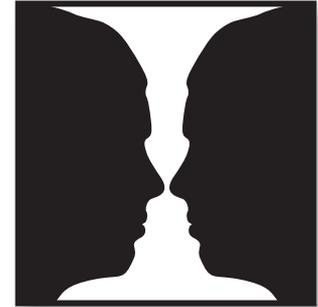


# Coaching psykologi

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## Coaching a musical mindset

by Line Fredens

### Abstract

*This article describes and analyzes the improvisational and innovative process that takes place among professional musicians during the extraordinary concert. The aim is to draw parallels to the professional coaching conversation in order to examine what new angles this analogy can contribute in proportion to coaching as a practice. In other words, how can an analysis of the musician's communication during a successful concert shed light on what is happening in a successful professional dialogue.*

*The article contains both empirical data and theory. The empirical data comes to results from a qualitative study undertaken in connection with my thesis within the Master of Learning Processes Specializing in Organizational Coaching at Aalborg University, and is based on interviews with five professional orchestra musicians from the Royal Danish Orchestra, the Copenhagen Phil and the Danish National Symphony Orchestra*

**Keywords:** Coaching, conducting, co-development, musicality, improvisation, cognition, and attention.

We all know it. The magic moments where we forget ourselves and get so absorbed by a conversation that it is no longer us who shape the words but the common dialogue that forms us. Here the result of the conversation is not known in advance but is being created along the way, and new ideas are emerging.

But it's not always easy. "People do not listen, they reload" writes Isaacs in his book on dialogue (Isaacs, 1999:19). We often talk with the eyes. When we see our conversation partner gasping for air, we open our mouths and can finally say what we were thinking of while the other spoke. But a

dialogue is something we do together in contrast to the monologue, and on this basis the quality of the conversation is depending of the interaction between two or more individuals.

At my work as a violinist in Malmö Symphony Orchestra I experience another form of communication. Here are no words but an expression created jointly. When successful, the experience is unique. A work as a musician concerns events. There is no book or a painting as a product when a musician has finished his job. The focal point is the creative element that takes place here and now, where the unique about the event occurs in the meeting be-

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tween the people involved. Therefore, the music is also frequently used as an image of the improvisational interaction. But what is really present when the interaction succeeds; When the fragments play together in such a way that the whole can be termed successively? And what mindset characterizes classical professional musicians who daily deal with and master the special challenge of the moment, where 97 musicians during a concert create something new together.

### From notes to music, expression and meaning making

As a young student at the Royal Danish Academy of Music, my violin teacher told me about a magic door: *“It is just absolutely amazing on the other side of the door, just go there and open it.”* It was the next stage of my development as a musician he talked about.

Later in life, I found myself in Budapest with my piano trio. We were lucky to spend three months in the hands of a famous but also notorious teacher. Here there were no compromises but everything was possible as long as it made sense in a context. It became an intense study that involved make us understandable about the music while we played. How could we make the three of us, merge into a common expression that not only made sense for our self but also for our listeners? Our Hungarian mentor shook his head a lot during that period. But there was smile on his lip and glint in the eye every time he expressed not to understand what he heard when we played. He had fun when we asked about the exact length and other details of the notes and responded cryptically; *“The notes does not know they are short and what’s short?”* With great patience, he continued to tell us what he experienced by listening to our playing. It took some time, but at last we began to open our ears instead of searching for the right answer. At first we could not hear what he meant, but slowly our understanding increased, and we learned how to open the magic door that I had heard of years before. The time in Budapest became the year 0 in my life as a musician.

This story concerns my own journey to the art of interaction, which is about creating a common expression that makes sense. My first teacher had the experience himself but no explanation. In Budapest we met our own experience, helped by

a teacher’s question mark of what he experienced when he heard us playing. Where the first teacher gave me an impression of something that I was going to open, the other teacher brought our attention towards the expression we created and here the door opened itself.

The performative was something we should learn: The improvisation, cooperation and communication in the actual situation.

The above example is about music. But performing in a context is something that concerns us all. The interaction between a person and his situation has interested philosophers and researchers for decades. Today, our educations focus on subjects such as entrepreneurship that will train people to lead creativity. Organizations and institutions must innovate in a rapidly changing world. All of this requires active encounters between individuals and contexts where the outcome is more than the individual elements could create alone. In a physical surrounding we create our own situation and it creates us in a way that emotion and perception create and is influenced by contextual factors. Brain, body and the outside world creates a complementary relationship (Lieberman, 2013), which naturally leads to the consequence that when a dimension is highlighted, the others will form the context.

Let’s transfer this premise to a coaching session. A coachee wants help to be able to act more appropriately in relation to a future desire. Often the coachee is very deliberate of a certain problem, but vague about his dream behind that problem. The coaching session will often shed light on that dream which then can act as a compass for future actions. But these future actions cannot all be planned in advance, because they must be created on behalf of the interaction with the outside world. Instead, the coachee must find his “magic door” in order to navigate most appropriately in relation to the unexpected and surprising that the reality often offers. The question now becomes how a coach best can help a coachee to find this “magic door” and this question will be the plot of this article.

I will now include my five interviews with classical professional orchestra musicians to dive deeper into the issue of the extraordinary and creative musical performance, while at the same time to approach the difference between this and the bad concert.

### Musical communication and communicative musicality

*“There are conductors who speaks everything to death. I just cannot concentrate on all these informations,”* uttered a musician from the Danish National Symphony Orchestra.

The conductor leads the orchestra and coordinates the interaction between the musicians. And all the interviewed musicians express that the good conductor does not speak too much. Musical communication, which we find in the interaction between the individual, groups and conductor, is of a different type than the verbal communication as we know it from meetings and academic lectures at the university.

The researchers Davidson & Good (2002) have shown that there are two major sources of cohesion in a music ensemble. One is the common connection to the music, the other is the social interaction. The first is about musical communication and the last deals with communicative musicality (Malloch and Trevarthen, 2009). Musical communication is about the music that is communicated (content), and communicative musicality highlights the way it is done (form).

A common pattern for the interviewed musicians was that several things were difficult to articulate linguistically. In my interviews, I ask a violinist from Copenhagen Phil how she as a 2nd violin player interacts with the 1st violins, and her response shows that that is not something she previously has been aware of. *“It’s hard to say how to do it, really,”* she answers on a question concerning something she masters at a very high level. The expertise she has acquired is implicit, which her subsequent comment further supports: *“That’s because you know the music and the other musicians so well that you can feel when the 1st violins do like that, then they might want this.”* The violinist refer to the non-verbal side of the communication when she express how she “feel” the interaction. The communicative musicality is by all the interviewed musicians highlighted as the area in which the extraordinary is created during a performance. It is music that is communicated, but the musical communication is mentioned only with few words – and of course it is a matter of course for the interviewed musicians that this side of the performance is present and stable. Let’s take a closer look at what participation in the communicative musicality requires of its par-

ticipants before we look at how the experiences of communicative musicality can contribute to a greater insight into what characterizes the good coaching session.

### Inner and outer attention

One can distinguish between inner and outer attention (Baluch & Itti, 2011). Our thinking is based on our inner attention while outer attention is directed at the outside world. When we make plans, the inner attention focus on details and consider for and against. It is an abstract process at the expense of the external context. It is the outer attention that join the outside world often effortless. A musician from the Danish National Symphony Orchestra describes the attention shift as follows: *“Fixed agreements are like traffic rules. Once you’ve learned to drive, you do not think about the rules, but drive after the conditions.”* This comment illustrates the difference between an effortful inner attention (Baluch & Itti, 2011) and an outer effortless attention (Bruya, 2010).

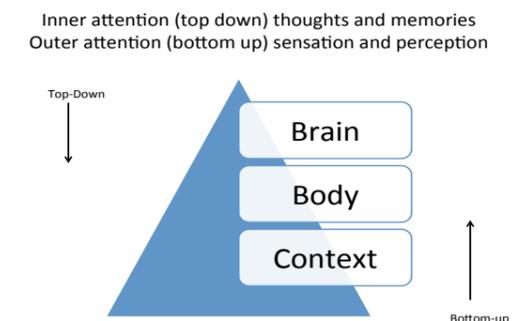


Figure 1.

As an analogy to the coaching conversation, a newly trained coach with his or her learned theories and models will have difficulty fully listening to the coachee, because theory driven attention is an inner attention that stands in the way for the outer attention addressing the coachee. With experience, the theories and models will step in the background for the benefit of the dialogue between the coachee and the coach. The coach’s outer attention will take over and in a bottom-up sensation let the situation speak to him. Inner and outer attention, are two different ways of orientation. Attention is a prerequisite for cognitive processes, and here

the dual-process theory distinguishes between two different thinking systems, one fast and one slow (Kahneman, 2011).

### Dual-process theory – fast and slow thinking

The basis for the dual-process theory probably comes from psychologist William James, who thought there were two forms of thinking: an associative and implicit, as well as a conclusive and explicit. This dual process theory has since been described in different ways and has been given a modern expression with Kahneman (2011), who talks about two complementary systems: a slow explicit and a fast implicit. The slow system contains our conscious thinking and our verbal language. It is linear and therefore moves one step at a time opposite to the fast system, which has many simultaneous parallel branches. It is the slow system that underpins academic learning with abstract thinking, logical strategies, analyzes and evaluations as well as technical rationality where you can set measurable goals. It is an energy-intensive mental process that requires concentration, perseverance and focused (inner) attention.

Technical strategies are crucial in situations where you need security and control and know the results in advance; Both the musician and the coach must possess technical skills to be able to do their craft, but when it comes to the artistic process, a completely different strategy must be used: the adaptive. An adaptive strategy does not have a measurable goal, but an idea or vision of direction. It is therefore a strategy that develops while you walk the way, learning from your mistakes and correcting the direction depending on the situation. The adaptive strategy is crucial to the fast system, which is the thinking system that involves the context.

The complementarity becomes clear: The slow system's abstraction abilities are at the expense of the fast system's sensitivity to the specific context. In addition, if we talk about the relationship between part and whole, the slow system focus on the parts, while it's the fast system that can capture the whole.

In a coaching session, it is the coach's slow thinking system that captures the spoken words, but it will be the fast thinking system that captures the implicit expressions and thereby can help the coachee uncover implicit knowledge (Hattie & Yates, 2014). Often the coachee have analyzed a problem without any or little results and therefore

feel deadlocked. The solution will often lie in the non-verbal, in the positive exceptions or in the not yet spoken narratives, because it is in this implicit landscape that the coachee becomes explorers heading for new horizons. In order to catch this interaction, the coach's fast thinking system must be in play in the outer attention.

The fast thinking system, has unlike the slow, a big capacity, and is the system that is on the pitch when we experience a world without thinking in a bottom-up sensation. A violinist from Copenhagen Phil also tells how she, under the good performance, *"is not guided by her brain and can play freely"*. She describes how she can be disturbed by thoughts (linearly) and *"tries to push them out and focus and get into it"*. The musician from the Danish National Symphony Orchestra tells how he thinks back and forth in time during a bad concert, while the sense of time disappears during the good concert where he is more present in the present, *"here is the mind present in another way"*. The trombone group talks about a feeling during the good concert: *"You do not think about technical problems (...) it all just flows"*. The contradiction is described as academic, *"and it cannot be used for anything (...) it becomes square and stupid music, and when we speak feeling, it completely disappears."*

The quotes above shows how the musicians oppose being in the slow thinking system during a performance. The conscious thought will always be at the expense of the whole from which the good concert emerges. On the other hand, the conscious thought can subsequently focus on selected details from the whole. Both experience, idea and situation are ambiguous and complex whole and cannot therefore being contained in our verbal communication alone. The language will always narrow a whole (Schön, 1991), and therefore our verbal expression must be in dialogue with our body expression of feelings and intuition. Against this background, a perspective change in a coaching conversation could help the coachee to discover new opportunities based on the same context.

We are thinking with the slow system, while the fast system thinks for us, claims Kahneman (2011). In this way, there are similarities between the fast system and the aesthetic perception, which gives an immediate experience based on the senses of the body and its perceptual processes independently of conceptual symbols.

## Two sides of the same coin

### Inner attention

- Top down
- Slow thinking system
- Explicit
- Language
- Technical strategy
- Musical communication

### Outer attention

- Bottom up
- Fast thinking system
- Implicit
- Imagination
- Adaptive strategy
- Communicative musicality

Figure 2.

The phenomenologists call it a pre-reflexive experience where the body becomes meaningful with the senses as an inseparable part of this process (Gallese & Lakoff, 2005; Noë, 2009).

These two ways of thinking are two sides of the same coin and can be summed up as follows:

### Summary of the results from my qualitative survey

Communicative musicality is essential for the optimal of the concert experience for the musicians as well as in any coaching sessions. The prerequisites however are, that the technical skills are mastered to such an extent that they have been automated. The fast thinking system gives the musicians an experience of *"not to think"* but an intuitively interacting with the context, which makes it possible to *"create an idea together"*, as the violinist from Copenhagen Phil tells during the interview.

In a coaching session, it is also about creating ideas together. But not only in the dialogue between the coach and the coachee. Initially, it is also about the dialogue that the coachee have with himself, between his implicit and explicit experience. The language will always only account for a part of a whole, since another story can always be told. In this light, the current story from the coachee will negate other possible stories, and therefore it may be difficult in an inner dialogue with oneself to shed light on all the other possible narratives. But through dialogue, the coachee can be aware of the implicit aspects of a previous experience and hereby find new opportunities. Bateson has expressed this by stating that *"once I have said what I think, I*

*can think of what I have said. Then I can hear what I have said and thus become an observer on the situation from another level"* (Lystbæk, 2008 p. 214). For the coach, this requires a listening approach to the process of the collaborative conversation, where there is no fixed goal in advance, but only a common direction for the conversation, which becomes improvisational. Therefore, let's look at the improvisation. First from a musical perspective, to then illuminate the coaching conversation.

### Improvisation

It's a fairly common but erroneous view that classical musicians just reproduce the score that stand in front of them. By contrast the interviewed musicians describe the classical symphony as improvisational. There emerges new ideas *"totally spontaneous (...) or if there is someone who just played extra delicious, then you respond in a slightly different way than usual."* What happens during the good concert cannot be taught in advance, it is something *"one cannot learn by reading"*, but something that needs to be learned in the situation itself. It's about *"experiencing the music as something that occurs here and now"*.

The improvisational lies not only in the tones, as much as in the timing, in the actual interaction between those involved on the stage. Even though the notes are written down, each performance becomes a new experience, and the new occurs in the relationships between the musicians and the relationship between the notes. This is where the music becomes creative. Musical communication and communicative musicality should be regarded

as a complementary relationship in the same way as the relationship between content and form in music. Designing the content is a creative process.

In analogy to coaching, the coachee contains a “content” for instruction and practice, that the coach can encourage the coachee to develop. How the coachee interacts with this potential however, can be made visible and verbalized through the coach’s questions. When the implicit patterns of action are verbalized, the coach and coachee will be able to look at these patterns and thereby optimize these in relation to a given desire for direction in the future. In other words, how can the coach help the coachee improve his improvisation, just like the musicians who do not just reproduce notes but recreate them in a co-development. At the same time, the coach himself must master the art of improvisation in the interaction with the coachee. A coach should be able to be mentally moved by the interaction, and to let this movement be the background from where the questions arise, even though the head is full of methods.

When the music plays, the orchestra can be described as a complex adaptive system. The conductor may well give signs to the individual musician or group, but basically, he lies the leadership out in the sense that he interacts with the interaction between the groups while they play. The creative process is in a network of relationships that connects the musicians together.

In a complex system, the creative process is not controlled by a single person. It occurs, according to complexity theories (Goldstein et al. 2010) as a result of many interacting events.

In such an interaction, the perfect performance will emerge. This emergence cannot be planned in advance, but occurs as “the unexpected” or as another interviewed musician expressed it: “it’s just something that happens”.

### Between safety and freedom

Complexity is, according to the Danish physicist Per Bak (1996), a special state that we find in the tension between order and chaos, which arises from the interaction between the different parts of a system. A system in balance can be predicted and managed with goals and plans. The conductor who requires that the musicians in a one-way communication should only follow him and his plan, shuts down the interaction between all the elements in the orchestra system, which my interviewed musi-

cians expresses opposition against when they say, “The bad conductors run their own race, they do not look or get inspiration from others because they think they are the best ones themselves.” The good conductor, on the other hand, is described as one who manages to create a network of interdisciplinary relationships in the interaction with what “occurs.” It is on this edge we find the complexity between order and chaos (Bak, 1996) or as a musician from the Danish National Symphony Orchestra expresses it: “Being in the right relationship between safety and freedom”. He later elucidates these concepts as each other’s prerequisites. “I feel safe and I know what’s going to happen. If something else happens, it’s also okay (...) but if I don’t feel safe, it’s like a straitjacket, and I get the feeling that I have to be careful.” All the interviewed musicians agree that the good conductor should be able to lead an orchestra so nobody is in doubt about his intentions. “One must be confident that he (the conductor) shows what is needed,” says the violinist from Copenhagen Phil.

When the conductor manages to create a collective frame of reference, it will give the musicians a common space within which can be improvised. The common framework gives the musicians the confidence that is a prerequisite for the improvisation, as improvisation is based on the fast thinking system. The fast thinking system comes into play when we relax, whereas the slow system is active and offers more explicit technical strategies when deliberate concentration is needed (Hattie and Yates, 2014).

In a coaching session, the coach as a gamemaster can create the framework for improvisation. When the coach moves from a content level to a process level, the frame of the conversation can be elucidated and thereby constitute the prerequisite for the improvisation.

When a coachee seeks answers to a problem, it often binds to a desire for more order in an unmanageable situation. But if the goal of the conversation is to send the focus person out into the world with the ability to handle the unexpected, then a clear answer will block the interaction with the unforeseen and prevent the emergence that the complexity can offer.

Open questions on the other hand, can set the course for upcoming answers, and thereby create the framework for an improvisation. Questions will direct the coachees attention towards a given direction, and let the coachee improvise in any

situation. A good question will guide the attention of the coachee towards the opportunities that the context offers. The future is created by our daily interactions and if the coachees question is a dead end, he must be capable to create a new one in order to make “good music.” If the purpose of coaching is to make the coachee self-regulative, and ultimately independent of the coach, it is not enough for the coach to ask good questions. The coachee must learn how to ask the questions himself.

### To master the art of making questions

Bloom’s taxonomy from 1956 (Bloom and Krathwohl) was revised in 2001 (Anderson and Krathwohl). The taxonomy shows a progressive development of learning, where creativity is the highest form. From a lower - to a higher form of thinking, you move from qualifications to competences and to creativity. Qualifications are about facts, knowledge and information, or “knowledge about”. The competence level concerns the “how,” and is about being able to apply and analyze the knowledge. At the level of creativity, evaluate and create is in the center.

A good question directs the attention towards those learning processes that can bridge the gap between what we already know, and toward where we want to be, and the more the coachee understand “the nature of success (...), then the greater the probability of learning happening (Hattie and Yates, 2014:xii). The single most influential factor in

learning is what the learner already knows (Hattie and Yates, 2014). Our experiences are proactive, and in this light a good question can activate the coachee’s experiences from previous successfully similar task, and help to analyze these underlying knowledge schemas for future actions.

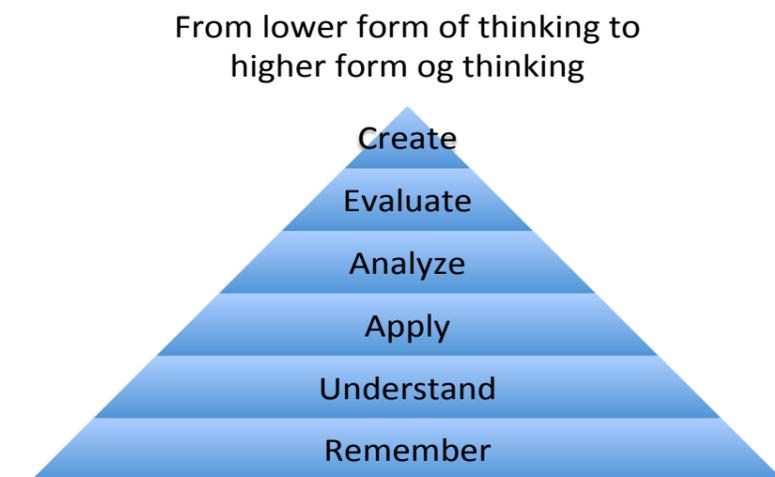
To master the art of making questions concerns knowledge about learning and knowledge about the effect of the different types of questions inspired by Blooms Taxonomy.

This knowledge should be understood, applied, analyzed, evaluated, and only here the coachee will be able to master the art of making questions with the improvisational skills that characterizes creativity. In this light, the coach will have to balance between giving the coachee the relevant knowledge in these areas while also pave the way for the dialogue between the coachee’s explicit and implicit knowledge.

You must master the craft before you become an artist, which Bloom’s taxonomy also points out. This is as well supported by the following comments from the interviewed musicians:

“A high professional level is Alpha Omega”, “If you have the technical skills, you can be in line with the situation, feel confident and brave. It is also important to feel that you contribute, and not just sit like “uhh” I hope I survive this.”

As mentioned earlier, a performance is a creative process where something unexpected and unique may occur. It’s not a material product, because when



Figur 3.

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the concert is over, only the experience is left. It is the improvisational element of the performance that makes the difference. Everything is possible but only within a given frame. The conductor in the orchestra plays here an important role, similar to the role of the coach in the collaborative process happening during a coaching session.

The difference between the bad and the good conductor

*“Many conductors seem like they do not trust whether the musician can play the music himself. They start fiddling with strange things instead of just playing the orchestra”,* expresses a trombone player from the Royal Danish Orchestra. The bad conductor will control the orchestra with a hard hand and requires the musicians to follow his baton. Here, *“we have to look very exact if we want to be together”* and the eyes therefore become the dominant sense just as it sometimes happens in a conversation when we observe the other panting for air, in order to be heard. Here the music is produced *“at the expense of the musicians’ skills,”* as the trombone player expresses it. In contrast, the musicians want to *“be allowed to play as it should be”*. The trombone player expresses a natural sense of *“how it should be”*, which is disturbed by the conductor’s one-way strategy, which at worst transforms the musicians into marionette puppets, which, like Pinocchio, inevitably get trapped in constricting strings without opportunity to dance with each other. If the conductor wants to control everything, the dialogue will mainly be between him and the individual musician. It becomes music without ears when the conductor wants to control and rules the orchestra in a predetermined direction - it just becomes *“too academic”*, pronounces one of the trombone players. What the bad conductor is missing is something that you can’t learn *“by reading”*, as it is something that is happening in the moment, during the performance, if the participants are able to listen and react to what happens. That is this interaction that characterizes the good performance.

The music takes the lead. That feels *“like in a frenzy of enthusiasm”*, and the music *“flows naturally”* because the process is supported by all of those involved when the situation itself becomes the leading context.

Let’s now take a look at the good conductor. He/she is more flexible in his meeting with the orchestra. He does not talk so much, but just starts

conducting, *“and then you feel it works (..) because it’s so relaxing and makes it much easier to devote yourself to the music.”* He does not control the orchestra too strict, but invites the musicians to also bid for interpretation when playing. He inspires more than he dictates and shows confidence in the ability of the musicians to act in common. The conductor is a coordinator, not a dictator. When the good conductor gives the orchestra more rope, he does not conduct *“beats, but forms,”* which illustrates a shift from musical musicality to communicative musicality, thus making the orchestra listen more to each other. There is therefore evidence of a mindsetting of the fast thinking system. It is more inspiring if he trusts the capability of the orchestra and in stead uses his resources to color the music. As a musician mentioned *“it’s really cool when you find that he (the conductor) also is listening and act on behalf of what he hears, and not on behalf of something he have prepared in advance.”*

The skilled conductor thus meets his orchestra with an appreciative approach, starting from what the situation brings. When we meet each other in an appreciative way, it’s a meeting without prejudices. An appreciative interaction does not require consensus, but is about assign each other validity. The appreciative approach has roots in the German philosophical tradition, as we meet it with Hegel, where appreciation is seen as a prerequisite for developing self-awareness as an individual (Dahl and Juhl, 2009). To meet each other with an appreciative approach is a prerequisite for the good relationship and thus also for the dialogue in the coaching session. And since the relationship comes first, as Bateson expresses, the appreciative approach to a coachee will also be an important feature of a coach. It is almost an aesthetic communication or an aesthetic dimension in the dialogue as I have earlier emphasized the aesthetic perception taking precedence in the process of experience.

The ability to listen is the prerequisite for an appreciative interaction with another person. Not only listen to what is being said, but also how it is communicated: The body language, facial expressions and the prosody of the language, which all are about musical elements such as the pitch, the pace, the dynamics and timbre. The notes become music and the words make sense in a holistic perspective. Being able to navigate in a holistic way requires outer attention that senses and experiences with the aesthetic perception. Here, the techniques

and theories are put in brackets and the improvisation leads the meeting with the emerging and unique whole that is the condition of practice.

When listening to another person, listening becomes an art in the way that you are not in advance aware of where you are headed. This is the essence of the term active listening, which is the term for both listening digitally and analogously (Hermansen et al, 2009). This form of listening is the condition for being able to capture implicit expressions and thereby to give the helpful questions to the coachee. Here the coach becomes like the good conductor.

The skilled conductor or coach does not use force, but invites things to arise. The conductor allows the musicians to relax and listen to each other, and creates thereby both a confidence and a belief that the unexpected can take over the control. It is this mentally relaxed state that creates creativity. Right and wrong are replaced by the countless of possibilities that occur when the musicians change from inner to outer attention. A predetermined plan will build on an idea of a whole that we imagine will soon take place, but when the situation asks to dance, the musicians describe how they let themselves lead in the dance like a woman in a tango. It is one of the key elements that’s highlighted during the good concert, to be able to *“experience the music as something that occurs in the situation”*, where the musician describe the situation as a co-development. As an analogy with the dialogue, Gadamer has pointed out that we *“do not lead but are led in a proper dialogue”* (Lystbæk, 2008: 216). If that is the case, the dialogue, as the good performance, have potential for synergy, by giving up the control and allowing the situation to speak.

Let’s play with the idea that the purpose of coaching ultimately is to help the coachee to be able to navigate in his life in the best possible way. The questions from the coach will help the coachee with awareness of the means he already has (content) and at the same time being able to use these means in interaction with the context, previously illustrated as a communicative musicality (form). In my empirical material, the musicians refer to a bad colleague as a person *“who wants to be right”*. One who wants to be right will meet the context with an already established answer with his instrument, which will shut down for other opportunities that might arise in the situation itself. In contrast it’s about, helping the coachee to open up for

the good interaction. An adaptive behavior, that manages to interact and improvise with upcoming situations. Answers shuts down for possibilities, while questions open up. But good questions will always be shaped based on past experiences (answers), and in this light, answers and questions are complementary. We find answers in the afterthought, whereas questions will guide our actions when we meet our surroundings with the qualities that characterize the art of interaction. When we meet each other in the space behind “the magic door”, we should not meet each other with answers on the lip, but with good questions, with an appreciative approach.

## Conclusion

I have highlighted the distinction between musical communication and communicative musicality: Where the musical communication stands for the explicit content, the communicative musicality concerns how this content is conveyed (the form). During a performance in a symphony orchestra, the content is the written notes (the musical communication). When the notes become music, it is by means of communicative musicality among the musicians. The latter are expressions of qualities in their nonverbal communication and thus implicitly. The communicative musicality of the music will always be adaptive in that sense it is based on human interaction. Communicative musicality is thus emphasized as the particular element that characterizes a successful performance among musicians, provided that the musical communication is mastered.

My methodological approach is based on interviews with five professional classical musicians and thus in individual statements. The interviewed musicians have all emphasized how collective consciousness is a crucial prerequisite for the good performance and thus the communicative musicality. The descriptions from the musicians have also shown that the achievement of this collective consciousness requires a special effort from the individual, indicating an implicit cohesion during the good concert where the description of the individual experience of “thinking” is highlighted as inappropriate. It is therefore crucial that technical explicit strategies do not take precedence over the implicit adaptive strategies, which is at the heart of all creative activity. New thoughts and opportunities do not emerge through technical strategies but

through an adaptive, and that is a strategy that is being developed along the way.

Similar to the professional musical conversation, the overall purpose of a coaching conversation in my view will be to foster those of the experiences of coachee, which also can promote an adaptive behavior. Coaching is not just about finding the best answers, it also concerns how coachee can get better at handling their everyday lives, and here coachee's questions can act as a compass for navigation.

Awareness of the complementarity between the fast and slow thinking system, can contribute to an interaction between analysis and experience in a coaching session. The musicians in my empirical research, does not need to "think" during a performance, they prefer to listen. A coach can't avoid "thinking" in the same way. Unlike music a coaching session need words, and it is the slow thinking system that is involved in the spoken language. But coaching is much more than listening to the words that are being said. As new recognitions have not yet been pronounced, the coach must also meet the coachee through the fast thinking in order to sense his tacit knowledge.

This article has questioned the assumption that the coach should help the coachee finding the best answers within himself. According to recent research, cognition can be described as an interaction between brain, body and the outside world. Answers and not least questions emerge when the professional conversation is brought into a social context. A creation of a co-development between coachee and his context just like tones become music and the music colors the tones.

Coaching a musical mindset is something that emerges from the interaction, no manuals can describe in advance. Manuals are important because they inform us, but they should step in the background in the process of coaching leaving room for spontaneity and the invention where the participants are open to a surprise – and questions of how to create something new together with others.

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Line Fredens has as a professional violinist extensive experience in the artistic practice. Besides, she holds a coach certificate, a PD in the supervision and guidance from UCC and a Master in learning processes with specialization in organizational coaching at Aalborg University. She researches new perspectives on musical learning, self-regulation and deliberate practice. She teaches theoretical didactics and performance psychology at the Royal Danish Academy of Music, Copenhagen, and as a coach she has an extensive practice aimed at classical musicians learning and performance. Line Fredens is 1. Solo Player for the second violin group in Malmö Symphony Orchestra and as a violinist in Jalina Trio she has toured in Europe, Asia and the States and has won top prizes at several international competitions.

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