Timeless dreaming and contemplation about a jump to heaven and flying. Contribution and achievement.

4. Semantic meaning

Explicit meaning, i.e. referential

At start Jonas experiments with interval of fifth and decides to accumulate his strength in grounding onto tamboura's rich, endless and infinite sound. Staying in key basic prim tone provides him to create and test his own language of syllables and play with these in chanting his empowering secret syllables 'ma-i-a-so-ra-i-a'. This tonal base becomes the springboard to him. Jonas's power and courage seem to increase and he starts again with his jumps of range of interval fifth. He takes off from musical ground and creates his free flies if he seems to get enough ready and succeeds in his jump upward of whole octave being there in free flow. He can manage though it seem to take lot of energy. Therapist models and inspires the possible ways twice in speed of rhythmic figurations and while Jonas is flying his solo melody lines, she supports his fly with grounding affirming humming. Jonas seems to enjoy his achievement. He seems to accomplish this experiment well.

Implicit meaning i.e. analogy

Strong tonal grounding of tamboura refers to endless and timeless primeval, prenatal space of safe and omnipotent utero in which to rest and prepare for new experiences of life. Jonas and therapists are by turns supporters and freely players, thus inspiring and provoking each other. They can tune to each other seating these omnipotent containing sounds and feel safe playing and preparing and provoking new jumps. Jonas's voice is loud and invariable. He seems to assert his new experiments and to grant his confidence and courage by loudness. Therapist is variable with her voice volume but when Jonas has done his highest jump and starts his free flow in melody progressions, she withdraws tactfully with respect to hold his voice offering additional grounding with her humming voice to double this basement drone. It seems that Jonas got his final strength by inter-affective shared tones and pitches (part B). This seems to refer his experience has risen up to the heightened level assigning his occupation of new dimension and perspective. He

is accepted and supported in his endeavours. He does not think about renunciation but continues his tries repeatedly until he accomplishes his goal.

5. Pragmatic meaning

Standing back-to-back opens the opportunities to see one's own room and to be together in common auditory room, to perceive and listen to more attentively. This improvisation refers to the facing of Jonas of his unknown things and situations. It might be the touching of this new, and the conscious letting go of habitual. This vocal improvisation seems to be as though multiple jumping and trial upward in shifting the conventional borders and personal boundaries. His voice exposes creative, playful opening of self. He is inventor of his own. He is conscious of his resources. If he feels having not enough strength, he waits and prepares, accumulates his energy. If he feels him enough powerful, he risks and completes his planned endeavour without former fear to seem weird. He trusts himself and seems to let go of his preconception based in strong control, and he seems to experience a totally renewed self.

6. Phenomenological horizontalization (informed by 1-3)

Rich and thick texture of tamboura-*drone*, ABC-form with tuning, breakthrough, free improvising and short coda, rubato in dynamic accelerations and ritenutos, slow 4/4; the melodic rhythmic structure is based on play of syllables, syncopation and intervallic jumps of fifth and octaves; inspiring, modelling, supporting, provoking dialogues of voices; solo vocal play of Jonas, supported by drone and therapist's hum; oriental tone colours; major transformation into mixolydia; Jonas's achievement in falsetto; drone as springboard for jumps and leaps; take offs and landings; melodic phrases like flames of fire; strong stretch and relax; self-control and letting go; caution and confidence; strive for upwards and freedom; overlapping the borders and boundaries; inter-affective musical and vocal inspiring with courage and provocation.

7. Open listening II

Tamboura sounds as a key tone and omnipotent *utrero*. Interactions take place above this and inside this. Vocal play is based the language of Jonas, structure, and melodic motifs

of therapist. Mutual contribution is inspiring and involving. Male voice provides loud confidence, maybe masking uncertainty, therapist voice offers support and provocations and beauty of thrills and slides. It feels that the final jump is enough exciting to experiment, try and exceed the self.

8. Phenomenological matrix

THE MUSIC

The music is grounded on safe tamboura drone. This is the base for vocal interaction of dialogues as well as for solo of Jonas. The piece is in slow *rubato* with *accelerando* and *ritenuto* in melodic motifs and phrases. The text is nonverbal and sounds like creation of Jonas's own magical language. The culmination is built up by multiple tries of intervallic jumps of fifth and octave. A-dur transforms to mixolydia scale and creates oriental sound amplifying tamboura's rich basic texture. At start melodic variability is noticed in therapist voice, syncopation and intervallic jumps that support the mutual melody progression. Finally Jonas experiments with his free vocal play in falsetto. Voices are supporting, respecting, modelling, inspiring, imitating and reflecting. The play varies and is based on rhythmic structure of syllables. The music sounds like dance of flames of fire on the sounding ground. Two flames get close for a while and then burn with their own unique flame further. The culmination is the free vocal dance of Jonas in falsetto. It is powerful and loud achievement. The music starts from mild key tones and ends there either.

THE POTENTIAL MEANING OF THE MUSIC

The present vocal improvisation seems to be a testing of the conventional rules and boundaries, conscious exceeding and overlapping of these by Jonas. This is done by mutual contribution and tuning to each other with respect, inspiration and playful provocation. The musical climax is built mutually but is further developed by Jonas, which seems to be his wished and prepared breakthrough offering totally new perspectives in self-perception and alters his state of mind. He prepares himself cautiously and experiences his success in free tries and skilful accumulating of energy for his take-offs. Being accepted, encouraged and even provoked, he lets go of control and

improvises freely. It sounds as high leap into the freedom exceeding his fear, hesitation and at the same time, the simultaneous burning of musical two flames with distinct intensities, unique and respectful.

A POTENTIAL EFFECT OF THE MUSIC WITHIN THE TREATMENT PROCESS

Standing back-to-back provides exciting experiment of vocal play what is created by two person and grounding basement of tamboura being as a source of endless sound. The vocal play is definitely the extending of boundaries and shifting the vocal behaviour of Jonas regarding vocal conventional rules. He is conscious of that. He is aware about his experimentation - let the others think what they want to think; it is his job at this present moment. He is ready to explore, test, risk and intensely contribute to this world. He is ready to taste it wholly and in return he will get unexpected prize - his a-modal sense of self, what is expressed in his surprising and motivating insight. He observes him being outside of his body and his scores for vocal improvisation rise up. He has been courageous to be 'insane'. His borders and shifts are at hand of his own. His world and being in this world is under the flexible control of his. The external seems to be not so important any more. The internal starts to count and he feels him empowered to experience of this exciting world. His playfulness and spontaneity win. It is sensation to share and inspire others.

9. Meta-discussion

'Maiasoraia' is the best and most significant vocal improvisation for Jonas. It came out and presented the last experiment of vocal play and became the achievement and culmination of these improvising experiments. It was his conscious choice. He was aware of it. It was entirely free improvisation where he could create his own language as though a little boy. Jonas commented his experience in final interview:

'Now I already knew what I was doing but as you can see from its length alone, I still did not dare to do much in the beginning. I checked just now that it took some 3 minutes and 40 seconds before I dared to do something other than I was doing in the beginning'.

Jonas seemed to meet him in a new way and from a new perspective and achieved a new kind of contact with himself. This contact was surprising. He started to trust his creativity and joy of playfulness, and he risked with his reputation. In return, he was repaid multiple. He commented at the end of session:

‘I can do funny things with my voice, go back along the path of human movement and evolution to Mother Africa and be worthy of them. Continue the traditions that came from there. At first it was funny, difficult and scary, but I could overcome it somehow funnily by turning my back. This is very nice, I don’t know how I should call it, but it was a very interesting view, like I was watching everything from the side. The whole room full of colours’

Jonas experienced both vocal trance and a-modal way of being. This altering state of consciousness was new for him. He experienced his altered state both physically and cognitively, his sense of self was transformed and in addition of a-modality – sounding the colours – mix of auditory and visual perception – he could perceive himself as being out of his body and observing his vocalizing. He shared his experience right after his improvising with astonishment:

‘I really like it. I get a different feeling of flying, distancing from myself, eyes closed. You see this space and it’s like you start to see the sound. Really comfortable, eyes closed, you know the room, what it really looks like. The air changes into warm shades, red-yellow-light green, light blue shades. Lots and lots of spinning tops and then quiet again. I don’t know where I got it from, but it went really colourful and then they got mixed and I felt like I was looking down from the top of that cupboard there. This angle of looking from above. Two people are standing, everything is in colour, they stand a little on their own and swing back and forth’.

He switched into the flow of creativity and this astonishing experience motivated him to work more intensely with voice and singing. This vocal play was both stimulating and relaxing. He seemed to be in this world in a new way of trusting and playing without fear of losing himself and self-control, without of fear of external brutal criticism and punishment. This was a new kind of relation knowing offering simultaneously inspiration and support.

Jonas had the courage to be insane in positive meaning. Each normal young man does not do this kind of activities. He commented:

‘I last did something like this 14 years ago. Something maybe like this.’

He acted for his own decisions and choices and felt the increased wish to sing and experiment. He got to know and internalized that shifting the boundaries was at his hands. He controlled these. Freedom, freer rules of vocal use and doing for his was motivating, useful. All rules could be adopted and changed a little bit to be individually appropriate. He exposed enhanced vocal autonomy and these experiences provided interest and vocal progress. The regression of 14 years did not mean being insane or disabled but the newly found contact with his vocal play and spontaneity.

Vitality of his voice was still featured by loud and assertive voice but he was free in going up and down. This vocal falsetto achievement is a sign of his contribution, good will and risk taking which outcomes can be always uncertain. His natural anxiety and hesitation was accepted and contained. He seemed to be cured and supported in his weird experimentations. He reflected his experiences in final interview:

‘It means overcoming my fear and expressing my inner rhythm and voice in a slightly unusual way. That time we did many improvisations and tried what would be the coolest and most comfortable way. We stood back-to-back and played recorded music for the background, and we could relax more.. It was about overcoming fear and being excited about a new thing.’

His self-worth seems to be strengthened.

Jonas had a slogan about his loud and intensive voice being as *‘the ace up my sleeve which has permitted me to show confidence and make others listen. I can talk much louder than most people. In fact, I had to make more of an effort not to talk loudly’*. His loud voice was appropriate in present case to grant his self-control and contribute his endeavours. By Robbins and Robbins (2006, p. 241), the musical loudness can refer both aggressive and frustrated parts, and eagerness and exuberance of person. In addition this loud pitch seems to serve his assertive self-confidence (Decker-Voigt, 2003, 2006). Jonas has exposed his strong and vital voice for others. And he could be less naked due to the tonal holding of tamboura-drone in this case and his inaccuracies of voice were not so well heard. It was safe way to play for him. He had experienced before negative reflection on his vocal singing tones: *‘You cannot sing. Shut up!’*, what hurt. At present moment the external appraisals missed and he could assert himself as he wanted.

The soft and quite voice carried a meaning of ‘message’ before the process. The end of this improvisation exposed his tender and soft voice that seemed to disclose this

message. He was on the way towards his deeper self. After the process the soft voice assigned peace and deepness. He commented at the end of session:

'A very nice discovery. You don't always have to be different, weird to just holler and do things like this. That's what's missing nowadays, that people don't dare to do it like that. You are afraid of what the neighbour would say if you start yodelling out loud. If you play with the voice and let your imagination fly, nothing is impossible. I take the idea of timelessness with me, that music is the language of timelessness. These voice improvisations were very effective, this very free feeling somehow. You have to do your things in the daily routine but nobody finds this kind of freedom, a little hum. I take with me humming and pleasure. I am glad that I did not take my music player with me. Now I can listen to the sounds of nature and cars!'

To conclude, the potential meaning of the vocal improvisation 'Maiasoraia' might be outlined as follows:

- The best vocal improvisation of Jonas by his selection.
- Conscious and exciting experiment in standing back-to back position and singing into the *tamboura* recorded drone.
- Tamboura-sound as holding sounding environment.
- Expressive vocal breakthrough and disclosure of increasing spontaneity and experience of creative flow and letting go.
- Courageous vocal leaps upward with safe landing.
- Emergence of creativity, joy and playfulness in use of progressing melody lines and motifs.
- Deeper a-modal self-contact and presence at the now moment.
- Altered state in cognition of self as though being outside of the body and viewing himself from different angle of space.
- Emergence of a-modality while improvising – seeing sounds as colours.
- Being positively 'insane' and extending his vocal boundaries.
- Courage and confidence to express himself in language of his own, creating is secret invocations and acting as unique person.
- Timeless and free being of renewed and extended sense of self.
- Integration of self-asserting loud and self-soothing soft vocal self.
- Equal partnership in turn taking, initiative and following.

- Rise of motivation to listen to the sounds of environment instead of headphones with music.

PERFECTION OF CHILDHOOD

1. Contextual meaning

Perfection of Childhood is the vocal/instrumental referential free improvisation (listen to the CD audio track 2). The vocal improvisation is from the initial stage of the process, the 3rd session. The detailed description of the context of session is represented in Appendix 12. The personal, social, clinical, musical and vocal history of Jonas is presented in Chapter 3 in the beginning of presentation of his individual results of *PSR*.

2. Open listening I

Listening to the vocal improvisation as enduring whole

Jonas starts with playing agogo in fast speed and with audible exhales. Therapist joins this breath and offers rhythmic stable structure by drum, and accelerates tempo in the end part. Agogo sounds are played in stable different rhythm indicating poly-rhythmic figures in comparing the voices and drum. There audible two parallel distinct rhythm figurations expose contrasting pitches as well – high and low and the breath sounds as gusts of wind in the meanwhile. While therapist takes low tones in A-vowel providing vocal grounding, Jonas continues his audible breathing. At the end part therapist imitates rhythms of agogo in higher register and quiet sounds like imitating of the birds singing. Accompanying texture is gradually getting quieter and the sounds of breath fill the space. The music ends with the breath and sweeping sounds on the drum.

Body listening

The voice of human draws attention even in quiet audible breathing. The structured breathing rhythm sounds as contrast to the fast agogo sounds and djembe structured grounding. Deep inhales magnetize and draw to breathing along with. Low quiet female sounds sooth and create sense of mystery and support. It feels like something reliable and firm. High fast triples refer to light playfulness and the voices of jungle and aborigines. These fade but breath stays.

3. Structural meaning

Music measured in time with Intensity Profile:

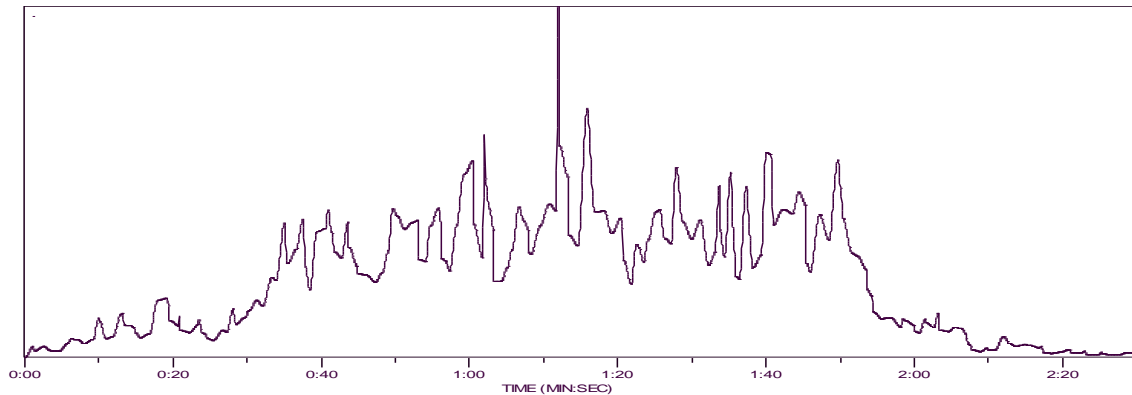


Figure 7. Intensity Profile of Jonas' *'Perfection of Childhood'*

Duration: 2 minutes and 35 seconds

Form. Simple homophonic one-part texture with salient parts of tuning, progressing and ending. The set of instruments include agogo, djembe, two voices. The use of voice is based on deep natural breathing.

Rhythm, tempo. At start two parallel lines of rhythm are differentiated between agogo and djembe, fast triples and steady slow beats simultaneously. *Tempo* is quite fast, 102 beats/min and unchangeable but a little bit uncertain, without the accentuated beats; 2/4 meter; grounding structure of djembe and triples of agogo forms polyrhythmic frame and the feeling of anxiety, scrabbling and muddle. One breath lasts and engages approximately 4 bars and prolongs with progress (5-6 bars).

Dynamics, intensity, volume. Dynamics is gradually increasing and culminating, then decreasing and fading. The piece is like dynamic arc. Intensity is achieved by monotonous two in parallel flowing rhythmic figurations. Breathing sounds add intensity and deepness. The progressing of dynamic contour is arc-shaped with culmination in centre (1:15) as it can be determined in attached Intensity Profile *Figure 7*.

Sound, timbre, register. Jonas uses only loud breathing sounds in authentic way. Key tone is rarely fixable by djembe and voice ground which are in C Major. Therapist voice is exposed both in low and in high pitches. The quiet sounds are salient, and the noise of breath and sighs works as the effects of sounds.

Melody. Melody in common sense occurs only in the end of piece in female high pitch and fast trills. This is upward and curve-like. Triples in voice sound a kind of ornaments or singing birds or swirls of air.

Harmony. Harmonic frame is unchangeable and without unexpected. Space is full of four distinct lines of structured sounds.

Verbal. Audible amplified breathing sounds; open a-vowel sound.

Mood. Mysterious intensive feeling like something is in the air.

4. Semantic meaning

Explicit meaning i.e. referential

The music starts with short tuning and matching in rhythms and sounds. Two worlds are salient and exist in parallel in music and seem to fill Jonas who contacts his fear through agogo and breathe while he enters these worlds. External world offers structured basic fast rhythm but Jonas stays in his breath with stoicism keeping the contact with his inner world. The intense breathes are without synchronism based on individual physiology and internal needs, creating trance-like state. This seems to refer to the natural need of focus on self, find his natural supporting rhythms of life and magnetism towards solitude. External sounds (djembe, feminine/therapist voice) offer rhythmic stimulation and support.

Implicit meaning i.e. analogy

Even unchangeable layered harmonic structure of high pitches of agogo and low pitches of djembe seem to form and fuse in kind of envelop of external world of Jonas with salient scrabbling, fast and scary tempo of his life. He grasps his breathing and focuses into this authentic world. His breathing is like holding self-object to control his fear of future. The emerged trance-like state opens his mysteries, carrying Jonas into safe memories of childhood. His breath becomes the borderline of his external and internal worlds. He dives into inside. The breathing together with therapist provides inter-affective natural experiences and the end phase offers synchronisation of breathes remarking the acceptance and the feeling of being supported in this world. Safe implicit knowing restores and comes up.

5. Pragmatic meaning

The vocal improvisation seems to provide containing and integration of the mess, permanent stimulation of interpersonal life, the need of taking time out and being alone of Jonas. He creates unchangeable border or bridge between these worlds with his united breathing, contacting his thirst for new and giving up simultaneously. The authentic sound of audible breath helps to create and preserve the contact with self. The self-contact deepens and becomes stronger than sounds of external worlds (agogo, djembe, therapist's voice) and he falls into trans-like state with regression into safe memories of childhood.

6. Phenomenological horizontalization (informed by 1-3)

Harmonic equality in layered sounds and pitches; poly-rhythmics between all instruments including voices; authentic sound of breathing; decrease of rhythm of breathing; grounding and sweeps in djembe at the end; intensive steady fast – *allegretto* - tempo; stimulating high sounds of therapist as only melodic motifs in improvisation; stimulating quiet therapist' sound in triplets synchronous to agogo; deep sigh at the end; expressive audible breathing; being together on the borderline of breath; the need of being in authentic life rhythm; asserting the border of external and internal space; bridging and strengthening of the borderline; fusion of worlds and congruence in the end; clinging and letting go; fear of future and courage; control and freedom.

7. Open listening II

The improvisation starts with fast triples in agogo and natural breathing with joining cautious quiet djembe what starts to search for proper rhythm with sweeping out something. The therapist's quiet voice and stimulating melody motifs impact as invoking and calling. Jonas does not respond this vocal calling. He seems to continue his breathing as his safe internal path. External rhythms and high sounds pass away and his breathing sounds remain to fill the auditory space which enable to synchronize and unite these two worlds, congruence and shared affects before deep sighs.

8. Phenomenological matrix

THE MUSIC

The music of vocal improvisation is quite predictable, structured by steady unchangeable rhythmic figurations of agogo, djembe and audible breathing. The music starts with cautious tuning and ends with fading of sounds of instruments, leaving space to synchronised mutual breathing and sigh. Simultaneous sound of different polyrhythmic instruments and voices has their distinct tasks - rhythmic basic fast structure is provided by agogo and djembe; non-synchronised and synchronised rhythm of breathing is exhibited between two voices; short tonal grounding provided by therapist' voice. Intensity and tension is strong due to the intensive breathing and fast rhythmic structure. The space is filled by sounds of breath and noise. Melody line of therapist' voice with rhythmic triples occurs at the end phase and imitates the agogo rhythm in high pitches.

THE POTENTIAL MEANING OF THE MUSIC

The music seems to refer the multiple layers of life of Jonas, where the exciting relationships and fast life prevail but he seems to need to focus on staying authentic in this fast and polyrhythmic life. Jonas strengthens the borderline of his external and internal worlds by breathing and focusing the breath. He seems to build the new contact with himself. He controls it and does not allow disturbing him by external stimulation and stays in solitude connected to his breath. This is accepted and he regresses to his childhood's safe live memories. When external sounds fade out, the congruence and uniting of two voices take place and mutual sigh enables the release.

A POTENTIAL EFFECT OF THE MUSIC WITHIN THE TREATMENT PROCESS

The vocal improvisation is the first improvisation of using the voice by Jonas. Intensive deep breathing opens his internal world and he holds this breath and lets go the external to find the answers from inside. Jonas makes music and breathes with closed eyes thus shutting the symbolic window of external world and creates borderline and stays in solitude. His breathing sounds are natural and there is no need to match with external. At the end phase of improvisation the images of childhood emerge out from his memory. He contacts with the safe place related to his good and safe memories of his contemplation,

meditation and being with safe important people - grandmother and younger brother. This recollection becomes his set point of writing songs. Jonas has tried to write songs but the *'idea has been better than the result'*. This is why his songs have remained in a desk drawer. This improvisation opens the door into the secure feelings in childhood and this picture of mind becomes the basis of his lyrics of his self-written song, remarking the farewell to his childhood, one period of life and acceptance of his own unique path of life.

9. Meta-discussion

This vocal improvisation denotes the first use of audible vocal sounds of Jonas in improvisation. He commented in final interview his intention of improvising, *'when we started to play on the subject of not letting the fear and the future cross paths'*, being the negotiated initial content or reference of present improvisation. This journey became pivotal in introspection and meaning making process. Though focusing to his breathing sounds he experienced regression and found him in the imaginary picture of childhood. This became the source of his lyrics of his own created song and consisted of deeply meaningful experiences of his country home where he has spent all three summer months for the first 15 years of his life.

Focusing to breathing rhythm is one of the tips of progressive relaxation concentration to create contact with internal world and self. This repeated breathing rhythm alternates the activity of the brain and gives possibility to rise up the imagination. This tip is frequently used in receptive methods and techniques of music therapy for tuning the reception of music and in trance-induction (Decker-Voigt, 2007). In present case this phenomenon happened in active music making and audible breathing with closed eyes but even in standing position which did not enable Jonas to descend very deep. But the effect was, however, tangible.

In the process of development, the progressive and regressive processes take place. For Jonas, the regressive process helped to regulate, reorient and revalue various experiences from earlier life and childhood, and say good-bye to adolescence stage. Being self-contained in music making seemed to create crucial boundaries for autonomy and separated Jonas from external. However, Jonas seemed to integrate his separation and

being together throughout the improvisation that provided container and support by music and therapist's voice.

Improvisation holds within it various symbolic meanings of his childhood memories: forest, trees, fear, future, the meaning of 'others enriches my soul' and Jonas commented the progression of imagination:

'The fear and future became water. The northern shore of Lake Peipus, I was there the first 15 years of my life, spent all my summers there. I had my first contact with the lake water as a two-week old. I was born three weeks earlier, I was still like in the water. Peipus like sea. This combination created a depth and an image where the sea, 20–30 metres of sandy beach and then the forest, primal elements together. There is a perfect combination – three elements plus sand that goes transparent like glass in the fire. I like depths. Immediately I remember a tree, in the first wave of the forest line, where I have sat a lot and written poems and haikus.'

Jonas shared his emerged existential feeling:

'The feeling that came was very nice, clear. The mental image is very surprising, that it went there. The place has given me the feeling of existing. Grandmother is very important. Raised me every summer. I have spent a quarter of my life there. Grandmother and younger brother are also always there. Unity in humanity and also with one specific pine tree.'

Jonas identified himself again with his empowering pine tree:

'Pine tree is the primal and powerful character of nature, a memory of me sitting under the pine tree and a storm is raging, waves are clashing, the lake is screaming. I went into the lake, fought with the waves as long as I could, then back under the pine. Primal aspect, nature, constancy.'

This vocal improvisation seemed to put the life and the development of Jonas under the lens and acceptance of experienced self. This was facilitated by live authentic use of audible breath. Jonas valued his sense of being alive, his important persons, crucial place for meditation and introspection, the fight with the waves of water and life, and the consistency what this place had offered to him. Jonas was in threshold of unknown future, finishing the crucial phase of adolescence, moving towards the adults' independent, autonomous and increasing responsible world.

The emergence of Jonas's forms of vitality (Stern, 2010) occurred in the polyrhythmic expression of music as a kind of non-synchronous life and the being in

connection with the autonomous authentic breath of life. Moving on, external speed and inner tempo seemed to be contrasting, stimulating, soothing or non-congruent. The power, to which Jonas kept to contact within his breaths, was intense, pulsing, consistent and constant. It was the base with which the consistency of life is granted. Jonas seemed to meet this primeval self, the quality he valued. He could feel the secure consistent being alive and being in connection with himself. He could feel his self as more whole.

Singing for music therapist Silvia Nakkach (2012) is audible and very natural tonal exhaling. This exhaling is one of the nonverbal acoustic symbols of humankind (Newham, 1999; Uhlig, 2006). It is '*preverbal vocal call*' by Schneck and Berger (2006, p.163) for expression of sadness, hardships and grounding the overtension. Jonas used his natural sounds and was sincere with his vocal breathing and sighs. His contact with his feelings was created and his intense feelings and purity were accepted.

Jonas commented his experience and referred to his self-acceptation and the need for understanding the real self and resilient expression of emotions and reflection:

'I take with me a very deep feeling, the memory trip to a specific image of my childhood that I saw in the end, grandmother in our summer house, me under the tree, my brother with my grandmother. Others exist for me. It is the feeling of existence and caring. The subject of fear no longer fits in any way, I remember it from memory but not by feeling anymore. I take with me a combination of fear and future that takes me back to the past. The outcome is very very astonishing! Fear is not so strong and gripping after all! The town of Peipus is much closer to T. So back on childhood memory lane and closer to Peipus. Fear is easily surmountable and pales when you think who and what you are. Respect fear but do not overestimate it! We need to experience these emotions in the unavoidable life.'

To conclude, the potential meaning of vocal improvisation 'Perfection of Childhood' might be outlined as follows:

- Starting up the process of song-writing.
- Connection, expression and release of negative feelings. Fear of the future finds symbolic instrument – agogo, and is projected externally to the instrument.
- Acknowledgment and release of embodied fear in the chest and increased self-control using breathe. In the body, the area of lungs is indicated by Jonas as the place of fear of future. It sounds vocally in the moment when breathing stops, you hold your breath.

- Breathing sound as kind of holding and empowering self-object.
- Breathing sound as a means inducing of self trance.
- Regression to safe empowering active images of childhood that emerged during improvising.
- Contact and connection to the positive feelings, coping strategies and resources: care, being alive, security, consistency, ‘fight with waves (of life) of lake’, contemplation as power of life and motivation for growth, important persons of support – grandmother and brother.
- Deeper self-contact and deep existential experience with enjoyable and clear sense of self and self-worthy: understanding who and what you are, respect of fear, but not overestimation.
- Connection with the primeval self, being as symbol of consistency and permanence.
- The feeling of wholeness of body and mind.
- Inspiring and surprising experience of insights.
- Connection, expression and release of negative feelings within the mutual unbroken sound of breath as holding container.

5.3.2. VOCAL IMPROVISATIONS OF KRISTIIN

STEPPING ON THE BRIDGE

1. Contextual meaning

‘Stepping on the bridge’ is vocal free improvisation duet (listen to the CD audio-track 3) created in sitting back-to-back position. The voice improvisation is from the beginning of the 2nd half of the 5th session and Kristiin has chosen it as the best voice improvisation. The detailed description of the context of session is represented in **Appendix 13**. The personal, social, clinical, musical and vocal history of Kristiin is presented in Chapter 3 in the beginning of presentation of her individual results of *PSR*.

2. Open listening I

Listening to the vocal improvisation as enduring whole

The vocal improvisation sounds playful, stimulating, as full of ideas and changes, reciprocal cooperation and influence, dialogues and imitations, ascending and descending glissandos. The generation of melodic motifs and ideas is hold by turns until Kristiin takes the leading position being encouraged and contained by therapist. Two culminations are differentiable. The first being the main and developed by the lead of therapist, the other seems to be the second wave of the first culmination until the sufficient resolution is found. The improvisation acts as the careful hand play with small balls with the task not loosing or dropping them. If one player tires or loose concentration, the other takes turn and lead this play and vice versa.

Body listening

The feeling of stimulation and enthusiasm in the head. At one moment the mind tires of going with the sounds and sounds can start to move up and down in the body fixing the shifting and changing points of lows and highs. The body adapts these sounds and gets calmer.

3. Structural meaning

Music measured in time with Intensity Profile:

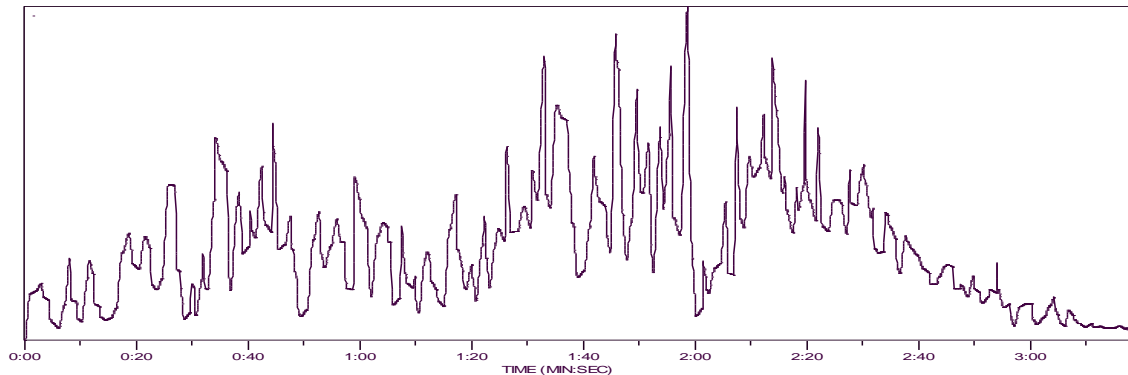


Figure 8. Intensity Profile of Kristiin's *Stepping on the Bridge*

Duration: 3 minutes and 16 seconds

Form. Rich and thick texture. Three parts can be clearly differentiated, A – 0:00 - 0:17, tuning (with sound *brr*), B – 0:18 - 2:38, with two culminations, C – 2:38 - 3:16, coda, going inside and lulling.

Rhythm, tempo. Relatively slow but light tempo, approximately 60 beats/min, with meter 2/4. The 1st beats of bars are accentuated giving dance-like structuring. Tempo is stable throughout the improvisation.

Dynamics, intensity, volume. Sounds of the improvisation are intense, with continuously changing, expansions and distensions in *glissando* motifs mostly *mezzoforte* and *forte*. Dynamically is built up two crucial peaks in part B. The first is the most intensive and sounds like reaching up very crucial moment and the other is more like backwash of the first. Coda is quite long and feels like slow calming down into *pianissimo*. Each glissando motif seems to be unique and important, having its own feature. The interchange of stimulation and sedation give a sense of mutual and continuous balancing. See the intensity contour with the two culminations (1:50-2:20) the Intensity Profile *Figure 8*.

Sound, register, timbre. Improvisation exposes the play and experimentation with pitches of sounds in range of c-G2. It is without key and all is available and unexpected. Kristiin uses mostly descending glissandos. Syllables *GR*, *BR* enable use lot of staccato and accents. The *A Major* might be fixed by culmination but it changes very quickly.

Melody. There is no concrete melody line. It progresses all time by glissando short motifs and phrases up and down like different sizes of different pieces. Sequential careful step-by-step movement and jumps of octaves seem to dominate. The end part provides melodic descending sequences and prolonged low tones as well.

Harmony. Two distinct vocal lines form intervallic consonances and dissonances and reach the one tone at the end.

Verbal. Kristiin makes the rules and chooses three combinations of syllables: *BR*, *GR ja M*. During the creation and progression of improvisation extra syllables emerge: *BR-Ah*, *GR-B*, *GR-BUM*. *M-Ah*.

Mood. The feeling of support, going along together, stimulation, frolicking and respect. Inspiring provoking slides up and down. Enchanting and enrapturing with its unexpected steps.

4. Semantic meaning

Explicit meaning, i.e. referential

Improvisation refers to courage and experimentation with pitches of vocal sounds. Kristiin's *glissandi* expose mainly descending scales, start from safe comfortable tones and impact as consciously prepared careful steps with very short rests, the dialogues are reciprocally balanced. When one questions, then other seems to respond. Kristiin initiates both the main and backwash climaxes. She seems to be a leader to move on step-by-step to the middle point of the bridge – the break area of her voice. The controlled tension is felt until she finds up her right pitches and loudness. The playfulness and careful concentration sound simultaneously in the building up process of climax in risky vocal area and she is supported and encouraged by therapist tonal grounding in breakthrough moments. Kristiin seems to accept and intake confirmations and reflections of therapist. She tries one more to go even further but quits this idea starting to turn with voice more inward and signals the need of rest.

Implicit meaning i.e. analogy

The improvisation exposes that Kristiin is ready to contribute in favour of her important goal. The strong and restrained tension of improvisation refers to the similarity in the internal processing of Kristiin. This motivating exertion, willpower and stretch of herself is considerable. She does not want to overlap, break and fall. She seems to prefer caution what in turn increases tension. The progression is built in going together, not alone, how she has used to. Passing the bridge is the contribution of two. Kristiin can rely on therapist when she gets tired and can grasp and hold the musical hand of therapist and go ahead hand in hand. Kristiin demonstrates her autonomy holding her descending *glissandi* ideas and does not imitate therapist' high pitches and ascending lines. She stays with her own. She seems to know the value of this passing and stays in her own borders and limits and wants to achieve her goal independently. The steady tempo refers to structure, listening to each other, trust and wish to be structured even if the tension is strong. The end of the first culmination is little time of rest for Kristiin and she permits to carry her. This gives energy and she is ready to try once more but limits herself quite quickly feeling tired. She gives up but she has done already lot without break. She needs to

contemplate the happening to make this implicit new knowing to explicit one. Something great has happened.

5. Pragmatic meaning

Sitting position back-to-back enable both improvisers to stay in her visual room and be united in space with attentive listening. Kristiin seems to test her patience, power and capacity. She acts in quite cautious way because she has to face her transferring vulnerable vocal area where her voice has been pressed and broken earlier. This is facing the weak and frightening point for her. She seems to be enough courageous, wilful, autonomous and tries not to hurry and face unwished consequences. She needs somebody beside her being as a support. Going together ahead step-by-step to up and downs, the reality emerges by itself in balancing each step, stretch and relax, stretch and relax... each step needs to be controlled and affirmed. Kristiin starts to listen herself very carefully. This is naturally quite exhausting to limit herself and stay between narrow borders. She can rely and be the equal partner though she is the leader, she knows the goal.

6. Phenomenological horizontalization (informed by 1-3)

Rich in melodic ascending and descending glissandi; structured by glissandi movements, lack of key; accentuated start points of glissandi, unchangeable meter 2/4 and moderate tempo; variability of dynamics; step-by-step long phrases consisting of glissandi motifs; short tonal holding and grounding by therapist; rich timbres and tone colours -BR, GR, M, GR-M, BR-AHH, GR-BUM, range of used sounds – 2, 5 octaves; two culminations initiated by Kristiin; musical dialogues by short phrases and motifs; continuous balancing within each two motifs and phrases; conscious mutual ongoing and progression; shared tension; Kristiin as mainly leader; strong motivation; autonomy and dependence; self-control and letting go; courage and caution; need for achievement; giving and reception of support; time for rest/relax and time for stretch; tension to stay in the necessary limits of pitches; serious play.

7. Open listening II

Regardless the felt strong waving intensity during the improvisation, easy feeling prevails. Rich sounds nurture the body cells, greet and stimulate them with slides, pats and caresses. Although the play seems to be serious, there is much felt and used space for creative initiative for highs and lows, choices and safe changes.

8. Phenomenological matrix

THE MUSIC

The music of the improvisation is unpredictable but supported with strong glissando melodic motifs based structure. The used vocal range is large, encompassing 2,5 octaves. The lack of key enables to use whatever pitches for improvisers' own choice. The two climaxes are differentiable, though the second seems to be back wave of the first. The climaxes are built up with changes and variability of broad range of used pitches and crescendo dynamics. The tuning and ending phases are quite long. The melodic lines of improvisers are separate but both stimulating and balancing with progressions up and down by turn. Two tonal groundings of therapist enable the more independent musical acting and decisions of Kristiin. Strong intensity of sound dominates and is based to the sound of the used syllables - GR, BR, and up-and-down *crescendo-diminuendo* phrases. The melodic motifs of Kristiin are mainly descending, while therapist offers more ascending and curve-like motifs.

THE POTENTIAL MEANING OF THE MUSIC

Improvisation refers to the movement ahead towards the goal that seems to be under the control. Kristiin is motivated initiator. She is ready to contribute for her goal. Her willpower is strong while fear to fall and broke with voice is strong as well. While tuning is done she takes initiative and responsibility to build up culminations towards her problematic area of her registers. She is independent, cautious and seems to know the price and prize of her contribution and exertion. Her descending glissandi impacts as continuous self-regulation of calming and soothing the experienced over-tension while therapist is more extending and ascending, thus stimulation and modelling the possibilities. The turn-taking dialogues are empowering and refer to shared contribution.

Twice offered tonal grounding of therapist provides the autonomous decision making and deliberation of scared situation and further strategies, and Kristiin lets to carry and hold herself for a while. Although Kristiin has her definite vocal limits, however, she can play within her limits and borders initiating and choosing her way of going and ‘passing her bridge’ with less rush and hurry, being patient in listening to herself and not loosing her control. She has strength not to push and press herself but decides to have rest when she is tired. She seems to take care for herself and her voice.

A POTENTIAL EFFECT OF THE MUSIC WITHIN THE TREATMENT PROCESS

Back-to-back position enables the individually perceived space and private room for improvisers. The improvisation seems to be an event in which Kristiin tests both her vocal and personal limits and borders in cooperation with others. She is eager to achieve her goal of ‘passing the bridge’ without knowing how it goes. She acknowledges her habitual rush and pressure of will power and tries to be cautious and perceive her sensitive inner borderline. She exposes her playfulness and experimentation, decision making in chosen pitches and directions and stands for her own regardless the stimulation and possibilities modelled by therapist. Twice she feels to be at the odds of break but therapist’s tonal grounding, support and hold give her time to the rest and deliberation. She exposes self-control still playing, her confidence improves in natural way step-by-step without rush. She does not pass the bridge and decides to have a rest in the middle of it. She is ready to contribute sequentially the achieving the goal and take time for this. It must not be completed at once. The partnership offers both inspiration and acceptance.

9. Meta-discussion

This improvisation is the best and the most meaningful vocal improvisation for Kristiin. The first time she chose the syllables for her own thus making her rules and rests upon her former successful vocal experiences and the imagination that aroused into her mind immediately before – symbolic bridge. She wanted to use the imagination in this improvisation and it became as positive resource for her to distribute the attention between vocal technical and cognitive aspects. The progression of this improvisation

allowed passing a half portion of this wished pass in which she could experience gradual self-opening and changed quality of self-control. In final interview Kristiin commented:

‘In my mind’s eye I saw a bridge and if you crossed it, you would arrive at a more open space. It was this stepping on the bridge, being on the bridge, and about how the voice would start to open up gradually – it symbolises this opening well.’

Kristiin acknowledged of her ‘present moments’ valuing these:

‘If you step on the bridge, everything will start to unravel. It was this very important crossing point for me. It was exactly this support point, a very necessary point, one of the most important ones, so that afterwards I would dare to continue alone.’

The improvisation exposed the multiple live possibilities for playfulness. The vitality of Kristiin came out in loud descending melody lines, slides, referring to her immediate need for grounding and ongoing, being full of tension. This improvisation exposed the continuous affect-regulation, stimulation-sedation process of two persons with short rests and also respected and accepted support. Kristiin expressed her pleasure of cooperation:

‘I like that there is two voices. It’s cool that it comes out so differently’.

In addition, two voices together provided shared responsibility, shared attention and inspiration in safe shared room and space which gradually released the courage of experimentation and safe play. Kristiin expressed her perceived success:

‘I started to aim higher with my voice and find various ways of reaching these high notes. It is important that I even dared to try more. I had never dared to experiment, even home alone, how to use my voice differently. This simply led me to where I dared to try different nuances, a whole lot of all sorts of turns. It made me much braver.’

Listening to this recording offered to Kristiin amazing discoveries how ‘you can do so much on a gr-sound. If I sang on it, I would get a background. You can do such an awesome thing on one sound!’ The creative impulses took her in a ride and this was supported by creative environment in which she could use all her creative resources with decreasing her vocal over-criticism. As a result, she started to accept her errors and slides as natural in life:

'Here is nothing embarrassing about an occasional voice impurity. It is normal, that's what happens'.

This improvisation remarked the acceptance of her imperfection and helped to internalize this part of self into the whole.

The fear of being not accepted, doing mistakes and errors, and strong self-criticism are the main obstacles of using voice in play and in unconventional ways. If these threats are explained and accepted by important other in live experience, the risks minimize and disclosing of flexible creation and self-expression is achieved. This replaces gradually the over-criticism with positive self-awareness. Kristiin shared her growth:

'If I had had to do it alone from the get-go, I think this would have led to nothing in particular. I think that I would definitely have criticised my voice a whole lot. I just heto ard that another voice was with me and then everything felt so much easier. The therapist was actually the most useful.'

This improvisation afforded the development of positive attitude related to Kristiin's voice.. The perceived vocal control and trust improved by her words right after the event:

'It was quiet going on the bridge, but not timid, I kept gaining courage, confidence. I have crossed half of the bridge, a little over half.'

The use of voice of Kristiin was heard above the moderate loudness. She had a habit to communicate since with loud and heightened tones which was her serious acknowledged problem of her perceived 'fake voice' that caused problematic vocal use. This improvisation exposed her improved vocal self-control and cautious stay in her descending relaxing glissandos regardless of external stimulation of therapist. Her vocal sound became by descending glissandos her soothing self-objects (Kohut, 1971, 1977) she could hold on within this path full of responsibility taken by herself. She respected her borders and limits, and thus respected herself in this play although it was hard and took a lot of energy from her to hold back her need for dominance. There is less heard the need to fill the space and claim her territory (Newham, 1999). Her leadership, autonomous decisions seemed to be recognized and supported by tonal grounding without contest and competition. She has been heard and accepted. Her needs were met and there was lessened need for self-assertion with loud voice. She acknowledged the

new emerged values what she needed to integrate in favour of her goal after the creation of improvisation:

'I will take with me patience. I am used to getting everything at once. Step-by-step, so that I would think on every consecutive step, so that I would remember these steps and not run across them unthinkingly, otherwise there would be no waving back or good feeling. I liked that we did it another way, in a different way, that it is so interesting to improvise with tone of voice... now I know that I can do it, but you must give yourself time to get there slowly'.

Thus, she seemed to be more aware about her options and possibilities to progress towards authentic and safe vocal use.

To conclude, the potential meaning of the vocal improvisation 'Stepping on the Bridge' can be outlined the following:

- The best vocal improvisation of Kristiin selected by her.
- Turning point for vocal freedom and variability in vocal play.
- Acknowledgement and shift of inner boundaries and self-regulation. The crucial theme of crossing the bridge emerges and that means setting the necessary boundaries for the use of voice and rest.
- Improved awareness, self-listening and self-control by experiencing and implying patience and the need of step-by-step ongoing.
- Safe vocal play and experimentation with different pitches, nuances, all possible turns and extremes exposing variability and richness.
- Finding and recognition of sensible borderline, and careful and cautious use of her voice in transition area of her voice register where her voice has broken earlier.
- Improved skills of tension regulation of her voice using descending glissandos.
- Motivating discovery of the creative possibilities to play using only one sound (*grr*) or syllable.
- Improvement of vocal trust and confidence by finding the significant meaning for her quieted down voice as coming closer to herself and being in contact with her audible soft and intimate 'real self'. This is not cowardice nor faintness nor shyness for her any more.
- Acceptance of her imperfect self and decrease of negative self-criticism.

- Content communication with the voice of her ‘real self’ and positive perception of herself as a whole even relating with unknown people.
- Facilitating environment in sitting back-to-back position.

INVITATION OF ECHO

1. Contextual meaning

Invitation of Echo is vocal-instrumental referential improvisation duet (listen to the CD, audio-track 4). The voice improvisation is from the 2nd session and starts off a longer self-made narrative based on imaginings and fantasies, the starting point of a longer creative process. It is from the final phase of the session. The detailed description of the context of session is represented in Appendix 14. The personal, social, clinical, musical and vocal history of Kristiin is presented in Chapter 3 in the beginning of presentation of her individual results of *PSR*.

2. Open listening

Listening to the vocal improvisation as enduring whole

Kristiin starts with vocal callings listening to the echo. Then djembe is taken for tuning and structuring the going on what sounds as quite soft slow going with some syncopation. Therapist joins with vocal echoing and the interchanging long play starts with vocal imitations, reflections, models in surprising, provoking, affirming and soothing ways. With the progress the turn taking of melody lines becomes increasingly playful and unexpected, presenting both *pianos* and *fortissimos*. When other djembe joins, the tempo accelerates and culmination is build up that is powerful and urgent in expression. Then the resolution comes up like itself and the search seems to reach at end. The rhythm of djembes sounds like stepping and running.

Body listening

The vocal callings sound like magnifying of oneself. The start of structuring rhythms of djembe affects the body by uncertain stalking and makes the body feeling tense. This tension will increase by turn taking voices and steady djembe grounding until the reach at the culmination. The body feels like this energy and sound does not hold the body limits.

The body is moving with djembe rhythms. There is something painful and anguish hidden in this music here and there..

3. Structural

Music measured in time with Intensity Profile:

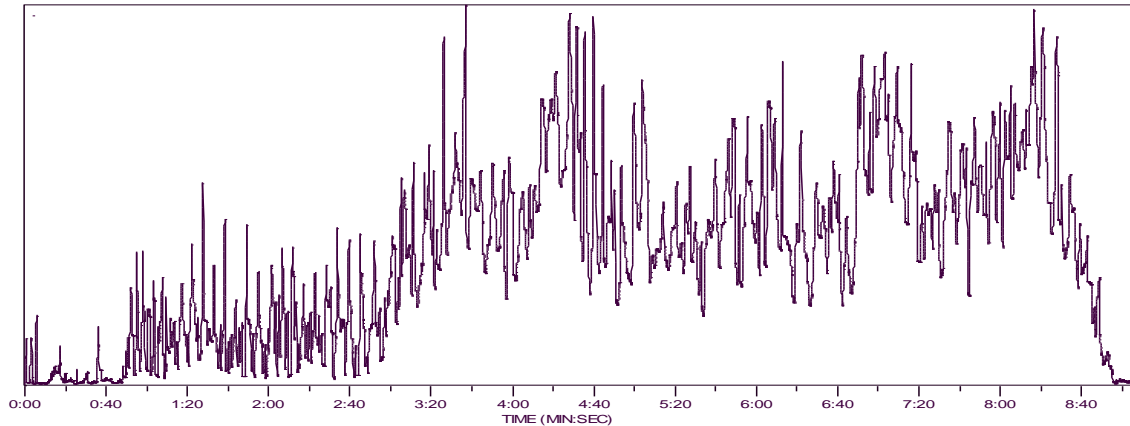


Figure 9. Intensity Profile of Kristiin's *Invitation of Echo*

Duration: 9 minutes ja 7 seconds

Form. Long musical story with three parts with introduction and coda: Introduction - 0:00 - 0:51, part A - 0:51 - 3:08, progression of vocal dialogue with one jembe; part B - 3:08 - 6:48, vocal dialogue with two djembes; part C - 6:48 - 9:00, and very short coda - 7 seconds with sweeps on the djembe.

Rhythm, tempo. At start the rhythm of djembe is uncertain, imprecise, tuning. This finds steady structure in slow tempo - 46 beats/min. Part B exposes accelerando and a little bit livelier tempo. Part C provides doubling beats and intensive rhythmic ground. At the end there is *ritardando*. Vocal motifs are mostly structured in a set of two beats or prolonged beat. There are syncopations and pauses that give space and time.

Dynamics, intensity, volume. The improvisation progresses evenly with tension in playful experimentations, small peaks and resolutions between voices until the climax lasting over than minute (6:48-7:70) what is achieved in part C with prolonged mutual synchronised and simultaneous tones. The resolution emerges slowly by descending the pitches and decreasing the volume. Kristiin's questioning voice uses mainly *mezzoforte*

and *forte*, responsible voice (therapist) uses variable dynamics. The tones are variable, from mild *pp* to intense *ff*. The Intensity profile demonstrating the intensity contour is presented in *Figure 9*.

Sound, timbre, register. The key is around D Minor, at start not fixable. There are salient slides between two notes, accents, *sforzandos* in voices. Kristiin's voice is forceful and unvaried in tones; therapist voice is more playful and variable in tones and pitches. The used range of tones - a-A.

Melody. The phrases of melody is organised mostly in set of two in form of dialogue: question and response by turns and pauses. In part C the phrases become longer. As the questions and responses vary all the time, the forming of melody line is inter-changing, unexpected and playful. Harmonic component is absent due to the dialogues and rhythmic use of djembes.

Verbal . The different vowels are in use: A, UAU, E, U.

Mood. The improvisation is felt as searching, exciting, curious going together and somehow safe experimentation of sound space. Lot of questions and so many possible varied responses are heard.

4. Semantic meaning

Explicit meaning, i.e. referential

The improvisation refers to increasing courage and experimentation with vocal tones, pitches and callings. Kristiin is initiator and creates safe grounding structure in djembe for her own. This initiative of Kristiin is hold until the end. She is powerful and effortful leader that is exposed in her dominating loud tones as well. She does not give up her leadership and is quite inflexible in her volume. The improvisation sounds like hide-and-seek play. The climax sounds like finding the hider and they players synchronize their voices showing up louder screams for quite long time. Kristiin's voice is loud and used in comfortable register. The energy seems to be spent for control. But she is accepted and responded by offering variability in volume and pitches.

Implicit meaning i.e. analogy

The stable and steady rhythm of djembe provides strong and safe grounding for vocal play. Kristiin initiates, risks, experiments and makes efforts in favour of resolution. This

might be her way of being in this world. She seems to have lot of questions and exhibit the need of support and stimulation. This improvisation sounds such as the interaction of baby and mother, in which both try to tune to each other but it takes time. Not all responses are confirming. This play progresses smoothly and advances reliability and trust. It is exiting movement together in shaping the partnership. In turn taking the therapist seems to provide the new ideas and showing other possibilities creating the audible spatial effects of being close with voice (*piano*) and far away (*forte*). Shared and advanced musical motifs increase curiosity and provide necessary tension and stimulation until the powerful, overwhelming, omnipotent and somehow even painful inter-affectivity is achieved and shared long time. This inter-affectivity sounds like siren, the calling for help. The resolution emerges but soothing takes its own time. The power and strength is enabled. It is live experience at present moment. It is accepted, recognized and appreciated and shared.

5. Pragmatic meaning

Cooperation in music making seems to refer increasing contribution and taken time for exploring, questioning and experimenting, using loud and intense vocal tones by Kristiin. This seems to be as daily expression style of her. And this loud voice is used as holding of heightened self-control and agency to let others know that she is really an authority and powerful. This attitude is supported and appreciated by therapist but new possibilities and ways are shown by her as potentials and hidden parts of Kristiin, such as tender, soft, freer, flexible, variable self. This sounds like echoes but these are real and heard. At first, omnipotence and strength of Kristiin needs to be expressed and exhibited. Kristiin is indeed heard in her search of authentic voice and self, and the imaginable 'cave' seems to be large and long with curving tunnels. Her equality and strength is contained in musical whole.

6. Phenomenological horizontalization (informed by 1-3)

The instrumental rhythmic structuring and grounding; culmination built with play of two voices and in set of doubling the instrumental beats; turn taking in vocal use; initiator and follower; questions and responses; hide-and-play; mother-baby interaction; long

omnipotent inter-affectivity; inhibited-exhibited parts of self; fear and courage; control and letting go; softness and firmness; part-whole.

7. Open listening II

Long progression and advancement is a big job that requires lot of energy. The amount of energy multiplies in culmination, and after that the melody motifs become more melodic and variable in expression of therapist. Kristiin holds her previous way of expression like saying that initiation and holding the initiative is enough a great job. But in the end phase the voice of Kristiin becomes softer and milder. She integrates her hidden echoing part in the end of the path.

8. Phenomenological matrix

THE MUSIC

The vocal improvisation is structured longlasting duet. The music of sound is tense and concentrated in short motifs. The rhythmic grounding is provided by djembes. Upon this steady and holding grounding two voices advance the turn taking dialogue with questioning and responding. Melodic motifs as question/response are separated by long pauses. The sound of voices is rich by *staccatos*, *glissandos*, *portatos*, and unexpected pauses. There are lot of small culminations and resolutions but the main climax is built up slowly and with progressed dynamics of both two voices and reaching at one tone sounding as one omnipotent voice. The sound of Kristiin's voice exhibit equability and variability is expressed by therapist. The resolution unfolds quite slowly by descending the pitches and decreasing the volume, but the melodic variety becomes richer. In coda, both voices become mild, deep and soft.

THE POTENTIAL MEANING OF THE MUSIC

The play of voices is grounded on structured rhythmic base that might signify the secure support on which it is safe to play and contribution of dialogues. Kristiin has chosen to be initiator and leader and one who set questions. She exposes the control of the situations and tempo, and does not change her vocal intensity although she picks the responses that demonstrate variable and always surprising echoes. These do not impact her much

because she seems to know the role of hers at the moment. The responsibility is too big to leave her vocal comfort zone, to which the intense and steady rhythmic ground seem to refer. The culmination provides shared omnipotent looking at the 'large mirror' where synchronized and intensive voices meet simultaneously holding each other. This is like the culmination of play of hide-and-seek when child has found her mother. This is vocal and musical unison, multiplied, magnified, affirmed and recognised content of both. After the mirroring Kristiin goes on with her task but the melody lines get a little bit more variable. The soft self can show herself because the task is achieved and she can integrate her firmness and softness, consistency and unexpected turns. The playful, free, ever-changing and flexible side and controlling, dominating, responsible side of her can start to come closer and integrate into psychological and musical whole.

A POTENTIAL EFFECT OF THE MUSIC WITHIN THE TREATMENT PROCESS

The present vocal improvisation is the first vocal improvisation of Kristiin in her process. Kristiin exhibits courage. She is ready to contribute, initiate and share her ideas during long and intense play. Making music over than 9 minutes is the mark of concentration, interest, excitement that in shared contribution and respect reaches up the loud and very intense prolonged unison and union. This synchronous encounter refers to magnified mirror of life in the very special present moments lasting more than one minute. This meeting and unison is empowering experience. This is affirmation of her power and omnipotent self. This is long enough to accept this mirror and feel to be accepted. The metaphoric 'calling and echoing' play in the imaginable cave implies her cognitive, creative and musical resources. Through the partner of play, she can see other possibilities and potentials of herself. The adventurous path is started and continued by her written narratives, induced by her active imagination related to musical and vocal play. Kristiin can integrate her live imagination into the process.

9. Meta-discussion

This vocal improvisation duet was the first experience of vocal play of Kristiin in the process. This was entirely new activity for her and meeting the unknown.

The capacity of active imagination was crucial resource of Kristiin that was integrated into this process. This helped in distracting her over-controlling mind and criticism from the vocal use in parallel with music making. Before the improvisation the short musical relaxation was conducted in which the following flow of images emerged:

'I happened to Turkey for a moment, we went there during the summer. It wasn't quite the same, full of tourists and noisy, but a more secluded place. There wasn't much of anyone. This historic, old, ancient place... I knew that the key was in there. One room had a little mound in the middle where the key was supposed to go, but the key had hid itself in the passages. I wasn't rushing to look for it. I wasn't worried that it had to be there in the middle. I was more interested in what could be found in the other rooms and felt that there was something that I still needed to do.'

For Kristiin, the symbolic key at first symbolised an *'amulet that exists but that she wants to keep with her'*. The key meant her *'child-mindedness and playfulness'*. She felt that she had become stranger to herself in the meanwhile and the key was lost. As the focus and meaning changed in external world, the djembe became one of the symbolic transitional objects (Winnicott, 1971) and self-objects (Kohut, 1971, 1977; Pedersen, 2011) that is related to the *'key'*. Thus, the rhythmic grounding of djembes assigned as the symbolic instruments for consistency, continuity, stability, confidence by her and seemed to provide safe space for the elementary experimentation and self-awareness while the experience took place. Besides the crucial meanings of djembes, these provided safe grounding to her use of voice. While the djembes were carrying into effect their role the key changed the owner and the new object was indicated for the key, being the therapist' voice, as expressed immediately after the improvisation by Kristiin:

'Because this key was a kind of an echo and created a connection and a feeling of calling, the echo and me are one but it is away from me and the braver I was the stronger it appears and the better I see and understand it. When I was making this sound, I was imagining who I was in that cave, how the walls of the cave echo back, how the key moves to other places, sometimes it comes nearer and then goes farther... The key comes to the right place by itself when the time is right or the connection is strong enough'.

Kristiin expressed in her reflection after improvising that she felt strong connection between herself and echo, i.e. between her voice and therapist' voice. This

might refer to the perceived mutual contribution and the experienced unison when she could feel herself as useful partner and the lessened need for leading role:

'For a while I could no longer tell whether the echo was calling me or I was calling the echo. Most of the time I was calling it but at some point I gave it a chance. When I started to call the echo, it got much stronger. The connection was mutual. I'm not the only one who should find it, we both need one another.'

Kristiin's musical experience seemed to provide the finding of the feeling of whole, reciprocal cooperation to understand, acknowledge and reflect herself. This perception of interpersonal bonding in form of 'mutual connection' referred to improved trust and wish to be useful and give something in turn. At the same time, this potential connection in intrapersonal level seemed to let her know that connection between her internal distinct levels and aspects were on the way of integration and waited for the emergence out of unconscious to conscious and right timing to take these into use.

Her voice became the sound of her self-object (Pedersen, 2011), omnipotent in mirror, and it needed the external appreciation and acceptance in this subject-object relationship. She discovered new meanings:

'The voice became much stronger, braver by calling... It is more difficult to talk. When I was inside the process, it was easier to create the sound, it came from within, yes, easily. It is perhaps important that the more bravely I dare to call out, the more strongly something pulls me closer again. When I think that the key is my voice, spiritual state, the braver the steps that I imagine, the closer we become, the easier it is to govern my voice. It is playfulness of forces.'

The pattern of dialogue in vocal musical interaction seems to enable to prepare the voice due to pauses, and draw and keep the attention to 'responses of echo' what sounds such as '*dance of well-being*' of the contours of feelings in the mutually created inter-subjective matrix (Trevarthen & Mallock, 2000; Trondalen, 2007). Kristiin's over-critical self is driven away and excluded and woven into playful dyad.

Her vitality occurs in slow, loud and dominating grounded progression that was inspired and stimulated by increasingly growing dynamics and reciprocal tuning dialogues until the synchrony, unison, inter-affectivity was achieved in loud and intense vocal prolonged tones. This perceived sameness enabled to come out the hidden mild and soft and non-dominating self after the self-assertive need is accepted and contented. The

contrast and similarities of vocal play include new reality of present moment, the implicit relational knowing (Lyons-Ruth, 1998; cit in Trondalen, 2007, p.101) that is potential to realise and actualize.

Kristiin expressed her good energized feeling that emerged from vocal improvisation. She could experience her pristine authentic energy in her voice and she stated after improvising:

'It was terribly good. My energy body has also started to function. It gave me energy. I also got a nice primal feeling. The feeling that I am doing the right thing, something important.'

Kristiin's strong primal voice, full of energy, could become her tool for self-empowerment. The release of negative appraisals created the opportunities to perceive the new aspects in her expression of vitality and connect these to her self-actualisation and self-awareness what is the fundament for positive identity formation and resilient self-regulation. Her wished 'creative child-minded playfulness' in terms of her amulet meaning created possibilities for sense of coherence and courage to trust her creativity and inner feelings and insights. She stated:

'It takes courage to stay in the moment in life. I think very much, all the time, about what was, but being in the moment... I often push myself back. I could make spontaneous decisions that come from the inside because always when I have made such spontaneous decisions this has created memorable things. I could listen to myself more, act more on my inner feeling, not rationally'

To conclude, the potential meaning of the vocal improvisation 'Invitation of Echo' can be outlined as follows:

- Good feeling of self, child-minded joy of play, playfulness of forces.
- The starter of self-written musical and verbal narrative story based on active imagination and fantasies.
- Creativity, gradual spontaneity and playfulness in vocal imitation and dialogues distract the attention from vocal techniques and lessen self-criticism.
- Entering the imagined picture and involving the live flow of images musically to search for 'the key in the warm cave without people'.
- Improved self-understanding and deeper self-contact using symbol 'the key' for meaning making and as internal and external symbolic self-object. The meaning

changes during the improvisation. At start the symbolic projection of the ‘key’ is djembe and it marks values as consistency, continuity, stability, confidence, thereafter it changes and is embodied in the therapist’ stimulating, calling, encouraging voice and thereafter ‘the key’ becomes the insight that echo and she is a whole, her self-acceptation, being in contact with herself.

- The perception of reliable inter- and intrapersonal vocal connection and contact: her voice and vocal echo; her voice and therapist’s voice as echo.
- The perception of energised body and vocal embodiment with authentic feeling of ‘primitive self’.
- Kristiin’s loud and searching voice is accepted, amplified and demonstrates less tension.
- Positive experience of listening and trusting the inner feeling at now moment and acting by it.
- Vocal improvisation is grounded by supporting and stable djembe rhythmic grounding.

5.3.3. VOCAL IMPROVISATIONS OF LIISA

WARMTH

1. Contextual meaning

‘Warmth’ is a referential vocal improvisation duet (listen to the CD audio-track 5) and it is created in sitting back-to-back position. It is derived from the 12th session, and it was the fourth musical-vocal activity at the session. The detailed description of the context of session is represented in Appendix 15. The personal, social, clinical, musical, vocal history of Liisa is presented in Chapter 3 in the beginning of presentation of her individual results of *PSR*.

2. Open listening

Listening to the vocal improvisation as enduring whole

Two women together on the path. Liisa starts firmly/resolutely and consciously. She seems to know what the warmth is. Soft, sunny, mild, light and happy feeling emerges. Words ‘warm and cool’ remain echoing. The first part sounds like tuning on each other

and contemplation, affirmation of the warmth. Prolonged duration of sounds give time to listen. Tones sound like waves of warmth, carried over to each other. There is enough energy. Unexpected prolonged S-syllable seems to sign some secret discovery or surprise on the path. When body percussion rhythm starts, it signals the beginning of stepping together. This becomes louder and concentrated, and supports movements of melody up and down. There is turn taking between Liisa and therapist, listening to each other and offering ideas, gradually becoming braver. The third portion of the improvisation marks entire concordance with little surprises like showing each other very delicious things: I have this for you. Playful, dance-like, hopping, skipping, joyful, trustful, watching, being with and free feeling. The dialog is supported by pats, claps and flicks, sometimes against the beat enlivens the experience more fanciful. Improvisation ends with in a little mysterious way and fading out dialogue.

Body listening

The Liisa's linear vocal tones of triad sound like signal to move up and down, the corners of the mouth rise. There is sweet and little bit sour feeling in the chest. Claps and voice resonate in the chest and body starts to vibrate with rhythm. This is exciting and comfy. Long tones create the feeling of body like somebody puts his/her calming palm to the chest and the neck. The exchange of the rhythmic pattern creates a little mess in the body but the body gets grounding in new way quite quickly. The body resonance is felt and located mainly in the areas of chest, neck and head.

3. Structural meaning

Music measured in time with Intensity Profile:

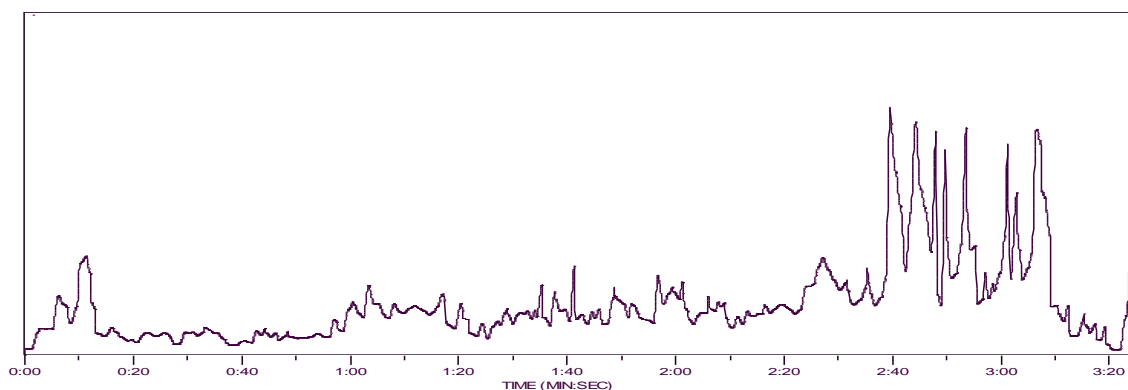


Figure 10. Intensity Profile of Liisa's Warmth

Duration. 3 minutes 24 seconds

Form. A capella duet, two altos; ABC form with introduction tuning 0:00 - 0:19, A part: 0:19 - 0:59, first experimentations (10 bars), B part – 0:59 - 2:43, long progressing (28 bars) and part C – 2:43 – 3:24 (14 bars) with climax and resolution. Thin texture, mostly homophonic, part A consists the simple element of polyphony when both voices shortly try to seek for their own themes. Additionally is used floor and body as instruments (claps, flicks) in rhythmic patterns sounding natural and simple.

Rhythm, tempo. Stable, steady quite slow tempo, *andantino*, 78 beats/min, meter 4/4, which varies in culmination in 5/8, 4/8, 3/8, 6/8 in *piu mosso* tempo, lively, lighter; calming down occurs during 4 ending bars. Changes in movements and tension are achieved with the changes of rhythmic and tone durations. Two voices form syncopated slower and faster rhythm figures. At the beginning a set of 4-beat legato sounds dominate, forming long phrases. Part B differs exposing the development of melody (Liisa) and the stable light staccato in accompanying texture by voice and body percussion (therapist). In Part C both therapist and Liisa sing together in staccato rhythmic, creating syncopation that intensifies tempo and grants united playfulness and accentuated softness progressing to climax where rhythmic structure and meter change fast and in unexpected ways.

Dynamics, intensity, volume. Improvisation begins - part A -with moderate intensity and loudness *mf* in both voices, however, keeping this holding tension by long vocal tones and changes of staccato and syncopation rhythms. Part B – the accompanying voice in *mp* gives the space for expression to the soloist voice. Light intensity is achieved by staccato rhythmic figures. In part C tension is supported by dynamic progression *f-ff* achieved by body percussion without changing the loudness of voice. There are playful vocal provocations in building up the climax what finds resolution and calms down within 4 last bars by vocal decrescendo to whispering *pp*. The visually informing contour of intensity progression is presented in *Figure 10*.

Sound, timbre, register. B Dorian scale with modulation to E major in part B. Vocal timbres are soft and mild. Liisa uses at the beginning the middle register and afterwards alternates it to low register freely. Her vocal range - e-F#. Therapist's voice in middle register with range – f#-E; movements around the key tone. Referential text – word

'soe'(warm') enables to use mild timbres and whispering. Body percussion grounding uses soft pats, sharp claps and syncopated finger flicks.

Melody . Liisa sings at first slow triad forming up and down melody figure of giving voice and pitch to her. Part A – two voices in different melody lines in longlasting tones, mood and space is shared. Liisa's theme progresses up by fourth and fifth with resolution to key tone, thereafter it explores lower tones. At the end of first phrase two voices reach together in key tones. Liisa leaves it quickly and comes back with resolution and firmer voice. Part B melody lines of Liisa progress in sequential leaps up and with sforzando fifth leaps down to key tone, like affirmation of joy and cool feeling before starting descending and passing step-by-step therapist voice that is in structural accompanying function. Part C – voices meet in synchrony staccatos and play congruently within 4 bars – we together and likewise which progress in surprises using words and tones up/down melody line plays to culmination in melody legato/staccato and meter alternations with turn-taking dialogue.

Harmony. Independent voices, though therapist voice is more follower and moving around the key tone. Liisa's voice varies in creating dissonance and consonances over the therapist tonal ground. The tonal coincidence of both voices make Liisa's voice hesitant and quickly leaving this common tone to explore and experiment in her tonal space. In part B Liisa modulates her key in E major and starts to use flat 7th tone. Therapist voice becomes fifth in the new key.

Verbal. The sounds are coloured by referential word 'warm' (Estonian 'soe'), and in addition creative progress of Liisa generates new words – good, cool, light, comfy (Estonian 'hea, lahe, kerge, mõnus'). Accompanying voice uses mainly the word 'warm' for structuring and grounding. Vocals A, I, U, prolonged consonant 'S', and humming are in use either in both voices.

Mood. Light-hearted playful mood dominates.

4. Semantic meaning

Explicit meaning i.e. referential

Referential vocal improvisation is devoted to warmth. Back-to-back sitting position enable to view one's room and perceive and listen to other's being together in common

space. Liisa chooses to start and her first phrase sounds like giving to herself voice by singing triad, entering the play room, taking the role of the leader and controlling over the situation, and behaving like a conductor of the choir. Therapist joins the key tone and starts to experiment with tones under the key tone. The tonal space gets distributed into two experimenting spaces, playrooms with borderline of key tone. Two equal creators, partners, respect musical borderline and other's room and space. At the end of tuning phase Liisa comes back to the key tone – symbolic borderline - and seems to get frightened or somehow alarmed, leaving this quickly, to not overlap. She seems quite quickly to understand that this borderline can be conjoint place for common meaning making – warm, cool, good, and returns. Part B - this borderline tone alternates. Rhythmic staccato grounding in body and floor percussion and voicing 'fine' by therapist gives the possibility to solo playing and experimentation for Liisa. Her legato melodic phrases make progression and affirmations. Liisa gives herself time to enjoy the warmth and good feeling in her middle comfy register and dives under the therapist's tones and the before created borderline clouds. In exited, braver and lighter sweep of play Liisa lets go and forgets border set by her and remains firmly to improvise in lower register and builds a new key. This overlap and taking new position in larger range gives space to freely skip and hop throughout whole space. Therapist as play-partner skips with but stays in the former set borderline until the new borderline is set up. It sounds as mutual wishful and free playing together with more flexible boundaries and changing borders.

Implicit meaning i.e. analogy

Tuning and contribution to warmness being simultaneously in same musical space generates good feeling of embodied self. It signs acceptance of worlds of each other. Liisa determines the border of her sounding world and stays there as long as she is ready to overlap and take changes. She chooses to begin and direction for flow and movement. She chooses her pulse, speed and the way (legato) to go. She explores her part of tonal space, plays as an independent soloist and moves then further to the forbidden by herself space, lower tonal space, changing thus the former rules. Being accepted in this manoeuvre, and felt her changing need is taken into account, she affirms this (staccato rhythmic and tonal holding) and joins common musical play using the opportunity to creatively explore and act in her unique way, as she feels it right. She controls the

situation and is ready to be responsible. She is ready to keep counter lines and opposite rhythms if it feels necessary. When she seems to be convinced in her choice, she bridges the border and extends it with confidence. She seems to have safe control and playful freedom in changing borders and make flexibly musical decisions.

5. Pragmatic meaning

It was earlier hard for the Liisa to sing without sheet or without given key tone, and in cases if no one tells her how to rightly do this. This time she decides herself and creates her rules how to be and act in this world. She creates for her boundaries and changes them if she feels it right. She allows herself to play and be in other's play space and takes for her larger and vast tonal space without losing herself. She seems to expose that each her step is right and she takes more time to listen and does not allow bothering herself from the acceleration of background sounds. When her self-confidence and self-trust improves, she becomes courageous and inspiring partner of mutual play. This vocal improvisation is selected by Liisa as her best. It seems to be like giving her right, voice and permission to make decisions for her own, to change her boundaries if necessary in more flexible way, and thus create warm, light-hearted and comfy feeling of self. Safe tempo releases creativity and playfulness. The improvisation seems to expose the readiness to go ahead with her life and decide for her own and go with the flow being conscious of that.

6. Phenomenological horizontalization (informed by 1-3)

A capella duet with two altos, accompanying body percussion; well differentiated parts; keys modulation, sound space is divided in two parts, upper – Liisa, and lower – therapist, key tone (prim) being as borderline, enabling experimentation and sharing mood within bordered tonal spaces; two synchronous opposite rhythmic lines – legato and staccato – in part B; culmination building in part C exposes alternated meter and syncopation, then synchronism of voices and body percussion without intensifying volume that stays in *mf*, but the volume progresses in body percussion *mp-ff-mf*, melodic turn taking; culmination ends with decrescendo resolution; easy feeling: tuning and

contribution for warmth, entering the forbidden room; enhancing the boundaries; control and letting go; responsibility and comfort.

7. Open listening II

Improvisation is tuning little by little to larger tonal space. This releases gradually playfulness in common space. Liisa's triadic long tones in melody line at start sounds like fanfare. Reaching down to the therapist tone in prim, the 1st voice (Liisa) seems to show hesitant behaviours leaving this with quick turn, and starts attentively to listen and tune, choosing mild vocal tones 'cool' (Estonian 'lahe') with seeking firmness with her own melodic lines as long as she finds herself to contribute building up mutual peak with equal playfulness. Improvisation seems to be as holding warm feeling in soft and delicate vocal tones. The boundaries change tactfully. Liisa seems to enjoy this creation.

8. Phenomenological matrix

THE MUSIC

The music is quite predictable due to moderate tempo, structured, gradually progressing dynamically and in intensity, and built up syncopated playful rhythms to climax that finds resolution. Liisa starts with fanfare like A-vowel upward triad, prolonged tones, taking the role of leader. The therapist joins exploring lower tones. For a moment being together in prim, Liisa starts less intense discovering her asserted upper tonal space with words 'cool', 'good' and therapist stays lower tonal room with word 'warmness', thus the tonal space divides for two separate spaces to explore. The next melodic soft progression of Liisa is supported by gradually intensifying body and floor percussion – knocks, claps, flicks – offering rich sounds and rhythmic staccato pattern including 2nd (therapist) voice structured staccatos, which offer holding and containing for the 1st voice legato melodic step-wise experimentation; at first in her tonal space and thereafter descending even under the therapist voice to dig and explore sequentially progressing sounds, with key modulation taking place. Melody progresses continuously in flowing up and down. Culmination is reached with playful synchronous vocal and body percussion, staccatos, syncopated rhythms with variability of turn taking dialogues and congruency. Vocal

timbres are soft, mild and tactful. Emerging new words 'warm, cool, fine, comfy, light' and vowels A, O, I, E adds colours with prolonged and staccato sounds.

THE POTENTIAL MEANING OF THE MUSIC

Liisa initiates this improvisation, takes the role of leader at first and then explores her way and flow in chosen direction and tonal space. She is ready to make the rules, and she sets initial borders of play by herself. The music refers to her affirmation of set rules and thereafter extending up and down to therapist tonal space and thus changing the previous rules. At first, she seems to test the set rules and boundaries, being both separated by prim as borderline and home key tone hold by therapist frequently. Both voices seem to control their tonal distributed spaces. It seems to be important for Liisa to stay in asserted rules and areas for a while with taking time to listen and explore thus herself being supported. Therapist's stimulating grounding inspires Liisa and she gets more light, lively and courageous in her melodic legato leaps up and down descending low register and enters therapist tonal space creating new rules and modulates key as a new rules and new border. The vocal legato and staccatos sound simultaneously like two separate worlds in shared common mood. Thereafter Liisa becomes equal partner to play within common field and mutual space contributing equally for climax building, full of energy and power, sharing the creative present moments with joy.

A POTENTIAL EFFECT OF THE MUSIC WITHIN THE TREATMENT PROCESS

At the end Liisa responds with great fulfilment. She accepts her creation and recognizes it. She has initiated it, found the theme as warmth, asserted her rules with all this she showed her willingness and readiness to take initiative and create with giving her voice and right to do as she wants. She values her contribution and good feeling created commonly. It is her first vocal improvisation in which she dares to start as leader, soloist, to go her own melodic line and stay in this, and thereafter be tactile equal partner. She remains in her chosen musical boundaries, tempo and extends and changes her boundary if she seem to be ready to create her own safe new boundary. She joins into mutual vocal play if she is ready. She seems to respect her needs related to time and space and contributes to whole, enhanced space being really ready.

9. Meta-discussion

Liisa commented right after the end of improvisation being exited:

'It turned out so well! (laughter). Aww, I really feel warm, it was so cold at home. I also feel so light. I did not use to! We were like some sort of cats. I really feel good and warm, light, comfortable. I always feel so light when I'm here. The rest of life makes life turn the other way.'

This referential vocal improvisation seemed to provide for Liisa safe shared space for play and being in joyful 'here-and-nows', in present moments for self-exploring, safe experimentation, testing and changing safely her boundaries. She contributed to common affect tuning and these shared moments culminated in shared synchronous inter-affectivity, being together in warmness, musical relational knowing, melting together into warm and playful sounds. Her vitality could disclose in stable prolonged time-taking and peaceful step-wise play at first in upper tonal space by her choice, and thereafter in lower tonal space, exposing little variability in dynamic and rhythmic initiative. However, her energy was flowing smoothly, being soft with prolonged tones but contrasted by other voice and body staccato percussion showing her other contrasting sides, the life in legato and staccato.

Liisa evaluated her voice as very important and crucial medium in communication. She wished to have more feminine and higher voice though high pitches assigned for her also anxiety and tension. Liisa chose 1st voice and upper tonal space but she left this in second part of improvisation in diving into deep sounds and creating a new key for improvisation. This new key seemed to fit her better. Low sounds meant for her expression of balance. The former key tone as a borderline disappeared and changed to downward fifth in new key. Liisa got free to accept and sing both high and low pitches and could express herself in extended and enhanced space more integrated in her psychological sense of self.

Liisa seemed to need and accept her soft tones in this vocal improvisation. The reference theme was chosen by her. Though, in pre-questionnaire, she assessed soft voice as being uncertain and hesitant she described it as peaceful as well. In present case, she added the warmth and tenderness qualities. Her voice sounded in higher sounds soft and

tender bridging her with authentic contact of her playful tenderness, setting like the cornerstone to her authentic close relationship and self-contact and the coping with intimacy (Decker-Voigt, 2006; Newham, 1999). In post-interview she states:

'I remember that I found with this warmth. I remember this moment when I was here. I really needed this very much, especially this tenderness.'

She could really build a contact with this need and felt fulfilled. Her need was met.

Liisa liked cooperation and playing together. At first time in therapy she was confident and wanted to start. She created the rules and borders. She started as leader and stayed as sensitive tactile partner in playing further. She overlapped her hesitations, went freely with the flow, and decided spontaneously changing rules set by her. She decided, and re-decided, she dared to! Feeling accepted in this she contributed into joyful inter-subjectivity and shared emotional tones as inter-affectivity (Stern, 1985/2000) felt in climax. Her confidence and self-trust seemed to be improved. She abandoned her control of step-wise movements and found herself in creative flow and new kind of flexible control: *'it happens as it happens!'* She dared to show her tender side and be tender in music. At the end of piece she commented:

'The duet turned out so cool. I feel like making another song again. I like how it comes by itself; it's cool, whatever happens, happens. I have regained through therapy the courage to do anything with my voice or with an instrument. Anyway it turns out, whatever happens, happens. My friends thought that they definitely would not know how to do this.'

In addition, Liisa had learned unique skill of improvising which is valued by her friends. She faced her goal to be freer in initiating and creativity. Liisa discussed at the end of session as an expert:

'Improvisation. This is what I like, there is always a start-off note where you start to grow out of, and it is cool that you are doing it together. Everyone can open up in their own way. I received energy. I feel like I can do anything, I will survive.'

In her post-interview she described her vocal improvisation experiences:

'It is indescribable, this feeling when you do these vocal improvisations and when you finish them. Something too big and too good!'

It seemed to be an opportunity for empowerment, skill to see and courageously use the potentials as resource and realize this new skill in favour of good sense of self. Testing herself through unknown musical ways and stepping out from safe path for a while, taking risks and coping gave a sense of happiness, good feeling. This became her life as new implicit relation knowing and motivated to create their own life and self-actualization. A good feeling has become more important than others' views, requirements and concepts.

The recording of improvisation could restore the experienced empowered state of her good feeling and she intended to use it in future for emotional self-regulation:

'I like to listen to this improvisation because I feel myself good when I listen to it. And, I felt myself good when I created it. This makes me joyful and I am so satisfied with this. This warmth reached me definitely and I felt myself really good after making this.'

This vocal improvisation provided additionally the regulation of emotions. This was creative and playful achievement, realizing her needs, choices, centring and courageous initiation which enhanced her awareness, added self-worth and self-acceptation in more flexible boundaries and borders.

To conclude, the potential meaning of the vocal improvisation 'Warmth' can be outlined as following:

- The best vocal improvisation selected by Liisa.
- Glorification of the feeling of warmth and its embodiment.
- Earlier blocking fear of doing mistakes and errors is replaced with courage to do like she wants and from her soul.
- Improved awareness of how she likes to be and what she likes to create. She dares to play with voice showing up her self-trust and letting go with improvising by her words 'it happens like it happens'.
- Provision of contentment and good feeling – easiness, comfy, warmth, which recreates/restores while listening to this recording later on.
- Liisa's voice timbre as mild and full of piety is in harmony with her words and content.

- High and low pitches of voice, and different registers are integrated in quiet and soft way.
- Liisa seems to take the right to be musically herself, to decide and make choices of the directions of her vocal lines and create her own boundaries and change and enlarge them in accordance of her willingness and readiness.
- The rise of motivation. Improvisation inspires Liisa to create again something new in her life, like her own self-composed song.
- The good feeling of warmth was enabled by the facilitating holding environment and sitting back-to-back position.

I CAN COPE

1. Contextual meaning

‘I Can Cope’ is vocal referential improvisation duet (listen to the CD, audio-track 6) and created in the initial stages of the process, the 3rd session, and is the 5th musical-vocal activity at the session, from the 2nd half of the session. The detailed description of the context of session is represented in Appendix 16. The personal, social, clinical, musical and vocal history of Liisa is presented in Chapter 3 in the beginning of presentation of her individual results of *PSR*.

2. Open listening

Listening to the vocal improvisation as enduring whole

Starting from verbal dialogue and affirmations the improvisation grounds upon the structuring rhythms of zither. Recitative affirmations sound as introduction. Verbal repeated text: ‘you are strong, you can do it! (therapist) I am strong, I can do it! (Liisa)’. The background of zither is bright, fragile and supporting. Upon this grounding Liisa recites her affirmations with increasing confidence and persuasiveness. From melody lines of zither the tune comes up and progresses. Therapist relates to it affirming words, inspiring, nurturing, matching and echoing in turn taking with Liisa. In zither, continuous clusters of accords are heard. Meanwhile is felt hesitations of Liisa like ‘I do not know... is it true, isn’t it really? What is actually right?’ Therapist repeats phrase ‘strong’

providing structure and grounding, into which Liisa can sing and search for her melody in triads. In the end part Liisa take her turn for short solo. Strong words and strong thoughts but gentle in music. 'Nice song!', and laugh.

Body listening

Smiling state prevails while listening. Warm and seductive feeling in the body magnetizes to hum with zither melodic leaps of fifth and fourth, and body somehow enlarges and in thorax the tickles and thrilling is felt. Unexpected yank in synchronicity and body reacts with wince. Further the feeling becomes firmer, body calms down but the yearning is felt for something unknown.

3. Structural meaning

Music measured in time with Intensity Profile:

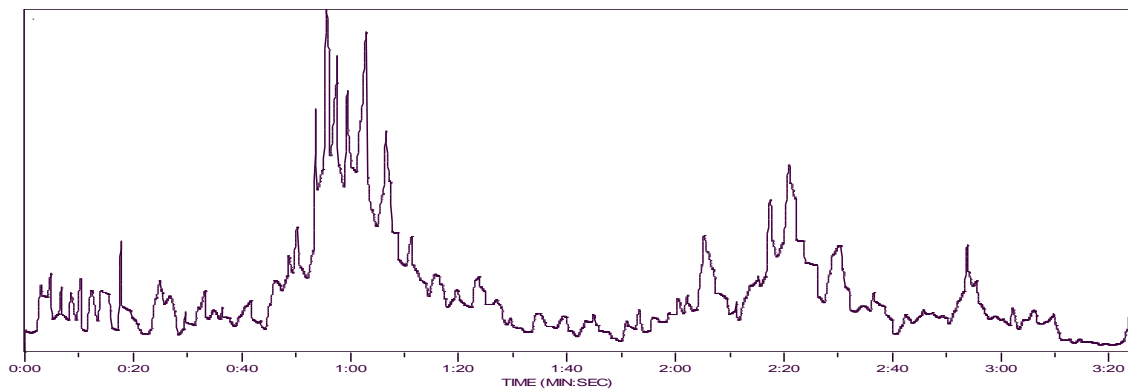


Figure 11. Intensity Profile of Liisa's *I Can Cope*

Duration: 3 minutes and 23 seconds

Form. Two feminine voices and two zithers. Improvisation is built up upon two sentences. Long lasting tuning in introduction and fading firm end. Four parts can be differentiated: ABCD, A – 0:00 - 0:31, tuning; B – 0:31 - 1:34, building the climax in melodies and releasing laugh, C – 1:34 - 2:15, searches and progress; slower part; D – 2:15 - 3:20, a tempo; mild confidence and Liisa's short solo in coda. Zithers' structuring mild dissonant clusters demonstrate rhythmic and harmonious ground.

Rhythm, tempo. 4/4 meter, moderate tempo, 78 beats/min, with diminuendo and variable tempos. Accompanying facture consist of 1/8- notes flowing, thick and mild filling.

Dynamics, intensity, volume. Loud accompanying sounds are thick and effective, full of dynamic changes. Part A is lighter *mf-mp*, part B starts with first melodic theme by therapist culminating peak that releasing laugh of Liisa and she joins singing in forte and duet progresses together. Part C is quiet searching and intensive quiet affirming in *piano* and *mezzo piano*, providing contrast comparing the earlier parts. Liisa is leading. Part D in *a tempo* is again more intensive in rhythm and tempo. Therapist voice is in *forte*, Liisa's rather in *mezzo piano*. The dynamic contour of climax and long lasting resolution can be viewed in Intensity Profile *Figure 11*.

Sound, timbre, register. D Major. Sounds of Liisa are mild regardless the strong meaning of words. Therapist's loudness of voice is more variable than Liisa's, varying from *piano* to *fortissimo* and from mild timbre to forceful. Mainly is used the middle register. Range of sounds – a-F#. Liisa uses also very low sound (d) at the end. Rich zither timbres.

Melody. Melody is based on words and emerges from zithers' accompanying melodic facture, including leaps in fifth and fourth. Striving upwards. Melody is recitative and moving up and down. Phrases are shaped by affirmation texts. The melodic theme is initiated by therapist and Liisa repeats and imitates it or varies it a little. From part C on Liisa takes her turn to lead melody line and progresses with it with curves and thirds. The ending vocal phrase of Liisa sounds long ascending third.

Harmony. Variable, predictable I-V harmonic grounding in accompaniment, easy and safe for singing. Consonant harmonic structuring predominantly creates sense of circulation and rotation. Homophonic play with imitations of two voices.

Verbal. Improvisation is based on two sentences: *I (you) can do it. I am (you are) very strong.* Humming is used either.

Mood. Variable mood with joyful confidence and quiet hesitation provides rich contrast and variance.

4. Semantic meaning

Explicit meaning i.e. referential

The rhythmic and tonal grounding of zithers provide thick clusters of accords, referring to the need of structured and supported path for Liisa. Having verbalized her words of affirmation, the expressed sounds of Liisa are at first robotic. Strong will seems not

congruence to expressive mildness. The therapist takes turn and progresses these words into fortissimo melodic climax, that sounds as ‘strong knocking’ or wake up, turning point releasing the laugh of Liisa that makes her join to reciprocal play until she is ready to take her turn in melodic lead. The laugh seems to refer to acknowledging insight. Liisa is follower at start but in more appropriate register she creates her melodic features in triads. The volume of vocal use of Liisa stays mainly mild and quiet expressing her softness and need to contemplation of emerged themes. Her music slows down in tempo. The therapist voice seems to complement and let to know about the contrasting side – this is forceful, strong, and rigorous. Simultaneous contrasting voices are heard: hesitation-affirmation, strong-weak, leader-follower, and searcher-founder.

Implicit meaning i.e. analogy

Mild sounds of zithers and reserved, quiet, here and there uncertain voice of Liisa and strong message in text sound together. Therapist voice sounds as strong magnified echo of Liisa’s wish which is not audible in her voice yet. The mild and uncertain seems to meet the strong. These do not integrate. Mutual musical contribution in steady *portato* and in final part to staccato rhythmic features creates feeling of going together and increasing stimulation. *Portato* change into *staccato* provides to Liisa the basis to work through variations and nonverbal side. Her withdraw from intensity and slowing down creates change in which she can take turn and give her voice in her own simple safe triadic melody and dive into deep and low sounds. The humming of therapist and rapid short sounds of zither amplify support and the feeling of being hold. Improvisation seems to assign container for strength and softness, for real and wishful, and for integration and trust.

5. Pragmatic meaning

Improvisation starts from verbal self-affirmation. In mutual play it feels that therapist embodies the wishful part of Liisa, the wished self. Mild and soft grounding base amplifies her reserved, suppressed, uncertain and soft part, the real self in present moment. It seems to provide real contact with real feelings and the opportunity to acknowledge these. The variance and inner struggle is felt between heart and head,

feelings and thinking. Liisa seems to face her multilevel layers and she can container these. With mutual contribution, playing and imitations she slows her tempo, takes the needed time and her own tempo and speed, and then starts to gradually empower herself with taking her turn to build contact with her uncertain side. When control is restored, her expression becomes full of mild confidence, thus building up constructive melody line as a sign of readiness to go on with this theme.

6. Phenomenological horizontalization (informed by 1-3)

ABCD-form with culmination in Part B, 4/4 meter, moderate tempo, variable tempos, melody based on prosodic rhythm; contrasts in dynamics, rich timbre in zithers, forceful and mild; melody leaps upwards in fifth and fourth; long ascending triad in Liisa's melody; harmonic base I-V; text: I can do it. I am very strong, containing of mild-forceful, hesitation-affirmation, strong-weak, leader-follower, searcher-founder, 'real self'-'wished self', incongruence and ambivalence in expression; culmination as wake-up knocking, taking turns, imitation, choose of needed own speed, control, constructive-destructive.

7. Open listening II

Part B climax seems to be turning point in trust. This actualises in mutual melodic and rhythmic repetitiveness which feels as intake of situation, internalization with little morsels carefully and cautiously, taking time and distancing the situation simultaneously.

8. Phenomenological matrix

THE MUSIC

The music is exposed in homophonic form started by long tuning, phases of progression and firm end. The grounding is provided by two zithers which sounds stabile steady rhythm and predictable harmonic structure in I-V. There are three variable melodic lines based on prosodic rhythm and their flow is ascending, tonally monotonous, step-wise or triads-like going or leaps of fifths and fourths. Mutual vocal play, variety, changes and progressions is created on base of rhythmic and melodic imitations and vocal tonal holding. Liisa's voice exposes dominating mild, soft, uncertain sounds; the therapist

voice exposes confidence, force, and awareness. This contrasting play of sounds starts to change and Liisa's voice becomes mild and firm. Dynamic progressions are ascending and descending. Climax is built up by therapist' voice in part B. This releases tension of Liisa who joins the play thereafter.

THE POTENTIAL MEANING OF THE MUSIC

Improvisation might mean for Liisa the encounter and contact with her soft and weak side and deep hidden feelings and acknowledging these. Her strong will and wish, and her real soft and weak sides seem to be separated. The music affords the container of contemplation and starting to integrate these contrasting feelings. Simultaneously generated sounds – 'I am strong. I can do it' - robotic chanting and soft uncertain voice, at the same time there is external sound of strong will, wished but not yet inside Liisa. This seems to be the encounter of the 'false-self' and 'real-self', being recognized in culmination and release and thus creating opportunities and space to search and perceive the right and real, and to contact with this. Liisa slows down, takes her own speed, takes time for her to deliberate and creates her appropriate melodic safe lines and features, and structure. The rhythmic clusters of zithers amplify and support perception of multilayered experience and enable the growth of trust. The constructive triad of Liisa at the end seems to refer her taking back authority, empowering her, trusting readiness to go ahead and self-control.

A POTENTIAL EFFECT OF THE MUSIC WITHIN THE TREATMENT PROCESS

Improvisation marks the starting point of Liisa's first self-written song which is selected as best out of her production. It is turning point of her creative autonomous expression. It is verbalisation of her suppressed negative feelings and putting them into song creating process. It is a set point of new skill of using song-writing for distancing her pain, confusion and accepts her feelings. Improvisation seems to provide musical space to tolerate her negative side, to accept this and feel being accepted with these. She can contact her vulnerable painful part being hurt by intimate relationship. This suppressed pain has disturbed and confused her progress and impacted strongly her sense of self. Liisa starts to control this situation, directing this emotional energy into music and

expression. She dares to risk not deciding right away, but with calming down and taking time to deliberate her ‘heart’ being in contact with her real self. She allows thus the powering of her non-dominating side in favour of her constructive goal. This demonstrates grounded self-trust and conscious distancing, and going on with knowing that there will be resolutions.

9. Meta-discussion

Liisa commented her improvisation immediately after the creation:

‘Nice song. I liked the quart – I can do it, I can do it!’

She went on with these vocal phrases involving her safe instrument, guitar. Thereafter therapist made her a proposal to write song from this all emerged material. Liisa agreed and got inspired.

The present vocal improvisation afforded safe space and now moments to disclose the problematic and confusing relationship, emotional suppressed self-expression, reorientation for coping. She disclosed her difficulties in behaving, being and remaining like she wished to. Her ‘real self’ and showing ‘false self’, her ‘strong self’ and ‘weak self’ were at variance with each other. She commented her weak and strong sides in pre-interview:

‘May be this is at least for me the most important. Everything starts from the self, from the inner self. I can show myself how strong I am but actually I do not feel myself so strong at all. I guess that I have so much to learn and experience. Actually I am really weak indeed.’

This improvisation became as the surprising and honest ‘concave mirror’. At the beginning of her therapy process, Liisa felt herself being as a person of an object of great external expectations. She was unable to stand her ground, thus behaving both vocally and personally according to the subjective conventional rules and the ways of being kind. It was quite frightening when she could look at and see mirroring robotic strong self to repeating nice words and affirmations again. She was actually far from the coping with her suppressed concern and rage with relationship and she commented after gaining awareness:

‘It was difficult to talk about it. I would like it to be so easy, I tell others too to take it easy, but it is not so easy after all. I think it will come with time. I would

like it all to go faster. My own experience always feels the toughest. I would like to be indifferent, but I can't, can I? So there! It helped me'.

The hidden and repressed things could rise up from unconscious to conscious and the surprising mirror made her laugh, providing acoustic symbol for this experience of nonsense. She understood her need to take more time for her decision making about how to behave – to assert herself or/quit her painful relationship with boy-friend. This improvisation made space and time of rethinking and conscious distancing for some time from the painful experience. Her ambivalent feeling and thought found a channel for the process of integration regardless the fact these stayed incongruent at this moment. She could start to contribute for directing her wished creativity and initiate something completely new for her – first song-writing process. This improvisation had strong meaning and impact, and the robotic chanted words found its place in her song.

It is interesting to outline here her concept of the meaning of vocal parameters. Describing vocal parameters in pre-questionnaire, she found to loud voice the meaning of 'evil', 'domination' and 'certainty' while the meaning of soft voice was connected to 'peace' and 'uncertainty'. The meaning of loud voice sound has lost sense of 'evil' and 'domination' and soft voice tone assigns at the moment 'modesty' after the process. It seems that this improvisation might be the turning point of transformation the 'evil' as negative suppressed emotion and energy becoming more coherent, authentic and certain in her activities. She started to use her louder voice in proper and confident ways and she seemed to mature gradually for experience of singing alone as soloist again.

This improvisation became her natural emotional container from which she could gain strength and might to deal with and nurture her dissociated emotional pain. This surprising discovers were expressed:

'I actually have things inside me that need to be unravelled, what is actually hidden underneath this cover. But I would never have thought that I would expose myself like that. To sing such words! I have never done anything like this before! Let's see how the homework goes! I feel it working!'

After recognising herself in the mirror she contained and integrated the experienced self with positive attitude:

'At the same time, life still goes on! It all made me think a lot. I am very happy with this experience. Particularly the one with music. I have already told so many people about my experience with music in therapy'

She recognized and accepted her potential of creativity. The time for opening and pick up the best of it has again arrived:

'I have been this inspiration-based person before. Let's see then how I will do with words. A good laugh!'

To conclude, the potential meaning of the vocal improvisation 'I Can Cope' could be outlined as follows:

- Musical and verbal assertive affirmation and reorientation to cope with emotionally ambivalent disgusting situation in intimate relationship.
- The path from robotic recitation of showing 'false-self' to melodic musical self-expression and contacting with 'real self', path from head to heart with better self-contact.
- Turning point for deeper non-verbal and verbal self-disclosure, 'unbelievable' disclosure and self-acceptation.
- Contrast encounter of 'wished-self' and 'authentic self' in musical container.
- Aesthetically content outcome for Liisa.
- Unconscious experimentation of wished higher feminine voice finds the normal register, and is accepted as natural voice of her during this improvisation.
- Acceptance of authentic quiet uncertain voice and 'weak-self' provides improvement of confidence.
- Conscious connection with creativity. Improvisation that initiates writing of the best composition of the *PSR*.
- Source of musical and verbal content of the best self-written song.
- The facilitating environment and the grounding of zithers are crucial.

5.3.4. VOCAL IMPROVISATIONS OF MARBEIA

LOVE FOR A

1. Contextual meaning

‘Love for A’ is a capella vocal improvisation duet (listen the CD, audio-track 7) created in sitting back-to-back position and is derived from the 5th session. Marbeia has picked it as the best vocal improvisation. It came at the end of the session. The detailed description of the context of session is represented in Appendix 17. The personal, social, clinical, musical and vocal history of Marbeia is presented in Chapter 3 in the beginning of presentation of her individual results of *PSR*.

2. Open listening I

Listening to the vocal improvisation as enduring whole

The improvisation sounds like lullaby. The voice of Marbeia is gentle, cautious, a little bit hoarse. The therapist starts and Marbeia joins at once creating scratching interval of second to which she start to tune her solution towards consonance. Therapist assists and tunes her voice according to Marbeia’s tone. Thereafter the deep tonal ground is provided by therapist and this seems to contain Marbeia and her injured thumb. Both singers breathe together in 4 bars and the middle of the piece exhibit slowdown and retardation and each beat becomes important. Marbeia creates her melody phrases on the tonal ground of the therapist. There is heard two hesitant moments in how to move on of Marbeia. A second of doubtful moments influences the therapist either. This is pivotal for Marbeia who seems to make her decision and takes leading role being responsible for her thumb. The cradling stops suddenly by Marbeia’s decision. There is a feeling of surprise in the air. This releases in happy laughing.

Body listening

The dissonance at start invites to listen and smile. Structuring regular slow breathing rhythm soothes the body, and there is wish to lay down. Voice caresses upper part of the body and shoulders. Arms relax, warmth is releasing and the fingertips are whirring. Then, the attention turns more to the neck. Body is moving from side to side, the feeling of flowing.

3. Structural meaning

Music measured in time with Intensity Profile:

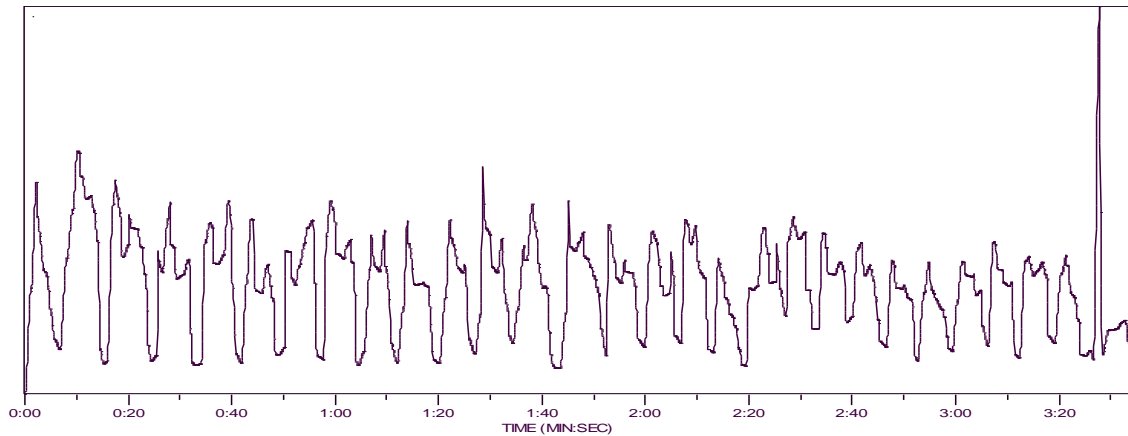


Figure 12. Intensity Profile of Marbeia's *Love for A*

Duration: 3 minutes 35 seconds

Form. Simple thin texture; lullaby with repetitive one melodic phrase. Two phases are differentiable: A – 0:00 - 1:43, tuning and trying; B - 1:43 - 3:35, going with the flow.

Rhythm, tempo. *Adagio*; 4/4 meter; very slow and peaceful tempo 40-34 beats/min, The middle phase of the piece expose *meno mosso* and *piu mosso*. *Ritenuato* and *a tempo*. Therapist voice offers tonal grounding in set of 4 beats within breath. Sudden end brings up funny staccatos as final coda with dots.

Dynamics, intensity, volume. Smooth mild contribution, waving and cradling with swells and hardly exhibited crescendos and diminuendos within phrasing. The dissonance at start resolves quickly with setting a new key within first tree bars. Mainly dominates *piano*. The cradling gives the endless moving feeling until sudden stop cut it off which is seen in dynamic contour of Intensity Profile *Figure 12*.

Sound, register, timbre. G-Major modulates to G# Major. Used vocal register is low and used range of vocal tones g-D#; exposing narrow diapason. Deep vocal timbre in therapist voice, the Marbeia's voice is soft and smooth, childish.

Melody. Marbeia progresses melody. It is her solo on tonal ground. She sings step-wise round-shaped melody which movements are symmetrical, and its repetitive legatos are based on one bar. The progression is safe and predictable. There are four thematic motifs

out of which three are upward moving and the last, the most long repeated motif flows as round-like melody.

Harmony. Marbeia sings her melody lines on the tonal ground what sounds as mainly unchangeable sounding, similar to bourdon or drone in breath. There is no harmonic progression. Predictable intervals between two voices. Phrases end with interval of fourth, third, second between two voices thus reaching to each other gradually closer.

Verbal. A-vowel, and laugh.

Mood. Impact is smoothing with the feeling of longing. Safe everlasting and eternal flow and pulsation until sudden fright occurred in the end. Surprise?

4. Semantic meaning

Explicit meaning, i.e. referential

Marbeia contributes her efforts into melody with care and caution. She stabilizes quite quickly after the experienced dissonance at the start and one confirming melody motif provided by therapist. This is only one time when the therapist goes out of her tonal grounding structure. Marbeia's melody line is slow and cradling with some hesitations. What next? Is it right? The hesitation moment of both makes Marbeia to take responsibility and leader position. She goes ahead with cradling motif carefully until she disappears suddenly. And she takes her turn again with two staccato ending dots with laugh. The voice of Marbeia is hoarse but authentic and sounds nice. It feels that Marbeia helped, healed and cradled her hurt thumb.

Implicit meaning, i.e. analogy

Marbeia creates her loving and caring song for her injured song. She tries to tune and matches the tonal grounding of therapist. But the tonal grounding (therapist voice) matches itself in turn for her rising, moving up half pitch. Marbeia and therapists contribute and devote their mild and quite quiet sounds for love, respect and to the hurting thumb of Marbeia. They match their breath and emotional atmosphere and the inter-affectivity is experienced as being together in smooth and holding repeated ongoing trans-like state sitting back-to-back. There is a little distance between the melody lines but Marbeia is moving gradually with her melody motif towards therapist tonal ground. There is double containing effect. One big musical container holds both Marbeia and

therapist. And smaller container holds Marbeia and her thumb. Her musical ideas are accepted. In the middle part, Marbeia takes firm responsibility and leadership in creating her healing melody for thumb. Her legatos refer to the need of peace and calm being. Too much tension is there in her life. This ‘cradling container’ stops suddenly. Is there any spark of idea?

5. Pragmatic meaning

The back-to-back sitting position differentiates the physical space of improvisers but musical space is around them and common. This improvisation seems to refer the opening of Marbeia to herself. She draws her loving and caring attention to the acceptance of her pain and concentrates on her ‘*voice of the heart*’. With containing her own pain she at first lets go of her masking strength and caress her weaker and hurting self. She takes responsibility over her physical body and health and for good sense of self. She starts to control her hurt part and stands for this shifting of her inner boundaries. Although the reciprocal tuning is sometimes hesitating, this resolves. However it is remarkable that while both partners hesitate and loose for a moment ground, Marbeia makes crucial decision for leadership. Her tricky nature creates fun for both at the end stopping this drowsy soothing trance. The trust and security is apparent.

6. Phenomenological horizontalization (informed by 1-3)

Lullaby in vowel A; contribution for love and respect; song of curing hurt thumb; tonal grounding set in one bar breath and unchangeable tone; dissonance at start and quick matching; short upward and round-like melody phrases of client; repetitiveness induces trance; timbre of Marbeia’s voice gentle a mild and childish and hoarse; therapist’ deep voice; low register; slow cradling with *piu* and *meno mosso*; unexpected end; quiet and consistent sounds; effortless being and going together; double container; shared moment in trust and security; leading and grounding; acceptance and receptivity; integration of weak hurt self into the whole; listening to the heart; shifting the boundaries for positive self-assertion.

7. Open listening II

There are two differentiable phases in this form. The first is matching and tuning for cooperation. The other phrase exposes trance-like repetitive flowing, holding and acceptance of being hold and grounded. The melody phrases sound like soothing soft sighs and groans. Rhythmic tonal ground deepens the contact and grants secure boundaries. There is a great surprise in the end. It seems to be from solo and leadership in singing and letting go feeling. Like any happy find.

8. Phenomenological matrix

THE MUSIC

The music is predictable, structured, slow and peaceful a capella vocalisation in A-vowel of two feminine voices similar to lullaby, except the unpredictable sudden end and little staccato tones in coda. Marbeia's voice creates her upward melody steps like questions until in the second phase she takes her leader role with longer and slower flow of round-like repeated melodic phrases. Therapist voice offers tonal grounding in breath based rhythmic drone in one basic tone. The used register is mainly low and soothing. The vocal tones are mild and quiet. There are micro-shifts in tension within phrases of melody exhibiting musical sighs, groans and caresses. Tonal ground and upper melodic line forms different audibly distinct intervals of pure fourth, major third, and major second. These sound calm and the ground is deepening.

THE POTENTIAL MEANING OF THE MUSIC

Tonal grounding offers safe grounding, feeling of support and hold, of which Marbeia builds up her healing song for her injured thumb. Her melody is careful, cautious and moves up like asking questions and thereafter flowing round-like inducing trance-like state of eternal movement. The first phase of this piece is tuning to each other tones and harmony. The dissonance that exposes it at start between the two voices will be resolved with the half tone upper key provided by therapist. The tonal ground rises. Marbeia's questions seem to find solutions but not every time. There are hesitations. And one moment of her uncertainty touches therapist as well. While both improvisers seem to be for a moment without ground, Marbeia takes her lead and responsibility and the flowing

cradling continues. The exposed inter-affectivity is mild and quiet with holding and contributing to love and respect. She has to decide about ending either. And this will be done unexpectedly disappearing with her voice, creating sudden pause and taking funny two staccato as tonal dots with laugh. The music offers double containers, big providing hold and being together of therapist and Marbeia, and the smaller, Marbeia and her hurt thumb. This lullaby being similar to healing song is addressed to the thumb. Marbeia can integrate both loving, tender and weak, painful parts of self into the coherent whole.

A POTENTIAL EFFECT OF THE MUSIC WITHIN THE TREATMENT PROCESS

This improvisation affords structure and is directed to the hurt part of Marbeia. Her pain and injured thumb is taken into the focus. It is not trifle or nothing any more as it has been earlier in her life she danced over pain etc. The back-to-back position gives an opportunity to explore the melody lines and move slowly on without rush. Therapist voice offers symbolic ground of cradle on which Marbeia can console her thumb and takes more responsibility than earlier. She leads this cradling and consoling. She is like mother for her hurt part and therapeutic musical container offers holding and support in larger omnipotent plane. This symbolic 'cradling container' is full of respect and love, quiet cooperation and listening to each other. This is containing of the hesitations and dissonance, in addition it provides decision making how to move further and when to end. Marbeia is accepted with this all and her self-confidence improves, her self-control is restored in new way, taking responsibility for her pain and health, and she contributes her energy for curing and caring herself with understanding and listening to her heart, authentic feelings. This is self-acceptation and shifting her boundaries towards actualised self-worth. She decides not to dance over her pain any more and to distance from profitable job offers until the thumb is recovered. She asserts her health with refusing the external requirements for the sake of her self without fear and regret.

9. Meta-discussion

'Love for A' is the best vocal improvisation selected out by Marbeia. She commented before beginning this improvisation, *'it is the most important that the thumb*

gets to feel love.' Right after the improvisation Marbeia verbalised her experience which ended with a happy laugh:

'The thumb is sore but much better already. It was difficult to dance to it! Shit happens! (consoles the thumb) You see, it gets better and better and doesn't look so bad anymore!'

This vocal piece seemed to provide Marbeia safe time and space to slow down and be without rush and pressure of speed in her life. The afforded time out enabled her to turn out her sweet and loving part of self and listen to the messages of heart, to make a new contact with her yearned 'real self', love and respect. She made the rules and took responsibility. In her final interview she explained her choice as she selected this improvisation as the best, *because 'it's like with the vowel A, then everything is mainly like love'*. The Estonian word for love starts with an A, '*armastus*'.

Marbeia had an accident and as the consequence she got unexpected trauma of her thumb that limited her coping with elementary activities where she has used her right hand. This trauma has created unwanted external limits in her life and, in addition, the continuous pain. Marbeia had acted in her life showing up the pattern of ignoring and defying her physical and emotional pain being labelled as '*tough-cookie*'. She had had to assert and prove herself in her choices (early puberty with adult-like entertainments), repressing her real needs and thus going way from self or fighting for these constantly overpowering herself, disrupting her integration. She used to dictate her prevailing feeling state and behaved this time likewise repeating the habit. This improvisation revealed to her another way and possibility to contain the pain, to accept and integrate this painful part into her life to be taken care of herself.

The 'holding container' which is created with shared vocalizing and shared contribution in an inter-subjective space afforded to Marbeia to be in her private space with the back-to-back sitting position and, at other hand, to be in intimate connection between her and other self through the contact of backs. It is remarkable that this improvisation expose '*double-containing*' of the pain and hurt part of Marbeia. The large musical container includes the shared musical interaction of Marbeia and therapist. They tuned to each other and synchronized using very slow breathing rhythm and harmony that is created through the intervals between two voices. The container had continuous

unchangeable tonal grounding of therapist and the melody progression by Marbeia. The experience of inter-affectivity exposes vitality of soft, mild and intimate shared moments in sound (Stern, 1985/2000). Marbeia's melody sounds as questioning and searching for the answers in the first part of improvisation, and it takes a little melodic alternation demonstrating soft sighing and moaning pattern in second part. Her pain is contained and starts to integrate into her whole.

After the tuning was completed at the end of the first part, the 'ground trembled' as well. Marbeia had to take her stand how to go on with her melody and self, and when and how to end this trance-like flow. This is relatively long and soft lamentation that turns out for joy and happy feeling of self. The other loving container was created between Marbeia and her thumb. She projected her vocal sounds to her hurt thumb, thus exposing herself as a caring mother of the thumb or even the role of healer. She cherished her thumb with lamenting soft voice. She could consciously do a lot for herself with playing within this container, experiencing new type of connection and acceptance of her meek side. The improvisation seems to heal her 'wounded self' (Austin, 2002b) that is felt as her 'wounded inner child' as well. Both the physical and emotional pain have taken into the healing container. As the result, she became more aware of her ignored and repressed side and made her corrections in her choices in the interaction and relationships with others. She refused to ignore herself and her pain and started to take more care of herself. Her inner boundaries shifted in work situations as well. She withdraw her dance job regardless the financial benefits until her thumb was recovered.

This improvisation presented a new page in her life with improvement the skills of self-regulation. She received the courage to use her voice as a resource for pain management and her understanding about her voice changes diametrically:

'My voice is not so bad after all!'

This was her pivotal finding right after improvising. This positive discovery impacted her self-acceptance, self-worth, self-respect and self-esteem quite a lot. She internalized her nice and mild voice and identified her subjective sense of self, her 'sounding self' with intimacy and love. She acknowledged that she was the embodiment of love stating,

'This makes at least me feel good. It has to do with love – with 'A'; the mood reflects up-and-down relationships, yet is positive, sweet, calm. It is an improvisation – just like I am'.

According to Decker-Voigt (2000, 2001) in the development of subjective self of sense the sound plays very crucial role particularly in concerning the distance and closeness of self. The development of coming closure to herself and acceptance was evidenced here. It is the base for intimacy and authenticity in interpersonal relationships. In addition, in the final interviewing she commented:

'It is the first time that I liked my own voice. It was so nice and soft, I could like listen to it on a peaceful Saturday morning.'

This demonstrated her improved sense of self and resource of resilience in transition (McFerran, 2010).

The vitality of her 'present moments' of life may be described as soft, mild, slow flow of her energy, that progressed within simple holding structuring repetitiveness until the breakthrough insight and decision making. The vitality in this improvisation sounded like cradling of self to enjoy her renewed self-contact and accumulate the energy and power regardless the pain. This taking of time out seemed to be real value for Marbeia. She exposed her authentic self with her authentic voice and laugh (Newham, 1999; Uhlig, 2006).

In the final interview, looking back to her progression, Marbeia remembered her cradling, swinging, soft movements, soft voice and the feeling of love inside her. She did not remember her pain and being hurt at all:

'We swung from side to side (sitting back-to-back). At the same time, I think we were talking about some cute or some such thing and then came this improvisation I think it was the first time we did a longer voice improvisation at all, it was very good and opened me up. And thanks to this I wanted to participate and hum like even more.'

It enables to suppose that she has integrated the painful and weak part of herself.

To conclude, the potential meaning of the vocal improvisation 'Love for A' could be outlined as follows:

- The best vocal improvisation selected by Marbeia.

- ‘Healing song’ for injured thumb. The healing singing contained her injured thumb and she was in turn contained, held and grounded by therapist voice in sitting back-to-back facilitation position.
- Improved self-contact with good feeling of self and trusting of heart.
- Reception of support, trustful re-projecting it to the injured thumb.
- Acceptance of her tender and loving part and integrating the intimate ‘loving self’ into a whole. This vocal improvisation exposes her real self as she is - ‘love, up-and-down relationships, positive and peaceful’ by her words.
- Connection with her soft, mild, caring and loving self and acceptance of her soft voice as aesthetic and nice.
- Regression to childhood; swinging, holding and cheering with vocal sounds.
- Constructive acceptance of her hurt part (physical) without cancelling and excluding it. Nurturing and healing her injured thumb with her own vocal sounds. (*It is the most important that the thumb gets to feel love.*)
- Pain management with singing.
- Marbeia’s ‘*voice of the heart*’ transforms from intangible high pitch to her tangible mild and gentle low timbre of her. the real voice she possess.
- The shift of boundaries, responsibility and positive assertiveness for the sake of her needs self-worth, self-respect, and health. Her ‘self-caring self’ replaces her previous ‘tough-bitch’ and she cancels her profitable job as dancer until her thumb recovers.

GOOD AND HANDY

1. Contextual meaning

‘Good and Handy’ is vocal referential improvisation duet with accompanying of zithers (listen the CD, audio-track 8) from the 3rd session and is the 2nd musical activity. The detailed description of the context of session is represented in Appendix 18. The personal, social, clinical, musical and vocal history of Marbeia is presented in Chapter 3 in the beginning of presentation of her individual results of *PSR*.

2. Open listening I

Listening to the vocal improvisation as enduring whole

A childish piece. Like children's song. Marbeia acts as a little kid and therapist as her mother. Marbeia begins with recitation 'I am little but handy, I can do anything'. Therapist joins with the last word and canon starts but not continues. Marbeia waits for other voice to get unison. This creates little chaos and Marbeia tries to tune more carefully. Therapist takes leader position, gives more structured and accentuated base with zither abbreviating the text to sound more staccato and accentuated. Then is turn of Marbeia. She can. She does. Therapist affirms this with imitation. Marbeia does not expose much of tune keeping but this does not trouble. She invents new style of playing technique and demonstrates this sound with fascination.

Body listening

There is tension and concentration within rhythmic ground and vocal tuning. The music is stimulating and structuring in the middle part. The childish voice is sweet and incorrect but sincere and authentic. Body fills with joy and energy. In the end part, the tones of zither touch the body quite strictly like there is hidden intent to hurt and wound, little bit painful feeling but overall atmosphere is sly and arch.

3. Structural meaning

Music measured in time with Intensity Profile:

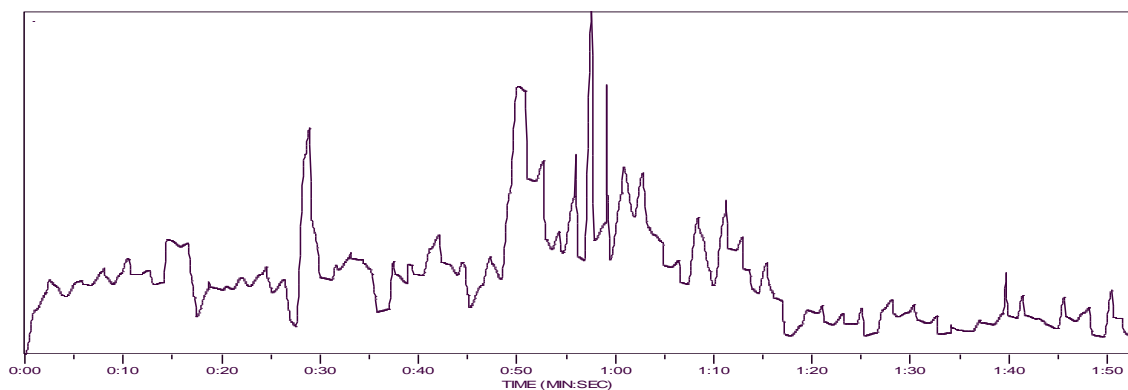


Figure 13. Intensity Profile of Marbeia's *Good and Handy*

Duration: 2 minutes and 5 seconds

Form. Simple one-phrase based form with three parts and thin texture. A – 0:00 - 0:55, going along together and the first little culmination; B – 0:55 - 1:23, second culmination and progression of part A phrase; C – 1:23 - 0:54, zither's coda.

Rhythm, tempo. Tempo varies, easy stepping, 60-72 beats/min, rhythmic structuring is prosodic that alternates meter according to the syllables of words - 4/4, 5/4 and 2/4. Part B is prepared by *ritenuto* and demonstrates rapid change with *staccato* and accentuations accelerating a little bit tempo providing stimulation.

Dynamics, intensity, volume. Dynamic progression culminates within four phrases in *forte*, with rhythmic synchrony and unison of voices, and is resolved by therapist' affirmation and *ritenuto*. The rapid change as a new start follows not in unison but by stimulation and use of intense voice by therapist who takes resolutely turn until voices meet again. Thereafter Marbeia is exposing her *mezzopiano* with repeating solos, starting her play with intense concentration to single zither tones. The changes of dynamic contour are seen in Intensity Profile *Figure 13*.

Sound, register, timbre. D Major. Two zithers provide occasional structuring clusters of rich sound like grounding. In the voices, mostly soft and gentle tones are salient except the stimulating forceful accents in *forte* in second part. The used register is quite low and comfortable.

Melody. Melody is recitative at the beginning but takes step-based melodic line quite quickly with leaps with maximum of fifths. The shape of phrases repeats itself with little distinct variations. Therapist' voice brings the alternations.

Harmony. The sound of zither riches the tonal space of the piece with dissonances and consonances, and provides grounding at the same time. There is no harmonic alternation, but by default the I-IV alternations are suspected.

Verbal. Lyrics: *I am little but handy, I can do anything.*

Mood. Holding, caring, simple authentic feeling like in playing with child. Recognition, affirmation, confirmation.

4. Semantic meaning

Explicit meaning, i.e. referential

Marbeia begins with the prosodic recitative phrase and creates rhythmic structure and tempo. Therapist joins and provides melodic contours. This is not easy to imitate for

Marbeia but she strives and waits for the right moment to go in unison. She succeeds and the first synchronous being together takes place. It is empowering and provokes courage. The culmination resolves with confirming recognitions by therapist. The potential of Marbeia is emerging and revealing. The situation culminates once more in music with active lead of therapist who with melodic downward accentuated leaps stimulate Marbeia in new way. This is uprising and makes Marbeia to laugh happily. She takes her turn to sing her phrases in solo. Coping with this her concentration turns into playing single tones in zither.

Implicit meaning i.e. analogy

Marbeia's start and initiation refers her courageous and motivated attitude. Her use of voice is authentic and quite soft referring to her calm and inward turned state and the need to be in silent, tender and gentle way in the world at these moments. Her start is accepted and progressed by therapist. Marbeia shows up her wish and need to tune to each other and takes the tuning right into her hands waiting for the right moment to be together. She contributes more than therapist and is patient. The first culmination demonstrates the being strongly and loudly synchronised and the feeling of authentic bond. This happens quite quickly as both demonstrate the readiness. This inter-affective state lasts two phrases and resolves with *ritenuto* and increasing recognition – yes, you did it - you are little but handy and you can do anything. Afterward the synchronous phrasing continues in soft way and Marbeia's autonomous solo phrasing can be done. In turn, therapist contributes herself, stimulates and recognize Marbeia in next culmination her with loud melodic leaps. Marbeia turns to hum and seems to internalise these. The set rule and borders were fitting for Marbeia, and new interest arises towards zither, her single notes refer to a new type of concentration and interest to explore further.

5. Pragmatic meaning

Marbeia, who has no experiences with singing and improvising, begins without biases. She uses firmly the sentences she attributed to the zither. Zither is friendly, supporting assistant but she seems to know her limits regarding the singing and demonstrates her need to sing together. She matches well being more correct and exact. Her strive is perceived, accepted and stimulated by vocal affirmations and encouragements of

therapist. She shows up her real pleasure with laughing and gets ready to take turn to do her musical job. It seems that Marbeia connects and accepts her musical child with 'zither-doll'. This improvisation sounds as container where successful mother-child affect tuning and supporting empowering synchronous inter-affectivity is provided in very precious moments. The mothering support and encouragement seems to internalize and the music seems to provide omnipotent container for this childish part of Marbeia. The need to be hold and accepted can be met and she can turn on her new exploring and plays.

6. Phenomenological horizontalization (informed by 1-3)

Simple prosodic phrase based form; two voice in low register and two zithers; stepping dance-like playful tempo; with alternates; soft and gentle sounds – forceful sounds; rich sound of zithers providing structuring rhythmic ground; one synchronous vocal culmination in forte; other culmination of one voice therapist) as new start; step-wise and leaping melody lines; contact with humming; novel start and internalising; descending solo of Marbeia; concentration to explore zither single tons; hold, support; initiative and following; acceptance of musical child; matching and inter-affectivity; contained mother-child interaction.

7. Open listening II

This piece carries to playful interaction of two. Again, the interaction of little girl and mother emerges within this play. The girl explores this world and is eager to match and tune to pleasant mutual play. It is lovely and authentic event.

8. Phenomenological matrix

THE MUSIC

The vocal improvisation is quite predictable and well structured, however, with some surprises. The sound picture of the improvisation is mainly stimulating, gentle and soft, with contrasts of forceful sounds. The structure is grounded on recitative melodic phrases which give firm rhythmic feeling. Prosodic melody line of piece is progressed by step-wise movements and alternates with downward leaps of fifth and fourth in one voice. The

first musical part is successful tuning to each other. The second part is progression of theme and solos. The third part is instrumental mediation as coda. Two culminations emerge. The first exposes vocal synchronicity both in rhythm and melody. It resolves with *ritenuto*. The other peak is contrasting in volume and melodic lines.

THE POTENTIAL MEANING OF THE MUSIC

The music seems to refer to acceptance of inner 'musical child' and playfulness in soft and gentle ways. The recitative melody is authentic and enables to feel tension free playing. However, the matching and tuning to each other is important. Marbeia seems to need of recognition and encouragement in her play and vocal use. She contributes at first by herself more force in favour of the first culmination and being together. This trial has success and she withdraws to fix what will be the next. Therapist' courageous turn taking seems to affirm Marbeia and her 'musical child' and her play can be internalised. Thereafter she can take turn for her quite and lovely imitation vocal solo like demonstrating her successful coping with the task. And she turns her attention to zither's single exciting sounds exposing heightened concentration and playfulness. Her need for support and recognition is met during this mother-child-like interaction. The music might act as container for omnipotence and mirror of Marbeia's goodness and handiness in life.

A POTENTIAL EFFECT OF THE MUSIC WITHIN THE TREATMENT PROCESS

This improvisation acts as the opening for quiet but joyful, peaceful and lovely side of Marbeia. She seems to enjoy her as 'musical child'. She vocalises quite without biases and preconceptions how to do it right. She expresses herself simply and in authentic way and demonstrates her eagerness for tuning and being together. The felt special moments of synchronous inter-affectivity and the following forceful and energetic affirmation and confirmation of her initiates is gift that seems to be internalised right ones with humming phrase opening the pivotal descending solo 'Yes, I really can do anything'. Her need for acceptance and recognition can be met and she can play further more with her 'transitional object', the zither, that seems to be it in this musical and personal interaction. The instrumental coda of playing single tones of zither with concentration exposes increased self-confidence, self-acceptation, and concentration. The musical

container includes both loud and quiet moments. Her quite childish voice can be contained into the whole. The verbal meaning of affirmation starts to work inside her while she demonstrates her invention and new concentrated motivated attitude.

9. Meta-discussion

This present vocal improvisation was created already in third session. Marbeia allowed serving her by therapist at the time they sat face-to-face on the mattresses. The place of playing together signed Marbeia's 'nest' and her playfield. This time the playground was made up by therapist exhibiting the role of holding and caring mother. Moreover, the therapist even carried the requested zither to Marbeia's hands. She behaved like being very little but this was accepted, and the dialogue involved zither as the important third person into the common play. Marbeia spoke up both for her and for the zither like children do with their dolls. The dialogue peaked with the affirmation of zither's voice:

'I am little but handy. I can do anything.'

Marbeia herself has been lazy and not-handy and this multi-level play offered fun at this present moment. The favoured zither was attributed the function of transitional object (Winnicott, 1971). This waited for recognition and affirmation of her being and acting in this world that was projected to zither with which she personified herself at present moment. This seemed to expose her regression to the childhood. She was mother of the zither-doll and sang her expectations how she wanted to be treated to the zither. The play was encouraged and confirmed by therapist-mother who created magnifying musical container of caring and holding, being cared and held. This referred to the acceptance of tender and gentle part of Marbeia, experienced *implicit relational knowing*, internalised by her. Marbeia was given a new start of eagerness to explore and experiment. In addition, the healthy side of Marbeia, the urge for offering help, could be contained in this improvisation either.

Her earlier not accepted and appreciated gentle side and soft sore childish voice could become her resource in building up her new intimate relationship with self. And the painful two years old ago broken relationship could start to heal. Marbeia's puberty began quite early, at 10, with provoking behaviour with adult like entertaining (alcohol,

much older peers). She has experienced lot of broken boy-friend relationships and the time of therapy process she lived alone separately from parents. The contact with parents was rare and the provided support mainly financial. There was the need for any important close adult feminine figure in her life although the contact with mother was respected. Her burden was really big and hard. In this therapeutic situation she could be a little cared girl as she might felt in early of her years. She could contact her omnipotent part, tune positively and enliven this being empowered again. Her sense of self and self-esteem began to rise and strengthen gradually. She demonstrated growing interest and trust to the therapy and therapeutic relationship.

This improvisation exposes the dynamic movement signature and vitality of small and gentle moves, both step by step rounding and downward grounding melody motifs. Empowering stability of repetitive phrases enabled space and time to study, learn and internalise these precious moments. The significant words 'little, joyful, good and handy' became Marbeia's self-hypnoses providing the focus shifting from external world to her internal world and connectedness with her self-worth, integrating this into her psychic wholeness. Structured rhythmic ground, voice and words are the best mediums of inducing trance (Decker-Voigt, 2007). Thus, this quite short trans-like self-hypnotic repetition of affirming words worked as healing autosuggestion.

Marbeia's voice volume stayed gentle and modest to keep up this close connection and contact she initiated by herself. This seemed to open up her meaning of 'secret talk and plea' she attributed to the soft sound of voice before the therapeutic process in pre-questionnaire. The need for closeness and being hold within intimacy and the need to be accepted in this quietness was potentially gradually disclosing in this improvisation. Otherwise, the fear, reservation, and distracting from oneself is additional possible meaning for quiet sounds as well by Robbins and Robbins (2006).

However, this improvisation seems to include both the need and fear of intimacy which will be gradually safely internalised, integrated and accepted. Being together in one musical envelope demonstrated simultaneously opposite parts of Marbeia, the intimacy and quiet part of Marbeia in her own vocal sounds, and in addition, the loud, assertive, externally acting out part of her was reflected and enlivened by therapist' voice.

She had been called 'tough bitch' by peers. This contrast could be included into integration as well.

. In the transition process, the regressive and progressive processes work in parallel and by turns. There was something in Marbeia's previous growth that referred to her unresolved conflict and requirements for solutions and refinements. At present moment, Marbeia seemed to integrate her unconscious need for strong support and receiving help and recognition into a whole. She has been autonomous and relatively independent with her life already couple of years but the painful aspects of failures and unsolved conflicts exhibited the need to integrate them with her mature parts of her psychic to cope emotionally better and to actualise herself. She seemed to have taken too much responsibility to test herself and it was hard to accept the failures by her. Hence, the acceptance of herself both in failures and in success was necessary for maturing (Blos, 1962). For successful acceptance, there was a need for trustful and neutral persons to share this negative affectivity and work it through.

The improvisation demonstrated descending scale and fading voices which symbolically opened up internal door and Marbeia could contemplate for a while distracting and shifting the focus to single strings, single sounds of zither. Each sound was unique and worth to listen to. She needed more time to verbalize this experience.

In the end of session she commented:

'Interesting, something completely new! If I usually dance out the music I like, this time I played it, a different way. Interesting! To express myself, release my feelings in a different way, like on two instruments with a song. A song like this and zithers, no way they can go together, but they did! Everything is possible! So, everything started to roll somehow, worked very well. It would not have been half as good alone.' She could feel herself in heightened sense of self and empowered while expressing her motivation to do her home work: *'The beginning was difficult. In this sense, coming up the stairs, I was so finished, now I have so much more power, I can begin to study! A complete energy fix! I will take energy with me. Now I no longer want to sleep and I will study, otherwise I would have gone to bed!'*

To conclude, the potential meaning of vocal improvisation 'Good and Handy' can be outlined as follows:

- Regression to the play of childhood and acting out of 'inner child' in mother-child play (interaction).

- Accompanying instrument 'friendly and fine joyful zither' represents transitional object to which to project recognition, pats, caresses as a means of play 'good, handy, can do anything', thus projecting her need of recognition and confirmation to zither.
- Application of creativity and humour in zither playing and inventing the new way to play with extra-long fingernails – 'the very special invention/find' – acknowledging her unique self and courage to be herself as she is.
- Acceptance of aspects of 'lazy-child' and 'good-child' and integrating these into a whole.
- Improved self-contact using quiet voice and quiet self. Containing the weak part, fulfilment of the need of intimacy/closeness and support.
- Authentic and recitative use of 'childish voice'.
- Rise of motivation to study and accomplish the unpleasant things (academic study, written home works).
- Interesting improvisation, with good effect and impact, something totally new that carried well.
- Empowering, giving energy and feeling of self-power.

5.3.5. VOCAL IMPROVISATIONS OF MARIE

FEMALE VOICES

1. Contextual meaning

'Female Voices' is vocal referential improvisation duet with accompaniment of synth (listen to the; CD, audio-track 9). Marie chose this voice improvisation as her best voice improvisation. It comes from the final part of the 11th session and is created in sitting back-to-back position. The detailed description of the context of session is represented in Appendix 19. The personal, social, clinical, musical and vocal history of Marie is presented in Chapter 3 in the beginning of presentation of her individual results of *PSR*.

2. Open listening I

Listening to the vocal improvisation as enduring whole

The therapist starts and plays on keyboard in high register slowly prolonged tones in steady meter. Marie joins quickly this play in keyboard in middle register with melody motif what stays flowing like revolving wheel in repetitive way with altering tempos. Quite at start the vocal S-consonant is used as hissing exhales that mix and blend audibly. Tempo accelerates and sounds wave. The first speed up ends or breaks suddenly as meeting the obstacle. Then there is a new start and previously roundish revolving melody motif is found again. It speeds up again, being accompanied by expansive tone jumps in high register. Therapist' voice changes the hissing into hum. The speed is calming down. And Marie inputs a rapid dot. Enough! Two attempts. The last seems to be successful. The second culmination is intense and is resolved in *ritenuto*. Actually the voices are not distinguishable and recognizable. They sound as anonymous.

Body listening

Body reacts the speed - Oh wait! Speed down . The feeling is like being in carrousel. The humming tone gives a little grounding. The hissing is around and inside and everywhere.

3. Structural meaning

Music measured in time with Intensity Profile:

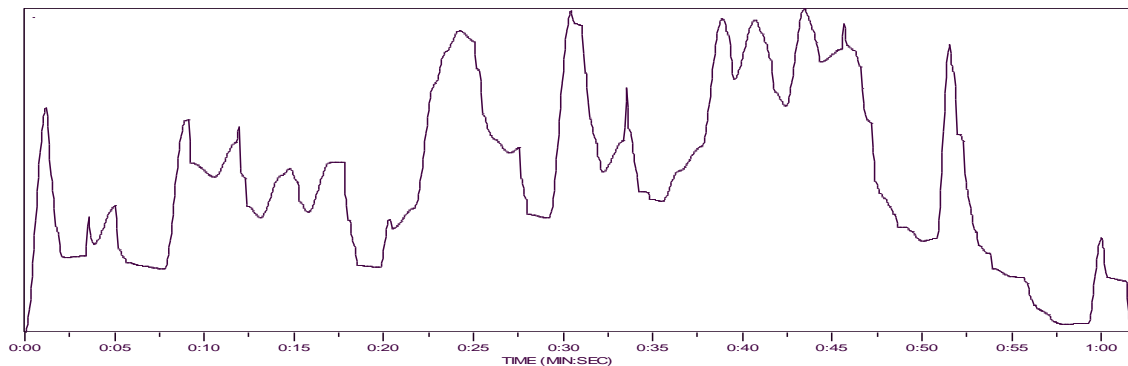


Figure14. Intensity Profile of Marie's Female Voices

Duration: 1 minutes and 2 seconds.

Form. Short and simple; hissing makes the texture quite thick. Two climaxes - one unresolved and the other resolved.

Rhythm, tempo. 2/4 meter, *accelerando* and *ritenuto* alternate tempo, 48-126 beats/min; repeated short rhythmic figures as accompaniment. Unexpected pause while culmination is unresolved and broken. Quick new start. High tones provide slow melody lines with changes of rhythmic motifs and syncopation. The hissing is structured by breathing rhythms. Vocal *staccato* at the end.

Dynamics, intensity, volume. Dynamics and volume of keyboard is unchangeable being quite loud and intense. The intensity of revolving and culmination building is exposed by alterations of tempo. Vocal hissing does not play with volume, rather the *staccatos* and *sforzandos* are those to draw the attention. The Intensity Profile in *Figure14* shows quite high contour of used sounds.

Sound, timbre, register. A Minor key and comfortable prosodic consonant S in comfortable register. Therapist uses humming in the end part in A tone. Colour of S and authentic breathing seem to be important in addition to the keyboard selectable sounds.

Melody. Vocal sounds fill space as background and the melody seems to be in high register of keyboard. The melody alterations are set by meter at first but this changes with the revolving grounding. By the second start melody alternates using syncopation and high unexpected leaps of octaves up and down expanding the range. Actually the low revolving tonal line of upward thirds can be defined as a melody as well. Then two parallel melody lines work simultaneously.

Harmony. All is revolving around the centre with accompanying perceptible progression structure of I-II. Intervals are created between two registers of keyboard. The humming fixes the key and grounding in the end phase.

Verbal. Consonant S and hum.

Mood. Revolving, swirling, full of tension and unexpectedness. The S-sound impacts as secret or hiding something.

4. Semantic meaning

Explicit meaning . i.e. referential

It seems that S-sound is the best sound to hide and mix the voices. This fills the space and creators can stay anonymous. The separation of two creators emerges in the end when therapist starts to hum. Two different worlds seem to be exposed in common playground

which is keyboard. The structuring grounding in keyboard defines speed and tempo of existence. The mixed and melted vocal sound seems to refer to the filled and holding anonymous co-creation. It provides the feeling of getting used with comfy sound without being differentiated and measured. The twice speeded up tempo refers to the pulsating and waving nature of the life of Marie. And there is entanglement and new quick start leaded by Marie. The tempo and contribution to the tempo seems to be crucial for her. Unexpected leaps of tones between registers create stimulation, inspiration, confusion. In quickly changing world, the breathing rhythm is something very helpful and holding and it does not require additional exertion and contribution. The rapid ending by Marie affirms this lack of time and the need of quick resolutions.

Implicit meaning i.e. analogy

The mixed and fused vocal tones of S refer to the need of safe being together and fill the room and space in unison without vocal salience and autonomy. It grounds and decreases the risk to make audibly errors. The creator cannot be assessed and it is hardly differentiable. This vocal background fills the space with hissing and noising being like the daily world noise or even the protecting envelop. Inside it the choices, errors, failures, mistakes are less notable and seem as natural. This creation of natural vocal envelop and its inside activities are mutual contribution. If something fails due to the enormous speeding up of *tempo*, it is easier to start up again. The being in the world of Marie seems to be wave-like with quick speed ups and sharp reactions. If she fails it seems she can find out quick restart again and be more attentive. She controls this and affirms the strength of her motivation. The last word or choice is hers. It sounds as affirmation and acceptance of her.

5. Pragmatic meaning

The best vocal improvisation exposes vocally the indiscernible sound filling the space and seems to be safe ground of creating process where Marie tests her speed and tempo of her life through creation of narrative. The rules are set by her – the vocal and keyboard sound. She gives the musical initiation to therapist but joins quickly as demonstrating of her need of external encouragement. When it is done, she controls and leads this process. All is happening very rapidly including the end what sounds as ‘this is done’, ‘dot’. There

is no time for contemplation or letting go. The worlds of keyboard sounds are polarized and in addition these are external, but natural and connected to internal world. The prolonged exhale with S-sound is helpful in this hardly controllable life of her. As most of her energy is spent to the accelerated speed and fast tempo, there is no energy for other variabilities, including nuances and her own vocal melodies at the present moment.

6. Phenomenological horizontalization (informed by 1-3)

Short piece; holding envelope of mutual sound S; two climaxes – one failed, the other revolved; climax is built up with speed and accelerated tempo; two waves – one met by obstacle; revolving melodic ground in middle register of keyboard; step-wise and octave-leaps based melody progression by in high register of keyboard; contribution for speed and achievement; unchangeable volume; hiding and fusion of voices; failure and success; leading-following; common playground in keyboard; common vocal ground in S sound; polarized worlds of external sounds; congruence in vocal sound.

7. Open listening II

The music sounds as somebody whispers – I am here and I am everywhere, I am not easily found and it is funny. This is play contributed twice. The first interaction and building up of mutual peak fails by speed but the quick correction is done, and the second peak is held and resolved. The concentration is improved. This piece is short event with failure and success. Like the normal life.

8. Phenomenological matrix

THE MUSIC

The music of the vocal improvisation is multilayered and predictable in sound but unpredictable in speed. The sound is exposed by vocal audible fused S-exhales without audible breaks, and at other hand there are two lines of melodies made on keyboard being as common playground. The lower melody seems to be structuring ground without alternation in pitches, but as it speeds up, it sounds as revolving and swirling without providing the safe ground. The upper melody lines alternate in step-wise and octave-leaps progressions. The first culmination remains unresolved and it breaks down. The second

culmination is built up within longer time and successes and resolves quite quickly. The end is rapid and concrete with affirming staccato. There are syncopations, accentuations, *staccatos* in rhythmic structure that create more unexpected issues.

THE POTENTIAL MEANING OF THE MUSIC

The music sounds like two waves of one event. The used vocal sound is interesting, hissing and sneaking. It is a fusion of two voices in exhaled S-sound. It is natural and unbroken like safe but exciting envelope what is not opened yet. It seems to hold the external instrumental paradoxical and polarized melodies and extremes of accelerated conscious and unconscious speeds. This overlaps and the control is lost for some moments. The accelerated speed works as being in the carrousel. The musical two tries to build up mutual peaks expose the failure and success of the events. These choices did not allow a lot of alternates in volume that remains mostly unchangeable externally. Therefore the speed, sound effects and accents were the possible material for the use at present moment.

A POTENTIAL EFFECT OF THE MUSIC WITHIN THE TREATMENT PROCESS

Marie has made boldly her rules. She has chosen the sounds, both the sounds of voice and keyboard and given the starting point to therapist. Her ideas are accepted and encouraged. When the start is done, she takes over the role of the leader and directs this music playfully with alternations of speed. There is one failure but the reaction to this is quick. A new start comes up at once without hesitations. This is accepted and supported by common vocal ground, quite anonymous natural breathe based hissing. The failure is contained and appreciated and does not disturb or bother. The building up of the second revolving peak sounds as gaining and perceiving the achievement. It lasts longer and is more concentrated and controlled, encompassing even more extended areas of keyboard' pitches. Although this climax is held in mutual contribution, it seems to be not much synchronised although the connection and fusion of voices carries, holds and contains this achievement safely and adds the trust and joy into the cooperation. Quite sudden end refers to the feeling of lack of time and other inner limits to enjoy the play more profoundly.

9. Meta-discussion

'Female Voices' was selected by Marie as the best of her vocal improvisations. The background of the piece is interesting and related to her composing of fantasised story narrative. The choice was commented by her in final interview:

'It is related to my creative project, an outline that I managed to complete. I chose this recording because I think it conveys the work I did and its objective the best.. I immediately knew that I could use it, it was important for me, it was meant to describe a character.'

This improvisation sounds as a good example of the achievement and outcomes oriented rushing external social reality. The pattern of accelerated high speed of society with lot of tasks and commitments request heightened coping level with these. It is the process of continuous learning and living through failures and success. It is the life in rational and pragmatic world. This was a reality for Marie in threshold of her transition to adulthood. She related her best outcome to the cognitive tasks and meaning making, very crucial for late adolescents to hold up for maturing. She assessed this improvisation not for her vocal or instrumental skills, but rather by the fitness to the set by her purposes and the *sci-fi* story dynamics. This provided her fulfilment, improved her creativity and contentedness.

The improvisation had really exciting role to carry in Marie's *sci-fi* story. The meaning was related to the voices of one woman in this story. There were two sorts of voices of one woman that were heard. One voice belonged to the dream-reality of a man and the other to the actual reality of a man who has been the leading character in this story. These voices fused, dissolved and made confusion in these two realities of man. This was the background content of the improvisation being one of components of her larger story in which she created her own conditions, rules and contributed for this creation with responsibility. She made the rules in this improvisation either.

The music seems to provide a short and safe discovery in space and time for Marie. This enabled alternating shifts in playing with sounds, filling the space of sound with common audible breath in S-sound and practice the articulation based pronouncing of S that proved problematic for Marie. Her being in the world seemed to shift as well.

She dared to start with experimenting and integrating of different sounds. Sharing her fruit of her exploration, she stated in final interview:

'The original idea was to make a horror movie and find suitable music for the score (from my own compositions). This improvisation seemed the scariest, it fulfilled its purpose compared to the others. And this was important, that it fulfilled its purpose.'

The chosen sounds and anonymous unbroken S-sound filled environment with hissing and seemed to expose the intangible and somehow horrible. After improvising Marie commented her choices:

'It is important that I took on new timbres and experimented in addition to the timbre of the piano.'

The used instrument was keyboard-synth and this became important simultaneous common playfield for both, Marie and therapist, uniting them in addition to vocal unison. Thus they were connected both horizontally (synth) and vertically (voices) forming musical unit.

Marie's vitality has occurred in external musical accelerations, loosing control, breaks and restarts of her energy flow. She was moving on mainly in middle register and small range of pitches, being at the same time in the symbiotic fusion of vocal sounds. This was great potential for her to take to use in order to achieve basic safety. The first affect tuning seemed to fail due to accelerated speed and loosing the control by Marie, but the second affect tuning had success and these two trials to be and go on together in external musical field of play was anyway held by the envelope of mutual vocal unbroken sound. These trials were protected and contained, accepted and appreciated. Her mistakes and fails were appreciated and taken as normal.

The vocal sound of the improvisation sounds as decoration. It is heard as used in authentic way, stimulating pushes and enjoyment of relaxation while other voice is hissing. The sound is not over-pressed and used quite tactfully without unexpected things or surprises. This might refer to the psychological occupation and possession of the territory together (Newham, 1999). It was mutual hold and shared responsibility providing authentic self-contact without significant contribution of energy. This enabled to prolong the exhale and induced relaxation and sedation of physiological mechanisms of the body.

Marie valued her smartness, her skill to combine and use of simple means. She outlines in the final interview:

'It is important that I managed to make, create something that fits in the right context, with such simple means. At first I could not analyse it so well. Later, when listening to all the recordings, I found that it was quite good, it turned out quite well.'

This completion of the task in non-ordinary and creative ways is content and gives her good feeling though this all has significance only for her, but she adds her future view:

'Just the thought that maybe one day I will think about it and then remember everything that I did in music therapy. It has more of a personal value. I am sure that down the line I will think: oh, a couple of years ago I took part in music therapy. It was so much fun.'

This improvisation definitely refers to Marie's improved sense of self. She acknowledged her strengths, simplicity and purposefulness. She coped with a little failure and exposed her skill of quick re-orientation and restart. Her courage for experimentation with sounds developed and her creation found external and internal acceptance.

To conclude, the potential meaning of the vocal improvisation 'Female Voices' can be outlined as follows:

- The best vocal improvisation selected by Marie.
- Aesthetic outcome provides contentment and fulfilment, improvisation turned out well.
- Acknowledgement of her strengths - as the use of simple means, purposefulness, smartness in resolutions for implementation of her creative ideas.
- Fits well to the context of task being good musical resolution and illustration for her *sci-fi* handout.
- Smartness and good solutions for the use of her creative ideas: experimentation with sounds, extending the borderlines in common shared playfield (synthesiser).
- Effortless natural use of voice in exhales with S-sound, enabling relaxation and safe fusion of sounds while remaining quite anonymous. The created unbroken

acoustic space as a container is exciting and holding and enabled thus shared play in synth.

- Practicing S-sound that has been problematic for Marie in earlier sessions. The coping, demonstrating and magnifying of the achievement.
- Exposed purposefulness and acceptance of failures and restarts to complete the task.

FLIGHT TO LOS ANGELES

1. Contextual meaning

‘Flight to Los Angeles’ is vocal referential improvisation duet (listen to in CD, audio-track 10) created in sitting back-to-back position from the 8th session and sparks the idea for Marie’s self-written film script. The detailed description of the context of session is represented in Appendix 20. The personal, social, clinical, musical and vocal history of Marie is presented in Chapter 3 in the beginning of presentation of her individual results of *PSR*.

2. Open listening I

Listening to the vocal improvisation as enduring whole

Therapist begins with humming in low register. Marie joins with descending and ascending glissandi creating waving phrases. The regular structure is absent; the phrases are based on breathing free rhythm. It is *rubato* feeling. Sometimes voices meet quite occasionally. The tiny moments together in unison. These descending-ascending long tones create the feeling of take off and landing of plains or birds. The long tone is for the rest and for the accumulation of energy, grounding and supporting. The flow ends suddenly without arrangement with staccato dot and laugh.

Body listening

Peaceful and mild waving up and down. Humming. The sound is inside. Little bit sleepy and withdrawn. There are some enhancing swells. When the voices meet, the waving breaks and body flinches. The moment of confusion before the releasing laugh occurs at the end like waking up.

3. Structural meaning

Music measured in time with Intensity Profile:

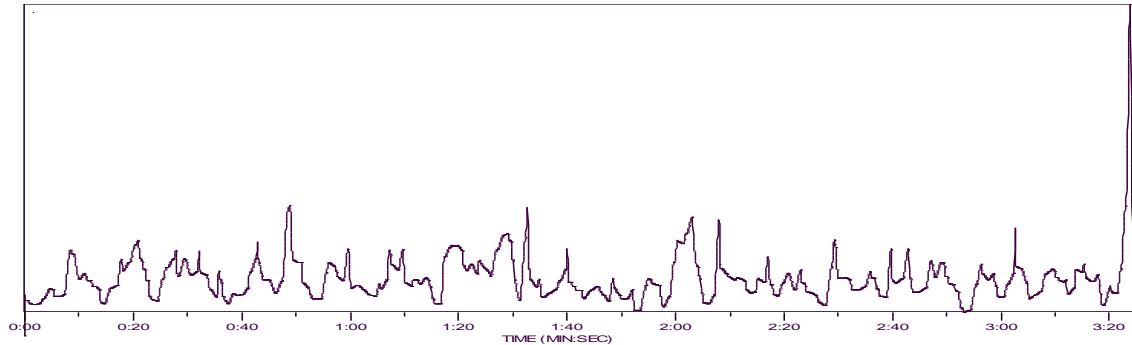


Figure 15. Intensity Profile of Marie's *Flight to Los Angeles*

Duration. 3 minutes and 25 seconds.

Form: Simple form without salient differentiated structure. Beginning, progression, and sudden end. Two parallel vocal lines.

Rhythm, tempo. Slow and lazy tempo, 42-46 beats/min, *rubato*, free flowing, structuring according to inspiration and the need of breath. Long tones and glissandos, smooth transitions.

Dynamics, intensity, volume. Slight progression in dynamics; mostly mild and quiet humming with *crescendos* within ascending and *decrescendos* within descending phrases. The held intensity. Tension is created by intervallic relations between two voices and the intensity contour is presented in Intensity Profile *Figure 15*.

Sound, timbre, register. The key is absent. Both voices ride and glide in low register. Starting tone – b (SI) and ending tone – a (LA). Lot of chromatics within glides up and down. Range of the voice of Marie - g-D1, therapist used vocal range f# - F#1. Deep low sounds are dominating. Authentic laugh in the end.

Melody. Melody phrases in legato are ascending and descending, thus forming curves. Progression is achieved by imitations and moves to opposite direction. These melody lines progress from moment to moment decisions. The phrases are based on free breaths.

Harmony. Harmonic progression is shaped between two melody lines, forming consonances and dissonances. There are predictable and unpredictable intervallic sounds. Unexpected getting together stops the improvisation.

Verbal. Humming and laugh.

Mood. Peaceful and free, thoughtful, contemplating.

4. Semantic meaning

Explicit meaning i.e. referential

Gliding with voice and free mild experimentation and imitation of taking off and land like plain or bird seems to be interesting for Marie. The breathing, based on free phrasing, creates being-enough and firm feeling. She does not experiment a lot and holds the reference. However, she is free to do whatever she wants. Ascending glissando feels as question and descending glissando as solution or response, curve-like phrases mark the longer development of ideas. Marie seems to trust her choices and moves quite freely upward and downward, inspiring partner and being inspired. The long phrases provide self-listening, connected and flowing creation, and give time to decide and re-decide. Unexpected getting together in one tone seems to make some confusion and the improvisation is stopped by Marie. The confusion finds solution and release in laugh.

Implicit meaning i.e. analogy

Making music together and slow progress of two separate melody lines create for Marie opportunities to experiment with up-down directions and stops. The reference offers safe way on which to ground the vocal movements. Marie and therapist have agreed about the start by therapist and Marie joins very quickly. This first improvisation is mutual quite reserved contribution with listening each other's musical ideas. There is respect, questioning and responding. Sometimes response or solution comes from other, sometimes from the creator herself. It pulls to deeper and inside. Therefore once these voices meet occasionally, confusion is emerged, what now? The end is sudden. It seems that being in unison is not their natural way yet and the end is not agreed before. Marie decides quickly to stop and laughs.

5. Pragmatic meaning

The vocal improvisation is the first tonal improvisation for Marie. The back-to-back sitting provides her private room to experiment being at the same time in common shared audible space. Free melody phrases upward and downward are the rules they set to this

play. Therapist seems to support with long tones and stimulate with longer phrases. All the trials of Marie are accepted. She controls her moving and progressing. Marie uses her normal quite low register, and does not do anything extraordinary except the significant stop while both voices coincide together in one tone. As she seems not to know what to do, she decides to end at once.

6. Phenomenological horizontalization (informed by 1-3)

Two voices in their own lines; *rubato*; slow breathing based glids up and down; reference of take off and landing of plans or birds; long tones and curves; small swells; smooth non-synchronous waving pattern; humming and being inside; deep listening, stimulation and vocal holding; low register; soft and reserved sounds; control-freedom; courage-caution; initiative- following; sudden end.

7. Open listening II

The second listening carries to imaginations. The musical 'take off and land' story starts from mutual tone softly landing and then taking off. This is too quick for planes. Rather, the music leads the imagination further to the nature and the waves of sounds transform into waves of sea in criss-cross winds. Here and there the bottom is perceived. This music becomes more intangible until the sudden end wakes up the body.

8. Phenomenological matrix

THE MUSIC

The music of the improvisation is quiet, peaceful, time giving, unpredictable without concrete key. The structure is provided by natural breath with humming glides up and down. The music is progressed by *rubato* meter and non-synchronous waving glides that create free flow phrases. The vocal glides of Marie are often held by therapist' long lasting deep tones. The chromatics and dissonances that emerge between two vocal lines are unexpected and simulating but not intense. The sudden end releases outburst of laugh.

THE POTENTIAL MEANING OF THE MUSIC

This music is quiet and refers to inward meeting and mutual space of equal partners. They share the musical ideas that are born at the present moment moving up and down,

thus inspiring and affirming each other. Being together in the music enables creative spontaneity, listening to each other, catching the ideas of other and refining these for their own. These experimentations remain under control and in agreed limits. The musical story of voices progresses and has only one common pause until the meeting sudden and too unexpected vocal unison. This affects as a rapid landing and wake up from this dream like flow.

A POTENTIAL EFFECT OF THE MUSIC WITHIN THE TREATMENT PROCESS

Musical closeness of quiet humming sounds and distance of non-synchronised glides enable to be and develop one's own story in commonly shared musical space. This is first time to improvise for Marie. She stays in frames of before consented tips of helpful analogy of taking off and landing of plains or birds. This seems to support the success in her vocal experimentations. She seems to take the play seriously and contributes her with little cautious attitude. She controls her melodic waves in quite relaxed way. Her musical ideas get contained and this improvisation releases active imagination of Marie. Her spontaneous creative flow of countless ideas can come up and realise in composing exciting, rich of ideas and continuously changing musical story in the form of *sci-fi horror*.

9. Meta-discussion

The present vocal improvisation exhibits the first tonal improvisation of Marie in the therapeutic process. The supporting referential guide was provided in terms of taking off and landing of plains or birds. That was helpful to design the melody lines and structure the progress of improvisation in the flow of now moments. This improvisation became pivotal in the whole process. The musical vocal waves carried Marie in her active imagination to Los Angeles and Hollywood, and the spontaneous outburst of her creative ideas found the form to save them in narrative of sci-fi horror. The new phase of therapy process was started with this improvisation in cooperation of releasing flow of her ideas. This was captivating and her creative passion could be directed into creative composing of musically illustrated story. Marie shared her vocal journey briefly after improvising:

'We reached out warm land. Actually to the West Coast of U.S.A., Los Angeles.'

The fantasies of Marie got refinement in next improvisations.

The vitality of Marie reveals here in reserved, modest, inward way. Her vocal vitality shows waving, fading and becoming stronger, ascendant and descendant patterns. Her melodic breath started each time from a new start point, new tone pitch. This took its shape within her vital flow in valuable 'now moments'. She could patiently stay in inspiring flow being actual self, without lot of effort and controlled it. She could create her own structure without overlapping or breaking the common rules. She seemed to feel herself comfortable within these reference frames of moving up and down with voice. Tuning to each other was proceeded without peaks or salient issues. This was full of respect and being together was carried peacefully, without rush anyway.

Quiet music making by Robbins and Robbins (2006) might refer to care, delicacy, tenderness, easiness and fear, reservation, apathy, distance, avoidance of self-declaration. Being usually loud-voiced and hasty in speech, she exposed her opposite way of being in the world. This improvisation afforded the opportunity to rest and dream in close relationship of herself. The back-to-back sitting position was quite intimate and close, and physically connected bodies enabled to feel and sense each other in totally new ways and from different perspectives concerning the sounding and being. This improvisation could act as a 'sounding soft hug' and 'soft caress with voice' in safe and contained environment where the loud and high voice is undue.

In her initial interview, Marie interpreted soft voice as revelation of uncertain and modesty. In this improvisation her soft vocal tones exposed modest and reserved voice but these were integrated into the whole of her personality and the musical whole, in which even in quite low energy exposed continuously changing points of generation of her ideas and she accepted them by herself. She started to consciously like her ideas and fantasies what was something new for her. Less valued and repressed part by her became visible and valuable. Newham (1999) interprets quite voice among lot of other interpretations as referring to the resting in contemplation. This improvisation seems to affirm this concept either.

The improvisation seemed to establish first steps for reliable cooperation and experiences of equal partnership as well. This is representation and acceptance of Marie's

quiet part and quiet voice by which her hidden capacity of generation of ideas and fantasies could start to realise and actualise. Her activities gained a new container; she was visibly motivated and started to create boldly her own rules in each activity onwards in this therapy process. Her independent decision making, autonomous creative acting and taking responsibility about her creation exposed the new beginning after this improvisation. Indeed, her creativity found right channel for various interesting musical compositions and narrative progression. She stated in session:

'I don't know if I actually discovered something new, but the improvisation was interesting, I liked doing that'.

To conclude, the potential meaning of the vocal improvisation 'Flight to Los Angeles' can be outlined as follows:

- The first vocal improvisation of the process and Marie's life.
- Point of departure of the writing of self-composed musical film script.
- Trusting of the safe 'here and now' presence enabling the structured vocal freedom and play.
- Interesting and pleasurable creative act for Marie.
- The use, listening and acceptance of her quiet voice and its integration to the whole as self in music making and sharing.
- Using the low register enables comforting and effortless contribution to provide the generation of creative ideas and fantasies.
- The beginning of generation of ideas with free associations and trustful verbalizing.
- Connection with spontaneous creativity.
- Emerge of courage by making decisions and choices within the improvisation that is created in frames of reference imitating take offs and landings of planes i.e. upward and downward use of voice.
- Vocal improvising was created facilitating holding environment and sitting back-to-back position

5.4. THE COMMON EXPERIENCE OF SIGNIFICANT VOCAL IMPROVISATIONS

The potential common meaning of these ten significant vocal improvisations is formed by laying the individual meanings derived from the analysis of musical matrices, meta-discussions and sum-ups of each significant vocal improvisation side by side and finding the common and variable features of the improvisations. See the more detailed description of the process of the analysis in subtheme 5.2. Overall, 10 themes of significant vocal improvisations emerged. These are presented in Table 13 by listing these themes and the specific content of these themes in profiles that were differentiated according to the specification of selection of the analysed improvisations. The first profile, the analysis of the best improvisations selected by participants, contains overall 9 composite themes, including 3 common themes, 3 significant themes, representing the experience of 3-4 participants, and 3 individual themes, representing the experience of 1-2 participants. The second profile, the analysis of the improvisations that were somehow crucial for participants in the process of creation of the best composition of *PSR* selected by research-therapist consists of the overall 9 emerged themes, including 3 common themes, 4 significant themes, representing the experience of 3-4 participants, and 2 individual themes, representing the experience of 1-2 participants. 8 themes out of 10 are common for both profiles, 2 themes belong separately to one-to-one profile. The list of the themes that emerged as the result of the analysis is the following.

Themes of Profile I.

1. *Increased creative self-confidence, self-acceptance and self being as a creator in experimenting and vocal playing (common).*
2. *Improved deeper understanding, making a difference and self-knowledge through the use of concentration and reflection (common).*
3. *Experienced vocal container, holding and facilitating environment, vocal and instrumental grounding through supporting frames and therapeutic methods (common).*
4. *Experienced pleasure and playfulness, good-feeling of self and deeper self-contact (significant: Jonas, Kristiin, Liisa, Marbeia).*

5. *Increase in motivating self-organisation and responsibility to provide self-actualised way of being and acting (significant: Jonas, Liisa, Marbeia).*
6. *Integrated experience of the opposite parameters of voice and vocal use (significant: Jonas, Liisa, Marbeia).*
7. *Improved self-control, self-regulation and self-management to provide balance and good feeling of self (significant: Kristiin, Marbeia).*
8. *Improvement in autonomy and self-respect with independent making of decisions and choices regarding their own wishes and goals (individual: Liisa, Marie).*
9. *Reliable relationships with therapist providing improved relationships outside therapy (individual: Kristiin).*

Themes of Profile II.

1. *Increased creative self-confidence, self-acceptance with connecting the authentic self and authentic vocal play (common).*
2. *Increase in motivating self-organisation and responsibility to provide self-actualised way of being and acting (common).*
3. *Experienced vocal container, holding and facilitating environment, vocal and instrumental grounding through supporting frames and therapeutic methods (common).*
4. *Experienced pleasure and playfulness, good-feeling of self and deeper self-contact (significant: Jonas, Kristiin, Marbeia, Marie).*
5. *Improved self-control, self-regulation and self-management to provide balance and good feeling of self (significant: Jonas, Liisa, Kristiin, Marie).*
6. *Integrated experience of the opposite parameters of voice and vocal use (significant: Kristiin, Liisa, Marie).*
7. *Voice and vocal product as omnipotent and soothing self-object (significant: Jonas, Kristiin, Marbeia).*
8. *Improved deeper understanding and self-knowledge through the use of concentration and reflection (individual: Jonas, Kristiin).*
9. *Improvement in autonomy and self-respect with independent making of decisions and choices regarding their own wishes and goals (individual: Marie).*

The detailed content of analysed themes of both profiles will be presented in subthemes 5.4.1 and 5.4.2 respectively.

Table 13. The emerged themes and content of significant vocal improvisations

Themes	Profile I: <i>the best vocal improvisation of PSR</i>	Profile II: <i>start point of the best composition of PSR</i>
	Specific content	Specific content
<p>1. Increased creative self-confidence, self-acceptance and self being as a creator in experimenting and vocal playing</p>	<p>Common: spontaneous joy, freedom and feeling of letting go; variability of sounds; courageous vocal leaps,; feeling of contentment and connection with intimate, caring, loving self, soft voice; extended vocal boundaries; effortless natural use of the voice; decrease in negative self-criticism; acceptance of imperfect self</p>	<p>Common: creative spontaneity, connection with primeval self being symbol of consistency and permanence; coming closer to self with audible intimate soft voice assigning the 'real self'; lessening of negative self-criticism and trusting of the heart; listening of inner feeling at now moment; acceptance of authentic childish voice; unbelievable disclosure of negative feelings and authentic quiet uncertain voice of 'weak-self'</p>
<p>2. Improved deeper understanding, making a difference and self-knowledge through the use of concentration and reflection</p>	<p>Common: viewing oneself from different angle of space; altered state and a-modal seeing the sounds; insights; improved awareness of how one liked to be and what one liked to create; patience and the need for step-by-step ongoing; acknowledgement of self-caring self and strengths; purposefulness; acceptance of failures</p>	<p>Individual (Jonas, Kristiin) Insights; understanding of who and what one is; respect for fear; entering into the imagined picture; live flow of images</p>
<p>3. Experienced vocal container, holding and facilitating environment, vocal and instrumental grounding through supporting frames and therapeutic methods</p>	<p>Common: exciting experimenting of vocalising into the holding <i>tamboura-drone</i>; safe vocal play and healing singing on vocal grounding; contrasting encounter of 'wished-self' and 'real self' in musical container; effortless natural use of S-sound in unbroken acoustic space as mutual container; sitting or standing back-to-back position</p>	<p>Common: safe and hold mutual unbroken sound of breath as holding container; structured grounding and holding of zithers and djembes for 'lazy-child' and 'good-child' in musical container; sitting back-to-back position.</p>
<p>4. Experienced pleasure and playfulness, good-feeling of self and deeper self-contact</p>	<p>Significant (Jonas, Kristiin, Liisa, Marbeia): expressive vocal breakthrough; feeling of creative flow and letting go; creation of secret invocations that extended sense of self,; safe vocal play and experimentation; glorification of the feeling of warmth; symbolic regression and good feeling of swinging, holding and cheering with vocal sounds</p>	<p>Significant (Jonas, Kristiin, Marbeia, Marie): child-minded joy of play; playfulness of forces; safe structured vocal freedom in 'here and now' presence; humour in zither playing; new long-nailed technique in zither; empowering secure images of childhood; feeling of wholeness of body and mind</p>

<p>5. Increase in motivating self-organisation and responsibility to provide self-actualised way of being and acting</p>	<p>Significant (Jonas, Liisa, Marbeia): motivation to listen to the sounds of environment; healing the thumb; wishing to create again something new ; the beginning of free flow of generation of ideas.</p>	<p>Common rise in motivation to accomplish the unpleasant things; application of active imagination and fantasies in writing lyrics, being the source of musical and verbal content of the best self written song; beginning of generation flow of ideas</p>
<p>6. Integrated experience of the opposite parameters of voice and vocal use</p>	<p>Significant (Jonas, Liisa, Marbeia): integration of loud and soothing, asserting and searching, high and low pitches; acceptance of quiet and low timbre for ‘the voice of the heart’</p>	<p>Significant (Kristiin, Liisa, Marie): integration and acceptance of loud and quiet, high and low vocal pitches and related qualities of self; desired higher feminine voice found out normal lower register; low register affords effortless contribution</p>
<p>7. Improved self-control, self-regulation and self-management to provide balance and good feeling of self</p>	<p>Significant (Kristiin, Marbeia): setting the necessary boundaries for the use of voice and vocal rest; soothing descending glissandos; self-healing and pain management with vocal sound.</p>	<p>Significant (Jonas, Liisa, Kristiin, Marie): projection of negative feelings of embodied fear in the chest; inducing trance and self-control using breathe; feeling of primitive authentic self; empowerment, energy and feeling of self-power; assertive vocal affirmations</p>
<p>8. Improvement in autonomy and self-respect with independent making of decisions and choices regarding their own wishes and goals</p>	<p>Individual (Liisa, Marie): dealing with creative tasks; doing as one wants and from one’s soul; creating flexible boundaries</p>	<p>Individual (Marie): imitating take offs and landings of planes i.e. free upward and downward movements in the use of voice</p>
<p>9. Reliable relationship with therapist provides improved relationships outside therapy</p>	<p>Individual (Kristiin): inter- and intrapersonal vocal connection and contact by the participant’s voice and vocal echo; voice and therapist’s voice as echo; building up the content communication with the voice of ‘real self’; positive perception of oneself as a whole even when relating with unknown people.</p>	<p>-</p>
<p>10.. Voice and vocal product as omnipotent and soothing self-object</p>	<p>-</p>	<p>Significant (Jonas, Kristiin, Marbeia): sound of breathing; cognitive symbolic self-object of ‘key’ embodying the participants vocal playfulness; zither as a ‘friendly and fine joyful’ transitional object of affirmation.</p>

5.4.1. Profile I: The best vocal improvisation

1. Increased creative self-confidence, self-acceptance being as a creator in experimenting and vocal playing (common)

The best vocal improvisation provided all participants with the experiences that increased their confidence, acceptance, connection and trust in vocal play. The emergence of creative spontaneous joy, freedom, variability of sounds, courageous vocal leaps, the feeling of contentment and connection with intimate, caring, loving self, soft voice and also letting go was crucial. The best improvisation provided extending vocal boundaries, effortless natural use of the voice, the aesthetic and nice outcome. It remarked decrease in negative self-criticism and acceptance of imperfect self.

Jonas experienced the emergence of creativity and joy in the use of progressing melody lines and motifs that enabled creative self-confidence and trust. Courageous vocal leaps upward with safe landing helped him accept his being positively ‘mad’ and extending his vocal boundaries

For Kristiin, her significant improvisation provided a turning point for vocal freedom and variability in vocal play, motivating discovery of creative possibilities to play with using only one sound (*grr*) or syllable. She could improve her vocal trust and confidence by finding the significant meaning for her quieted down voice as coming closer to herself and being in contact with her audible soft and intimate ‘real self.’ This was not cowardice nor faintness nor shyness for her any more. She accepted her imperfect self and experienced a decrease in her negative self-criticism.

Liisa dared to play with voice showing up her self-trust and letting go with improvising in her own words ‘it happens as it happens’. The significant vocal improvisation was an aesthetically satisfying outcome for Liisa.

Marbeia’s improvisation provided improved self-contact, good feeling of self and trusting of heart. She started to accept the support and trustingly re-projected it to the injured thumb. She accepted her tender and loving part and could integrate the intimate ‘loving self’ into a whole. This vocal improvisation exposed her ‘as she is – love, up-and-down-relationships, positive and peaceful’ in her own words. The connection with her soft, mild, caring and loving self and soft voice as aesthetic and nice was appreciated and accepted by her.

For Marie, her best vocal improvisation provided an aesthetic outcome, contentment and fulfilment, and recognizing the improvisation as turned out well. She demonstrated effortless natural use of voice in exhales with S-sound, enabling relaxation and safe fusion of sounds while remaining quite anonymous. The practising of and coping with S-sound had been problematic for Marie in earlier sessions.

2. Improved deeper understanding, making a difference and self-knowledge through the use of concentration and reflection (common)

The vocal improvisations provided all participants with shifts in understanding of self and self-knowledge. These were experienced by viewing themselves from a different angle of space, altered state and a-modal seeing the sounds, insights, improved awareness of how one liked to be and what one liked to create, implying patience and the need for step-by-step ongoing, shift of self-worth, and acknowledgement of self-caring self and strengths. The purposefulness and acceptance of failures and restarts was remarkable as well.

For Jonas, his significant vocal improvisation enabled a deeper a-modal self-contact and presence at the now moment. He experienced an altered state in cognition of self as though being outside of the body and viewing himself from a different angle of space. The emergence of a-modality while improvising – seeing sounds as colours was remarkable.

For Kristiin, her significant vocal improvisation provided improved awareness, self-listening and self-control by experiencing patience and the need for step-by-step ongoing.

For Liisa, her vocal improvisation assigned the improved awareness of how she liked to be and what she liked to create.

For Marbeia, her significant vocal improvisation provided a shift of boundaries, taking responsibility and positive assertiveness for the sake of her needs self-worth, self-respect, and health. Her ‘self-caring self’ replaced her previous ‘tough-bitch’ self and she cancelled her profitable job as a dancer until her thumb would recovered.

For Marie, her significant vocal improvisation enabled an acknowledgement of her strengths. These were the use of simple means, purposefulness, and smartness in resolutions for implementation of her creative ideas. She exposed purposefulness and acceptance of failures and restarting to complete the task was remarkable.

3. Experienced vocal container, holding and facilitating environment, vocal and instrumental grounding through supporting frames and therapeutic methods (common)

All participants experienced the creation of significant vocal improvisations with the support of therapeutic methods through vocal and instrumental holding or grounding in facilitation environment or mutual shared sound as holding container. The experiences provided exciting experimenting of vocalising into the holding *tamboura-drone*, safe

vocal play and healing singing on vocal grounding, contrasting encounter of ‘wished-self’ and ‘real self’ in musical container, and effortless natural use of S-sound in unbroken acoustic space as mutual container. Facilitating environment and sitting or standing back-to-back position was crucial when vocal holding and grounding was absent due to vocal mutual vocal dialogues and play.

For Jonas, his vocal improvisation demonstrated conscious and exciting experiment in a standing back-to-back position and singing into the *tamboura* recorded drone, which sound worked as holding the sounding environment. He could experience equal partnership in turn taking, initiative and following with the therapist.

For Kristiin, her vocal improvisation provided a safe and holding vocal play and experimentation within holding environment.

For Liisa, her vocal improvisation enabled the contrasting encounter of ‘wished-self’ and ‘real self’ in musical container. Her good feeling of warmth in vocal improvisation was enabled by the facilitating and holding environment and sitting back-to-back position.

For Marbeia, the healing singing contained her injured thumb and she was in turn contained, held and grounded by therapist’s voice in a sitting back-to-back facilitation position.

For Marie, her best vocal improvisation demonstrated mutual exhales with S-sound that created unbroken acoustic space as container. This was exciting and holding and also enabled a shared play in synth.

4. Experienced pleasure and playfulness, good-feeling of self and deeper self-contact (significant)

The vocal improvisations provided Jonas, Kristiin, Liisa and Marbeia with increasing pleasure, playfulness and good feeling of self through various vocal, verbal, emotional and cognitive experiences. The expressive vocal breakthrough, the feeling of creative flow and letting go, the creation of secret invocations that extended the sense of self, safe vocal play and experimentation, glorification of the feeling of warmth, symbolic regression with good feeling of swinging, holding and cheering with vocal sounds were remarkable.

For Jonas, his vocal improvisation enabled expressive vocal breakthrough and disclosure of increasing spontaneity and experience of creative flow and letting go. His courage to express himself in the language of his own strengthened and he created his secret invocations and acted as a unique person. Jonas could experience the timeless and free being of renewed and extended sense of self.

For Kristiin, it provided a safe vocal play and experimentation with different pitches, nuances, all possible turns and extremes exposing variability and richness

For Liisa, her vocal improvisation was a glorification of the feeling of warmth and its embodiment. It provided contentment and good feeling – easiness, comfort, warmth, which were restored while listening to this recording later on.

For Marbeia, her vocal improvisation was related to safe symbolic regression to childhood; swinging, holding and cheering with vocal sounds.

5. Increase in motivating self-organisation and responsibility to provide self-actualised way of being and acting (significant)

The vocal improvisations provided Jonas, Liisa and Marbeia with an increase in motivating self-organisation, also a self-actualising way of being and acting through the rise in motivation to listen to the sounds of environment, by healing the thumb, by wishing to create again something new and by beginning to generate of ideas.

For Jonas, his vocal improvisation provided a rise in motivation to listen to the sounds of environment instead of the music through his headphones.

For Liisa, her significant vocal improvisation helped to increase her motivation. Improvisation inspired Liisa to create again something new in her life for example, compose a new song.

For Marbeia, her significant vocal improvisation ‘Love for A’ was as a ‘healing song’ for her injured thumb.

6. Integrated experience of the opposite parameters of voice and vocal use (significant)

The best vocal improvisations demonstrated Jonas, Liisa and Marbeia the integration and acceptance of extremes of vocal pitches and loudness and also similar qualities of the self. The loud and soothing, asserting and searching, high and low pitches, and the acceptance of quiet and low timbre for the voice of the heart were remarkable.

For Jonas, his vocal improvisation enabled the integration of self-asserting loud and self-soothing soft vocal self.

For Liisa, her vocal improvisation demonstrated her voice timbre as mild and full of piety being in harmony with her words and content – warm, intimate, and tender Her high and low pitches of voice, and different registers were integrated in a quiet and soft way.

For Marbeia, her significant vocal improvisations helped to improve her self-contact using quiet voice and quiet self. Her ‘*voice of heart*’ transformed from intangible high pitch to the mild and gentle low timbre of her voice she really had.

7. Improved self-control, self-regulation and self-management to provide balance and good feeling of self (individual)

The best vocal improvisations provided Kristiin and Marbeia with improved control, skills of regulation and management. These were experienced by setting the necessary boundaries for the use of voice and vocal rest, by soothing descending glissandos, by self-healing and pain management with vocal sound.

For Kristiin, her significant vocal improvisation provided self-regulation with acknowledgement and shift of inner boundaries. The crucial theme of crossing the bridge emerged and that meant setting the necessary boundaries for the use of voice and rest. She could find and recognise her sensible borderline. Her careful and cautious use of her voice helped her to keep well in the risky transition area of her voice register where her voice has broken earlier. She could improve skills in tension regulation of her voice using descending glissandos.

Marbeia could learn the pain management with singing to heal her injured hurting thumb.

8. Improvement in autonomy and self-respect with independent making of decisions and choices regarding their own wishes and goals (individual)

For Liisa and Marie the vocal improvisations increased the courage to make decisions, smart choices and find good solutions in accordance with creative tasks, doing like one wants and from one's soul, and creating flexible boundaries.

For Liisa, her significant vocal improvisation helped to replace her earlier blocking fear of making mistakes and errors with courage to do as she wants and from her soul. Liisa seemed to take the right to be herself musically, to decide and make choices of the directions of her vocal lines and create her own flexible boundaries and change and enlarge them in accordance with her willingness and readiness.

For Marie, her significant vocal improvisation proved to fit well in the context of the task, being good a musical resolution and illustration for her *sci-fi* handout. This provided smartness and a good solution to the use of her creative ideas: experimentation with sounds, extending the borderlines in the common shared playfield in synthesiser.

9. Reliable relationships with therapist providing improved relationships outside therapy (individual)

For Kristiin, her vocal improvisations provided the perception of reliable inter- and intrapersonal vocal connection and contact: her voice and vocal echo; her voice and

therapist's voice as echo. Thus she could also build up her content communication with the voice of her 'real self' and positive perception of herself as a whole even relating to unknown people.

5.4.2. Profile II: Vocal improvisation as a point of departure for the creation of the best composition

1. Increased creative self-confidence, self-acceptance being as a creator in experimenting and vocal playing (common)

All participants had experiences providing them with increased confidence, acceptance, connection and trust in vocal play which was experienced through pleasurable creative spontaneity, connection with primeval self being a symbol of consistency and permanence, coming closer to self with audible intimate soft voice assigning the 'real self', as well as through the lessening of negative self-criticism and trusting of heart and the listening of inner feeling at now moment. The acceptance of authentic childish voice, unbelievable disclosure of negative feelings and authentic quiet uncertain voice of 'weak-self' were also remarkable.

For Jonas, his vocal improvisation provided connection with his primeval self, being a symbol of consistency and permanence.

Kristiin could experience creativity, gradual spontaneity and playfulness in vocal imitation and dialogues that helped her to distract the attention from vocal techniques and reduce self-criticism. She could improve positive experience of listening and trusting the inner feeling at now moment and acting by it.

For Liisa, her improvisation provided the path from robotic recitation of showing 'false-self' to melodic musical self-expression and contacting with 'real self', and thus the path from head to heart was pursued with better self-acceptance and trust. She could experience the turning point towards deeper pivotal non-verbal and verbal self-disclosure, 'unbelievable' disclosure of her negative feelings and self-acceptance. Her confidence could improve through acceptance of authentic quiet uncertain voice and 'weak-self'.

For Marbeia, the improvisation was interesting and with good effect and impact with something totally new for her that carried her well. It provided improved self-contact using quiet voice and recognizing quiet self, and also the acceptance of her authentic and recitative use of 'childish voice'.

For Marie, the improvisations provided an interesting and pleasurable creative act. She could build a connection with her spontaneous creativity.

2. Increase in motivating self-organisation and responsibility to provide a self-actualised way of being and acting (common)

For all participants, the point of departure for vocal improvisations provided an increase in motivating self-organisation and self-actualising way of being and acting through a rise in motivation to accomplish unpleasant things, through the application of active imagination and fantasies in writing lyrics, being the source of musical and verbal content of the best self written song, through beginning to generate the flow of ideas.

For Jonas, the improvisation functioned as a starting point of his process of writing his farewell song to his childhood, getting the ideas and textual content out of the emerged images and visualisations.

For Kristiin, the improvisation functioned as the starter for her self-written musical and verbal narrative story based on her active imagination and fantasies.

For Liisa, the improvisation initiated writing her best song and composition of the *PSR*. The source of musical and verbal content of the best self-written song was this improvisation.

For Marbeia, her vocal improvisation provided authentic and recitative use of voice and rise in motivation to study and accomplish unpleasant things (academic study, written home work).

For Marie, her significant vocal improvisation assigned a point of departure for writing a self-composed musical film script. It released the beginning of generation of ideas with free associations and trustful verbalizing.

3. Experienced vocal container, holding and facilitating environment, vocal and instrumental grounding through supporting frames and therapeutic methods (common)

All participants experienced the creation of significant vocal improvisations with the support of therapeutic methods through vocal and instrumental holding or grounding in facilitation environment or mutual shared sound as holding container. The vocal play was facilitated by safe and hold mutual unbroken sound of breath as holding container, structured grounding and holding of zithers and djembes, for 'lazy-child' and 'good-child' in musical container and overall facilitating holding environment sitting back-to-back position.

For Jonas, his vocal improvisation provided connection, expression and release of negative feelings within the mutual unbroken sound of breath as holding container.

For Kristiin, her vocal improvisation was grounded by the supporting and stable djembe rhythms.

For Lisa, the facilitating environment and the grounding of zithers was crucial.

For Marbeia, her vocal improvisation provided the regression of the play of acting out her 'inner child' in a mother-child play (interaction) within holding environment. She could experience acceptance of aspects of 'lazy-child' and 'good-child' and integrate these into a whole. She could contain the weak part, experience fulfilment of the need of intimacy/closeness and support.

For Marie, vocal improvising was created by facilitating holding environment and sitting back-to-back position.

4. Experienced pleasure and playfulness, good-feeling of self and deeper self-contact (significant)

The vocal improvisations enabled Jonas, Kristiin, Marbeia and Marie to experience pleasure, playfulness and good feeling of self. These were met by various vocal, verbal, emotional and cognitive experiences of child-minded joy of play and playfulness of forces, safe structured vocal freedom in 'here and now' presence, humour in zither playing and courage to be as one is at the moment, empowering secure images of childhood, and the feeling of wholeness of body and mind.

During improvising Jonas surprisingly regressed into childhood contacting his safe empowering active images of childhood summers. Thus he could connect to the positive feelings, coping strategies and his resources: care, being alive, security, consistency, 'fight with waves (of life) of lake', contemplation as power of life and motivation for growth, important persons of support – grandmother and brother. He could feel the wholeness of his body and mind.

For Kristiin, her vocal improvisation gave a good feeling of self, child-minded joy of play and she experienced playfulness of forces.

Marbeia exposed application of creativity and humour in zither playing inventing the new way of playing with extra-long fingernails – 'very special invention/find' – acknowledging her unique self and courage to be herself as she is.

For Marie, her significant vocal improvisation provided the safe 'here and now' presence and enabled structured vocal freedom and play.

5. Improved self-control, self-regulation and self-management to provide balance and good feeling of self (significant)

The vocal improvisation provided Jonas, Kristiin, Liisa and Marie with improved self-control, skills in regulation and management by the projection of negative feelings of embodied fear in the chest, inducing trance and self-control using breath, energy and the feeling of primitive authentic self, experience empowerment, energy and feeling of self-power, assertive vocal affirmations.

Jonas projected his fear of the future into external symbolic instrument – agogo. He acknowledged and released the embodied fear in the chest and thus improved his skill of self-control using audible breath. In the body, the area of lungs was indicated by Jonas as the place of fear of the future and it sounded vocally in the moment when breathing stops and the breath was held. The breathing sound became a means of inducing his self-trance.

For Kristiin, the vocal improvisation energised her body and gave vocal embodiment with authentic feeling of ‘primitive self’ that was also remarkable.

For Liisa, her improvisation enabled musical and verbal assertive affirmation and reorientation to cope with emotionally ambivalent disgusting situation in an intimate relationship.

Marie could experience empowerment, energy and feeling of self-power.

6. Integrated experience of opposite parameters of voice and vocal use (significant)

The improvisations of Kristiin, Liisa and Marie demonstrated the integration and acceptance of loud and quiet, high and low vocal pitches and related qualities of self, as well as the desired higher feminine voice found in normal lower register. In addition, low register afforded effortless contribution.

For Kristiin, her vocal improvisation provided the acceptance of her loud and searching voice and demonstrated less tension.

For Liisa, her desired high feminine voice - more suitable for women by her opinion, found unconsciously the right place in the normal register and was accepted as natural voice of her as a woman.

For Marie, her vocal improvisation enabled the use, listening and acceptance of her quiet voice and its integration to the whole self in music making and sharing. Using the low register enabled comforting and effortless contribution to provide the generation of creative ideas and fantasies.

7. Voice and vocal product as omnipotent and soothing self-object (significant)

Voice sounds and recorded vocal improvisations were used as self-objects by Jonas, Kristiin and Marbeia. The voice became an omnipotent, soothing self-object of the

breathing sound, a cognitive symbolic self-object of the 'key' embodying the participant's vocal playfulness and the zither was used as 'friendly and fine joyful' transitional object of affirmation.

For Jonas, his vocal improvisation enabled to feel him breathing sound as a kind of holding and empowering self-object.

For Kristiin, using the symbol 'the key' for meaning making became an internal and external symbolic self-object. The meaning changed during the improvisation. At the start the symbolic projection of 'the key' was djembe and it marked values like consistency, continuity, stability, confidence, thereafter it changed and was embodied in the therapist's stimulating, calling, encouraging voice, and thereafter 'the key' became an insight that echo and she were a whole. This was being in contact with herself with the help of her vocal sound as a self-object.

For Marbeia, the use of an accompanying instrument zither worked as a 'friendly and fine joyful' transitional object to which project recognition, pats, caresses as a means of play 'good, handy, can do anything', thus projecting her need to recognise and affirm to the zither.

8. Improved deeper understanding and self-knowledge through the use of concentration and reflection (individual).

The point of departure for vocal improvisations provided Jonas and Kristiin with the shifts in understanding of self and self-knowledge by insights, understanding of who and what one is, respect of fear, and by entering the imagined picture and live flow of images musically.

For Jonas, the improvisation enabled a deeper self-contact and the deep existential experience was enjoyable and he perceived a clear sense of self and self-worth: understanding who and what you are, respect of fear, but not overestimation. The inspiring and surprising experience of insights emerged.

For Kristiin, the improvisation afforded entering the imagined picture and live flow of images musically to search for 'the key in the warm cave without people'.

9. Improvement in autonomy and self-respect with independent making of decisions and choices regarding their own wishes and goals (individual).

For Marie, the improvisation provided courage to make decisions and choices within the improvisation that was created in the frames of reference of imitating take-offs and landings of planes i.e. upward and downward movements in the use of voice.

5.5. THE ESSENCE OF TEN SIGNIFICANT VOCAL IMPROVISATIONS

All emerged common, significant and individual themes of significant vocal improvisations in the set of two profiles were repeatedly read through and out of these themes the essence of the experience of the significant vocal improvisations was composed. This is presented as follows.

5.5.1. Profile I. The essence of the best vocal improvisation

The best vocal improvisation of *personal singing revolution* for five late adolescents in transition to adulthood is the experience of increased confidence, acceptance, connection and trust in the creative vocal play that provided joy, freedom and letting go, the feeling of contentment and connection with an intimate, caring, loving self. Variability of sounds, courageous vocal leaps, extended vocal boundaries, effortless natural use of the voice, and the decrease in self-criticism is remarkable. The experienced authentic 'real self' enables positive perception of self even while relating with unknown people.

The shifts for deeper understanding and self-knowledge occur in the form of a surprising trance-like altered state and altered perception of seeing the sounds, insights, improved awareness of how one liked to be and what one liked to create, acknowledgement of self-caring self, strengths and the need for patience, purposefulness regardless of the failure.

The good feeling of self and pleasure accompany the expressive vocal breakthrough, feeling of creative flow, creation of secret invocations, safe experimentation, and glorification of the feeling of warmth.

The motivation to listen to the sounds of the outside environment, to heal the injured thumb with the help of vocal sounds, the emerged wish to create again something new, the overflowing generation of ideas increase self-organisation and a self-actualising way of being and acting.

The emerged integration of extremes of vocal pitches and loudness takes place between loud asserting and quiet self-soothing, high and low pitches. The acceptance of a quiet and low pitch for the voice of the heart is remarkable. Increased vocal courage promotes making decisions, smart choices regarding their own wishes and goals, good solutions in accordance with creative tasks to improve the autonomy and self-respect

Self-control, skills in regulation and management to provide balance and good feeling of self improve by setting the necessary boundaries for the use of voice and vocal rest, soothing descending glissandos, self-healing and pain management with vocal sound.

While improvising, all participants are supported by a facilitating environment and holding or grounding methods. The experiences provide the exciting experimenting of vocalising into the holding *tamboura-drone*, safe vocal play and healing singing on vocal grounding, contrasting encounter of ‘wished-self’ and ‘real self’ in musical container, and effortless natural use of s-sound in unbroken acoustic space being as mutual container. The facilitating environment and sitting or standing back-to-back position are crucial in mutual vocal dialogues and play when vocal holding and grounding are absent.

5.5.2. Profile II. The essence of vocal improvisation as a point of departure for the creation of the best composition

The vocal improvisation related to the point of departure for the creation of the best composition of *personal singing revolution* for five late adolescents in transition to adulthood is the experience of creative vocal play that provides increased confidence through pleasurable creative spontaneity, trusting of heart and listening to inner feeling at now moment. The experience of connection with primeval self, being a symbol of consistency, coming closer to self with the use of audible intimate soft ‘real-self’ voice, as well as by the lessening of negative self-criticism is crucial. The acceptance of authentic childish and quiet uncertain voice of ‘weak-self’, and unbelievable disclosure of negative feelings is also remarkable.

The rise in the motivation to accomplish unpleasant things, use of active imagination and fantasies like verbal content in writing lyrics, uncorked generation of ideas increased self-organisation and responsibility to create one’s own song, long narrative or sci-fi script handout with musical illustrations.

Good feeling of self and pleasure are created by child-minded joy of play and playfulness of forces, safe structured vocal freedom in ‘here and now’ presence, humour in zither playing and courage to be as one is. The deeper self contact is provided by empowering secure images of childhood wholeness of body and mind in the regression experience.

Improved self-control, skills of regulation and management to provide balance and good feeling of self are exposed by inducing trance and self-control using breath and vocal healing projection to the chest that embodies the fear of future, expressing sounds of the primitive authentic self, experience of empowerment, energy and feeling of self-power, and assertive vocal affirmations.

The integration of loud and quiet, high and low vocal pitches within improvisation provide the acceptance of related qualities of self. Sounds of low register afford effortless contribution. In addition, the voice sounds become an omnipotent and soothing self-object using the breathing sound, cognitive symbolic self-object of ‘key’ embodying the participants vocal playfulness. The zither is used as a ‘friendly and fine joyful’ transitional object for self-affirmation.

Shifts in understanding of self and self-knowledge are created by insights, understanding of who and what you are, respect of fear, and by entering musically the imagined picture and live flow of images. The increased courage to make decisions and

choices by upward and downward use of voice within the improvisation is also remarkable.

While improvising, all participants are supported by a facilitating environment and holding or grounding methods. The experiences provide by safe vocal holding, mutual unbroken sound of breath as holding container, structured grounding and holding of zithers and djembes, musical container for 'lazy-child' and 'good-child' and overall facilitating holding environment in sitting back-to-back position are used.

5.6. DISCUSSION OF VOCAL IMPROVISATIONS

These 10 significant vocal improvisations of five participants - Jonas, Kristiin, Liisa, Marbeia and Marie - are created together with a therapist and represent the mutual intra- and interpersonal contribution and shared affects and feelings as being-in-time-together-in-this-world with variable and valuable ways of live experiences of affect attunement, inter-affectivity and inter-subjectivity (e.g. Decker-Voigt, 2006; Stern, 1985/2000), enabling the 'now moments' which provide the shifts and changes in the pattern of behaviour and reaction to the ways of implicit knowing. These vocal improvisations have been reflected by participants and negotiated together with the therapist thus providing a deeper understanding of the self and practice of reflection and meaning making. Five of these vocal improvisations were selected by participants themselves referring to and assigning their achievement and success in vocal improvising. The other five vocal improvisations are connected with the creation of the best composition of the process selected by participants and demonstrate the pivotal experience in which creative self could occur in a somehow paradoxical and empowering way. These best compositions of *PSR* were mainly related to their self-written songs (Jonas, Liisa, Kristiin) and stories (Kristiin, Marie) created of their emerged fantasies during the *PSR* process (see Appendices 11-20) but as well with vocal improvisation, Marbeia's being the best composition in her process. However, these best compositions are not considered in this study regarding the limits and frames of the study.

Vocal improvising was the first experience of vocal play in their life for all participants. The perspective of the use of voice in terms of body instrument was unknown to them. Although these participants had different musical and vocal

backgrounds and preparation, they demonstrated their significant vocal improvising experiences as being vital remarkable events and meaningful achievements in terms of their *PSR*. The concepts of their own voice changed along the lessening of judgement of their own vocal sounds and products making space for creative spontaneity and courageous self-expression, giving voice to their 'emotional truth' (Austin, 1998).

All participants could increase their self-confidence, courage, self-trust and self-acceptance, which is an important issue for positive identity formation (e.g. Erikson, 1963; McFerran, 2011). They could identify themselves as free creators in the creation process experiencing creative flow. Jonas and Kristiin could discover their authentic primitive and primeval sound of voice and self, providing them consistency and the feeling of self-permanence. All participants could experiment with their vocal sounds varying registers, pitches and dynamics thus changing their inner boundaries and improving their creativity, spontaneity and playfulness. For example, Jonas dared to take vocal leaps and 'fly' with his voice in high register and create his own secret language that sounded like magic invocation (Maiasoraia) in a fairy tale. Kristiin felt her increasing freedom and motivation to reach back to her lost positive child-minded sincere playfulness in vocal use and external life and found a good restart to listening to her heart (Invoking of Echo). The vocal play enabled to make contact with intimacy and intimate self and integrate this into their wholeness, accepting and using soft and mild vocal timbres by Marbeia (Love for A, Good and Handy), Liisa (Warmth), Marie (Flight to Los Angeles). Their intimate vocal sound might be considered as building of a bridge to the next stage of their development of young adult with the main task of intimate partnership (Erikson, 1968). These soft sounds made them available to listen to themselves and attune their heart and real needs. Their ordinary vocal use had been quite loud and over stimulated to grant their dominance, assertion or showing the strong and tough part. They called it 'false self' demonstrating the readiness to search and discover their real or true self that has been hidden or lost for them due to chronic lack of empathy, outer expectations and parental over- or under-stimulation in bonding (e.g. Miller, 1981; Stern, 1985/2000; Winnicott, 1965). Thus, Liisa, Marbeia and Kristiin could accept their authentic voice and increasingly create with acknowledged 'real self' and stand for their real needs in their life with reduced over-criticism toward self and others. Moreover,

Marbeia could take higher responsibility for her own health and well-being in addition to refusing the profitable income in favour of recovering her injured thumb and her own good feeling of self, she could feel useful in creating her own healing song for her hurting thumb. She learned a new pain-management tool to use it later as well (Love for A).

The significant vocal improvisation afforded participants improved independent decision making, responsibility and respect. Jonas, Marie and Liisa outlined their awareness, conscious choice, and the increasing courage to create and independently choose and the skill of letting go of preconceptions and external expectations of them. They could find their resolutions making their own rules of play, reflecting them or selecting improvisations for several tasks.

The analysed vocal improvisations demonstrated improved self-control and self-regulation to assure the good, vital and coherent sense of self of the participants. Jonas could contact and thus control his fear of future by rhythmic sounds of his breath that were integrated into his improvisation as authentic acoustic symbols demonstrating his 'vital consciousness' (Newham, 1998; Uhlig, 2006) and these provided him with the experience of safe soothing vocal trance in present moments (Decker-Voigt, 2007; Rittner, 1995). He could reconnect with his body through vocal projection to his chest (Perfection of Childhood) and regressed to childhood to meet his safe environment and people symbolically empowering him again, at present moment in life in a setting of therapy. Kristiin discovered her vocal relaxing techniques for daily soothing use in descending glissandos in active intense grr sound (Stepping on the Bridge). Marie could practise the coping with failure and quick restart to accomplish her goal (Femail Voices). Liisa found expression and release for her hidden anger, pain and confusion (I Can Cope). Significant vocal improvising could empower, give energy and strength to Kristiin (Invoking the Echo) and Marbeia (Good and Handy).

Enjoyment and pleasure, the creation of good feeling of self and connections are crucial for late adolescents to motivate and engage them into fulfilling activities and exploring of self and their life (McFerran, 2010). The significant vocal improvisations exposed enjoyment, fulfilment, creative pleasure and integrated feeling of wholeness through deeper and authentic holding of self-contact, using childlike vocal sounds by Jonas, Liisa, Marbeia, and thus let the playful intangible inner child to act out with

pleasure and excitement. These vocal sounds could play the role of transitional objects to release the silenced, lost and imprisoned parts of the self (Austin, 2010; Maiello, 2002). Marbeia could involve in play her instrumental soothing friend of zither but Marie got motivation to enliven her wish to learn the guitar and build a twinship with this desired instrument. Both instruments can be considered as valuable omnipotent mirroring self-objects (Kohut, 1971), providing approval, admiration, mindsharing and belonging to like-minded community referred to by Palombo (2008). The use of zither by Marbeia (Good and Handy) can be considered even as a transitional object of self-objectification to which she could project the feelings of pain and love to support her self-image or body-self in order to deal with feelings about control and self-continuity (Tabin, 1992; Winnicott, 1971).

Four vocal improvisations (Jonas, Kristiin, Liisa, Marie) were remarkable for their function as points of departure for creating self-composed songs and longer narratives, thus starting the long-lasting self-organisation and taking responsibility for their own creation. Marie experienced an unexpected outburst of her ideas and fantasies which she did accept and like at first in her life and formed in sci-fi musical handout script. Jonas's regression into safe environment of childhood opened and gave him content and inspiration to write the lyrics and melody for his farewell song to his childhood. Kristiin's search for a symbolic key continued throughout her multiple song creations within her empowering adventurous story illustrating this musically. Liisa could disclose her painful feelings and put these into her self-affirming song to cope and find new level resolutions concerning her intimate relationship and patience to disclose her real self. Thus, the start-up function of the vocal improvisation was really remarkable for authentic emotional and verbal self-expression, generation of ideas and self-empowerment.

All these vocal improvisations provided improvement of self-understanding, awareness, making a difference and self-knowledge by the use of self-reflection and discussions with the therapist. Jonas could experience inspiring insights and a-modal perception (synaesthesia) of visual and auditory senses during his vocal trance in an altered state which enabled him to see and perceive himself from surprising deeper (Perfection of Childhood) and enhanced perspectives and opened transpersonal

understanding of self for him (Maiasoraia). He could experience the primary expressive form of repetitive voice for inducing trance (Rittner, 1995; Timmermann, 1995) and altering the states of consciousness, opening the spaces of transpersonal dimensions and autosuggestion, using breathe and repetitive syllables (Rittner, 1995). Kristiin accepted the attitude of being more patient toward the development of her voice and self (Stepping on the Bridge) and exposed good concentration in vocal play (Invoking the Echo). She could use her resource of imagination for holding and facilitating internal environment to motivate her progress. Marbeia and Liisa achieved deeper awareness of their real needs and wishes and started to demonstrate implementing these autonomously into their life.

These improvisations were created for therapeutic reasons, tailored by needs of clients and oriented to the achievement of personal therapy goals and objectives and they were used as '*spontaneously created sounds to help a client improve, maintain, or restore a state of well-being*' (Bruscia, 1987, p.5).

The shared improvisations provided a shared and accepted relationship, shared and expressed vital affects, valuable matches and mismatches, attunement and misattunement, ruptures and repairs, affective resonance which became especially evident in situations of free-play (e.g. Lenz & Moreau, 2004). These significant improvisations enabled being in roles of leader and follower, initiation and receptiveness, going with the flow and breaking the flow, thus changing the inner and external boundaries, setting the rules and conforming the rules, being held and offer holding. The voice could gain an important role of self-object as well as the recorded vocal improvisation by re-listening and re-defining the self and vocal use of self. The participants could feel themselves contained, hold, grounded, soothed, stimulated, encouraged, proved, empowered, magnified by the holding environment created by the therapist's vocal or instrumental sounds.

To conclude, the global meaning and effect of the ten significant vocal improvisations by Jonas, Kristiin, Liisa, Marbeia and Marie enabled them to achieve the tasks of positive identity formation, connectedness, resilience and improved social competences (Erikson, 1963, 1968; McFerran, 2010; Zarrett and Eccles, 2006). And every meaningful musical and vocal event of *PSR* – vocal improvisation – was definitely

a ground and starting point for the future more fulfilling life of adjustment and creation to continue the subjective and personal life transition to adulthood.

6. DISCUSSION OF THE STUDY

The current chapter integrates the main results and discussion of the complete research project, drawing together the results of an exploration into the experience of *PSR* of individual vocal focused music therapy for late adolescents in transition to adulthood. The research was conducted in two stages. It first explored the experience from the perspective of the participants, and secondly explored the musical material, the potential meaning and effect of the music of vocal improvisations in order to construct some further meaning from the experience.

The results for each stage of the research have been discussed previously (Chapter 3 - Individual Results; Chapter 4 - Global Results and Discussion of the Participants Experience; and Chapter 5 – Results and Discussion of 10 Significant Vocal Improvisations based on Musical Analyses). However, some final reflections are appropriate.

In this chapter the findings will be discussed in relation to the research questions and to the theoretical framework of transition and developmental psychology, and to the theories of vocal use and functions in vocal music therapy literature. The contribution of this study to the field of vocal focused music therapy with late adolescents will be indicated and recommendations for future studies will be presented. In addition, the limitation of the study and methodological problems will be discussed.

6.1. SUMMARY OF FINDINGS

The purpose of this study was to explore and understand the experience of the vocal focused music therapy as phenomenon of *personal singing revolution* of late adolescents with special focus on vocal improvisation.

The main research questions for the study were:

What is the experience of personal singing revolution in vocal focused music therapy for late adolescents in transition to adulthood?

How do late adolescents describe and define their personal singing revolution in the context of vocal focused music therapy experiences?

Sub-questions regarding the therapy process as a whole:

What is the experience of the process of personal singing revolution for participants?

What benefits are experienced and described by participants?

What challenges are experienced and described by participants?

How is the experience of benefits and challenges related to the developmental progress in transition to adulthood?

Sub-questions regarding voice as a musical instrument:

What is the vocal experience of the participants?

If there is any vocal progress, how is it described by participants?

What means are effective for late adolescents for using voice?

Sub-questions regarding vocal improvisation:

What is the meaning and experience of participants of vocal improvisation?

How is vocal improvisation described by participants?

How do these vocal improvisations represent participants' personal singing revolution and what is their meaning in the context of processing developmental tasks in psychosocial transition?

As vocal focused music therapy with late adolescents was not a widely researched field and music therapy researchers have paid particularly little attention to late adolescents in the problematic transition context, though this transition period is considered as increasingly problematic and full of confusion among young people. Therefore these subjective experiences and meanings of participants themselves were interesting and a suitable subject for investigation according to the phenomenological paradigm. The research study was carried out by means of qualitative semi-structured interviews before and after the process, and in addition, pre-, post-questionnaires and follow-up reflections of participants with a purposive sample of five late adolescents completing their high school education, being in psychosocial transition to adulthood, and at the same time on the threshold of a major life transition. In addition to interviews and questionnaires, the microanalyses of 10 significant vocal improvisations were performed using phenomenologically inspired paradigm.

The interviews were analysed by a phenomenological method that first made a vertical analysis to find key statements and meaning units from each interview. These meaning units have been the basis for formulating a narrated story of *PSR* (see

Appendices 6-10) and thereafter the analyses were processed, including the information of follow ups, to the distilled essence of each experience of *PSR* (see Chapter 3).

Chapter 4 presented a horizontal analysis which was done by placing the meaning units from each interviews side by side, finding composite categories and out of these categories extracting common and variable composite themes were formed. The composite themes were grouped under the essential features of the experiences, forming six global themes or essential features of the meaning of *PSR* experience and were considered in terms of global composite themes. Out of these composite and global themes, a global distilled essence was formulated, which constitutes the conclusion to the phenomenological analysis, and which together with the composite themes offers the main findings of this study. The global distilled essence was then connected back to the four distilled essences in the vertical analysis to verify that all of the participant's experiences are fully covered in the global distilled essence reported in detail in Chapter 4.

The following global essence is one part of the summary of the overall results.

Personal singing revolution for five late adolescents in transition to adulthood is a meaningful life changing process of crucial importance that affords experiences of pleasure and challenge, means for coping with challenges, vocal progress and development of personal age appropriate developmental tasks. The process is described as a natural path uphill with breakthroughs on multiple levels, taking adventurous big steps in personal development, and thinking and behaving like an adult. Discovering the unknown and completing interesting novel tasks allow them to evaluate self-growth, increase positive creative confidence in courageous experimentation and enhanced self-understanding while practising independent decision making and freedom of choices.

Voice work, musical and vocal play provide numerous benefits, such as time for pleasure, vocal and personal well-being, facilitate emotional self-expression, release of school tensions, un-worded problems and indescribable feelings, setting up new boundaries, standing behind personal choices, forgetting the outside daily routine and increasing self-confidence and self-trust.

Unconventional use of voice tends to create informative challenges that at first invoke strong self-criticism and difficulties of self-acceptance, causing uncertainty, hesitation, embarrassment, discomfort and other unpleasant feelings that change during reflecting, improvising and practising. Memorable pivotal experiences help to overcome and express intense feelings, re-evaluate situations, release the flow of creative ideas and set the conditions for writing narratives and songs.

Coping with challenges is supported by various means, such as the free choice to play either with voice or a musical instrument, listening to audio recordings, interesting vocal warm-ups, safe body postures, sitting or standing back-to-back or lying down, use of vowels, thematic word or background music, and use of accompaniment on a

comfortable musical instrument. Remembering/reminding of the goal of experimentation set by the participant is also helpful. The voice of the therapist, her guidance and encouragement without criticism is the other source of support.

Vocal progress is noticed in vocal technical production, improved articulation, nicer timbre, ability to raise the pitch and enhance vocal range, flexibility in register change and speech tempo. Vocal projective exercises, vocal relaxation and vocal massage facilitate self-regulation, satisfaction, serenity, introspection, and help to develop a balanced and motivated positive sense of self and embodied vocal self-contact and self-control.

PSR enables to process developmental tasks, allowing self-reflection, new perspectives on giving and receiving help, lessening of criticism, improving moral values, contributing to personal musical products and writing one's own songs, lyrics and narrated musical movie scripts by improving responsibility and self-acceptance. The song-writing process starts mostly from vocal improvising. New skills and information are provided by emotional and cognitive coping strategies, playing of instruments (guitar), singing, improvising and cognitive meaning making. The quality of interpersonal relationships of peers and family members improves by sharing therapy experiences, recordings, while performing self-written songs helps to gain the recognition, respect and trust of the participants.'

The additional and enriching findings of the study were collected from ten vocal improvisations of participants, including two significant improvisations – the best vocal improvisation and the significant vocal improvisation that worked as a starting point for creation of the best composition of *PSR* of each participant. Each of them was analysed by phenomenologically inspired microanalyses, distilling the phenomenological matrix, composing the meta-discussion of single improvisation, being crucial vocal event and experience of participant. The analysed data of each matrix and meta-discussion were summed up by crucial themes that became individual meaning units for the analysis of common experience of significant vocal improvisations in two profiles. The analyses of common themes gave thus the base for the distillation of essence of the experience of vocal improvisations of participants in two profiles.

All these individual and common experiences of the process, vocal use and vocal improvisations were discussed at the end of Chapter 5 in appropriate corresponding analysis processes. The essence of the potential meaning of ten significant vocal improvisations in two profiles forms another part of global essence and is as follows:

Profile I. The essence of the best vocal improvisation

The best vocal improvisation of *personal singing revolution* for five late adolescents in transition to adulthood is the experience of increased confidence, acceptance, connection and trust in creative vocal play that provided joy, freedom and letting go, the feeling of contentment and connection with intimate, caring, loving self. Variability of sounds, courageous vocal leaps, extended vocal boundaries, effortless natural use of the voice, and the decrease in self-criticism is remarkable. The experienced authentic 'real self' enables positive perception of self even while relating with unknown people.

The shifts for deeper understanding and self-knowledge occur by surprising trance-like altered state and altered perception of seeing the sounds, insights, improved awareness of how one liked to be and what one liked to create, acknowledgement of self-caring self, strengths and need for patience, purposefulness regardless the failure.

The good feeling of self and pleasure accompany the expressive vocal breakthrough, feeling of creative flow, creation of secret invocations, safe experimentation, and glorification of the feeling of warmth.

The motivation to listen to the sounds of outside environment, to heal the injured thumb with the help of vocal sounds, the emerged wish to create again something new, the overflowing generation of ideas increase self-organisation and the self-actualising way of being and acting.

The emerged integration of extremes of vocal pitches and loudness takes place between loud asserting and quiet self-soothing, high and low pitches. The acceptance of quiet and low pitch for the voice of the heart is remarkable. Increased vocal courage allows making decisions, smart choices regarding their own wishes and goals, good solutions in accordance with creative tasks to improve the autonomy and self-respect

Self-control, skills of regulation and management to provide balance and good feeling of self improve by setting the necessary boundaries for the use of voice and vocal rest, soothing descending glissandos, self-healing and pain management with vocal sound.

While improvising, all participants are supported by a facilitating environment and holding or grounding methods. The experiences provide the exciting experimenting of vocalising into the holding *tamboura-drone*, safe vocal play and healing singing on vocal grounding, contrasting encounter of 'wished-self' and 'real self' in musical container, and effortless natural use of s-sound in unbroken acoustic space being as mutual container. Facilitating environment and sitting or standing in a back-to-back position is crucial for mutual vocal dialogues and play when vocal holding and grounding are absent.

Profile II. The essence of vocal improvisation as a point of departure for creation of the best composition

The vocal improvisation related to the point of departure for the creation of the best composition of *personal singing revolution* for five late adolescents in transition to adulthood is the experience of creative vocal play that provides increased confidence by

pleasurable creative spontaneity, trusting of heart and listening to inner feeling at now moment. The experience of connection with primeval self, being a symbol of consistency, coming closer to self with the use of audible intimate soft 'real-self' voice, as well as by the lessening of negative self-criticism is crucial. The acceptance of authentic childish and quiet uncertain voice of 'weak-self', and unbelievable disclosure of negative feelings is also remarkable.

The rise in motivation to accomplish unpleasant things, use of active imagination and fantasies as verbal content in writing lyrics, uncorked generation of ideas increased the self-organisation and responsibility to create own song, long narrative or sci-fi script handout with musical illustrations.

The good feeling of self and pleasure is created by child-minded joy of play and playfulness of forces, safe structured vocal freedom in 'here and now' presence, humour in zither playing and courage to be as one is. A deeper self-contact is provided by empowering secure images of childhood wholeness of body and mind in the regression experience.

The improved self-control, skills of regulation and management to provide balance and good feeling of self are exposed by inducing trance and self-control using breathe and vocal healing projection to the chest that embodies fear of future, expressing sounds of the primitive authentic self, experience of empowerment, energy and feeling of self-power, and assertive vocal affirmations.

The integration of loud and quiet, high and low vocal pitches within improvisation provide the acceptance of related qualities of self. Sounds of low register afford effortless contribution. In addition, the voice sounds become an omnipotent and soothing self-object using a breathing sound, cognitive symbolic self-object of 'key' embodying the participants vocal playfulness. The zither is used as a 'friendly and fine joyful' transitional object for self-affirmation.

The shift in understanding of self and self-knowledge is created by insights, understanding of who and what you are, respect for fear, and by entering musically the imagined picture and live flow of images. The increased courage to make decisions and choices by upward and downward use of voice within the improvisation is also remarkable.

While improvising, all participants are supported by facilitating environment and holding or grounding methods. The experiences provided by safe vocal holding, mutual unbroken sound of breath as holding container, structured grounding and holding of zithers and djembes, musical container for 'lazy-child' and 'good-child' and overall facilitating holding environment in sitting back-to-back position are used.

6.2. ADDRESSING THE FINDINGS AND RESEARCH QUESTIONS

The current research was undertaken to research and understand the lived experiences of late adolescents within vocal focused music therapy to support their healthy transition and accomplishment of age appropriate tasks. The research was carried out with five late adolescents who were on the threshold of their graduation of gymnasium and a major life transition. Not much prior research exists in the music therapy literature regarding the individual work with undiagnosed late adolescents focusing on the psychosocial support in the transition process particularly, whereas vocal focus in music therapy has shown an increasing tendency. In addition, the clinical vocal improvisation is not much explored subject at all. Therefore the most significant contribution made by the current research is to initialize exploration into this field and collect the opinions and meanings of their lived experiences from the participants themselves. The context of this research is best understood by pacing step-by-step through the research questions.

The main research question was related to the exploration of the lived experience of *personal singing revolution* of five participants. The selected phenomenological paradigm enabled to research this phenomenon quite well. The described and analysed findings on the PSR experiences tell us about the rich, supported, multifaceted and multilevel experiences of late adolescents in their transition to adulthood. The descriptions of these experiences include rich data of individual and common experiences regarding the meaning of the overall process, their experienced benefits and challenges, the coping means by which the participant could recognise and value their vocal experiences and progress, and their crucial personal development issues they could meet and work through. The recordings of rich musical data, including vocal improvisations, provided additionally allow both participants and researcher to disclose and understand these experiences.

The sub-questions about the meaning of the process with additional focuses on benefits and challenges and their relationship with developmental progress regarding the age appropriate psychosocial developmental tasks received interesting and diverse

responses. The participants described their *PRS* experiences as a crucial meaningful life changing process for them. Participants valued their acknowledged cognitive and emotional breakthroughs and self-growth in working through their preconceptions of therapy and psychological help, moral values, external expectations and demands, use of voice and sense of self, and various complicated feelings.

The *PSR* process is also viewed as taking a big step forward in personal development, a natural path of thinking and behaving more like an adult by use and help of positive strategies of music and voice. The participants could discover and complete new and interesting things. They could achieve enhanced clarity and liberation in music and life. The process enabled them to practice making independent decisions and to experience freedom in choices. The experience of the project as the first very positive voluntary project and an increase in positive creative confidence was also remarkable. Thus, this process assisted well in positive identity formation affording interesting varied experimentation, deeper self-understanding and motivating to take much more responsibility in their life with provided reflection and meaning making. And the overall understanding of therapies and psychological help changed a lot. For example, Jonas realised that one does not have to be mentally crippled or disabled to ask for help.

In addition to the above described benefits attributed to the meaning, the experiences of pleasure were very important. These were described as having valuable time for pleasure in place where one can forget the outside daily routine and through creative vocal and musical activities achieve a sense of vocal and personal well-being. This is important for healthy development. The participants could experience courageous self-expression, emotional release, enabled relaxation and release of school tension, which is crucial for positive identity formation, daily emotional regulation and academic progress.

The *PRS* offered emotional, vocal and creative challenges and pivotal experiences to face and work through using reflection and different musical activities. In the beginning, the most challenging was the vocalising in uncommon and extraordinary way that provoked different negative emotions, unpleasant feelings and even strong self-criticism due to lack of earlier experience. No one of the participants had had vocal improvisation experiences before. They even did not dare to think about this. Vocal

playing without requested rules and standing for oneself was hard as well. But the feeling changed during practice of improvising due to various coping means they could recognise and use. Hence, the participants could experience satisfying success and achievements in vocalising and started to create their own songs and exiting narrated stories taking more responsibility and developing their self-organising skills in addition to various other skills, including problem solving and newly discovered singing. The improvement in their relationships with peers and family members was a very important issue. The participants could share their experiences of success outside the therapy room. Increasing courage of authentic vocal improvising enabled them to achieve attention of friends in a new pleasurable way, to teach the learned useful vocal relaxation skills to friends and thus feel oneself more useful. The singing of self-composed songs to the family and friends and building a new more authentic level of intimate relationship is strong evidence of moving on towards adult-like behaviour.

The next part of the sub-questions was related to vocal experiences and potential progress in vocal use. The participants described their different experiences in making vocal progress. All five participants noticed positive changes and progress in their use of voice and in vocal parameters, though everybody had their own individual benefits. They mentioned easier and healthier vocal production, warmer and nicer timbre, better articulation, the use of a more authentic voice, i.e. 'real voice', and normal register, surprisingly high pitches, increased range of voice, flexibility in changing registers and speech tempo. Thus these experiences seem to enable more flexible vocal use and an increase in vocal identity and vocal well-being. All participants outlined the obtained various vocal exercises for psycho-physiological regulation and self-control, including vocal massage, vocal progressive relaxations and vocal projections with movements. These improved their confidence and acceptance and they were motivated to use them privately. The vocal development and progress had taken place with the help of different coping means the participants outlined regarding their experiences. As common means they listed the free choice to play either with voice or a music instrument, listening to audio recordings, and support and encouragement from the therapist. This affirms the crucial need to make one's own choices and respect them to improve confidence. Listening to audio-recordings offered important material for reflection and a tool for self-

contact and self-acceptance. If participants were accepted and confirmed as they were by therapist, they could also accept themselves. Other means noticed and outlined were interesting vocal warm-ups, supporting safe body postures - sitting or standing back-to-back, the use of vowels or thematic word, background music or accompaniment on a comfortable musical instrument, and remembering goals set by the participant. Very important was the fact that there was no criticism felt from outside. As vocal identity is immediately related to the sense of self, young persons are especially vulnerable to uncommon vocal use.

The last set of sub-questions was related to the experience of significant vocal improvisations and their relationships with developmental tasks. As the descriptions of vocal improvisations of *PRS* were intertwined with other information, the responses to these questions are derived from two significant vocal improvisations of each participant. One of them was selected by a participant as the best vocal improvisation and the other is strongly related to the starting point of song-writing or longer lasting narrated story composing process and was selected by the therapist. Both profiles demonstrated important and meaningful experiences for participants in their positive identity formation.

All participants could improve self-confidence, courage, self-trust and self-acceptance and identify themselves as free creators in vocal play discovering their authentic primitive and primeval empowering sound. They could experiment with their vocal sounds varying registers, pitches and dynamics thus changing their inner boundaries and improving their creativity, spontaneity and playfulness of voice and self, providing them with consistency and the feeling of self-permanence. The vocal play enabled to contact with intimacy and intimate self and integrate this into their wholeness, accepting and using soft and mild vocal timbres. Vocal improvising helped to use their authentic voice and increasingly assimilate with their acknowledged 'real or true self' and stand for their real needs in their life with reduced over-criticism toward self and others. The significant vocal improvisation afforded participants improved independent decision making, responsibility and respect. They could find their resolutions making their own rules of play, reflecting them or selecting improvisations out of several tasks.

The experiences demonstrated the improved self-control and self-regulation to assure their good, vital and coherent sense of self by using soothing descending

glissandos, pain management with vocal sound, inducing trance and self-control using breathe, expressing the primitive authentic self, experience of empowerment, energy and feeling of self-power, and assertive vocal affirmations.

The good feelings in vocal improvising gave rise to motivation in various issues, such as listening to natural sounds of the outside environment, wishing to create again something new, accomplishing the unpleasant things, the use and acceptance of one's own of ideas in composing, taking responsibility to create one's own song. This definitely improved self-organisation and the self-actualising way of being and acting of participants.

The vocal improvisation experiences were carried out in a facilitating environment and supported, held and grounded by the voice of the therapist or instruments. The sitting or standing back-to-back positions also provided good experience .

Hence, the formulated research questions received rich and profound responses and evidence helping to understand the meaning of the experience of *PSR* of late adolescents who participated in the therapy process and overall research project. The insights were related to generating deeper understanding of the musical material of vocal improvisations created in therapy.

6.3. ADDRESSING THE FINDINGS AND THEORETICAL FRAMEWORK

6.3.1. Transition psychology

The link between transition psychology and individual vocal focused music therapy seems to demonstrate reliable connections to implement them jointly in supporting the promotion of health and well-being. Late adolescents in the current research were on the threshold of two-fold transition to pass. They were in the process of achievement of age appropriate developmental tasks and at the same time they began the

first major life transitions regarding graduating from the gymnasium and finding their own educational or occupation path in their life. Thus, the transition of participants was somehow concurrently 'saying farewell' to childhood and looking for more independent and responsible future perspectives. The experiences of *PSR* might be considered as transition pre-period (Hopson, 1981) or the first phase of transition termed as ending and 'letting go of an old situation' (Bridges, 2004) which also means that a transition starts with an ending and finishes with a new beginning, engaging the late adolescent into the natural process of disorientation, reorientation and self-redefinition marking the turning points in the path of growth. The experiences of participants enabled them to value the ending phase and work through various problematic issues of the 'old' concerning confusing personal intimate relationships, problematic vocal use, increased tension, and say farewell to childhood accepting the self and the new experienced and reflected way of spontaneous self-expression, creative confidence, child-like courageous experimentation through vocal work, vocal and instrumental improvising. The experienced meaningful process under the umbrella of *personal singing revolution* afforded the time for pleasure and rest and the deeper meaning and motivation to achieve and accomplish both pleasant and unpleasant things, including for example, the energy to do academic lessons and homework, the satisfactory and fulfilling writing their own songs that provided self-organization and taking responsibility.

Life transitions are considered unstable periods when individuals experience major challenges (Turner, 2007), psychological identity crisis and they experience increased fear, denial, anger, sadness, disorientation, frustration, uncertainty, distress and tension (Folkam et al., 1987; Bridges, 2004; Hopson, Scally & Stafford, 1992; Sampson, 2008, Schlossberg, 1981; Sugarman, 1986, 2001). In actual cases, the concerns and problems of participants were more related to confusion, excessive tension, overload, anger and fear of future. The *PRS* enabled relief and relaxation, emotional self-expression, release and experience of psycho-physiological regulation by learning these skills for resilience. The participants practised meaning making, reflection of their experiences and faced their autonomous decisions and choices while improvising and negotiated setting the rules. So they could practise giving voice to their opinions and speak up and sing about their different problematic issues.

For Schlossberg (1981) the determination of situation, personal resources of self, resources of support and action strategies are crucial in transition counselling. The vocal focused therapy process provided the handling of all of these, referring to the possible effective opportunities to implement vocal focused therapy in transition counselling work directly or indirectly as parallel support in life transitions of young persons.

6.3.2. Theories related to psychosocial tasks of development

This research has contributed important understandings about the practice of individual vocal focused music therapy with late adolescents that empirically supports theories about working with adolescents to support their achievement of positive identity, resilience, agency, connectedness and competences (McFerran, 2010) using expressive vocal focus in music therapy in terms of *PSR*. Positive identity formation is considered as the primary task of whole adolescence (Adams, 1998; Erikson, 1963, 1968; Marcia, 1966). The question – Who am I? How am I? – was kept in mind throughout this therapy process and offered safe but facilitating boundaries for this sensitive self-exploration about the identity and future of the participants. The experiences of participants demonstrated reliable benefits achieved by vocal work and improvisation. The participants reported the process being crucial and meaningful, in which they could face pivotal experiences and breakthroughs of understanding, take adventurous big steps in personal development, and get motivated to start to think and behave more like an adult. Discovering the unknown and completing interesting novel musical and cognitive tasks allowed them to evaluate self-growth and take more responsibility for their life. The experiences demonstrated an increase in positive creative confidence in courageous experimentation with voice and within vocal improvising. Their voice qualities and vocal self-expression could pass make major progress enabling an increase in self-acceptance and improved self-contact. However, the emotional, cognitive and creative experiences were patently more crucial and meaningful than the technical vocal work. In research results of Estonian youth concepts of their transition to adulthood, the late adolescents stress intangible features, i.e. responsibility, freedom among other features (Nugin, 2010),

which is crucial for the current experience of the youth. The musical and vocal improvising experiences provided opportunities to practise independent and negotiated decision making and freedom of choices within interesting creative and playful situations being something extraordinary compared to common traditional music listening and choir singing together with peers. From the perspective of emerging adulthood, the research has supported the importance of responsibility, decision making, and autonomy (Arnett, 1997, 1998, 2003; Nugin, 2010).

The participants highlighted the improved relationships with family, performing and singing their self-composed songs thus taking the relationships to a new and more mature level that supports the highlighted tasks of Eccles and Gootman (2002). The experience of improved intimate partnerships had major benefits being an output of self-composed songs and courageous improvising for some participants. The achievement of intimacy is the task of the next psychosocial stage by Erikson (1963) and is highlighted by Eccles and Gootman (2002) as crucial in transition process.

Self-expression is one of the fundamental aspects of the stage of adolescence. The value of self-expression for young people is that it assists in healthy identity formation (Erikson, 1968). The musical, singing and vocal work experiences enabled pivotal novel self-expression at multiple levels, emotional release and relief of tension thus providing a more balanced way of being and acting.

The major experiences of PSR were related to improved self-confidence and deeper self-contact. Particularly these were outlined in the experience of the meaningful improvisations, creating their own songs and listening to the recordings of self-created musical material. Zarrett and Eccles (2006) point out that these include having confidence in one's ability to achieve one's goals and make a difference in the world and strong desires to engage in important activities (intrinsic motivation), master learning tasks, and be socially connected. Thus, these *PRS* were crucial and of high importance. The musical experiences of *PSR* also provided the crucial self-reflection, problem solving and letting go and deeper understanding and contemplation. There were distinct increases in adolescents' capacities to think abstractly, consider multiple dimensions of problems, process information and stimuli more efficiently, and reflect on the self and life experiences (ibid.). The successful development of these cognitive skills relates to

youth's ability to plan their life, an important skill for successful pursuit of educational and occupational goals. Thus, the experiences of *PSR* could become the important link in the progress of these cognitive skills.

In recent years a 'positive youth development' movement has begun that withdraws step-by-step from the concept of 'storm and stress' focusing more troubled and in-trouble adolescents and emphasizing the health, optimism, and resilience that adolescents exhibit (Larson, 2002). These findings support the holding up of the positive focus to provide support to healthy identity development and healthy transition within therapy.

6.3.3. Theories of the relationship between music and healthy adolescents

The general music literature describes the relationship between adolescents and their music as inherently assisting in the development of autonomy and independence. Music has been shown to support adolescents' psychosocial development through at least four areas, e.g. identity, interpersonal relationships, agency, emotions (Laiho, 2004). The reciprocal love between music and adolescents, including late adolescence, is really strong and inseparable. The evidence of the current study particularly supports these concepts. At this point some of the benefits related to this study are outlined.

The music therapy literature on working with adolescents also alludes great evidence to the potential of music therapy in assisting adolescents in developing healthy egos and identities providing the opportunities for 'being-in-the-music' and 'being-with-the-music'. The music is used as a means for coping and self-regulation. The salience of emotional self-regulation has been demonstrated in a wide range of studies exploring the different reasons why adolescents typically engage in music listening and other musical activities (e.g., Arnett, 1995; Laiho, 2004; Larson, 1995; North et al., 2000). The experiences of *PSR* of the current research definitely confirm this beneficial and effective use of music also with late adolescents. Participants could experience the benefits of active music making, including vocal improvisation and voicework exercises, practising and performing their self-composed songs. They could listen to their rich evidence of self-created recordings, select their favourites and restore the good feeling of self. They

also could benefit from practicing the novel skills of emotional regulation through vocal relaxation, vocal massage and acting out by improvising. Gold, Saarikallio and McFerran (2011) highlight that music touches the nonverbal and a-modal experiences of the physiological level, the symbolic and referential meanings of the psychodynamic level, and thus influences the processing of abstract structures at cognitive level what is wholly confirmed by this study as well.

The experience of *PSR* of participants provided the use of music as a means for self-reflection and meaning making. However, they could work with their positive critiques and find the ways for resolutions and conscious changes, rely on their own negotiated and shared reflections. The working towards a decision of how they want to be in this world, the music often reflects what the adolescent want to be (Ruud, 1997; Pellitteri, 2009) and plays an important role as a mirror that helps to know oneself better (DeNora,1999) providing self-reflective contemplation and also function as a friendly means for individuation. Music serves as symbolic boundaries (Ruud, 1997) and a safe tool of safe shifts during improvising and musical expression of participants in the present study.

This research empirically confirms that music in forms of active music making, vocal and instrumental improvisation and singing self-composed songs provide a medium through which the participants can express themselves safely, authentically, naturally and honestly. The participants were motivated to consider their experience under the metaphoric umbrella of *PSR* that marked much more than only singing for them. Their self-created music in forms of improvisations and own songs plus created narratives using their own generated ideas, fantasies of active imagination became the highly valued vital, coherent, secure self-objects of mirroring, feeling the transpersonal omnipotence and self-soothing (Kohut, 1971, 1977) and thus their need of bonding was met.

This enhanced sense of self enabled and inspired many participants to express themselves and communicate verbally in more authentic and content ways both with peers and in their family context. The young people reported better sense of self and good feelings. They had greater self-understanding and achieved a sense of relief in their intensive transition pre-period as a result of the vocal focused music therapy experiences. The benefits achieved in the vocal focused individual music therapy were not actually

surprising and were anticipated by the research literature. But the use, effect and impact of vocal improvisation have been a quite unknown area in the research of late adolescents. Moreover, these occurring benefits confirmed the real need for further research and improvement in this kind of supporting longer lasting therapeutic projects to support the healthy progression and identity of late adolescents being in crucial two-fold transition using vocal improvisation as additional challenging tool.

6.3.4. Theories of the use of voice and vocal focus in music therapy

The primary focus on vocal use in the context of music therapy and psychotherapy with various target groups of patient and clients in prevention work of recreation and psychoeducation, cure and rehabilitation has gained increased attention in music therapy literature within last ten years. The music therapists had collected reliable evidence on effectiveness of vocal use by case studies of adolescents in mental health (Austin, 2007, 2010; Uhlig, 2006). These collections have been an important basis for yet not much charted territory of research in this particular area. However, due to various reasons, music therapy research, including different paradigms of medicine and psychotherapy is mainly carried out concerning the clients and patients referred to the therapy only in cases of strong symptoms and tangible disorders. This project was undertaken to support both vocal identity and improvement of coherent sense of self in undiagnosed young people considering the use of music and *vocal activities as the strong salutogenic resource of health* and promoting the health by salutogenic paradigm worked out by Antonovsky (1987).

The voice was considered as a musical instrument for various vocal and musical activities with the main focus on vocal improvisation i.e. ‘*improvoicing*’ (Poll, 2012) and voicework, and this approach provided numerous benefits and informing challenges for young people. Thus, the results support the former concepts and reliable evidence of the profound importance and the primacy of authentic voice, such as D. Austin, S. Uhlig, N. Oddy, S. Rittner, I.N. Pedersen, S. Storm and other significant music therapists have already stated focusing mainly on the vocal use in therapy. As voice presents the identity

and sense of self, it is a good instrument for working with identity issues, self-concept and self-esteem within self-development context. The participants could start to design their auditory vocal 'business card' and vocal agency towards desired sounds transforming their sense of self by various therapeutic means. The concept of voice as musical instrument enabled the participants to revalue their vocal status and opportunities of verbal and nonverbal self-expression. In addition, they valued the obtained necessary tips for vocal care and further work on development of vocal quality. While singing or playing with voice, all of the judgment rests with the singer. The fear of judgment and excessive criticism of the way one sounds has been one of the main obstacles for adults working with voice (e.g. Austin, 200; Oddy, 2001). This was also the challenge for young participants. They reported at first invoked strong self-criticism and difficulties with self-acceptance, causing uncertainty, hesitation, embarrassment, discomfort and other unpleasant feelings that changed during reflecting, improvising and practising. Their voice had been under the control of sociocultural norms and passed enculturation. Nobody of them had improvised with their vocal sounds before. The vocal improvisations of *PSR* offered memorable pivotal experiences that were all connected to extraordinary use of voice and experimentation. These memorable vocal experiences helped to overcome and express accepted intense feelings in a constructive way, re-evaluate situations and produced very authentic experiences. These significant experiences released the flow of creative ideas and set the conditions for creative writing of narratives and songs. The participants reported the contrasting encounters of 'wished and real self', 'fake and authentic self' in musical holding container that was helpful in accepting the authentic self and begin to communicate in more authentic use of voice. The used acoustic symbols of the voice, like audible sounds of the breath and sighs (Newham, 1993,1999; Rittner, 1995; 2006; Uhlig, 2006), helped a lot in the progress towards emotional authenticity providing self-acceptance and improved self-confidence. Thus, the concept of vocal use as music instrument seems to provide beneficial results for late adolescents in bridging the authentic and nourishing healthy self-expression and enabling exciting experimentation.

The results of research highlighted important coping strategies the participants noticed while using their voice in an uncommon way during the process of their *PRS*.

They met various coping means that support the concepts of other music therapists' strategies of implementation of voice in therapy with adults. The participants acknowledged and highlighted the benefit of free choice to play either with voice or a musical instrument, the listening to the vocal sounds and music created by themselves in audio recordings. The interesting and novel vocal warm-ups raised their motivation, and the safe body postures, sitting or standing back-to-back or lying down, gave them safe possibilities to express themselves in their own private space. These back-to-back positions provide the warm and intense contact and associations with a caring mother figure (Wigram et al, 2002, p. 210) or supporter. The use of references in forms of vowels and thematic significant words, singing into the grounding and holding music in the background and the use of self-accompaniment on a comfortable musical instrument helped to distract their attention from self-judgment and over controlling enabling to switch into the creative flow containing all that came up. Cognitive aspect of reminding of the therapy goal of experimentation set by the participant was also helpful for improving self-respect, responsibility and autonomy. The voice of the therapist, her guidance and encouragement without any criticism was the other source of noticed and felt crucial support, thus developing reliable relationship and trust in therapeutic relationship. The acceptance of therapist gave the needed affirmation and confirmation for self-acceptance of participant in novel ways.

Although the vocal progress was noticed in vocal technical production, improved articulation, nicer timbre, ability to raise the pitch and enhance vocal range, flexibility in register change and speech tempo, the other levels as emotional, physical, cognitive, social, transpersonal (Uhlig, 2006), were somehow more important for participants. The vocal projective exercises, vocal relaxation and vocal massage facilitated their self-regulation, provided satisfaction, serenity, introspection, and helped to develop a balanced and motivated positive sense of self and embodied vocal self-contact and self-control. Hence, the vocal focus in therapy affords a lot of tangible and intangible benefits that support the complementary concepts and research (Baker & Uhlig, 2011; Austin, 2008; Oddy, 2001)

The voice was used in many functions during the *PSR* process, including vocal improvisations, by participants. It could function as a medium between verbal and

nonverbal expression, a symptom referring to the emotional, physiological and cognitive state of participant. The voice was also used in a self-healing function of inducing self-trance (Decker-Voigt, 2007; Rittner, 2006) and singing a self-soothing healing song in pain management. The vocal sounds became as mirroring and omnipotent self-object (Kohut, 1971, 1977) to improve their confidence, awareness and self-understanding. The vocal sounds could bridge the bonding and vocal improvising could lead to healing and restructuring of self with shared 'now moments' of experiences of attunement, resonance, synchronicity and inter-affectivity, providing new and novel quality and colours of vitality in inter-subjective relationships (Lenz & Morau, 2004, Stern, 1985/2000).

As the result, the therapeutic facilitating environment provided safe acoustic playground, shared acoustic space for playing together, which afforded the shaping of healthy vocal use and improved sense of vocal and personal self of late adolescents who had to face their major life transition and accomplish appropriate developmental tasks. The results show the beneficial evidence that is crucial and important from the perceptive of participants and clients regarding the arranging of future youth programs to support the processes of transition and normal crisis. The noticed, acknowledged and recognized evidence by adolescents themselves can be the profound basis for health promoting programs.

6.4. THE PHENOMENOLOGICAL PARADIGM OF THE STUDY

The choice of phenomenology had a significant influence on both stages of the research process and results from the very title of the thesis to the musical analysis of vocal improvisations, and this will be briefly explored. Music therapists including the present researcher are interested in human experiences, and phenomenological research is a rigorous, critical, systematic, investigative method to enhance knowledge about lived experiences, which can stimulate changes in the therapist-client process. In phenomenological paradigm the one person's experience is not true and another person's false (Forinash & Grocke, 2005). Phenomenologists tend to embrace both perspectives as valid, since each perception is inextricably entwined with the perceiver that allows for an

expanded understanding of the event (Forinash, 1995). In choosing phenomenology as the research method, the researcher was conscious that such lived experiences of the participants were likely to generate a kaleidoscope of rich and deep accounts and this was really appropriate to search for the authentic opinions and meaning of the experiences of the *PRS* of late adolescents being in the process of two-fold transition. Moreover, the stage of late adolescence, their problems, the benefits of vocal work and vocal improvising has not gained much focus within music therapy research.

The phenomenological method applied in this analysis is concerned with the empirical phenomenology that is based on the study of psychologists Amadeo Giorgi (1975) and Colaizzi (1978). The major example and modelling of the analysis steps was gained from phenomenological researches of music therapists Grocke (1999, Skewes (2001) and Pedersen (2006) who dared to undertake such kind of consistent, voluminous and capacious research work on different phenomena. The changes that they implied in their research steps enthused and inspired the researcher to input her additional needed and appropriate changes within the research steps. The validation needed the shaping to use three verifications by participants. This allowed the participants to check their own descriptions of the experience and facilitated a broader collaboration and their more active participation in the process of data analysis. The additional step was used to present the analysed meaning units of interviews in the form of narrated story that is full of original data and expressions of participants. The raw data was collected, stored and analysed in the original Estonian language. The researcher wanted to present rich and full original text for the English readers, therefore the narrated story step was included and this material is available to read in Appendices 6-10. The translation of raw data into English would have been very expensive and not wise in conditions of economic and financial crises of Estonian society and economic instability and depression of the whole world.

The earlier phenomenologically oriented researchers have not allocated much space for individual data within the presentation of their research. As this research was undertaken in an individual setting, it was quite obvious to use more space for it. The data from pre- and post-questionnaires have been presented only in the context of individual results emphasising the individual progress and experience. Thus a part of the less

important results has been left out of this presentation regarding the limited capacity of the research.

The phenomenological musical analysis strategies were also used in this research for the analysis of 10 significant vocal improvisations of participants. To support the general framework of phenomenological study, a phenomenologically inspired nine-step approach to microanalyses of improvisation in music therapy by Trondalen (2007) is used for the analysis of vocal improvisations. As this microanalyses method concentrated only on single and individual analyses of music production, there was the need to develop this method further in a way that presents the common results of analyses as well. Thus, the data from phenomenological matrix and meta-discussions were summed up in the perspective of the experience and meaning of participants, and further analysed in the way of horizontal analyses steps presented in the first part of the study that analysed the interviews and follow-ups.

To ensure the validity of qualitative research, the six strategies according to Creswell (2003) are used for reliability and validation of results. He recommends that qualitative researchers engage in at least two of the eight procedures of his list: prolonged engagement with the participants' material; triangulation of collected data; peer reviews; clarifying researcher bias, making explicit any assumptions or preconceptions of the researcher; member checks or verifications; rich, thick descriptions, which incorporate the range of experiences. The epoché was attentively written to remain critical and conscious about the bias and expectations; in addition, several peer debriefings were held to get reflections and recommendations from colleagues and the supervisor. The participants could verify and read the description of their experiences in different distillation phases at least three times. The description and distillation process required prolonged engagement with rich descriptions. The personal interest of the researcher grew out of the vocal experiences in her own clinical practice with adolescents and adults, providing the opportunity to explore the essence of vocal experiences in a systematic way. In addition, colleagues were engaged in this research as well: one, being as an assistant-interviewer for triangulation of interviewing and other colleague as an expert validating the accuracy of translation and distillation. This study does not include negative case analysis and external audit. The negative case was evident by dropping out

of one participant by because of her changed family situation but she did not agree to participate in interviewing. Thus, however, the informing of the participant about the opportunity to feel as a part of this whole study and the autonomous decision making was also practised. As the research paradigm of phenomenology in Estonia is almost non-existent, the professional expert for this research was hard to find. However, this does not decrease the importance and richness of the presented data of the overall study.

6.5. CONTRIBUTIONS AND LIMITATIONS OF THE STUDY

This study definitely contributes rich data and evidence of experiences of young clients according to the vocal focused music therapy in individual setting. The vocal focus is under the increasing use in therapy settings providing a lot of beneficial and reliable ways for speaking and voicing up in multiple ways, affording the improvement of coherent sense of self, vocal and personal progress and growth. The vocal focus has had beneficial outcomes and effects in settings of mental health, recreation and self development and psycho-education. The high speed development of IT and computer technology has become a great challenge for authentic communication between human beings. Particularly the youth is engaged in novel ways of artificial relations and communication via internet without the use of sounding and speaking voice. Therefore definitely the importance of and the need for vocal focus in music therapy seems to increase. The real authentic relationships tend to have increasingly less time and space causing problematic behaviour and isolation of individuals. This research highlights the vocal experiences in terms of *PSR* of five late adolescents with normal intellect in the process of two-fold transition and confirms the use of voice as an effective music instrument and tool for courageous self-expression, self-reflection and communication, sense making and acknowledgement in building improved self-confidence, self-acceptance and connection with the self within vocal focused music therapy. In addition, the vocal improvisation is a less frequently used technique in music therapy, practically not used with adolescents. The outcomes, however, confirm that vocal improvisation and voicework can be effective tools in the therapy of young people if they are interested to work with voice instrument. The research contributes to the evidence-based practice and

the outcomes could be placed on lower part or base of the pyramid of the hierarchy of evidence of Sackett and Jones (2005) belonging to the level of qualitative studies that provide experiences, ideas, opinions necessary to build the next levels of the pyramid.

The analysis of clinical vocal improvisation has not been a richly documented area. It was very hard to find any research on this subject, at least in English and Estonian literature. The general research on voice has been conducted mainly in prosodic context of speech without regard to the musical part, and was more related to different disorders of speech and anatomical voicing. Thus, the contribution to the musical and narrative analyses in the frame of phenomenologically inspired microanalysis of Trondalen (2007), this is a contribution to the reliability of this analysis, whereas further advancing and explicating the common analyses by using horizontal steps, is a novel part of the research that emerged according to the need to describe common experiences of vocal improvisations based on musical analyses of these musical products.

The stage of late adolescent and transition to adulthood is a little considered stage in research of music therapy field. However, it has quite remarkable research in the transition counselling field, whereas the 21st century has set new challenges for late adolescents by demographic, sociocultural and labour market changes that have made the years between ages of eighteen and twenty-five more transitional and challenging than in the recent past. This increased complexity and heterogeneity in the passage into adulthood make the late adolescent period more challenging than in the past, especially for non-college and university bound youth and members of several ethnic minority groups. It is also critical to understand what assets and needs are essential for keeping youth on healthy, productive pathways into adulthood and thus enable the necessary support, promoting health and well-being. This vocal focused project presents one way to engage the young people in novel and beneficial musical, vocal and creative activities in meaningful ways to enhance the possibilities of self efficacy and resilience of young persons.

According to the increasing economic saving programs and strategies of European states the finances for the running of long lasting therapies is limited and short therapy, supporting projects and programs become increasingly prevalent.

This study has also its limitations. Although the phenomenological research can be carried out regarding 2–10 participants or research subjects, being sufficient to reach decisive conclusions (Boyd, 2001), the research would have been more reliable by including 1-2 additional participants. As one participant dropped out of the therapy process, finally the data of 5 participants involved the research ground.

This study presents many examples of *data source triangulation*, but this element would have been more satisfactory if the focus on vocal improvisations had been stronger in the final and initial interviews as well as knowing the preconceptions of the participants about this tool before the uncommon use of their voice. In addition, the time frame between running the therapy process and final interview turned out too short to make profound and deep preparation for final interviewing and discuss the plan with assistant researcher more profoundly. Therefore the focus of interview plan remained a little bit too general though the musical analyses of vocal improvisations were definitely designed for research. The triple verification has been carried out but this is not implied concerning the musical analyses. The triangulation of the best vocal improvisation is appropriate but the data to triangulate the five others – the point of departure for the best PSR composition of participants was limited. However, these musical events offer interesting data to enrich the experience of participants and connect to the pivotal experience of this meaningful process.

Concerning the music quality, the limitation of the current research was the quality of recordings. Though sufficient attention was paid to the recording process during the data collection, the first mp3 recorder broke within the first half of the process. Therefore the recording derived from the second part of the therapy process lacks the aesthetic sound quality and the researcher was not aware at that time of how crucial the recordings would become.

6.6. FUTURE RESEARCH APPLICATIONS

The current phenomenological research used the metaphor of *personal singing revolution* as phenomenon of vocal music therapy experiences of participants. It would

be interesting to carry out research that investigates the metaphors in reflections of vocal use and vocal improvisations and research theoretical background of this topic as well as to enrich the concepts of music as metaphor and analogy on the theoretical and practical basis.

It would also have been useful to study other vocal and vocal music therapy phenomena (song creations) with an environmental perspective and to apply this perspective to different fields of practice. It would be necessary for further phenomenological exploration of the vocal music therapy phenomena to support or confront the findings.

There is a lot of variability for going on with the research of significant vocal improvisation. One interesting way is to consider the vocal improvisations as meaningful events and single cases, and conduct the research as multiple instrumental case studies, collecting the triangulated data from improvisers, experts, the session reflection focusing only on vocal improvisation.

The other way is to search the pivotal phenomena related to vocal use and self or the individual processes through two improvisations ‘faked or false me’ and ‘real or true me’ to give a possibility for the client to reflect and understand their inner processes more profoundly and to see and feel possible personal development in case study or multiple case study research.

Regarding the target group of late adolescents, the research field is large. The vocal focused music therapy can be conducted with different focuses in psychosocial support, in cases of bereavement, adjustment and communication disorders.

6.7. THE ESSENCE OF THE STUDY

The combined results of the thesis demonstrate the considerable potency and efficiency of individual vocal focused intervention with late adolescents. The preventive individual vocal focused music therapy in terms of *personal singing revolution*, using vocal and instrumental improvisation, various voice-work techniques and methods,

singing, and song-writing, afforded the opportunities for achievement of various age appropriate psychosocial tasks for five young people in transition to adulthood.

The experiences of pleasure and challenge, discovered means for coping with challenges, vocal progress, creative self-expression, significant achievements, deeper self-understanding and new skills were essential for the improvement of positive identity formation, acceptance, understanding, autonomy, resilience and competences. In addition, free choice between voice and other musical instruments was crucial for young people.

Particular focus was addressed to the use of vocal improvisation during the intervention process. Vocal improvising provided a lot of beneficial experiences for young people, including the opportunities for the enhancement of vocal and cognitive self-exploration, creative experimentation and vocal play, spontaneous and safe self-expression and problem-solving, enhanced self-control and skills for self-management, the experiences of achievement and success, the exploration of the 'real self' and its needs in their quite crucial psychosocial transition process.

Two improvisations out of vocal improvisation production of each participant were identified in terms of the most significant value. The first was the best improvisation selected by young people. The experience of increased confidence and vocal courage, creative flow, sense of freedom and letting go, connection with the intimate and caring self, decrease in over-criticism, and pain management were essential within the best vocal improvisations. The other outlined vocal improvisation had a crucial and pivotal role and expresses a point of departure for creation of the best composition and musical achievement of participant. The experience of trust, acceptance of authentic voice, disclosure of intense negative feelings, rise in motivation, generation of ideas and empowering regression were essential within these vocal improvisations.

While improvising, all participants were supported by vocal holding or grounding methods. Facilitating environment and sitting or standing in a back-to-back position was crucial for mutual vocal dialogues and play when vocal holding and grounding were absent.

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APPENDECES

Appendix 1: Structure of initial interview

- 1. Motivation** of client choosing participation in therapy and research.
- 2. Background of the client**
 - 2.1. Personal history of client (scholastic proficiency, hobbies, relation to drinks and drugs, conception of the world)
 - 2.2. Social history of client (family, peers and friends)
 - 2.3. Clinical history of client (diseases, hospitalization, therapies, psychological aid)
- 3. Musical experiences of the client.**
 - 3.1. Personal musical experiences
 - 3.2. Social musical experiences (family, peers)
- 4. Vocal experiences of the client.**
- 5. Voice.**
 - 5.1. General thoughts on voice.
 - 5.2. Personal concept on voice.
- 6. Singing Revolution.**
 - 6.1. The concept of singing revolution as phenomenon taken places 20 years ago.
 - 6.2. Internal singing revolution of human?
 - 6.3. Personal singing revolution?
- 7. Participant's objectives of therapeutic meetings.**

Appendix 2: Structure of final interview

1. Personal/internal singing revolution of adolescent /participant

- 1.1. General context related to youth
- 1.2. Personal context related to participant.

2. Integration of the exercises of therapeutic voice-work and music therapy

3. Voice and vocal improvisation experiences.

- 3.1. Thought on personal voice
- 3.2. Memorable vocal experiences from these meetings
- 3.3. Complicated/challenging vocal experience. Coping with these.
- 3.4. Vocal experiences of surprise.
- 3.5. Stupid vocal experience.
- 3.6. Noticed changes in voice parameters
- 3.7. Advancing vocal exercises. Use in future.

4. The best vocal improvisation of participant. (The task of participant was select out one from all of her/his audio savings - the most significant vocal improvisation, and bring it to the post-interview)

- 3.1. The best vocal improvisation.
- 3.2. Sound. Feelings. Message.
- 3.3. The further development and progress of recording.

5. Best musical audio-product of participant. (The task of participant was select out one from all of her/his audio savings - the best creative /musical product, and bring it to the post-interview)

- 4.1. The best musical creative product. What it is and how does it sound?
- 4.2. Sound. Feelings. Message.
- 4.3. The further development and progress of recording

6. Garbage/Worse musical audio-product of participant. (The task of participant was select out one from all of her/his audio savings - the worse musical product which makes him/her feel to immediately throw it into garbage or burn it, and bring it to the post-interview)

- 6.1. The worse musical audio-product. What is it? How does it sound? What does it speak about?
- 6.2. Sound. Feelings. Message.
- 6.3. The lesson of it.

7. The meaning and content of critical turn.

- 7.1. The session of critical turn (feelings, thoughts, images, body experiences/responses)

8. Sharing therapy experiences outside of therapy meetings.

9. Additional question for free expression.

Very bad 1 ___ 2 ___ 3 ___ 4 ___ 5 ___ 6 ___ 7 ___ 8 ___ 9 ___ 10 Very good

Questions related to music and voice

7. How important is music in your life?

Not important 1 ___ 2 ___ 3 ___ 4 ___ 5 ___ 6 ___ 7 ___ 8 ___ 9 ___ 10 Very important

8. What music do you listen to with pleasure?

9. What music do you not listen by any means/ under any circumstances?

10. What is your musical education?

- | | |
|---------------------------------------|---|
| (a) music lessons of general school | 1 |
| (b) special music school for children | 2 |
| (c) music college | 3 |
| (d) other | 4 |

11. If you responded previous question 2, 3, 4, what specialty did you learn?

12. What instruments do you have (at home)?

13. What instrument(s) do you want to play?

14. What instrument(s) do you not want to play by any means?

15. What are your singing experiences?

- | | |
|-------------------------------|---|
| a) I have sung in choir | 1 |
| b) I sing in choir at present | 2 |
| c) I sing in peer company | 3 |
| d) I sing alone | 4 |
| e) I hum sometimes | 5 |
| e) I do not sing at all | 6 |

16. How much are you contented with your voice?

Totally not 1 ___ 2 ___ 3 ___ 4 ___ 5 ___ 6 ___ 7 ___ 8 ___ 9 ___ 10 Totally

contented

contented

17. Are you tone keeper?

Yes No I don't know

18. Did you have complication with voice break?

Yes No I don't know

19. If you respond previous question „yes’, please describe more precisely this complication or problem!

20. Have you had problems which changed your voice ?

Yes No I don't know

21. If you responded previous question „yes’, please describe that problem more precisely.

22. Have you had hurting or offending remarks on your voice by anybody?

Yes No I don't know

23. If you responded previous question „yes’, please describe this problem more precisely.

24. What does the following voice quality/parameter speak to you/tell you?

Loud voice?

Soft voice?

High voice?

Low voice?

25. The following various statements which describe how persons feel about themselves are presented. Please mark how much each of these statements

characterizes you. For that please make a circle around the number on the scale following the statement.

	Almost always true	Frequently true	Sometimes True	Not frequently true	Never true
On the whole, I am satisfied with myself	1	2	3	4	5
At times, I think I am no good at all.	1	2	3	4	5
I feel that I have a number of good qualities	1	2	3	4	5
I am able to do things as well as most other people	1	2	3	4	5
I feel I do not have much to be proud of	1	2	3	4	5
I certainly feel useless at times	1	2	3	4	5
I feel that I'm a person of worth, at least on an equal plane with others.	1	2	3	4	5
I wish I could have more respect for myself.	1	2	3	4	5
All in all, I am inclined to feel that I am a failure.	1	2	3	4	5
I take a positive attitude toward myself.	1	2	3	4	5

Thank you very much!

In case you want to be one of participants of music therapy research candidates and to participate in individual vocal music therapy process, please write down your personal data to connect with you personally in case your data prove expediency. Your personal data will be kept in confidentiality.

Name.....

Phone E-mail.....

**NB! Certainly you can turn directly personally and ask for vocal music music therapy possibilities:
Eve Lukk, tel. 513315; E-mail:**

*Institut für Musiktherapie der Hochschule für Musik und Theater Hamburg
Health Design Labor, Institute of Fine Arts, Tallinn University
Lai 13, 10133; Tel .6411524*

Appendix 4: Post-questionnaire

The following you can find various questions on your person, your musical and vocal experiences and how do you feel yourself generally as well. Please answer these questions as exactly and honestly as you can. The complete confidentiality of responses is granted by conductor of inquiry. The data gathered from this inquiry is used only for scientific research in general way.

Guidelines for filling:

- a) ___ - fill above the line
 - b) 1 2 3 4 - choose proper answer and make circle around it
-

1. What instruments do you have (at home) at present?

2. What instrument(s) do you want to play or learn to play?

3. What instrument(s) do you not want to play by any means?

4. How much are you contented with your voice?

Totally not contented 1___2___3___4___5___6___7___8___9___10 Totally contented

5. What does the following voice quality/parameter speak to you/tell you?

Loud voice?

Soft voice?

High voice?

Low voice?

8. The following various statements which describe how persons feel about themselves are presented. Please mark how much each of these statements

characterizes you. For that please make a circle around the number on the scale following the statement.

	Almost always true	Frequently true	Sometimes True	Not frequently true	Never true
On the whole, I am satisfied with myself	1	2	3	4	5
At times, I think I am no good at all.	1	2	3	4	5
I feel that I have a number of good qualities	1	2	3	4	5
I am able to do things as well as most other people	1	2	3	4	5
I feel I do not have much to be proud of	1	2	3	4	5
I certainly feel useless at times	1	2	3	4	5
I feel that I'm a person of worth, at least on an equal plane with others.	1	2	3	4	5
I wish I could have more respect for myself.	1	2	3	4	5
All in all, I am inclined to feel that I am a failure.	1	2	3	4	5
I take a positive attitude toward myself.	1	2	3	4	5

Thank you very much!

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Appendix 5: Follow-up questionnaire

1. Please remember and describe your alive memories of the vocal focused music therapy process you participated half a year ago. Which thoughts, states, imaginations and feelings emerge?
2. Please remember and describe the vocal experience. Which thoughts, states, imaginations and feelings emerge? Which means and techniques did support your connection with voice?
3. What is the destiny of your musical recording?
4. Have you used the various vocal care exercises further or these were important only in therapy process? If you will use them, then describe which ones?
5. What do you like to add for you own?

Appendix 6: Jonas's experience of *PSR*

General concept of *singing revolution*

I was born during the last act of the SR and I have adopted it as a sort of synonym and symbol for freedom, as it has largely also been for the Estonian nation. I think by singing the Estonian nation came together as one and also took a stand by singing during the SR. The Soviet terror and propaganda were destroying the Estonian nation, but in this revolution we sang ourselves a united nation again. An individual's PSR likewise means singing out the negative emotions and worries or detoxing by listening to songs and patching up the soul. I have been under the Song Arch once and for me it meant patching up my soul.

My earlier PSR happened when I got a guitar, which improved my self expression skills considerably. I could express myself through that and it did not even sound that bad. You get positive feedback and so-called mental satisfaction and it is also more or less easy on the ear.

Process as *personal singing revolution*

The therapy experience was a break-through SR and spiritual path for me, and what went on in therapy was directly linked to the events in my life. This was a very positive first voluntary project that confirmed my decision to continue volunteering in different projects in the future. My time in therapy was enjoyable and positive, just like a filter for distancing myself from everyday things. The therapy room became a sort of place where I was cut off from the world. I could leave everything else outside the door. As I remember, I always felt a sort of relief or feeling of 'flying light' after the end of each session, and found inner peace.

In conclusion, my biggest surprise was the easiness of making music and expressing myself, the fact that there was no artificial invention, it was nice and surprising. I have always thought that it was awfully difficult to express oneself through music. This opinion was totally overturned. You make music in a way which has meaning for you. I definitely gained expressive creative confidence. If I am not doing something exactly like it should be done, then I am doing it right my way, I am not doing it wrong. Lots of positive attitude like that. And in interpersonal relationships it is easier to say that you suck rather than to give praise and to say something positive.

Through my SR, I reached the important understanding that you don't have to be mentally or physically crippled to ask for help. The freedom of choice that I experienced allowed me to better understand myself and to be conscious of what I'm doing, why and where. Relaxation with voice helped me surprisingly much to feel a deeper unity between my voice and body. I also changed my views about instruments. Djembes seemed like a cool instrument at first but after I had made loud sounds, it was not as cool anymore. Conclusion: loud noise seems cool as long as you cannot make it; if you can, you will get bored of it soon. I then discovered calmer and so-called 'prettier' instruments: xylophone and zither. These instruments passed from the 'pointless instrument' category to quite a good category. Now I value diversity and harmony. 'Pounding' on the djembe allowed me to release what I needed at that moment, this helped me to ground the shake off the tensions during a strained period.

I was impressed that I could put my feelings and experiences into words if I wanted to, but if not, I could simply play them out. Sometimes I could talk about whatever and not explain the real issue, which I could put into music and thus still release; however, putting things into words has been important. I played the music and always had the possibility to say what this or that meant, but I was never forced to say anything. Music made it safer to put the problem into words and solve it. There was someone with you whom you could talk to. And you could talk about what you wanted to.

I shared my therapy experiences with my classmates and felt glad about a friend who felt ready to visit a psychologist because of this. I have played the tape with my own song to my friends. I won't share everything, only what I like and that are cooler.

Vocal experiences

For me, a strong voice has been the ace up my sleeve which has permitted me to show confidence and make others listen. I can talk much louder than most people. In fact, I had to make more of an effort not to talk loudly. During the process, I sensed my voice much more strongly as part of my body, I learned to keep it safe and restore it. When I feel that my voice is sore, after I have shouted, I exercise and it becomes better. Voice is a part of your body just like an arm or a leg. If the voice hurts, the whole body feels bad. Conscious of this, I treat it with more respect. Voice and breathing exercises are key to restoring the voice more quickly. I now have a new vision: voice is a body part that needs to be taken care of. My SR experiences taught me new skills. I learned to better manage my speech. I am no longer self-conscious about speaking too quickly and unclearly as is my inclination. If I happen to talk too quickly and people cannot follow me, I slow down and repeat what I said without self-consciousness. I was also able to solve negative situations in a more balanced and adequate way, take them less to heart and feel less awkward while volunteering during Tallinn Old Town Days. My voice exercise tools include exercises for restoring the voice, improving contact with my body, preserving my mood and consciously taking time off to calm down and clear the mess.

I experienced cool and nice feelings during voice improvisations, which became my favourite. I suddenly had a 'funny experience' – seeing myself from the outside and leaving my body. The earlier panicky fear of singing off key out of tune disappeared with voice exercises and I gained peace and security, particularly in singing. I got quite a lot of courage to be myself and not to care, in a good way, about the opinions of others. There is no need to fear what others might think of you! Voice improvisations at first also scared me, I got blocked and then overcame it. Someone else is listening to what you're doing, and these are not everyday things either. What might they think – that I'm a retard? At the same time it was interesting to face myself – will I really use a lamp to make sounds? On the other hand it was a funny and strange feeling, like a trip to childhood with the funny noises, a weird childlike feeling accompanied by fear of being committed to a so-called secure institution if I enjoyed these. But I experienced that a voice improvisation that felt stupid at the beginning felt cool after the end.

Supporting means for coping challenges

Instruments, trust for the therapist, supporting body positions and listening to the recordings helped to cope with uncomfortable experiences. Musical instruments helped me to let go, especially without putting problems into words. Voice exercises were

effective and felt nice during the difficult times when I needed to look inside. Listening to the recordings has made me come in terms with my voice. I got used to the sound of my voice and this gave me vocal confidence. What helped me over a blockage was standing back-to-back while improvising and using background music. In addition I found support from the logical argument that if the therapist tells me what we could try, then, she won't think that I was a 'loony', rather on the contrary. It also helped to remind myself of the purpose of the sessions. Experiencing different things was one of my objectives for the sessions.

The best vocal improvisation

Maiasoraia

It's from the 13th session. It means overcoming my fear and expressing my inner rhythm and voice in a slightly unusual way. That time we did many improvisations and tried what would be the coolest and most comfortable way. We sat back-to-back and played recorded music for the background, and we could relax more. The music was like a third person and expectations shifted away from myself. Some time before that I had this moment of overcoming my fear, where we were doing it simply back-to-back, without the background. Now I already knew what I was doing but as you can see from its length alone, I still did not dare to do much in the beginning. I checked just now that it took some 3 minutes and 40 seconds before I dared to do something other than I was doing in the beginning. This kind of overcoming my fear and finding courage to do something with my voice that I had already tried during the first 10 seconds and then you are doing the same thing for the next 2 minutes: 'Oh, I don't think it's working anymore'. And it takes a lot of time before you start trying something else. But before, it was about overcoming fear and being excited about a new thing. I last did something like this 14 years ago. Something maybe like this. To further it, I would maybe try to add guitars again. And then quietly bring in some sort of accompaniment, to make it more interesting. Mainly from the aspect of listening, I would not like to change the overall structure. I would maybe sing a bit more bravely than here.

The best self-composed musical composition

Self-composed song „*On My Own Path with a Dream*’

This is a compact song about self-development. In fact, it is mainly the story of my growing. I play the guitar and the therapist plays the synthesizer. For me, this song represents the last 15 years out of my childhood, and I mainly see images of memories of the last 15 years. I think that this is the greatest result or consequence. It was born when we started to play on the subject of not letting the fear and the future cross paths. This was preceded by a discussion about the present, the fears and their connections. This was exactly the time when I had to decide a lot about what I will be doing starting from the autumn, what I would study and where, and so on. The therapist asked me to select an instrument for my fear, which was the shaman drum, and an instrument for my future, which I do not remember at the moment, unfortunately or fortunately. I had to place them on the floor on the spot where future and fear were. And then we did all sorts of stuff with these. And at some point I started to play and then I suddenly disappeared with my thoughts. Suddenly in my mind I found myself back on the north shore of the Lake Peipus, where our country home is and where I have spent all three summer months for the first 15 years of my life. The school ended and I went straight there, and when the

school began, I got back in town just in time. A very important place for me. Largely like a place to escape from the world for me, I have sat there a lot and been by myself and thought. And on the shore we have a sandy beach and then after 20 meters or so a wall of pine trees where the forest starts, and then this one pine. I can never describe it but when I go there, I always find it. I am happy with this song and it is more or less something that I can show. I have tried to write songs before but these have been sort of disasters. I think I made a good thing. I feel relieved and content. I have already sent the recording out to people and will definitely listen to it myself from time to time and will play it for the next x days. Be it day 1000 or 2000 or five.

Senseless wind is rolling on the lake,
My mind is hit as if by a bullet
The fear of seeing fall a tree
That has been in my heart these long months

It knows all my secrets
And guards them with silence
A searching soul leaned against the tree
Shoes of the time no longer fit

Sits on the sandy shore of the lake at summer
And hopes that a storm will cross
Expecting a more powerful wind
To feel the lips of the beloved

Dreams carry through time
The house has shrunk in size
The youth hardened by a series of events
Still follows his own path.

Six months later

My SR is linked to nice warmth and well-being, feeling of security. Sessions helped me to see inside and shake off my tensions, as well as to take care of my voice and learn to know it better. The initial skepticism quickly turned to expectation before each session. I remember painting rooms with my voice, playing with the tone and pitch, and all sorts of improvisations that I still occasionally listen to. These somehow give me confidence to go on during difficult moments. I feel that everything is possible and doable.

To become good friends with you voice, it is important to start with exercises and also definitely write your own song, which somehow tied the voice better into my emotional whole. During sessions I was allowed to put the emphasis where I wanted to, of course with slight guidance; but still my ideas about what to do with my voice were always the most important.

I remember lying down exercises where I could touch the furthest parts of my body with my voice and thus feel the unity of my body; these 'cleaned' my body of tensions that were easy to accumulate just before the exams. I also remember confidential

discussions on subjects that rose with the help of various improvisations, and this allowed me to learn more about myself. I also actively use touching my body parts with my voice to calm down and 'detox' my body. I have taught this trick to some friends who also use it actively.

I have also used the song I wrote, which I have now developed a lot further and which now includes sequences for piano, violin and saxophone in addition to guitar. We have a band and this song is in our repertoire. I still listened to some recordings when I need to concentrate and be calm.

Appendix 7: Kristiin's experience of *PSR*

General concept of singing revolution

Singing revolution (SR) brings a very powerful feeling of freedom, it is how people became free with integrity and through singing, with no violence. This was a positive revolution, a major change to improve the situation. A person's development as their SR could mean striving towards improvement through singing, voluntarily and with pleasure. Singing takes you to a mindset which opens up emotions, gives strength and an impulse for more people to express their creations and opinions. In fact, the society is in favour of people daring to open up more. SR in my life is connected to a conscious effort and concentration on work, which would be an important change.

Process as *personal singing revolution*

PSR for me means striving for your goal, finding your inner self, changing and understanding yourself through self-discovery, self-understanding and adoption of new views.

My SR is a real vocal revolution. It is directly related to the process by which I achieved the goals set for myself and found an outlet for my wish to experiment because after all I like to try out new things. **It happened in three stages. First came inner searches in my visual images and in music, in order to reach this side of myself and to dare to open it. Then came the stage where I dared to open up and visualize myself performing to an audience, and the third stage turned into a mental striving. This was accompanied throughout by an image of a cave which constantly changed. At first the cave was dark and closed, later roomy and open.** Stages of the change evolved by themselves, as I went along with the flow of life. I understood that during therapy a very large step forward is made in individual's development through various experiences.

My SR also provided unpleasant experiences and I had to exceed myself: I found support in listening to the recordings, playing the instruments and working with the therapist. Self-written songs and recordings of these helped renew my contact with many feelings that I felt during and after the sessions. Instruments first gave me courage and found a fascinating symbolic application in the process – 'key-instrument', 'cave-instrument'.

Experiences from the SR process helped me to find a better contact with myself, learn to know myself and concentrate on positive giving. I got to redefine my actions, learn from these and make better sense of what was important to me.

Improvisation exercises helped me to understand my family relations more clearly and have a more equitable view of my parents. Singing the songs I wrote to my parents made us closer again. I also started to think more about my life goals.

The lightened attitude and very free feeling after the therapy caught the interest of my friends with whom I shared my therapy experiences. When improvising with my closest friends, I dared to be much more open and people noticed that. I also dared to play my songs to my friends and get new ideas.

For the future, I was given voice exercises to increase the stamina of my voice, relax, improve diction, and also get a better contact with myself and help to visualize while relaxing.

Vocal experiences

Vocal experiences were interesting and astonishing. They gave way to a flood of ideas; my courage to improvise freely with my voice and do many cool things grew. My self-confidence and trust in my own voice improved. The whole process consisted of a much braver opening up than before; it culminated with a crazy feeling of liberation thanks to overcoming my fear: it felt as if all the mundane problems had been washed away; I was overwhelmed by a powerful contentment. Quite naturally, I had reached the point where I was improvising alone without the support of instruments or the therapist and I dared to try different nuances with my voice. Another culmination was the feeling of exhilaration connected to the 'building of a bridge' voice improvisation. I achieved the high notes that I had had before my voice trauma in 3rd grade: 'Oh, I got my pre-trauma voice back! My previous voice has not disappeared. It exists!'

I used to employ a loud fake voice to leave a better impression of myself. When I realized that I am listened to and heard even when I talk with my normal, natural, lower and quieter voice, I started to accept talking with 'my own voice' in everyday life and in company, even when meeting strangers. I realized that it was a fixation of my own psyche to raise the voice. I also became convinced that voice impurities are normal.

Vocal exercises and improvisations made me think about things that I would not have come up with myself and I began to understand ordinary things better. I noticed that if I was OK, it was also easier to communicate with others.

Before, I tried to be very independent and do everything alone and well. Leaning on others was a sign of weakness. These experiences made me realize that it was normal to help one another; I am more tolerant and accept help more easily.

Before improvising a melody for my lyrics, I often felt absolute impossibility, insecurity and inability. It was also difficult to analyze my voice objectively without self-criticism. It was painful to hear my monotonous voice, forced cries, 'screaming', as well as the use of the false voice out of fear that no one would listen to me if I communicated or sang with my natural voice. Over-criticism receded and I started to accept my natural voice.

Supporting means for coping challenges

It became easier to cope with uncomfortable feelings and difficulties by singing in duet with the therapist; I felt less self-conscious when I was following her lead. When I felt insecure or weird, I always asked to do it together because it was much better to go together, 'another voice with me'; our trusting relationship got especially strong thanks to our alternating performances to one other.

The best vocal improvisation

Stepping on the bridge

This came fairly mid-process. We did it with *grr*-sound. I like that it is with two voices. It is so cool that it comes out like so differently. We were singing together with the therapist.

In my mind's eye I saw a bridge and if you crossed it, you would arrive at a more open space. It was this stepping on the bridge, being on the bridge, and about how the voice would start to open up gradually – it symbolizes this opening well. If you step on

the bridge, everything will start to unravel. It was this very important crossing point for me. It was exactly this support point, a very necessary point, one of the most important ones, so that afterwards I would dare to continue alone. After this, it started to get like much easier, I started to make my own songs and the nuance-rich progress began.

When before this improvisation we improvised very much in the interior, in the image of the cave, then this time, after drawing the bridge, I felt that OK, something big is coming my way. And I think that at first I was quite a bit scared, feeling that some great conscious step needs to be taken. At the beginning of the improvisation the therapist improvised to demonstrate and then I followed her lead, and then I started to try different things myself. At the beginning of the song you can hear how I take this familiar road and then I like start to experiment. Then the snowball starts to roll to different places. The fact that at first I actually was so self-conscious and followed like this known path, I now think it was also necessary. I can now draw parallels with the story for example how at first I followed the lead of the therapist and started to go on by myself. If I had had to do it alone from the get-go, I think this would have led to nothing in particular. I think that I would definitely have criticized my voice a whole lot. I just heard that another voice was with me and then everything felt so much easier. The therapist was actually the most useful.

In this improvisation I started to aim higher with my voice and find various ways of reaching these high notes. It is important that I even dared to try more. I had never dared to experiment, even home alone, how to use my voice differently. This simply led me to where I dared to try different nuances, a whole lot of all sorts of turns. It made me much braver.

I was amazed to hear that you can do so much on a *gr*-sound. If I sang on it, I would get a background. You can do such an awesome thing on one sound! I learned from this voice improvisation that there is nothing embarrassing about an occasional voice impurity. It is normal, that's what happens. When I write a new song now or when we are just trying something with my friends, I make interesting noises somewhere. It has simply made me braver in communicating. It is nice. Developing this song further I would probably try to add again my upper *gr*-s that I find so charming, and some more nuances, and I would use it as a background and would improvise on it with sounds or phonemes included in a specific word.

Kristiin as Dolphin

Another very important voice improvisation was related to me and the therapist performing alternately to each other. It was when I stopped playing the instruments and then what we did was that I sat down and the therapist performed for me alone, improvising with her voice and body, and then the other way round: she sat and I performed. This was a very interesting experience for me. As soon as I started to perform to someone, much more interesting sounds came out. And this improvisation also came more easily. The performing brought this lightness to it. When I improvised for myself, I was more critical. Performing to one another tightened our bond with the therapist.

The best self-made musical composition

Bird of Creation from the cycle Descending Birds

The recording is from the penultimate session, when we sang these things through. I had thought more about these songs and developed them. But it was ready

even much earlier. In principle I'd got a whole complex of self-made songs *Cave Drawings* and it included *Descending Birds*, where every verse is a description of a bird and the verses have different melodies. I need a really original name, the 'descending birds' might like suggest that. This verse about the Bird of Creation seemed the most significant to me. This is the third song I made and about descending birds. All these songs have this really long prologue about how birds start to fly to their chambers in the cave. All these birds have their own particular message which is important for me, for example: 'I radiate'. Bird of Creation ties everything together and in addition to this the background music turned out particularly interestingly as well.

The meaning of the whole song was very important to me. I cannot imagine how it affects others, but all these things are very important to me: the process of writing it, how I wrote the music for it. In the end, how I performed it and practiced. My faith in myself grew. I am more of a person who acts on the stage and uses more words. But this gave me the strength that OK, why not, I can also express myself through music. While I used to protest against singing actors, I no longer protest now. I think that the voice and all this singing is so important. So this adds to the inner strength, even when you are only talking on stage. The Estonian language is a singing language anyway. I think it is so justified to say that the modern actors are singing actors, if you need to categorize actors at all.

Writing a song is very emotional for me. I remember that when I finished it, I was completely euphoric, I went home and said: 'Parents, I have to perform something to you'. I did it and my parents were seriously touched. They really liked it. And mother said: 'Oh, you have always been so neglected with us. I had no idea that you could do something like that!' And it was so cool! I want to develop the songs further, arrange the music and make a CD so I could listen to them again. I think that I will remember this for the rest of my life and I would like to listen to it again and again. I should write down these things and record them in some studio. Recordings allow you to always listen to the songs. And when I start making something new, I can listen to these and think a little about like the common thread. Just like singers have something unique, a vision, when they sing. I have not yet discovered it completely. Such an interesting subject for me. I think it has the significance of a stage of development.

Bird of Trust:

Birds have arrived before the sweeping space
First of them is trust
It flies through space and we see
It gives off honesty, loyalty, faith
(I fit here! We all fit!)

Bird of Amiability:

The second bird bows in the air
Its gifts are satisfaction, joy
Its wings give goodness with every flick
It dissolves in the space where there is a silent child
(Beauty and goodness is everywhere! I am good!)

Bird of Intuition:

The third bird brings mystique and runes
Its eye predicts the future
It knows what will happen, what is and what has been
Because the bird will become the child's helper
(Tell me what you desire, my soul!)

Bird of Creation:

The next one has creativity in its beak
Gift of inspiration is its thing
If you go to it with hope in your heart
You will meet a parade of thoughts
(Inner radiation takes me to creativity. I radiate)

Bird of Confidence:

The last brings the earth under your feet
It also makes dreams into reality
It secures all in a definite system
And turns thoughts into a complex scheme
(I'm moving step by step!)

All will now fly to their chambers and wait for the child to find them.

Six months later

My SR was one big adventure through caves, sea and sandy beach, full of positive energy and inspiration, and every time it turned into a new world where new discoveries were made. The story began from an imaginary white cave where I had lost a key that I now started to search; thanks to this I started to move forward with my story, find myself through this path and finally, after completing the journey, I ended up writing my own music. When I brought along my own stories, another spiritual story started to evolve from these; all had been worked out in detail and made clear, and this whole image kept appearing from one place to another.

The exercise that affected me very strongly was when we were playing my song with the therapist and each assumed a role and we started to look for its deeper meaning together with the music. Also during an improvisation with instruments I wandered onto a beach where my mind's eye saw little men who were dancing and beating on drums, as well as my therapist, who was playing drums opposite me.

I was very surprised that music allowed me to understand my attitude towards my family through an exercise where I played myself on one instrument and the therapist played my father, mother and brother on three other instruments. Through music I released my emotions and attitudes much more freely and I also understood myself what my attitude towards my family members is.

I was going through a very busy and difficult time, performances of the musical were going on at the same time and my voice was always out of control and I found it difficult to connect with it. The most helpful exercise was voice massage and rubbing my

whole body with the s-sound. Purring and feeling my solar plexus created a contact between my body and voice.

I was afraid to improvise alone with my voice. There came a moment through various exercises where I no longer had an instrument to support me or a therapist to sing along, I had to do it alone. It was really difficult at first because I wanted everything to come out perfectly. But after I got through this, it became much easier. This actually was the most difficult point where I had to exceed myself during this period.

I have continued to use breathing exercises and also voice improvisation. Before performances or rehearsals I warm up my voice very thoroughly and we have improvised together with friends, using instruments as well as our voices. I feel that I no longer fear using my voice, I dare to try different melodies and I have stopped searching for perfection, instead I now value finding new and interesting techniques.

The songs I wrote gave me the courage to carry on experimenting, but I would not like to perform these songs because they are more for me than for others. But when I need to have a better contact with myself, I sometimes listen to recordings of those songs.

Appendix 8: Liisa's experience of PSR

General concept of *singing revolution*

Singing Revolution (SR) was the impressive non-violent revolution for us, the Estonians; it was an awe-inspiring emancipation, release and liberation through music and singing. Estonians are so withdrawn. Music is key for Estonians. By analogy, I define the SR of an individual as a peaceful and non-violent revolution where they can gratify their 'real self', which has so far been confined, to express themselves and to change through music. The 'confined self' is a self that does not think on its own, has lost its independence and conforms to external expectations, suppressing its own human needs and real wishes.

My personal experiences tell me that SR could mean the drawing of strength and support from music, because music is unbiased or on your side. It helps, changes, consoles, and offers spiritual and emotional relief. I can show a strong facade to others but I do not actually feel strong; I am quite weak.

Process as personal singing revolution

My SR is an all-round successful path uphill. Its experiences have influenced my whole life and have a strong effect. I am mentally ready to enter life, I am not afraid of having to cope alone. I developed and changed along with the music, which seemed a whole lot more natural and beautiful. At first I did not believe that one could learn to act differently in life through music. The process gave me the courage to let myself go in music as well as in everyday life generally. It is the freedom to do what you yourself want, which for me was a challenge and a revelation at the same time. Every time I left a therapy session, I knew exactly and clearly how I should be, what I should do and what I should say. In addition, I also dared to take on new things in my life and carry them out. I truly believe in the helping powers of music now.

Exceeding myself was connected to the limits on what I should do and what I could do! I now see the limits from a different angle. They found an expression. Every time I left I felt that they were open. I have become much braver and freer in music and in life. The first melodies were about tonality and the subdominant. The limits were exactly like that and now they have opened up. I feel more free whatever I'm doing, although the subdominants have gone nowhere. I don't feel that I'm clinging to the need to follow something specific. It is a good feeling. I have visited the town of S. now for a couple of times. That is where the piano is. I have simply played on the keys with one hand, and the same with the guitar. Everything is possible now. Everything has changed.

My SR helped me to better understand myself. Musical opening, expression of my thoughts and feelings was more of an opening up to myself, opening up in front of myself and meeting myself. It brought me a clear idea of what I wanted in exact terms. My thoughts and the way I think have changed. The main thing is to feel good myself.

Through the SR experience I achieved contentment with everything, my life as well as the surrounding persons. In addition, creating my own songs was a super-important achievement for me. They turned out well. I am very pleased. These songs supported very important things that were going on in my life, the important decisions and events that took place over the recent months, during this process.

Making music in the therapy process was a real mystery to me. The feelings it brought along were indescribable. During the process, I got to express myself through music and let my feelings go to the fullest, which was very meaningful for me. I could not imagine talking to a psychologist for an hour about my problem; it was incredibly better for me to release and let go through music. Only by making music did I find balance and increase my sense of security. I managed to free myself of the old thing, the fermented feeling. I was also surprised to experience the 'unravelling of bundles' i.e. problems, finding independent solutions by making music and thus developing a new ability. In the djembe improvisation *Questions and Answers* I received an answer to a question I could not put into words and it turned out so well. I used finding solutions to problems through music many times because it felt like solutions somehow appeared by themselves. Through my SR, I again found a feeling of intimacy with music, myself and other people.

In the musical sense I just learned to improvise, that is how much freer and braver I have become. I am not afraid about someone laughing at me or saying that I am weird. This has made me so much stronger. I also felt so free on the synthesizer, and the synthesizer (piano) pieces felt beautiful, like real pieces of music, almost good enough to write down.

I had some trouble with every instrument because I was still so used to being told exactly what to do. It was difficult to begin. There used to be such strong limits and my own standards on what should be. I was used to being told how to do everything. That is how I realized that real freedom comes from the fact that no one tells you what to do, and that is how I started to feel gradually freer and freer. I got to choose how and what to do. No one criticized or said no.

I noticed that I used music to express my weakest point: fear and insecurity about doing something wrong and becoming the laughing stock and being ridiculous. It always used to be like this when I had to perform and sing to others. In the sense that you feel ridiculous when acting contrary to the expectations. This makes you so insecure. At the same time it is good that I could exercise it here and get used to it and remodel it. In another situation, in front of others, I would have crashed and burned in my own eyes.

Outside of therapy I shared my general therapy experiences with my classmates and family members. I am definitely more carefree and open. I had a talk with my boyfriend and he asked me how I could say things so well and so calmly. I think it is partly thanks to this therapy.

I sang a quite happy self-made Spanish song to my granny and will also perform it to my family. I want to keep the recordings to myself, analyze them and think the events through again.

Vocal experiences

The process gave me some pleasurable as well as some seriously challenging experiences. I now dare to sing. This is the main thing, I think. Courage and improved confidence were the main threads running through the vocal experiences. I did not use to like the sound of my own voice or my voice in general, because it felt so insecure to my ear. I could not sing in front of the others, it made me very nervous.

At the beginning, my voice used to be much more quiet and modest, I used a few low notes in voice improvisation, and embellished them with harmonies until my voice

became more free and I got used to my voice; in the end I took more liberties with my voice and was braver. I then dared to use my voice at any pitch and jump from one note to another in an ever extending range, play with my voice and try and do what I wanted and with all my soul. It felt good and nice to free myself from the limits. Also, I now think that feeling good about yourself is more important than the opinions of others.

I remember very clearly the emotions I got from improvising with my voice here. Voice impros kind of have a very strong effect, at least on me, which cannot be heard or felt from recordings afterwards. While here, you make sound with your whole body. It was always so important for me to do them every time! It was somehow so deep then. So important and significant. In this sense it really had a very strong impact! It paid off, it was worth going through all these feelings. I felt them very deeply.

Unpleasant vocal experiences were linked with insecurity, awkwardness, inability, feeling of ignorance and painful self-criticism. The *ha*-sounds chosen to express disgust, for example, were the most powerless you could imagine. It was very good in fact that I could listen to these afterwards. After all, I should have been able to do all this with a stronger and more confident voice! I could not understand why I hadn't. I remember the feeling of ridiculousness. I could not believe that it was me doing it when in fact I was. At the same time, if I wouldn't have had that, I would not have understood. It's not like others would tell you. The fact that I understood by myself, listened to it, that others did not tell me, the fact that I arrived there myself. Releasing disgust vocally felt powerless and uncomfortable.

I find it difficult to improvise vocally if no one tells me how I should do it exactly, how and on which note should I start, how high or how low, as I had been used to before. I had to do what I did by myself and accept it. I felt ridiculous to myself, I was afraid to make mistakes, do something wrong and not be able to hold a tune. No one else told me that I could not do it. I did it myself and it hurt. At the same time, although many voice impros started from insecurity, a feeling or a problem, something that was wrong in my life, improvisation helped me to find a solution or understanding effortlessly. The fear of being ridiculous also receded. The drawing of the complicated vocal improvisation *Pine Aura* made me stronger and helped me because I no longer fear something like this. This became a skill that follows the motto 'Whatever happens, happens!'

It felt like the body and the spirit found each other. Vocal relaxations and massages had a very strong impact, for example the hum breathing while lying on my back, or progressive relaxation with voice. It is unbelievable, I would like to do it again and again. Lord knows where I went during it although I was not asleep. My exercise tools include quiet gentle vocal exercises for a better mood as well as vocal breathing exercises for relaxation, before going to sleep for example.

Supporting means for coping challenges

This was supported by voice warming exercises that were much more interesting than those normally done before singing. In addition, there were very supportive opportunities for playing instruments, the assistance of the therapist, different body positions and listening to recordings. Every time I found the exactly right instrument or vocal expression for my thoughts, emotions and moods effortlessly. The diversity provided by the choice of vocal sounds and/or instruments was really good and indeed super important. The therapist knew what to do and when to ensure that everything would work

together, and gave me good directions. What helped me to better come in contact with myself were the voice improvisations during which we sat back-to-back with my therapist or I was lying on my back, as well as voice impros based on the vowel *a* and thematic voice improvisations based on one key word. The effect was very powerful during execution. I became less self-critical and more accepting of myself through a repeated listening of the tapes, until even I found that the song that I had already ‘scrapped’ in my mind was not actually as bad as it had first seemed. And the more pointless, emotionless or unsatisfying the activity during the therapy, the better it sounded afterwards. And the more I had liked being here, the more I had got involved, and the stronger, the greater it had felt at the time – the sound of the recording did not convey this, it was just so-so.

The best vocal improvisation

Warmth

This was from the 12th session. It was indeed towards the very end. The weather was very nice for the first time. It was very warm and I had to get the warmth inside myself somehow, I remember. This is what we were working on, I think. We mainly started off the vowel *a* and then occasionally gently called out words and sounds. I remember that we found warmth through this, I really needed tenderness that time. I like to listen to this impro afterwards just because I feel good when I do. It is an indescribable feeling when you are doing these voice impros and when you finish it. Something too big and too good. And I also felt good while I was doing it. I am so glad that I am so pleased with this. The warmth definitely reached inside me and afterwards I felt very well, as I remember. It was an all-round success. It is interesting to listen to this recording even now. It is one of the most colorful for me and also one that worked very well while I was doing it. For some reason I stayed on the melody the whole time. The intermezzo could be only calls, a freer impro – that would be beautiful. It would fit nicely if there was one part where we only call out. I think it would be nice, but generally it is nice. I could even make it into a song. A song for multiple people, and then one starts on the vowel *a* and this main melody would remain as a sort of a background and then words like *warm* would start to come; these calls would come like that and occasionally different people could also say *ha-ha-ha* and *good*, together and alternately. You could even turn it into a musical piece, why not!

From useless to useful

This voice improvisation is from one of the last sessions. I think it was actually the penultimate one, when we were talking about the feeling of uselessness. I wanted to become like useful. And then I mimicked claves with my voice. The therapist joined me with her voice. I remember the feeling I had when were doing it. It really helped. It was very nice and therefore it also turned out well.

The best self-made musical composition

Self-composed song ‘I Am Strong’

This is the most important song for me, like my creation. It is the most personal thing that I have in life. Its creation is connected to a deeper crucial experience of me starting to talk about my boyfriend in the session; this was caused by me releasing – by making music – a feeling that had reached boiling point. This in turn brought along a feeling of

shock and despair. This was one of the strongest, most unbelievable exposures and releases of myself that I remember from the process at all; it came from the deepest reaches of me. I think I was holding a guitar and maybe we were again doing voice improvisation. I think it could have been something like that. And then I just started to sound phrases like *I can do it, I am strong*, just like in the chorus. And then I suddenly took the same major keys that are in the chorus, and the melody. Then we did voice improvisation with these words. It was really cool actually!

Then I changed the wording and wrote the lyrics at home. That's how it came about. It came very easily, I didn't have to push hard at all. It turned out like I wanted to. I could say in it absolutely everything, just like I felt, and in this sense it made me stronger like the chorus said. I could release my love and despair. I dared to expose a side of me that I had not dared to do for years. It is about a guy and love, this song in particular. These were indeed some of the most dominant feelings I felt here. When I finished this song, I almost hated it! I could not sing it because it was too shocking, desperate for me to open myself in this sense, I had always kept it inside. I think I was afraid of it because it was maybe a bit too specific, a bit too true, too honest. I could not imagine being able to do or sing or say something like this. This is why I put it aside completely for a certain time.

I also could not come up with a title because nothing seemed to fit. Then finally I decided to call it *Pensamientos sin palabras* in Spanish, or *Wordless Thoughts*. Now, in the last session, I decided that I will indeed change it and call the song *I Am Strong*. I think now it is right, it will stay. There is no need to hide behind another language. So this song is connected to this very special story for me. When I sing it I feel like I'm exposing myself. At first I found it difficult to perform it even to myself.

And then afterwards I didn't have any contact with this guy for months. We had a very complicated history. But now we talk every day, I think. So I am super pleased with this. I think that without this song I still would not be in contact with him. The situation with this guy is simply such that there is no solution. We simply cannot be together and I should like accept it but I have never like dared to talk about it and speak my mind. I think that without this song it would still be like that.

I listened to the recording of the song almost every day and it was extremely important, it helped me to remember how it all came about. I also sing it almost every day, so it is super important for me. Yet it is too personal for me to spread it around. My boyfriend is the only person who has heard it in addition to you [the interviewer] and the therapist. I picked the best version and sent it to my boyfriend as well. I thought he should know. It was about him. Now we get along so well. He started to cry when he heard it, he was so moved. This song and actually everything is only thanks to the therapist. Otherwise I would no longer be in contact with him.

Pensamientos sin palabras/Thoughts with no words/I'm strong

(translation of Liisa)

You came like a rainbow
I melted like a chocolate
You said only the good
I forgot all your mistakes.
Why did I like you so much?

Why can't I get used to life anymore?
Why did you play with me endlessly?
Why do I follow so abjectly?
I haven't changed
But I just want to feel
That I have grown
out of this jumble
I'm strong, brave, courageous,
Sometimes vulnerable
I'm strong, brave, courageous
And I manage
Now I have been thinking a lot
Now I have learned a lot,
Now I am going on with my life
With or without you I can cope like this.

Six months later

My SR was a memorable and life changing experience that could have lasted longer so I could have opened myself from a different aspect and solve all my problems. I felt so balanced and secure throughout. It was the special and extraordinary, new, unusual and unfamiliar opening up and self-exploration that surprised and shocked me at the same time. It is particularly unbelievable that all this process of opening up took place indirectly, I almost did not talk about anything. I simply played around with my voice and exposed my essence and soul. It is still too unbelievable to be true!

I liked being able to try something new. I liked musical relaxation, presentation of my favorite music, instrumental improvisations, progressive vocal relaxation and voice massage. I felt the most comfortable when using guitar and djembes. I think these allowed me to relax the most and release everything completely. Using these instruments I also dared to 'play' with my voice.

I was scared of situations where I would look inside me, see my deeper problems and pains and again would be scared to unlock something in me that I had tried to deny/hide, because this brought out problems that I thought I had overcome long ago or whose existence I denied. Therefore I saw deeper inside myself than I could normally imagine.

I found that thematic voice improvisations and attempts at different vocal exercises were uncomfortable for me in the beginning. I felt insecure and powerless, I was like scared to embarrass myself or make myself a laughing stock because many activities felt ridiculous and weird, but in the end I went along with them without even thinking. I got used to breathing exercises and playful vocal exercises and finally felt OK. Maybe I should have concentrated more on the exercises that sickened me the most because that way I might have overcome the uneasiness better and faster and would have felt free.

In my life today, I sometimes use music and visualisations to calm down and 'switch off'. I sometimes listen to the recordings of my songs, and when I get the chance to play the guitar I also hum these songs and recall them.

Appendix 9: Marbeia's experience of PSR

General concept of *singing revolution*

People of the SR sang themselves free. And people spoke their minds by singing loud and proud. Singing has power and it resonates. In *Animal Farm* by George Orwell, the animals sing their anthem and it is heard everywhere. It does not stay amidst themselves, it carries further. The SR of an individual takes place when they release everything that has been inside them and bring it out for others to hear. My SR is connected to situations where if I didn't get along with someone I liked to write down what idiots they were and put everything I didn't like into words. Afterwards you feel much better when you have written or said it all out. You feel liberated, free from the burden for at least a while. Sometimes you need a creative escape, so to speak. SR is a very powerful self-expression like to the world, about what you would like to change or what should be different. Talk goes in one ear and out of the other but a song helps you to remember.

Process as *personal singing revolution*

My PSR was a breakthrough coming-of-age process by various phases. I was really looking forward to the sessions because I got to be completely 'in a different bubble' where my whole body and brain were resting. It was a valuable time when I could shake off my tensions once a week and completely free myself of school pressure. In addition, I got to play, shout and hum out what I had kept and collected inside myself, and this made my days better. I always felt lighter afterwards. And the CD and relaxation exercises that the therapist gave me helped me to stay much calmer.

The experience was novel, interesting, surprising, good and very cool. Although I felt self-conscious at first, in the end I was very satisfied. I received an important releasing experience in playing out my feeling of repulsion and tiredness with cymbals that made a terrible sound but just at the right moment and in the right place. The instruments seemed to be made to play out my hot-bloodedness.

My SR opened new doors for me through the creative approach. These let me see things differently and made me view a phenomenon or a situation from a different perspective. I look at things with different eyes, I have done more self-analysis and thought things through and become calmer. I learned to look at the world completely differently. This made me value different things than before. I tried to look through other people's eyes and in a much simpler way. My world view went from black-and-white and good-or-bad to colorful and more open. Through liberating improvisation experiences I learned to see myself in a more positive way and complete things that I had not liked at first. I found that there was no point in leaving things half done; I will try to finish them and then I feel better afterwards. One totally crucial experience for me was when I had danced through strong physical pain, tolerating it as always. This recognition of suppressed physical pain and 'tough layer' made me turn down an offer of a well-paid dancing job first time with no qualms in favor of letting my health and my injured hand heal. I also found a softer and a more feminine me from under the 'tough layer'; the me that does not do everything that is expected of her with or through pain, and says out loud when it hurts. I realized that lying to myself is a much more deep-rooted problem than lying to others. Denial is easier than dealing with the problem.

My relationships underwent a change. I became less critical of others. I used to be very critical of people whom I did not like. Now I try to see things also from their perspective and in a broader way. Others also changed their attitude towards me. You can't call me a mean girl, a 'tough bitch' anymore, which is really cool. Excessive toughness is not a good thing, it will come back to haunt you.

I have confessed my therapy experiences to my friend. Since we both suffer from insomnia, I got to teach her how to relax, like I used to do before falling asleep. While choosing songs from the recordings, I played the ones I liked to my friend.

During the SR process I discovered that I could sing, I was thrilled for inventing new ways to play instruments, I learned the very important ability to relax which helped me to overcome enormous pressure and which I often use at home. I used vocal and moving exercises for a positive emotional preparation in the morning. For example, 'painting the room' with the *ss*-sound is very good in the morning, it wakes me up and the day looks brighter. You give yourself a good day right in the morning!

Vocal experiences and coping with challenges

I learned that I can do much more with my voice than I had thought. People who are not directly involved with singing actually use a very small portion of their voice. Voice exercises make it easier to make sounds. I got rid of most of my cough and that was a good thing. When the therapist 'made body movements with her voice', I thought that I could never do that, but I did. Since there was absolutely no disapproval from the therapist, I managed to take high notes better and my voice quality also improved; I also noticed that I could do everything that I thought I would not. This improved my confidence a lot. I would not have believed that I could take such high notes, but I did! It was a real 'wow-effect'. The most unpleasant experiences I can remember were my fear for singing high notes and the unpleasantness of humming in a lying position while suffering from flu and cough, because I could not do it like I wanted to. We made a song for my thumb; I then learned a trick for healing a wound with my voice, sing out the pain.

My voice developed through practicing, and the swinging movements of my favorite voice impros allowed me to experience for the first time my nice and soft voice which made me feel good and warm, a sweet mood which related to love and 'up-and-down' relationships in life. This sound of my voice motivated me and made me more willing to participate. Before, I generally did not like my voice. Indeed, I think my crowning achievement is the rediscovery of my own voice and the surprising ability to take high notes, as well as the voice improvisation entitled *Lovely*.

Significant vocal improvisation

Love for A

This started in the 5th session. Because it's like with the vowel *a*, then everything is mainly like love [the Estonian word for love starts with an *a*: 'armastus']. It is the first time that I liked my own voice. It was so nice and soft, I could like listen to it on a peaceful Saturday morning. This makes at least me feel good. It has to do with love – with *a*; the mood reflects up-and-down relationships, yet is positive, sweet, calm. It is an improvisation – just like I am! It came about at an afternoon that strived for calmness. We played cither. It is like a very supportive instrument for me. At least I like to play around with it. At the same time, I think we were talking about some cute or some such

thing and then came this improvisation. We swung from side to side (sitting back-to-back). I think it was the first time we did a longer voice impro at all, it was very good and opened me up. And thanks to this I wanted to participate and hum like even more.

That is a good recording and would become even better if we could add something. I would leave the *a*-humming in the background and would bring an instrument on top. Some calmer instrument; since I don't know their names, I cannot really name anything. And then I would write the lyrics, which would quietly ascend with the melody and would then come down. This is my vision of the song. The lyrics could talk about love and all the stumbling stones when everything goes downhill. When the path goes uphill, everything is OK again. And then it comes down again. Just like in life.

The best composition

Lovely

This is a voice impro in duet with the therapist. It's from the 11th session. For me it signified how good things happen like that, completely out of the blue, how love hits you. Just completely powww! I was in such a positive mood, feeling good and the song turned out well. Usually I don't always get the best result. I had such nervous excitement. This guy was coming back from a trip and I was waiting on pins and needles. We talked about the anticipation nerves and started to play cither, and I don't remember what the therapist asked me but in any case I answered 'Lovely', and then we added the word *lovely* to the song on cither. We like played and sang at the same time. It was so awesome. It gives me such a warm and nice feeling. I carry it inside – sweet and touching. I had a cold. I played it bent over. In the end it became clear that the cold had started to bother me. Otherwise we would have continued playing.

I would play the tape quietly if someone has had a bad day and they come to cry on my shoulder. It is so warm and touching. The person would listen to it, calm down, and then could finally tell me what's like troubling them. And then they could get the weight off their shoulders, so to speak. They would then feel good and could go away or stay with me. It's an ideal quiet background for confessions and giving advice.

Six months later

My SR was at times overwhelming and at times really interesting because I did not know that my voice could go so high. I particularly liked the exercise where we drew the sun with the 'mmuah' sounds. The best support in this was the voice of the other person, i.e. the therapist. Significant outstanding experiences came when we were doing a relaxation exercise and purple and blue colors popped out. I was totally surrounded by them and everything else was completely hazy. It was a good feeling. I also remember playing the drums while singing with the purpose of winning a certain guy's attention. I did eventually. When I find time in my crazy busy schedule, I use the CD that the therapist gave me to do relaxation exercises.

Appendix 10: Marie's experience of PSR

General concept of *singing revolution*

SR definitely symbolizes the unity of the nation, the Estonians. In the personal life of an individual SR is a new emotional era. My SR could be, for example, if I would be able to realize childhood dreams or start to like some new music style that I have not been able to appreciate before.

Process as *personal singing revolution*

PSR means discovering something new, useful and pleasant for yourself in life or in music. Vocal music therapy allowed me to discover new and interesting things that I had not given attention to before at all. You could relate this to my SR because this discovery process made me grow, increased my self confidence and trust in myself and brought about good experiences with playing instruments and directing my voice. I also found a new friend – the guitar. It was a nice, very pleasant and very interesting experience. And that was very important because otherwise I would never have completed the process.

This was the first time in my life to meet instruments like that. Instruments brought me joy of discovery and I liked their diversity. Djembes were kind of disappointing. I had been convinced that you could convey different emotions by drums but I could not do it either by changing the rhythm or trying in different ways. I simply thought that my sense of rhythm would be better. I would use a drum more for giving the song a rhythm, nothing more. Xylophone, guitar, synthesizer, even triangle and cymbals allowed a better expression of feelings. Although I very much enjoyed trying out new instruments, working with my voice was still much more useful because I will definitely need that in the future.

During my SR, I discovered my constancy and it made me glad that if I have set out to do something I am able to finish it. I also came to the conclusion that regular practice made things better. I started by carrying out a long-time wish – learning to play the guitar. I also spoke about this novel experience to my parents and talked to acquaintances about what vocal music therapy meant, because it was so new to them.

Exercises that I will take away include the ability to relax my voice with a massage as well as interesting exercises for practicing tones and developing them independently.

Vocal experiences

Since I have quite a loud voice and I have dared to express myself, I was more surprised about the variety of improvisation possibilities offered by the voice as well as by novel exercises for an easier articulation and better voice control. I had never done anything like that before and I felt very pleased because I could do things that I wouldn't have thought myself capable of. I noticed an increased confidence through singing and was encouraged by voice and movement exercises. From now on I view voice exercises as a normal everyday activity. My most liberating experiences have been connected to improvisation, which was a bit of a challenge. I outgrew my initial embarrassment actually simply by improvising. I learned how to apply skills in real life and not get

frustrated too easily. When I had the opportunity to play an instrument, my voice got overshadowed. But if I had been told to sing then, of course I would have.

During SR I also experienced unpleasant feelings. Various vocal exercises made me feel embarrassed and insecure at first because I had never done this before. And it was disappointing to find that actually I was incapable of doing something well right from the beginning, like I had thought that I was. Singing different sounds was not so successful, not so simple.

Supporting means for coping challenges

Thanks to the therapist it was easy to overcome the uncomfortable feeling because she also took part. When we were singing together, it helped when she sang first and then I could sing as much as I remembered or could. Recordings helped a lot in analyzing and finding fitting musical solutions and developments for my film script outline.

Significant vocal improvisation

Female Voices

It's from the 11th session. It's titled *Female Voices*. It is related to my creative project, an outline that I managed to complete. I chose this recording because I think it conveys the work I did and its objective the best. The original idea was to make a horror movie and find suitable music for the score (from my own compositions). This improvisation seemed *the scariest*, it fulfilled its purpose compared to the others. And this was important, that it fulfilled its purpose. This is why I picked it as my favorite, but in my outline I use it somewhere right in the beginning. I immediately knew that I could use it, it was important for me, it was meant to describe a character. It is important that I managed to make, create something that fits in the right context, with such simple means. At first I could not analyze it so well. Later, when listening to all the recordings, I found that it was quite good, it turned out quite well. I think that I might perfect it one day, but I'm not sure. I have not thought it through yet, but I will definitely play it. This recording is part of the presentation of the outline which is very good. I hope that others like it as much as I do myself, but I'm not at all certain. Just the thought that maybe one day I will think about it and then remember everything that I did in music therapy. It has more of a personal value. I am sure that down the line I will think: oh, a couple of years ago I took part in music therapy. It was so much fun.

The best composition

Sci-fi Horror, from the outline of a short horror movie script with musical examples

The main thing I made during this time, and remained quite happy with, was my outline. It's a short script for a horror movie, for which I improvised the music. I was very happy that I completed the outline. Then I thought, oh my God, no one would do something like that, how will I get the courage to perform it. When I was encouraged – don't worry, it's very good – then I thought that I would like to perform it after all. I am preparing it now and I would like the performance to be as good as the outline seems to deserve. And all the work and effort that went into it, and with such simple means! I play some recordings, then I tell the story, so that people would understand what is going on; I play various musical instruments and then I sing a bit.

Making the outline was sparked at a session where I started to generate ideas myself. For a while, my head was completely empty and I could not contribute at all. I let

everything be said on my behalf and only tried to follow the lead. But then I already started getting ideas myself: oh, we could do this that way and then this thing could follow that and that. I started to feel braver and develop my own opinion, which also brought along joy and confidence that I can generate ideas myself. And these might not be as bad as I would have thought.

Sci-fi Horror (made at sessions 8-11) short script outline:

1. Everything starts with a trip to Los Angeles. (*synthesizer improvisation, tone: piano A51*)
2. The character is a seemingly normal man, but inside he is in turmoil.
3. He is consumed by anxiety and discontent with his surroundings which make him more cruel. (*recorded voice improvisation, piano: Female Voices 11th session*)
4. These feelings have arisen because the man has not received enough recognition in his life; he is convinced that no one cares about him.
5. The man starts to commit cruel deeds (murders). (*recorded improvisation: cruel deeds and disappointments, 9th session*)
6. Despite this, he still has a hidden nice side that no one has discovered yet.
7. By a coincidence his path crosses with that of a woman. (*improvisation: triangle*)
8. This event turns into a beautiful story about getting to know one another, which helps the man to heal. (*improvisation: cither, xylophone*)
9. The nice woman finds many fantastic qualities in the man and gets more and more attached to him, without knowing his true character. (*duet voice improvisation: you are so beautiful and charming*)
10. The man decides to break off from his past life because of her. (*improvisation: cymbals*)
11. One nice day something happens which leads to irreversible consequences.
12. The woman discovers that her beloved is a devious serial killer.
13. She is confused and decides to flee. (*synth improvisation: tone B76*)
14. Before the woman can do something, she sees the man.
15. They quarrel and fling accusations at one another.
16. During the quarrel the man pushes the woman and she is tragically killed. (*synth improvisation: tone B 88 + cymbals*)
17. The man senses the pointlessness of his existence and blames himself in the death of the woman as well as in other crimes he has committed. (*recorded improvisation: meeting of the murderer and the woman*)

Six months later

My 'singing revolution' was a very nice, creative, diverse, interesting and productive time. It was interesting because I could never know what would happen next. It did not help to improve my musical abilities significantly, but it definitely made me more confident and sure of myself, made me interested in things I did not know about before, always gave me lots of energy and always made me leave in a good mood. The sessions were very inspiring and gave me new ideas that I have also tried to apply in my life afterwards. Creativity manifested in different improvisations and preparations for the performance which was mainly composed of my own ideas although the therapist helped to polish them and supported various ideas.

It was very useful because I dare to use my voice much more, and more freely than before, and this has made me more confident during performances. As far as my voice is concerned, I remember various problems with diction that we tried to improve together with the therapist. At very first, it was a bit uncomfortable to do many exercises. Exercises for improving diction and various musical instruments helped and encouraged me, demanding quite a lot of attention to ensure a good performance. It was good to exercise a bit sometimes so that voice and body would work together. I had to give attention to physical as well as vocal activities, and when something or other felt unusual, in the end it did not feel unpleasant to do it because concentration was a big help.

I liked to sing, although I have done it only briefly in my life, I really enjoyed singing very much. It was also very interesting to draw my thoughts through music, it reminded me of my childhood.

I got enough motivation to finally decide to buy a guitar and I am busy trying to learn to play it, although I have experienced many highs and lows during the short period that I have been studying it. I want to learn the guitar mainly for myself.

By now, I feel more confident in using my voice but I would still like to keep working on my diction if an opportunity arises. Musical products are safely recorded in my computer, I have not thought about developing them further.

Appendix 11: JONAS - MAIASORAIA

Contextual: *Maiasoraia* is a free vocal improvisation (listen to the CD audio track 1). The voice improvisation is from the 13th session. This voice improvisation came up quite towards the end. Jonas arrived at the session immediately after the history exam preparation lesson. His head is full of WW II and he says that he has now stepped in ‘*a physical as well as a spiritual door that cuts through what has been before, clears the whole page*’. Jonas reveals that this therapy room has become for him a room of security, place where reality is cut through, where his so-called *mental purification* takes place. Meanwhile, he has sung his song and it turns out that he has created a spontaneous band with his friends, with two guitars and singing. This time Jonas has no personal ideas for activities. The therapist suggests developing the self-made song but before that also voice work and vocal experimentation, which Jonas agrees to. They begin with different breathing and voice projection exercises, finding a good body tone. Jonas comments: *I felt very nice, you sense the whole body from the fingertips to the top of your head. Everything moves, nice introspection. When I was very little, I covered my face with my hands and made noises when I got tired of talking, 16 or so years ago.* And he demonstrates. The therapist imitates this and this is how the 1st voice improvisation of this session is born.

Inspiring each other in the zeal of experimentation they create three more improvisations in various positions and with different objectives. Sitting face-to-face, one stays with the tone and the other sings a solo *tot-tot-tot*, and then they switch. Jonas describes this: *Wicked! Like some kind of half-trance mix. Completely in our own world. Like monkeys. OK. It was a bit scary as well. Like how would I say that I haven't done this so long, I'm a bit self-conscious.*

Then they turn backs to each other and this is how the 4th improvisation is born. Jonas reflects: *I really liked when I felt somehow self-conscious the first time. Because I am normal, in my right mind, why am I hollering here from the top of my lungs; but when we turned our backs I got the feeling that no one sees, I can do anything by myself, it was nice and OK.*

The therapist makes another suggestion: to experiment with sounding on top of music (music used: Shabda Khan ‘Tamboura in A’). Jonas likes the idea and this sparks this improvisation, the fifth of the session. Jonas’s feedback at the end: (laughter) *I really like it. I get a different feeling of flying, distancing from myself, eyes closed. You see this space and it's like you start to see the sound. Really comfortable, eyes closed, you know the room, what it really looks like. The air changes into warm shades, red-yellow-light green, light blue shades. Lots and lots of spinning tops and then quiet again. I don't know where I got it from, but it went really colourful and then they got mixed and I felt like I was looking down from the top of that cupboard there. This angle of looking from above. Two people are standing, everything is in colour, they stand a little on their own and swing back and forth.*

Jonas then wants to do some work on his song, whose lyrics he pulls from his pocket. He has made for it a melody which he hums, and has also found an initial title of *On My Own Path with Dreams*. Jonas sings and accompanies himself on the guitar, while

the therapist plays the harmony background on the synthesizer. Client has no thoughts about his song. He likes it funnily. It is so much his own.

Jonas comments the session: *I can do funny things with my voice, go back along the path of human movement and evolution to Mother Africa and be worthy of them. Continue the traditions that came from there. At first it was funny, difficult and scary, but I could overcome it somehow funnily by turning my back. This is very nice, I don't know how I should call it, but it was a very interesting view, like I was watching everything from the side. The whole room full of colours...*

A very nice discovery. You don't always have to be different, weird to just holler and do things like this. That's what's missing nowadays, that people don't dare to do it like that. You are afraid of what the neighbour would say if you start yodelling out loud.

What was difficult? I haven't done anything like this. I might have done things like this when I was 7 and playing outside. I haven't used my voice like that for a long time. The first was kind of scary. But I know that I had nothing to lose at that moment. I have heard people do that. Yes, a surprisingly positive feeling. It might be very nice with something like seven people, a couple would keep in line and the others would fly around and inspire. Actually we are not so far from where people started to come. If you want to, you can be close to people whom you don't know, who lived 2000 years earlier.

If you play with the voice and let your imagination fly, nothing is impossible. I take the idea of timelessness with me, that music is the language of timelessness. These voice improvisations were very effective, this very free feeling somehow. You have to do your things in the daily routine but nobody finds this kind of freedom, a little hum. I take with me humming and pleasure. I am glad that I did not take my music player with me. Now I can listen to the sounds of nature and cars!

Appendix 12: JONAS - PERFECTION OF CHILDHOOD

Contextual: *Perfection of Childhood* is the vocal/instrumental free improvisation (listen to the CD audiotrack 2). The voice improvisation is from the initial stage of the process, the 3rd session.

It is the 4th musical-vocal activity of the session, the last improvisation. In the interval, Jonas has thought about the subject for improvisation at the last session *Leniency of Conscience*. It has become for him like 'a candy whose paper you have to remove yourself'. This time, he wants to deal with fear, to explore, to find means of expression. He says that he would not be surprised if that would bring out something interesting. Jonas picks agogo as his fear instrument. Namely, he is afraid of his future. Jonas picks shaman drum as his future instrument because he sees it as kind of fragile. Exchanging instruments, they improvise two role-based improvisations which open up the story of Jonas's fear and future. Jonas uses the whole physical space to carry out the improvisations, in order to distance himself from the future. The future is high and unattainable, faraway and then close, once a straight line, then confused. He says that 'you forget your fears when listening to the future'. But then fear does all sorts of tricks, depending on your mood, looks for the weak points in a person. After the improvisations, fear acquires a more specific meaning. It is worry about graduating from high school.

One important phase will be over and ideally Jonas will change towns to go to the university, he will have to manage on his own. It is also a return to childhood – to his birth place, but in a new way.

Jonas then becomes the future instrument himself and looks for the place of fear in it – in his body it is situated in the area of lungs. Sound of fear is the moment when breathing stops, you hold your breath. And he tries to sound this with breathing. When Jonas tries to breathe with full sound, it reminds him of the rustling forest. This sparks a third improvisation, which uses voice, breathing and shaman drum. Jonas imagines being a tree among others, he is not the only oddball: *Two of us in one rhythm, unity, new sounds, soul sounds... my soul cannot be without others, I am very gregarious, but I love and enjoy solitude. If no one else enriches my soul, I still exist, my essence remains. Only a couple of moments, I see so many parallels.*

The therapist suggests that the popped up symbols and thoughts – forest, trees, fear, future, ‘*others enrich my soul the most*’ – could be combined in a new musical piece, this improvisation No. 4.

Jonas is at one end of the room and the therapist quite far away, diagonally at the other end.

Jonas improvises with eyes closed. The therapist has a drum. Jonas gets a visual image towards the end of the improvisation: *Fear and future became water. The northern shore of Lake Peipus, I was there the first 15 years of my life, spent all my summers there. I had my first contact with the lake water as a two-week old. I was born three weeks early, I was still like in the water. Peipus like sea. This combination created a depth and an image where the sea, 20–30 metres of sandy beach and then the forest, primal elements together. There is a perfect combination – three elements plus sand that goes transparent like glass in the fire. I like depths. Immediately I remember a tree, in the first wave of the forest line, where I have sat a lot and written poems and haikus.* Jonas calls the improvisation *Perfection of Childhood*. The therapist then suggests that it could be written into a story or a poem, and then perhaps made into a song. Jonas agrees but nothing more precise is agreed upon. Jonas shares more of his experience: *The feeling that came was very nice, clear. The mental image is very surprising, that it went there. The place has given me the feeling of existing. Grandmother is very important. Raised me every summer. I have spent a quarter of my life there. Grandmother and younger brother are also always there. Unity in humanity and also with one specific pine tree. Pine tree? It is the primal and powerful character of nature, a memory of me sitting under the pine tree and a storm is raging, waves are clashing, the lake is screaming. I went into the lake, fought with the waves as long as I could, then back under the pine. Primal aspect, nature, constancy. Every time I fear that maybe a storm has felled this pine. I remember the line of trees having been tighter, stronger, that maybe this consistency is finished.*

Jonas reflects on his experiences of the session: *I take with me a very deep feeling, the memory trip to a specific image of my childhood that I saw in the end, grandmother in our summer house, me under the tree, my brother with my grandmother. Others exist for me. It is the feeling of existence and caring. The subject of fear no longer fits in any way, I remember it from memory but not by feeling anymore. I take with me a combination of fear and future that takes me back to the past. The outcome is very very astonishing! Fear is not so strong and gripping after all! The town of Peipus is much closer to T. So back on childhood memory lane and closer to Peipus. Fear is easily surmountable and pales*

when you think who and what you are. Respect fear but do not overestimate it! We need to experience these emotions in the unavoidable life.

Appendix 13: KRISTIIN - STEPPING ON THE BRIDGE

Contextual: *Stepping on the bridge* is vocal free improvisation duet (listen to the CD audio-track 3). The voice improvisation is from the beginning of the 2nd half of the 5th session and Kristiin has chosen it as the best voice improvisation.

At the beginning of the session she shares her successful initiative to also create a so-called nest at the floor of her home with mom and dad. This turned out well and she bonded more deeply with her father. The family usually enjoys such closeness during trips. She asks for voice work and supporting vocal exercises to cope in the musical. The therapist models breathing exercises with movements, voice yoga exercises and vocalisation into free movement. Kristiin likes these.

The therapist suggests improvising in back-to-back position and experimenting freely. Kristiin suggests sounds as rules of play; she likes *brr*, *grr*, *mmm*, and the image of 'crossing bridges'. This is how this voice improvisation is born. Kristiin comments: *It was quiet going on the bridge, but not timid, I kept gaining courage, confidence. I have crossed half of the bridge, a little over half.* They continue with the next voice impro on vowels *a* and *o*, and Kristiin agrees to start herself, and they cross the bridge. Kristiin comments: *the bridge is in pastel colours, really light, yellow.* The therapist then proposes to draw the image. Kristiin reflects on her drawing: *The bridge means good things, I would dare to go there, with no second thoughts about broken parts. Here (in the middle) is a spot, the turning point, where you can decide whether to continue or go back, this is the most difficult spot, midway, the strongest point is the most difficult, to continue confidently from here until the end... the colours are a bit braver as well here. It goes braver and braver. There is no ravine underneath, only a little brook, a path goes on from here, a red path. The sound of the bridge, brrr, grrr, mmm, aaa, ooo. The sound of the red path is mmm. The picture is called 'varying bridge', 'bridge that gets stronger'. After this stage I will wave back to the not so confident beginning. The next improvisation is already the singing of the image.*

Kristiin comments on the session: *I will take with me patience. I am used to getting everything at once. Step-by-step, so that I would think on every consecutive step, so that I would remember these steps and not run across them unthinkingly, otherwise there would be no waving back or good feeling. I liked that we did it another way, in a different way, that it is so interesting to improvise with tone of voice. I would like to jump like that all the time. I know that I can do it, but you must give yourself time to get there slowly.*

Appendix 14: KRISTIIN - INVITATION OF ECHO

Contextual: *Invitation of Echo* is vocal referential improvisation duet (listen to the CD, audio-track 4). The voice improvisation is from the 2nd session and starts off a longer self-made narrative based on imaginings and fantasies, the starting point of a longer creative process. It is from the final phase of the session. At the beginning of the session, Kristiin complains about tiredness. The therapist proposes relaxation lying down or on a chair for a start. Kristiin chooses the latter. The therapist directs the relaxation process where they also use descending glissando vocal sounds, the client also requests back and shoulder caresses with a voice and then the therapist directs her to the image of sand stone caves in a warm country that she had had during the last session, to the accompaniment of music (*Pines of Rome* by Respighi). Kristiin comments: *I happened to Turkey for a moment, we went there during the summer. It wasn't quite the same, full of tourists and noisy, but a more secluded place. There wasn't much of anyone. This historic, old, ancient place. The floor of the cave was covered with relief of small waves, passages continued, white icicle-like formations were hanging. I knew that the key was in there. One room had a little mound in the middle where the key was supposed to go, but the key had hid itself in the passages. It was foreign warmth, ancient, not in Estonia. I knew that the key was here somewhere. I wasn't rushing to look for it. I wasn't worried that it had to be there in the middle. I was more interested in what could be found in the other rooms and felt that there was something that I still needed to do.*

For Kristiin, the key symbolises an amulet that exists but that she wants to keep with her. For her, the key means child-mindedness and playfulness. She feels that she has become stranger to herself in the meanwhile. She used to play in duller situations. Kristiin finds djembe as a key instrument for herself from the instrument selection. And this improvisation with the purpose of finding the key is born. Kristiin starts and the therapist follows. Kristiin comments: *Because this key was a kind of an echo. Then it created a connection and a feeling of calling, that the echo and me are one but it is away from me and the braver I was the stronger it appears and the better I see and understand it. When I was making this sound, I was imagining who I was in that cave, how the walls of the cave echo back, how the key moves to other places, sometimes it comes nearer and then goes farther... The key comes to the right place by itself when the time is right or the connection is strong enough... I would call it 'Invitation of Echo'. For a while I could no longer tell whether the echo was calling me or I was calling the echo. Most of the time I was calling it but at some point I gave it a chance. When I started to call the echo, it got much stronger. The connection was mutual. I'm not the only one who should find it, we both need one another.*

Kristiin comments the session: *It was terribly good. My energy body has also started to function. It gave me energy. I also got a nice primal feeling. The feeling that I am doing the right thing, something important. The voice became much stronger, braver by calling... It is more difficult to talk. When I was inside the process, it was easier to create the sound, it came from within, yes, easily.*

It is perhaps important that the more bravely I dare to call out, the more strongly something pulls me closer again. When I think that the key is my voice, spiritual state, the

braver the steps that I imagine, the closer we become, the easier it is to govern my voice. Playfulness of forces. It takes courage to stay in the moment in life. I think very much, all the time, about what was, but being in the moment... I often push myself back. I could make spontaneous decisions that come from the inside because always when I have made such spontaneous decisions this has created memorable things. I could listen to myself more, act more on my inner feeling, not rationally. It was in fact better to sit today, when I came I was like in a half-asleep half-awake state, otherwise I would have fallen asleep when I lay down.

Appendix 15: LIISA - WARMTH

Contextual: *Warmth* is a referential vocal improvisation duet (listen to the CD audio-track 5) is derived from the 12th session, it was the fourth musical-vocal activity at the session. Liisa is undergoing final exams at school. The end is nearing and she likes that very much. Her favourite exam – mathematics – is ahead. Liisa emphasises that she would love to solve diverse math problems all her life. At the same time, she complains about inner mess; she is either in a bad mood or her health is failing. She confides that her older sister came home and now she had to share a room with her. Liisa is mad that they have to be in each other's hair now, of all times, during the exams.

Liisa knows what she needs at the moment: progressive relaxation with her voice. She builds herself a bed nest in the middle of the room with mats and blankets, and curls into it. After sequential voice relaxation, she immediately takes an imaginary trip to the inspiration star, accompanied by music (*Creative Success* by Howell). After returning from the imaginary trip, the next thing is the so-called duet with the Earth, which turns into the 1st improvisation. Liisa reflects: *It was a total let-go. And those images in my mind. I went even further than to my star. I felt the world embrace me. It was completely real, palpable, good, carefree, nice feeling. I felt so good. I don't think I feel this good even sleeping.*

To continue, voice improvisation No. 2 is done back-to-back, which carries Liisa to warmth after unravelling a so-called inner bundle. Liisa proposes a song for the warmth, and this voice improvisation is born. They sit back-to-back on the mat and she is ready to begin by herself.

Liisa comments immediately after the impro: *It turned out so well! (laughter). Aww, I really feel warm, it was so cold at home. I also feel so light. I did not use to! We were like some sort of cats. I really feel good and warm, light, comfortable. I always feel so light when I'm here. The rest of life makes life turn the other way.*

The session continues with singing and developing a joyful song that Liisa has made in previous sessions. Final comments of the Liisa: *Looking back... Oh yes, I managed to go on a trip again. It is so good to find this serenity; I always fidget, enough to go crazy, it's as if I cannot take it easy. I have tried to go to sleep at night with breathing. This slow breathing calms me down and makes me sleep. It is really nice... The duets turned out so cool. I feel like making another song again. I like how it comes by itself; it's cool, whatever happens, happens. I have regained through therapy the courage to do anything with my voice or with an instrument. Anyway it turns out, whatever*

happens, happens. My friends thought that they definitely would not know how to do this. Improvisation. This is what I like, there is always a start-off note where you start to grow out of, and it is cool that you are doing it together. Everyone can open up in their own way... Completely relaxing in the beginning was easier than last time. I sensed then that I was alert. It was very nice today. There is always a thing here that helps, and what we do fits this day exactly. Unbelievable, very cool! I'm taking warmth with me. I received energy. I feel like I can do anything, I will survive

Appendix 16: LIISA - I CAN COPE

Contextual: *I Can Cope* is vocal referential improvisation duet (listen to the CD, audio-track 6) and created in the initial stages of the process, the 3rd session, and is the 5th musical-vocal activity at the session, from the 2nd half of the session. Liisa has had a good time. She has been on a trip to Sweden which was a nice change. She has had fun and is happy with everything. Since she has had a busy and crazy time, she needs to relax and wants to sit on the floor. They create a 'nest' together with the therapist. Looking back at her trip, Liisa wants to play zither which expresses the serenity and silence she is looking for. Although she finds it difficult to play the eventful trip on the zither, she stays with this instrument. And although she finds it difficult to play without sheet music, the zither improvisation is born in duet with the therapist in an agreed harmonious progression: tonality, subdominant, dominant (C-major). Liisa comments: *So beautiful and simple, it's good to hear for a change. This is far from pointless.*

And the improvisation acquires the title *Simplicity*. Afterwards they discuss various subjects that the song on zither brought out. Life, simplicity and contradictoriness find a further development in the next zither improvisation in fortissimo. Liisa comments immediately: *Cool!!* (bursts of laughter), *it's mad that there are 6 strings and you can do so much!* Discussion turns to the final essay, which becomes the subject and the title of the 3rd zither improvisation *Final Essay in Sounds*. This time, simultaneously with the sounds, Liisa gives a meaning to the sounds and musical phrases made: *There is something in the air, quiet searches, there is one thread that runs through... then something more colourful... anger, contradictoriness, rebellion, protest... The rebellion confirms your principles, what you want from life. It can also destroy a person. Everything has two sides, depending on the person... But necessary for taking your stand... It means taking my stand. Now. It is exactly what I had with my ex-boyfriend.* Liisa talks about the relationship crisis with her boyfriend and has reached the decision that she needs time for herself, to distance herself, some serenity which also includes rebellion.

This inspires the improvisational duet No. 4 *Limits and Protest*, after which Liisa comments: *He writes to me how difficult it is for him because his father died. Of course I feel so sorry and of course I answer. OK. Let's talk. I felt so good that day and I wrote back. Of course we can talk, when do you have time... But he hasn't answered back and I don't want to do anything myself. I also don't want blocking. I don't want to hurt him. He is really one of my people. Maybe in the future we will get along very well. I don't want to ruin it in that sense. But I cannot go on myself, I cannot let go. Kind of unpleasant*

situation, I don't want to concentrate on it and think about it so much. I want to deal with my further education issues and other things. Every day I feel much better, as long as he doesn't get in touch.

Therapist: *What would you tell yourself in this situation?*

Liisa: *Liisa, you can do it, because you are so strong!*

Therapist repeats: *Liisa, you can do it, because you are so strong!*

Liisa: *Should I also say it?*

They repeat along with playing the zither: *I can do it, I am strong!*

This is how this voice improvisation starts.

Liisa laughs happily and comments: *Nice song! (laughter). I liked the quart – I can do it, I can do it!*

Liisa continues to repeat the phrase she likes and accompanies it on the guitar; she then wants the therapist to support her with a rhythm. The therapist plays bongos. At the end of the improvisation, Liisa is excited and the therapist proposes that she make all this into her own support song. Liisa's reaction is positive and she decides to start writing the lyrics at home and takes this on as homework.

Liisa's comments on the session: *Wow!... I actually have things inside me that need to be unravelled, what is actually hidden underneath this cover. But I would never have thought that I would expose myself like that. To sing such words! I have never done anything like this before! Let's see how the homework goes! I feel it working! It was difficult to talk about it. I would like it to be so easy, I tell others too to take it easy, but it is not so easy after all. I think it will come with time. I would like it all to go faster. My own experience always feels the toughest. I would like to be indifferent, but I can't, can I. So there! And talking helps. It helped me. At the same time, life still goes on! It all made me think a lot. I am very happy with this experience. Particularly the one with music. I have already told so many people (about my experience with music therapy). I have been this inspiration-based person before. Let's see then how I will do with words. A good laugh!*

Appendix 17: MARBEIA - LOVE FOR A

Contextual: *Love for A* is a capella vocal improvisation duet (listen to the CD, audio-track 7) from the 5th session and Marbeia has picked it as the best voice improvisation. It came at the end of the session. Marbeia arrived at the session with an unexpected thumb injury. The thumb had been injured in the engine of the friend's car when she was helping her friend to start the car at a rally event where she had danced and participated at the prize ceremony. And this nice event ended with a trauma, fainting and waking up in emergency room. The thumb hurts like hell. Marbeia says that she is *'used to having everything that can go wrong always happen to me. My own stupidity! Go help a friend! Something happens to me all the time, I'm a big shit magnet (laughs painfully), I am truly sick of always having bad things happen to me (serious)'*.

The therapist commends Marbeia's black sense of humour, they discuss the bad side of the right thumb trauma, the difficulties that it causes for a while (cannot go dancing/to work, write, wash, etc.) and the good side that opens as a result (learning to

manage with one hand) and then the therapist proposes singing to the pain. But first the therapist presents Marbeia's female side and the hurt finger with the song *Fljotavik* by Sigur Ros which the client accepts lying down. Marbeia comments that since the song is in Icelandic you can make up your own content; her pain recedes because she feels that the song is about pain. Marbeia thinks that it is relatively easy for singers to sing out their painful moments in a song. The therapist thinks that the song also talked a bit about love. They listen to it once more and Marbeia becomes a little girl who writes poems and translates the song into the language of her own world. In the song, a girl likes a boy but they are far apart. When they meet they talk but not on the subjects the girl would like. The girl loves, the girl is too young and the boy is already older. The girl thinks that the boy likes her but the boy is reluctant, he is afraid of what others think. *Follow the voice of your heart. It is the only right voice in this world*, Marbeia adds. *The mind does not always tell the truth. It has been influenced by the opinions of others and the society...*

Marbeia chooses dancing to this song, 'the voice of the heart and the voice of the mind in dance'. She comments before the dance: *I have danced so much over pain, this thumb won't stop me*. And after the performance: *The stronger parts in music were even better to express in dance, release of bad energy, good feeling, it was easy to dance to this song... it carried*. They then choose to express the voice of the heart vocally in the same song.

The voice of the heart is a high note for Marbeia, one that she does not think herself capable of producing, although she tries. When the story ends, they keep humming together. The therapist suggests singing to the thumb and this leads to this impro where the Thumb tells Marbeia through her own mouth: *I would like not to be in pain but I can't do anything because I'm hurt and I'm doing my best to heal quickly*. Marbeia and the Thumb together: *We will get through this, like we always have done*. They create a heart song to the thumb on vowel A. In this A, Marbeia puts love, help, respect, understanding, assistance, loving [all start with and A in Estonian]. She also comments before beginning: *it is the most important that the thumb gets to feel love*. This is when the impro starts; it ends with a happy laugh from Marbeia: *The thumb is sore but much better already. It was difficult to dance to it! Shit happens!* (consoles the thumb) *You see, it gets better and better and doesn't look so bad anymore!*

Silence.

Marbeia comments at the end of the session: *My voice is not so bad after all! I knew it before too, that dance makes you free! But the thumb hurts much less when the body is calmer. The more stressed the situation I'm in, the more painful it is. I leave the pain here. I will take my small story with me – you need to trust your heart more, and the good feeling too*.

They repeat the voice improvisation to the thumb.

Appendix 18: MARBEIA - GOOD AND HANDY

Contextual: *Good and Handy* is vocal referential improvisation duet with accompanying of zithers (listen to the CD, audio-track 8) from the 3rd session and is the 2nd musical activity. Marbeia arrives to the session moaning demonstratively about her sore muscles

and joints. She has taken part in a long-distance run and the annual youth dance competition and complains that her brain does not function. The therapist suggests a musical relaxation as a rest, creates a nest out of mats and blankets on the floor and tucks Marbeia in like a mother. They then discuss current problems which reveal a protest stance and a quarrel with a teacher because Marbeia had chosen eating instead of a concert and is convinced that the teacher is now taking revenge through grades, as usual. In addition, Marbeia is feeling bad about having dumped a guy because she had no feelings for him. The therapist suggests offloading these problems to the 'here reality', as the client herself has termed it, and going for a moment to the 'other reality', a favourite place, using joint breathing as a possible passageway (*Pillow music* by Gordon, *Rituals* by Garbarek). The music carries Marbeia in her mind's eye to a concert on a warm beach with marine climate. She brings back *'a happy mind and a feeling of satisfaction. Everything is simple and beautiful'*. She is then ready to welcome this reality with zithers; she also chooses laziness, letting the therapist bring her the zither. Marbeia says that zither is a nice instrument for communicating, a joyful instrument. They try various improvisations, playing together with a variety of techniques. Marbeia comments: *Little instrument but makes a lot of noise. Little but handy!* The therapist then playfully takes on the comment and repeats singingly, pointing to the zither: *I am little but handy!* And Marbeia answers: *I can do anything!*

Therapist: *How would it sound in your song?*

Marbeia: *I commend you as a productive citizen of Estonia!* (laughter) *I am little but handy, I can do anything!*

Therapist: *How would a zither describe itself as little but handy?*

This voice improvisation starts; it is the very first voice improvisation in this process. After finishing, the client has discovered a unique technique for playing with her very long fake fingernails (like a mediator) as if playing the Hawaiian guitar, and gives a demonstration, after which the therapist commends her. Marbeia continues: *Very fascinating zither. A real find! Good, handy, can do anything...* A long silence ensues.

They then listen to the piece of music Marbeia has brought with her, and upon the second listening also add zithers to the music. Zither is becoming Marbeia's favourite instrument. Marbeia comments at the end of the session: *Interesting, something completely new! If I usually dance out the music I like, this time I played it, a different way. Interesting! To express myself, release my feelings in a different way, like on two instruments with a song. A song like this and zithers, no way they can go together, but they did! Everything is possible! So, everything started to roll somehow, worked very well. It would not have been half as good alone. The beginning was difficult. In this sense, coming up the stairs, I was so finished, now I have so much more power, I can begin to study! A complete energy fix! I will take energy with me. Now I no longer want to sleep and I will study, otherwise I would have gone to bed!*

Appendix 19: MARIE - FEMALE VOICES

Contextual: *Female Voices* is vocal referential improvisation duet with accompaniment of synth (listen to the CD audio-track 9). Marie chose this voice improvisation as her best voice improvisation. It comes from the final part of the 11th session. Since the 8th session, she has been putting together a project for a film script and scoring the music to illustrate it. This time they continue to develop the script, listen to songs from the last session, where they reached a situation where the male lead is standing face to face with his destiny and is planning to kill himself after accidentally killing the woman. Marie decides not to change the story and they then start putting the culmination of the film into music. Marie looks for fitting instruments (cymbals, xylophone) which she improvises and tests. The project undergoes an unexpected change of idea – it had all been a dream and now the male lead wakes up and feels relieved. In the waking up improvisation, the phone rings in the script. It is a wrong number but the woman at the other end of the line is the same whom the man saw in his dream. In the improvisation, bass-xylophone marks dream reality and metal xylophone the real reality. They then come to the end of the script, which showcases the astonishment of the man, while the loose ends of the events remain untied. Marie and the therapist together give content to the characters and improvise answers on the synthesizer, playing with four hands. Marie chooses the sound and sticks to the sound of piano on the synthesizer without changing it. Marie summarises the situation: the main character is an ordinary man who dreams that he was a serial killer and experiences very strange traits of character and feelings that were played out when creating the script. But then the therapist proposes an experiment to put the voices of two interesting women into sound, how dream reality and real reality sound on instruments and how the man meets them. Marie agrees to improvise.

This is how this voice improvisation starts to take shape. Marie wants a monotonous background. When she starts to choose sounds on the synthesizer, for the first time she becomes impressed with different *sounds*. For the first time she gives up the safe sound of the piano and quickly chooses a couple of different sounds. She chooses the *s*-sound and hands out the roles: the dream sound is Marie herself and the real sound is the therapist. Both have the *s*-sound. The improvisation is not discussed; instead they go on developing with the same enthusiasm, with a line previously spoken by the woman that the man remembers from his dream: *I have never met such a charming person before. You are so handsome!* Marie chooses synthesizer sounds but she has trouble saying the words. There is a lot of liberating laughter. Marie pulls herself together many times: *OK, I'm preparing myself!... You are so handsome and good looking and charming.* At the end of the session Marie and the therapist sing an *a capella* version of the native American chant *Hey-yana* in unison. Marie becomes thrilled with singing.

Marie comments at the end of the session: *I discovered that the story itself is really important, the initial story turned into something completely different, it is shaping and evolving. It is difficult to play the xylophone and sing at the same time. It is important that I took on new timbres and experimented in addition to the timbre of the piano. Saying appreciative phrases was difficult... I will definitely think at home how I should fix the project by myself; I don't know it by heart, more or less like I remember. I will write down the outline that I can fill out later.*

Appendix 20: MARIE - *FLIGHT TO LOS ANGELES*

Contextual: *Flight to Los Angeles* is vocal referential improvisation duet (listen to the CD audio-track 10) from the 8th session and sparks the idea for Marie's self-written film script. The project is developed further during the next four sessions and is adjusted until the end of the process. The project of the script is illustrated with live music and with self-composed music taped at the sessions. The conversation at the beginning of the session concerns exams and the wait for the school to end already. Marie remarks on the last session that she had been talking unexpectedly much of herself, which is unusual with people she does not know that well. At the same time it points to trust in the therapeutic relationship. The therapist however reminds Marie of the interesting instrumental sculpture Marie had made the previous time and acknowledges her once more for this creative solution. Marie asks to do voice development exercises this time. They do various breathing exercises standing up and sitting down, but Marie complains about pain in her feet when bending down and they stop doing this. She does not wish to lie down. They sit on mats back-to-back, so that their backs would not get tired, they do voice massage and then the therapist suggests gliding freely and playfully with the voice and they try hums that sound like planes or birds taking off and landing. Marie wants the therapist to start. They create this voice improvisation which ignites her whole flight of fancy. Marie comments at the end of the voice improvisation: *We arrived at a warm country. Actually to the West Coast US, to LA...* The conversation about Hollywood and LA sparks the ideas of creating a sci-fi movie from the fantasies.

Therapist: *When we go to the City of Angels (Los Angeles), what is there waiting for us?*

Marie: *A part in a movie!* (raised pitch)

Therapist: *So you would like to go there?*

Marie: *Definitely!*

Therapist: *What movie could you play in?*

Marie: *I could play in like a sci-fi movie...*

Therapist: *OK. But film music?*

Marie: *It definitely has to be good.*

They then create a voice improvisation with the game rule that all the sounds that come are welcome, but that it will begin and end with a hum. Marie gets ideas from this and finds after the improvisation that the film has 'emotions, fear, chases, horror, sci-fi and supernatural things all together'. Marie is clearly excited for the first time. From here onwards she suggests rules herself and chooses the instruments or the voice to illustrate the movie, and she dares to start improvisations herself. The title of the movie *Sci-fi Horror* is also born as well as the idea to create a project of the movie script.

Marie comments at the end of the session: *I hope that I did well. It was quite interesting. Next time we could listen to what we made... I don't know if I actually discovered something new, but the improvisation was interesting, I liked doing that... Apart from keeping to the rhythm of the drum, it was also difficult to come up with the title, for example. Where did it even come from, I already forgot! I will take with me the voice massage and the things I want to think over: something about the series and knowledge about myself*

Appendix 21: Audio Documents (Attached CD)

Track # 1 Jonas's vocal improvisation # *Maiasoraia*

Track # 2 Jonas's vocal improvisation # *Perfection of Childhood*

Track # 3 Kristiin's vocal improvisation # *Stepping on the Bridge*

Track # 4 Kristiin's vocal improvisation # *Invitation of Echo*

Track # 5 Liisa's vocal improvisation # *Warmth*

Track # 6 Liisa's vocal improvisation # *I Can Cope*

Track # 7 Marbeia's vocal improvisation # *Love for A*

Track # 8 Marbeia's vocal improvisation # *Good and Handy*

Track # 9 Marie's vocal improvisation # *Female Voices*

Track # 10 Marie's vocal improvisation # *Flight to Los Angeles*

CURRICULUM VITAE

Eve Lukk

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Citizenship: Estonian

EDUCATION

- 2007 - PhD-program in Music Therapy (Hamburg University of Music and Theatre, Germany; subject: vocal focus in music therapy with late adolescents; scientific advisor Prof. H.-H. Decker-Voigt)
- 1977-1983 Diploma Choral Conducting and Cultural Management. Tallinn University (Tallinn Pedagogical Institute)

FURTHER EDUCATION

- 2012 Creativity changes the world: Creative thinking and teaching methods. Creativity Forum of Nordic Countries. Tallinn University.
- 2012 Contemporary trends in Music therapy. International music therapy symposium. (European Music Therapy Confederation; ESMT)
- 2011 Analytical music therapy. Benetikte B. Scheiby. Tallinn University & ESMT
- 2010 Claywork in art therapy. (Tallinn University)
- 2009 Music in Health Settings 2. (Royal Northern Collage of Music of Manchester, Music et Sante, Pariis, France)
- 2008 Analysis of art work. Prof. Jaan Valsiner (USA) & Prof. Sergio Salvatore (Italy), Tallinna University.
- 2007 Analyses of Creative Process in Art Therapy. Anna Schwedfege (Netherlands).
- 2007 Continuum movement: Body, voice and movement in psychotherapy. Kylliki Neuman (USA)
- 2007 Music in Health Settings 1 (Royal Northern Collage of Music of Manchester, Music et Sante, Pariis, France)
- 2005-2006 Music therapy as in-depth psychological-phenomenological method. Prof. Dr. Hans-Helmut Decker-Voigt (Tallinn, University, Hamburg University of Music and Theatre;
- 2002–2004 Music therapy as in-depth psychological-phenomenological method, Prof. Dr. Hans-Helmut Decker-Voigt (Hamburg University of Music and Theatre)
- 2003 Music and pain. Training seminar in pain medicine. Dr.med. Ralph Spintge. (Hamburg)
- 2003 Acting Your Inner Music: Music in Psychodrama & Group Therapy. Prof. Joseph Moreno (USA)
- 2003, 2005 Vocal therapy and Sacred Song. Prof. Iegor Reznikoff (Paris Nantenne University, France)
- 2003 Dimensions of Therapeutic Contact. Prof. Peter Petersen (Hannover)

- 2001 Vocal therapy, vocal improvisations and psychodynamic approach to music therapy. Prof. Gianluigi di Franco (Italy)
- 1999-2000 Music therapy basic course. (Tallinn University). Alice Pehk
- 1999-2001 Advanced Training Course of Gregorian Chant. Jaan-Eik Tulve (Estonian Academy of Music and Theater)
- 1999 Overtone singing . Ulla Anderson (Sweden)

PROFESSIONAL POSITIONS:

- 2008 - Lecturer of music therapy and therapeutic vocal work. Department of Arts Therapies. Institute of Fine Arts of Tallinn University
- 2005-2006 Music therapy advanced course, coordinator, Faculty of Fine Arts. Tallinn University
- 2004 - Lecturer of Open University of Tallinn University, Open University of University of Tartu Viljandi Culture Academy
- 2003- Foundation: School Development Centre, Institute of Open Mind
Vocal work educator
- 1999 - Private enterpriser: Running creative stress-management and self-growth courses, lectures, trainings and workshops on different subjects of voicework, therapeutic singing and vocal use, music therapy.
- 1995-1998 Unrepresented Nations and Peoples Organisation
Tartu Coordination Office
Assistant
- 1991-1995 Tartu University, Centre for Oriental Studies
Coordinator
- 1983-1991 Tartu University Students Club
Head of the Department of Amateur Fine Arts

PUBLICATIONS & RESEARCH:

Lukk, E. (2013). Drops and pearls: practicing reflexivity in music therapy learning process. In *Through the looking glass: dimensions of reflection in the arts therapies. Conference handbook and abstracts: 12th European Arts Therapies Conference, Sept.11-14, 2013, Paris*, 51-52.

Lukk, E. (2012). From black and white to colourful world: vocal improvisation experiences of late adolescents in music therapy. In *Music Therapy Models, Methods and Techniques. Programme and abstracts: 7th Nordic Music Therapy congress, June, 13-16, 2012*. Jyväskylä, Jyväskylä: University Press, 23.

Kask, D., Lukk, E. (2011). Muusika keha ja meele ergutaja ja rahustaja. [Music as stimulator and soother of body and mind]. *Lege Artis*, 4, 27-29.

Lukk, E., Mõistlik, M., Pehk, A. (2011). Three significant steps in the development of music therapy in Estonia. In: *Proceedings of the VIII European Music Therapy Congress, 2010, Cadiz, Spain*.

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Pehk, A., Lukk, E., Kask, D. (in press). Muusikateraapia [*Music Therapy*]. In: Rüütel, E. (Ed.) *Loovteraapiad* [Creative Arts Therapies, working headline]. Tallinn: Tallinna Ülikool.

Lukk, E. (2006). Häälejooga aitab hääles püsida [*Voicework for vocal care.*]. *Eesti Töötervishoid*, 1, 29-32.

Rüütel, E., Ojala, A., Luik, M., Lukk, E. (2003) Outcome of Therapeutic Interventions. Based on Music Therapy and Vibroacoustic Therapy in Nonclinical Sample of Teenage Girls. *Psychology applied and applied psychology : abstracts of the conference dedicated to the 10th anniversary of the Department of Psychology at Tallinn Pedagogical University : November 8th, 2003, Tallinn. (Toim.) Arno Baltin, Toomas Niit. Tallinn: Tallinna Pedagoogikaülikool, 2003, 110-111*

Rüütel, E., Ojala, A., Luik, M., Lukk, E. (2003) Outcome of Therapeutic Interventions. Based on Music Therapy and Vibroacoustic Therapy in Nonclinical Sample of Teenage Girls. In: *First International Congress of Music in Therapy, Medicine and Consultancy. VIII Symposium for Music in Medicine of the ISMM, Hamburg, June 24th-28th. First International Congress of Music in Therapy, Medicine and Consultancy. VIII Symposium for Music in Medicine of the ISMM, Hamburg, June 24th-28th, 2003.*

Articles in popular press:

2002 - ... Articles in Estonian press: 'Eesti Naine', 'Õhtuleht', 'Äripäev', 'Tervis Plus', 'Tervisetreend', 'Üks' etc

CONFERENCES:

Workshop: Drops and pearls: reflections in voice, colours and movement. Arts Therapies Conference, 'Arts therapies for young, mature and elderly people', Tallinn University, Oct.31-Nov.1, 2013.

Workshop: Drops and pearls: practicing reflexivity in music therapy learning process. ECARTE 12th European Arts Therapies Conference 'Through the looking glass. Dimensions of reflection in the arts therapies, Sept. 11-14, 2013, Paris.

Paper: *Clinical vocal improvisation in supporting late adolescents in mental health.* Arts Therapies Conference in Tallinn University Oct.25-26, 2012 "Arts for Health: 5 years of Arts therapies education in Tallinn University", Paper

Paper: *From black and white to colourful world: vocal improvisation experiences of late adolescents in music therapy.* "Music Therapy Models, Methods and Techniques" Nordic Music Therapy Conference in Jyväskylä University. June,13-17, 2012.

Paper: *Therapeutic use of voice with late adolescents to promote wellness in psychosocial transition International conference.* The Changing Face of Music and Art Education: Yesterday, Today, Tomorrow" April 11-12, 2012 Tallinn University.

Paper: *Outcomes of the experiences of vocal music therapy for late adolescents in transition.* Conference "Creativity and arts therapies" June, 3-4, 2011 Tallinn University.

Workshop: *Seven mountains and seven seas: vocal self-discovery. International conference*. ' Music for health: psychodynamic approach in music therapy' Febr,12. 2012. Tallinn. ESMT.

Poster-presentation: "Three significant steps in the development of music therapy in Estonia". VIII European Music Therapy Congress "Evidence for Music Therapy Practice, Research and Education", 5.-9.05 2010.a (Cadiz, Spain)

Voice – Healing Instrument. (2003) Conference of EELC Institute of Theology „Diaconal Work and Music Therapy“, Tallinn.

Poster-presentation: Rüütel,E., Ojala,A., Luik,M., Lukk,E. (2003) *Outcome of Therapeutical Interventions based on MusicTherapy and Vibroacoustic Therapy in Non-clinical sample of Teenage Girls.* Presentation at Internationales Symposium für Musik in Therapie, Medizin and Beratung, Hamburg

ORGANIZATIONS AND AFFILIATIONS

1991 – Member of the Estonian Academic Oriental Society

2000 - Member of the Estonian Society of Music Therapy

2007 – Member of the Creative Arts Therapies Society

CREATIVE WORK

2009- 2012

Vocal improvisation trio 'Trio Swara' singer

2002- 2008

Free improvisation group;vocal trainer and singer

Erklärung

Hiermit versichere ich, die vorliegende Arbeit selbständig verfasst und keine als die angegebenen Hilfsmittel verwendet zu haben.

Tallinn,
im Januar 2014

Eve Lukk