

**FLOW AND ENJOYMENT: MUSIC LISTENING EXPERIENCE
BETWEEN MUSICIANS AND NON-MUSICIANS**

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**CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR**

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**FLOW AND ENJOYMENT: MUSIC LISTENING
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MUSICIANS**

SOON WAN FEI

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ORIGINAL LITERARY WORK DECLARATION

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FLOW AND ENJOYMENT: MUSIC LISTENING EXPERIENCE BETWEEN MUSICIANS AND NON-MUSICIANS

ABSTRACT

This intrinsic qualitative case study has been conducted to understand more about the Flow experience resulting from music listening as suggested by Csikszentmihalyi (1990). The Flow experience is a state in which “people are so involved in something so deeply that nothing else seems to matter” (Csikszentmihalyi, 1997). Scientists and neurologists have found that there are different brain functions and structures between musicians and non-musicians. Therefore, music might work differently on musicians and non-musicians, and it might affect their Flow experiences. However, there are some scholastic gap in the study of relationships between music listening and the Flow experiences among musicians and non-musicians. Hence, this research tends to find out musicians’ and non-musicians’ Flow experiences in music listening, and their listening enjoyment experiences. A total of four classically-trained musicians and four non-musicians participated in this study. They have done in-depth interviews to discuss their feelings of enjoyment and Flow experiences while they were listening to music. Data collected had been analysed, be coded, be categorised and be evaluated by using within-case and across-case approaches. Evidence shown that some data supported Csikszentmihalyi’s nine dimensions of the Flow model in music listening, but some are not. There are six characteristics of Csikszentmihalyi’s Flow model which fits in the music listening Flow. Besides that, musical preference, familiarity, and meaningfulness in music listening are also the factors which can affect participants’ Flow experience. Furthermore, it is found that the autotelic personality, reflection, escapement, and the autonomy sense of control are the factors which lead music listening Flow to the listeners’ enjoyment. At last, a model has been proposed at the end of the findings.

Keywords: Flow, enjoyment, musicians, non-musicians

FLOW DAN KESERONOKAN: PENGALAMAN PENDENGARAN MUZIK

DI ANTARA AHLI MUZIK DAN BUKAN PEMUZIK

ABSTRAK

Kajian kes kualitatif intrinsik ini telah dijalankan untuk memahami dengan lebih lanjut mengenai pengalaman “Flow” seseorang hasil daripada aktiviti pendengaran lagu, sepertimana yang dibentangkan oleh Csikszentmihalyi (1990). Pengalaman “Flow” adalah sejenis keadaan mental di mana seseorang terlibat di dalam sesuatu aktiviti dengan begitu fokus sehingga benda lain seolah-olahnya tidak penting lagi (Csikszentmihalyi, 1997). Ahli sains dan pakar neurologi mendapati bahawa ahli muzik dan bukan pemuzik mempunyai fungsi otak dan struktur otak yang berbeza. Maka, muzik mungkin membawa kesan yang berbeza kepada dua golongan tersebut, begitu juga dengan pengalaman “Flow” mereka. Walau bagaimanapun, terdapat jurang skolastik dalam kajian mengenai aktiviti pendengaran lagu dengan pengalaman “Flow” di antara golongan pemuzik dengan golongan bukan pemuzik. Oleh itu, kajian ini bertujuan untuk mengetahui pengalaman “Flow” di antara pemuzik dan bukan pemuzik dalam aktiviti pendengaran muzik dan perasaan keseronokan mereka. Sejumlah empat orang ahli muzik klasik and empat orang bukan pemuzik telah dipilih dan dijemput untuk menyertai kajian ini. Para peserta telah menerima temuduga mendalam untuk membincangkan pengalaman “Flow” mereka serta perasaan keseronokan semasa mereka mendengar muzik. Data-data yang dikumpul telah dianalisis, dikodkan, dikategorikan, dan dinilai dengan pendekatan dalam-kes dan pendekatan antara-kes. Hasil kajian menunjukkan bahawa terdapat sebahagian data yang menyokong model “Flow” Csikszentmihalyi semasa para peserta mengalami “Flow” dalam aktiviti pendengaran lagu. Antara sembilan dimensi dalam model “Flow”, terdapat enam dimensi yang dapat dipadankan dengan pengalaman “Flow” pendengaran lagu. Selain itu, faktor-faktor seperti pilihan jenis muzik, kebiasaan, dan makna muzik kepada pendengar dapat merangsang pengalaman “Flow” para peserta dalam kajian ini.

Tambahan pula, personaliti “Autotelic”, refleksi, pelarian diri daripada realiti, serta perasaan kawalan autonomi merupakan faktor-faktor di mana pengalaman “Flow” membawa perasaan keseronokkan kepada pendengar lagu. Akhirnya, satu model telah dicadangkan pada akhir hasil kajian ini.

Kata Kunci: Flow, keseronokan, ahli muzik, bukan pemuzik

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CHAPTER 1

INTRODUCTION

Background

There are a lot of mysterious phenomena in human behaviours, one of them is the activity of music listening. It is an omnipresent companion to people's everyday lives as there are many people around the world listens to music every day, whether intentionally or not. Previous researches have shed light on the fact that some people even listen to music since they were in the mother's womb (Abrams, Griffiths, Huang, Sain, Langford, & Gerhardt, 1998; Amtmann, 1997). Therefore, music listening is an important activity for human beings, as this musical activity has been started since 250,000 years or more ago (Zatorre & Peretz, 2003). As the time goes by, music evolved and it comes in many forms, whether it is the \$30 or \$30 billion annually expenditure commercial music or the natural ensemble by a group of chirping birds outside the house every morning. But have you ever wonder why do people listen to music? What makes music so interesting and compelling that many of us listen to music? Many scholars have suggested several functions about music listening over the past few decades (Groarke & Hogan, 2016; Hargreaves & North, 1999; Schafer, Sedlmeier, Stadtler, & Huron, 2013). However, there just left a disparate picture of music listening functions, and no clear answer could be found after all the piles of research on it.

It was noted that music listening is not a necessity for survival, but human beings listen to music because it is "pleasurable and rewarding" (Wright, 2013, p. 2). The sense of enjoyment caused by the activity of listening to music is so rewarding that people feel by spending a great deal of energy on it is worthwhile simply to be able to feel it. This is somehow related to the flow experience "discovered" by the psychologist Mihaly Csikszentmihalyi in 1969 (Csikszentmihalyi, 2014, p. xxi). In his later work,

Csikszentmihalyi defined Flow as “the state in which people are so involved in something so deeply that nothing else seems to matter”, and they “lose track of time” (Csikszentmihalyi, 1997, p. 33). In his research, he explored the phenomenology of enjoyment in life and came up with the Flow theory. He analysed how a person experiences the Flow state, how one maintains it, and the factors that cause a person to leave the Flow state. As in the context of the conceptual framework, the experience of Flow can be characterised into nine major components, which includes: Challenge-skill balance, action-awareness merging, clear goals, unambiguous feedback, concentration on the task, sense of control, loss of self-consciousness, time transformation and autotelic experience (Csikszentmihalyi, 1990, pp. 49-70).

Csikszentmihalyi proposed that when someone is doing a task, if the challenge of the task and the individual’s skills are balanced, while the person has clear goals and the task has immediate feedback, then it can induce the Flow experience on someone. He also indicated that someone in the state of Flow become so involved in what they are doing that the activity becomes spontaneous. The person might be totally absorbed into the activity, and it made someone feel like losing a sense of self-consciousness and losing track of time, and this help to remove the worries and frustrations of everyday life. On top of that, the activity is congenitally rewarding, and this enjoyable experience allows people to practice a sense of control over their actions in life (Csikszentmihalyi, 1990).

In short, any activity that offers its own rewards, and when the difficulty of challenge matches with the person’s skill, it can promote the Flow experience in someone, and listening to music is one of it (see Figure 1).

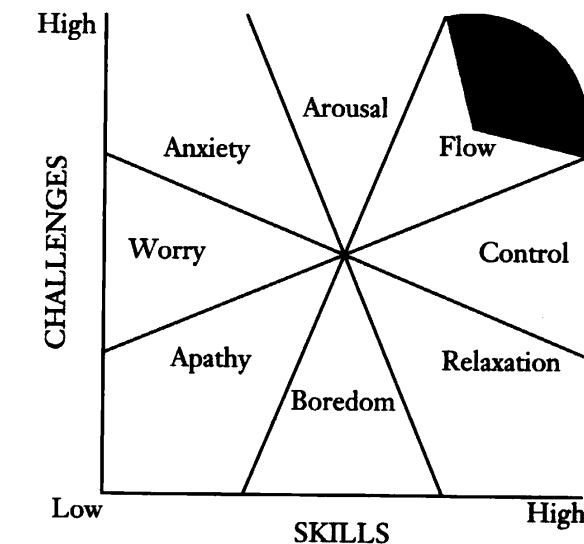


Figure 1.1. Flow model, adapted from “Finding Flow”, by Mihaly Csikszentmihalyi, 1997, p. 31.

According to past research, much evidence has been found and proved that musicians and non-musicians listen to music in different ways (Flowers, 2001; Fung, 1996; Rammsayer & Altenmuller, 2006). Music listening pattern among musicians and non-musicians are so different that a variety of research has been done to investigate the effects of music on musicians and non-musicians in different perspective (Brattico, Jacobsen, Baene, Glerean, & Tervaniemi, 2010; Darrow, Johnson, Agnew, Fuller & Uchisaka, 2006; Muller, Hofel, Brattico, & Jacobsen, 2010; Patston & Tippett, 2011). Gebrain (2013) has indicated that musicians, who were supposed to be the right-brained people, which means the people who are “supposedly creative, abstract, and holistic” tends to “mentally manipulate the component parts of the music they hear”; while the non-musicians “can only treat a melody as a whole entity” (p. 1). Therefore, it is hypothesised that musicians and non-musicians experience the Flow and enjoyment of music listening in different ways. It is believed that musicians and non-musicians can both experience the Flow state because music listening is one of the most self-rewarding activity, despite the fact that non-musicians might have no skill or no knowledge in the music they hear.

Statement of the Problem

A lot of studies have been conducted on the relationships of music listening and its effects on people with mental disorders or in coping stress and pain (Cigerci & Ozbayir, 2016; Garza-Villarreal, Wilson, Vase, Brattico, Barrios, Jensen, . . . Vuust, 2014; Iblher, Mahler, Heinze, Huppe, Klotz, & Eichler, 2011; Oxtoby, Sacre & Lurie-Beck, 2013). Numerous researches also have done to find out the different music listening pattern among musicians and non-musicians (Brattico et al., 2010; Darrow et al., 2006; Flowers, 2001; Muller et al., 2010; Patston & Tippett, 2011). However, there is some scholastic gap in the literature studies on the relationships of music listening and the Flow experience among musicians and non-musicians. Musicians have always been doubted that they can enjoy listening to music as much as the non-musicians because they tend to listen to music cognitively instead of emotionally.

According to Fritz and Avsec's (2007) finding, they have interviewed eighty-four music students in Slovenia based on their experience of Flow during different musical activities. Among the eighty-four participants, only one student (1%) was reported to experience the Flow state when he or she is listening to music. The results are quite different when it comes to non-musicians when they listen to music. This statement can be supported by a study done by Aheadi, Dixon and Glover (2009), they found that only the non-musicians' performance on the mental rotation task improved after they listened to Mozart's music. The scholars indicated that musicians did not have any improvement in the task's performance due to the reasons that musicians tend to use both hemispheres of the brain to analyse melodic information; while listening to Mozart's music can only activate the right hemisphere of the brain where it involved in spatial cognition, which the non-musicians are lack of.

Therefore, the answer to the question of whether musicians and non-musicians experienced the Flow state in the same way or at the same rate is yet to be found by any

researcher. Hence, this research intends to find out whether musicians and non-musicians experience the Flow state in the same way, and it is focused on the effects of classical music and popular music on musicians and non-musicians' listening enjoyment experience.

Purpose of the Study

The purposes of this study are:

1. To investigate the correlation between the activity of music listening and the Flow experience among musicians and non-musicians.
2. To analyse the factors which affect musicians and non-musicians' Flow experience during music listening session.
3. To discuss the correlation between the Flow experience and the listening enjoyment experience among musicians and non-musicians.

Research Questions

1. What is the Flow experience in classical and popular music listening among musicians and non-musicians?
2. What are the factors of music listening which affect musicians and non-musicians' Flow experience?
3. How does Flow experience in music listening pursuit enjoyment?

Significance of the Study

In spite of all the studies on differences between musicians and non-musicians in various fields, investigation on the Flow experience in the activity of music listening among the two groups is surprisingly lacked in the academic world of music science.

Music science is the science of music, where it helps people to understand and make sense of music (Cross, Welch, Ockelford & Payne, 2019). In the last decade, there are few studies found out that music listening is not always enjoyable, sometimes it may cause negative effects such as discomfort and even torture too (Iblher et al., 2011; Johnson & Cloonan, 2008; O'Connell & Castelo-Branco, 2010). Musicians were tending to hardly experience Flow when they listen to music compared to other music activities (Fritz & Avsec, 2007). Through this study, the answers to whether musicians and non-musicians experienced Flow in the same way may be found out.

Besides, this study also investigates the factors in music listening which can contribute to musicians' and non-musicians' Flow experience. The relationship among Flow experience and listening enjoyment will also be discussed in this study. This can help music educators to find their ways to promote the Flow experience among students during the music lesson. Last but not least, by finding out the effects of classical music and popular music on musicians and non-musicians' listening enjoyment experience, the knowledge can be contributed to the medical and positive psychology field in improving human's mental health problems like coping with stress, pain relieving, or reducing commit-suicide cases.

Delimitations of Study

Location

This study is delimited to the musicians and non-musicians who live within the Greater Kuala Lumpur, which includes Ampang, Batu Caves, Gombak, Petaling Jaya, Puchong, Sungai Buloh, Ulu Klang and the Federal Territory of Kuala Lumpur. It is located in the state of Selangor, Malaysia. The Greater Kuala Lumpur has been chosen because Kuala Lumpur is the capital city of Malaysia, and it is situated neighbouring to

the region of Selangor. They are at the centre of Malaysia, and there are more professional musicians who live in these cities compare to other places in Malaysia.

Participants

Participants are delimited to adults aged 18 years old to 100 years old. Purposive sampling is being used in this study as we need to differentiate the participants of classically-trained musicians and non-musicians. Therefore, a group of eight participants grouped up by four classically-trained musicians and four non-musicians were invited to take part in this study.

Methods

Data were collected by using semi-structured interview and personal in-depth interview. The music samples used in this study are limited to Western classical music and Western popular music only. The Western classical music includes music from the Baroque period until the 20th century classical music. Western popular music refers to modern music or songs composed by artists or musicians from the mid-1950s until recent days. Other genres of music are not included in this study as too many different genres of music might cause confusion, and it may take too much time and thus affected the Flow experience among the participants. It is hypothesised that different outcomes might be gained between the effects of music listening on musicians and non-musicians' Flow experience and listening enjoyment.

Definition of Terms

Music

There are many definitions of music according to different people and different cultures in this world. In Africans' viewpoint, music is "a formation close to human nature" (Basagaoglu, Kalkan & Sari, 2004, p. 82), while the American Indians define it as "a means of communication between souls" (Basagaoglu, Kalkan & Sari, 2004, p. 82). The Longman Dictionary of Contemporary English (Pearson Education Limited, 2003) explained that music is "a series of sounds made by instruments or voices in a way that is pleasant or exciting" (p. 1084). Bamberger and Brofsky (1979) suggest that music "includes an enormous variety of sounds" (p. 4). In Murrock's (2005) study, she stated that music is "the ordering of tones or sounds to produce compositions with unity and continuity" (p.1). Generally, the definition of music can be concluded as a series or combination of ordering tones or sounds with unity made by instruments or voices. In the context of this study, music used in the data collection referred to instrumental Classical and Popular music in Western style.

Listening Enjoyment

According to the Longman dictionary (Pearson Education Limited, 2003), the word listen means "to pay attention to what someone is saying or to a sound that you can hear" (p. 943); while enjoyment is defined as "the feeling of pleasure you get from having or doing something, or something you enjoy doing" (p. 518). Therefore, in this study, listening enjoyment may refer to the feeling of pleasure someone gets from paying attention to the sound or music that he or she can hear.

Flow Concept

Listening enjoyment can be related to the concept of Flow, which was identified by Csikszentmihalyi in the year 1975. Csikszentmihalyi (1997) defined Flow as “the state in which people are so involved in something so deeply that nothing else seems to matter”, and they also easy to forget the time (p. 33). Therefore, in the context of this study, the concept of Flow can be defined as the enjoyable state of consciousness achieved while someone was taking part in an activity (Jackson & Csikszentmihalyi, 1999). However, this does not mean that enjoyment equals to the Flow concept. This is because human may experience the state of Flow in any activity, even in activities which seem unlikely to be enjoyable, like on the battlefield, in a concentration camp, or running on rough roads. The Flow model used to explain enjoyment is “admittedly just another as-if construct that cannot do justice to the phenomenon studied” (Csikszentmihalyi, 1975, p. 11).

In this study, there would be three types of Flow being studied:

1. Music Listening Flow, it is the Flow experience induced by the act of listening to music.
2. Deep-Flow, is the full-fledged Flow experience. It is the original meaning of the concept of Flow in this study.
3. Micro-Flow, which is the Flow experience where people were doing simple unstructured activities, and it brings little positive enjoyment to the people involved.

Musicians and Non-musicians

According to the dictionary (Pearson Education Limited, 2003), the word “musician” means “someone who plays a musical instrument, especially very well or as a job” (p.

1085) while “non-musician” refers to “a person who is not a musician” (Collins English Dictionary, 2014). A more detailed description of musicians can be found in Gaser and Schlaug’s research, they stated that musicians are “skilled in performing complex physical and mental operations”, and are able to translate “visually presented musical symbols into complex, sequential finger movements”, also other musicianship skills like “improvisation, memorization of long musical phrase, and identification of tones without the use of a reference tone” (Gaser & Schlaug, 2003, p. 9240).

Elliot (1995) indicated that there are five levels of musicianship in someone’s music learning progression, they are the novice, advanced beginner, competency, proficiency, and expert. The novices and the advanced beginners may have some formal knowledge about musical works, but they cannot yet think reliably or fluently. The competent music students are able to reflect-in-action and solve many musical problems, while the proficient musicians and the musical experts are characterised by the “full development of procedural, formal, informal, impressionistic, and supervisory musical knowledge” (Elliot, 1995, p. 71).

In the context of this study, Elliot’s five levels of musicianship are being applied to the definition of musicians. The first two levels of musicianship, which are the novices and the advanced beginners will be categorised as the non-musicians as this group of people do not have enough musical knowledge to analyse the music they hear. The next three levels of musicianship – the competent music students, the proficient musicians and the music experts are included as the musicians. Furthermore, “musicians” are meant to be the group of persons who have received musical training for many years, his or her occupations are related to music, and they are able to analyse musical syntaxes just by listening to music. As opposite, “non-musicians” are the group of people who have not accepted musical training for more than grade 5 in the context of the Western musical theory, which is equivalent to the British music examination board-

Associated Board of the Royal Schools of Music (ABRSM), their occupations are not musical-related, and they are not manageable to analyse musical syntaxes when they listen to music.

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CHAPTER 2

Review of Literature

Introduction

In the modern days of the 21st century, anxiety and stress have become a normal part of life. It may harm and leads to devastating behaviour if it is not treated well. Thus, many medical approaches had been made in recent years in order to try to cure all mental illnesses. Heavy research also had been done to find the purpose and happiness in life. One of the most effective ways to release stress and anxiety has been suggested by Csikszentmihalyi (1990), is through listening to music. Csikszentmihalyi (1990) wrote that “listening to music wards off boredom and anxiety”, and it may “induce Flow experiences” if someone deals with it intently (p. 109).

In Seashore’s book, *Psychology of Music* (1967), he discussed the psychology of music as the science of music which includes the musical mind, musical aesthetic, musical medium and many more. Basagaoglu, Kalkan and Sari (2004) specified that music is “a combination of sounds” and “a form of art introducing a certain subject that has features like beauty and attraction”, with a series of “logical pattern, requiring its performer or composer to have special talents” (p. 82).

Machlis (1955) suggested that “art, like love, is easier to experience than define” (p. 3). Music, as an art, is also something easier to be experienced than to be defined. By listening to music, many people in this world can experience the enjoyment it brings. This fact can be proven through heavy research on the positive effects of music listening to a variety of people since the past few decades (Garza-Villarreal et al., 2014; Gold, Frank, Bogert & Brattico, 2013; Graham, Robinson & Mulhall, 2009; Hsieh, Kong, Kirsch, Edwards, Jensen, Kaptchuk, & Gollub, 2014; Morgan, 1975; Kent, 2006; Oxtoby, Sacre & Lurie-Beck, 2013;). After that, some musicians and scientists like

Minsky (1981) had expressed their concerns that by listening to music with their musical knowledge might interfere or spoil their enjoyment of music listening. Based on this concern, Machlis (1955) argued that “the true source of the musical experience is not in someone but in the sounds” (p. 7). As a result, Machlis proposed that by listen insightfully, we can experience the enjoyment of music and our musical perceptions can be intensified.

Effects of Music Listening

However, not every scholar agreed on the positive effects of music listening, some of them suggested that music can bring negative impacts to the listeners too. According to O’Connell and Castelo-Branco (2010), music was used both to stimulate dispute and to resolve conflict. Music can be a two-edged sword used to provoke violence as well as to ease aggression. They also argued that everyone interprets music differently, a pleasant song for one person could be a combative song for another. Besides O’Connell and Castelo-Branco (2010), Cusick (2006) started to examine the use of music as torture before O’Connell and Castelo-Branco did, while Ritter and Daughtry (2007) offer different perspectives for investigating music as a measure of trauma and revenge.

We can presume that no matter what the music may bring, it does bring some effects on human, whether it is psychologically, physiologically or socially. Those who claimed that they do not have any effect by listening to music are believed to be having some brain disorder or brain damage (Abhat, 2017; MacDonald, 2016; Wilkinson, 2014). Therefore, music is not only an omnipresent culture in human societies, but it is also evolutionary historical.

Musicians and Non-musicians

Musical training tones the brain up for aural strength, just like how physical exercise shapes the human body. However, only a minority of talented people who have been through years and years of intensive sensory-motor training can become professional musicians. It makes music a favourable tool by researchers to investigate brain adaptation and plasticity, and musicians are inevitably the ideal model to explore the field of brain changes study.

In her research, Perez (2017) studied the different outcome of musicians' and non-musicians' brains reaction when they listen to real-life music. She observed that musicians' brains, particularly pianists', responded in a more symmetrical fashion than those of non-musicians, especially within the motor and visual areas of the brain. She hypothesised that this symmetry fashion might reveal a more efficient communication across the brain hemispheres of musicians as they required for coordinating both hands during music performance. Differences within the brain reactions of musicians may be due to specific posture, kinematics, and skills required for mastering different instruments. Other findings in the study also shed light on group differences in how different brain areas communicate to make prediction. Moreover, musicians would tend to mentally imitate sound-producing activity during music listening that would help them to predict precisely the musical flow. In addition, she applied a novel approach to study how the brain processes rhythm during music listening, which combined blind source separation techniques and computational music analysis methods. This approach uncovered the brain networks that process rhythm and provided support for musicians' superior timekeeping abilities (Perez, 2017).

In other research, Wolpert (1990) investigated the differences between musicians and non-musicians in identifying the prominence of instrumentation over

melody and harmonic accompaniment. The result shows that untrained listeners do not share or apply the same cognitive form as trained listeners do (Wolpert, 1990). In the year 2006, Darrow and her research partners compared the effects of music listening on musicians and non-musicians by playing background music while the participants were completing their test of attention. The data indicates that there were no significant effects on non-musicians, but the musicians were significantly being affected by the music (Darrow et al., 2006). Besides that, Patston and Tippet (2011) explored the effects of background music on musicians and non-musicians on their cognitive performance. The findings suggest that musicians muster a network that overlaps with the system used in language processing, and the musicians gained better results than the non-musicians in the cognitive tests (Patston & Tippet, 2011). All these studies show that music listening, in terms of the process and the results, are different for musicians and non-musicians. Although there are lots of studies on the effects of music listening on musicians and non-musicians from various aspects, there are some gaps in literature field on how music listening produces beneficial effects to stimulate the Flow experiences among musicians and non-musicians.

Moreover, the advanced technologies developing and being used in the medical field nowadays have stimulated the scientists' interest in musicians' and non-musicians' studies. Many psychologists and scientists have examined the differences between musicians' and non-musicians' brains (Gaser & Schlaug, 2003; Gebrian, 2013). Most of them stated that musicians tend to use their left brain to analyse and manipulate the component parts of music while non-musicians are opting to listen to music as a whole entity. They have concluded that musical training fundamentally changes the brains of musicians to respond to music (Gaser & Schlaug, 2003; Gebrian, 2013). Besides that, other studies on listening patterns of musicians and non-musicians (Geringer & Madsen, 1995), temporal information processing in musicians and non-musicians (Rammsayer &

Altenmuller, 2006), cognitive versus affective listening modes and judgments of music (Brattico et al., 2010), aesthetic judgments of music in musicians and non-musicians (Muller et al., 2010) also discovered interesting facts by finding the different aesthetic judgments, different listening patterns and different temporal information processing between musicians' and non-musicians' brain.

The Flow Experience

With the help from the medical technologies, the enormous quantities of the brain studies had led the researchers all around the world to ponder and to do massive research on the ways to find happiness and to figure out the way the brain functions and react to enjoyment. Eventually, it leads us to the concept of Flow, which was introduced by Csikszentmihalyi in the late 90's. It shows that the Flow concept is the crucial element of happiness and enjoyment in a human's life. The concept of Flow is defined as the "holistic sensation that people feel when they act with total involvement" (Csikszentmihalyi, 1975, p. 36). Csikszentmihalyi explained the Flow state by using the Flowcharts (see Figure 2.1), which shows that Flow happened when a person involved all his or her skills to deal with a task that is just about attainable. Optimal experiences usually require the right balance between one's capability to perform, and the difficulty levels of the challenge at hand. If challenges are too high, one may feel discouraged, then worried or anxious. If challenges are too low for a person, one may get relaxed, or even bored. If both challenges and skills are considered to be low, he or she may get to feel apathetic; Flow happens when both challenges and the person's skills are at a high level, and they are at a fairly balanced state (Csikszentmihalyi, 1990).

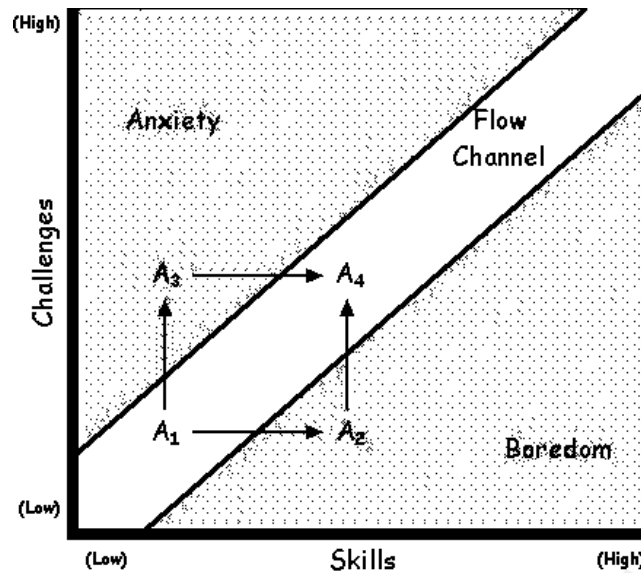


Figure 2.1. Flow state, adapted from “Flow: The psychology of optimal experience”, by Mihaly Csikszentmihalyi, 1990, p. 74.

Secondly, the concept of Flow includes the merging of action and awareness. It means that a person is entirely focused on the activity when the challenges at hands require a person to use his or her whole relevant skills to handle it. The process may look like the person is coping with the task effortlessly, but it actually needs strenuous physical effort or highly controlled mental activity. Besides that, when someone is experiencing the Flow, the goals of the challenge are usually clear, and it usually has unambiguous feedback. The clarity of purpose presents every moment during the act, and this keeps the person involved to fully attached to the task. Then, the clear and immediate feedback can gain from self or from a range of external sources.

Someone in the state of Flow is also fully focused on the particular challenge being performed, with no extraneous thoughts. Being wholly connected to the task at hand concretise the Flow state, as it is one of the most significant characteristics of the Flow concept. The sixth dimension of the Flow concept is the sense of control. It means that someone in the state of Flow might feel of being incomplete control of self. Absolute situational control does not really happen in an experiential sense because

people usually experience challenge before they get into the Flow experience, but challenge does not exist under the condition of absolute control.

Next, it brings us to the loss of self-consciousness. The person in the Flow state is usually away from personal criticism and self-doubt, it is like losing oneself mentally. After that, it is the transformation of time. One of the mutual feels for persons who are in the deep involvement of a Flow experience is that time seemed to pass either very quickly or very slowly, and even stops during the Flow state. It indicates that someone's time perception maybe twisted when someone is in profound moments of Flow. Lastly, the autotelic experience is the ninth dimension of the Flow concept. Csikszentmihalyi (1990) invented the term autotelic experience to describe the intrinsically rewarding experience achieved from doing an activity for its own sake. Autotelic experience can be treated as a final result of the eight dimensions of Flow above, because Flow is such an enjoyable experience that people are motivated to experience this state repeatedly, and the autotelic experience is a crucial inspirational element which drives someone to achieve more in future.

However, someone who has experienced Flow does not guarantee that he or she has had enjoyment in doing something. This is because the feelings of great pleasure can occur only when the act is done, since all energy and attention is conducted on the task during the action. Furthermore, not every activity can bring pleasure or enjoyment to everyone. As examples, surgeons who were performing the surgical operation on patients, and soldiers who involved in the gunshots on a battlefield may have experienced the Flow state, but that does not mean that they enjoy the things they have done. Thus, it attracted many researchers from different field to study on his Flow theory, and they try to apply the concept to various activities. One of the active domains is from the education field. Educators like Egbert (2003) and Romano (2009) had done studies on finding ways to establish the Flow experience in language and cultural

teaching, and the results are quite positive (Egbert, 2003; Romano, 2009). Csikszentmihalyi's (1990) Flow theory also widely adopted in the sports field. According to Hardie-Bick and Bonner's study (2016), the concept of Flow helps people to understand the "attractions of engaging in high-risk pursuits that are often overlooked" (Hardie-Bick & Bonner, 2016, p. 369). Besides that, music researchers are also aware of this exciting concept, and they have done some research on the Flow theory and music activities. Findings from Sartika and Husna's study (2014) shows that Flow experience is highly related to one's environment support, and it helps musicians to feel happier in life (Sartika & Husna, 2014).

In the Flow model, Csikszentmihalyi also proposed that there is micro-Flow and deep-Flow. Micro-Flow is where the person doing activities with low complexity like chewing gum and daydreaming; while deep-Flow involves activities with high complexity where it requires a person's full use of physical and intellectual potential to complete the task (Csikszentmihalyi, 1985, p. 54). Csikszentmihalyi concludes the activity of listening to music as a micro-Flow activity because it is a "trivial activity" with low complexity, and it fits with the Flow theory as this activity is "intrinsically rewarding" (Csikszentmihalyi, 1985, p. 141). Figure 2.2 shows that person with X level of skills gets into micro-Flow (Axx) when he or she is doing the challenge at level X; while a person is in deep-Flow (Ayy) as his or her skill level Y is matched with the higher level of challenges. Ayx does not include as the Flow state because the person's skills level does not match with the challenges at hand. Thus, it may be postulated that music listening is micro-Flow, which is the Axx in the graph. Nevertheless, there is no empirical research has been done to clarify that music listening is a micro-Flow activity, and how it fits in the Flow theory although there are some studies mentioned that music listening can induce micro-Flow among the listeners (Privette, 1983; Blythe &

Hassenzahl, 2018). Therefore, this study is to find out the correlation between music listening and the Flow theory.

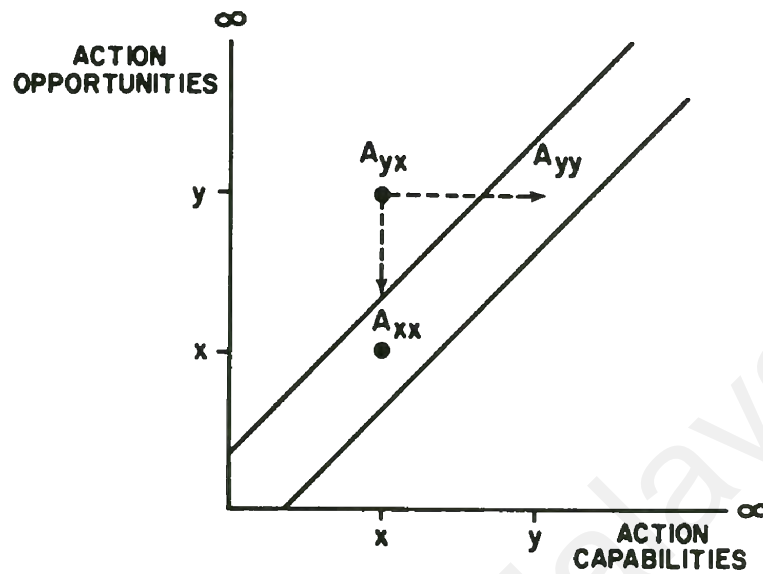


Figure 2.2. Micro-Flow and Deep-Flow state, adapted from “Beyond boredom and anxiety”, by Mihaly Csikszentmihalyi, 1985, p. 53.

In additions, the Flow theory has been adopted by researchers around the world in different areas. It also includes the subject in the workplace (Ceja & Navarro, 2011), entrepreneurship (Schindehutte, Morris & Allen, 2006), therapy (Robinson, Kennedy & Harmon, 2012) and many more. However, there is a lack of empirical study on the relationship between the Flow theory and the music listening activity. Therefore, this study is to understand more about the concept of Flow and enjoyment, typically in music listening events.

Chapter 3

Methodology

Research Methods

The following present the research methods for this study. The sections are organised as follow: (1) research design; (2) participants; (3) music selections; (4) data collection procedure; and (5) data analysis procedure.

Research Design

This qualitative research is conducted by using the method of interview. According to Guba and Lincoln (1994), qualitative data can minimise the imbalance stripping of context in quantitative data by providing contextual information. This is because qualitative data, especially interview, are quite practical to reveal emic view. Besides, quantitative data are always facing problems in applying general data to individual cases. Thus, qualitative data can be held to avoid this problem. In this study, it involves mainly human's perception and feelings during the data collection process and data analysis process. Therefore, as Guba and Lincoln (1994) had proposed, human behaviour is different from physical objects, it is incomprehensible without referring to "the meaning and purposes" connected by the "human actors to their activity" (p. 106), so, the qualitative data has been chosen to apply in this study. This is because qualitative data can provide rich insight into human behaviour, which can reduce the imbalance of the quantitative data where it always excludes the "discovery dimension in inquiry" (Guba & Lincoln, 1994, p. 106).

An intrinsic qualitative case study has been done in this research to understand the participants in great depth and to get the rich information about the Flow experience.

For the past forty years, researchers have used verbal narrative, structured questionnaires and the Experience Sampling Method (ESM) to examine Flow. ESM is originated to control the consequences of memory and other confounding factors exist in summative reports of a phenomenon (Csikszentmihalyi, 1990). Participants can record down the elements of the Flow experience by using pagers or beepers and questionnaires, as they can emerge anytime and anywhere throughout different activities (Csikszentmihalyi, 1990). Although ESM has proven useful in investigating the experience of Flow throughout miscellaneous musical tasks all these years, examining music listening shows a unique challenge. ESM seems more helpful in studying the Flow experience involving the performance and other creative activities, but not music listening specifically. Therefore, this study employs the in-depth interview to examine the participants' Flow experience in music listening.

The sociologists have used interview as a form of social interaction, and it has been used to collect data, to produce data, and to become “a focus for enquiry in its own right” (Elliot, 2005, p. 17). As Turner (2010) pointed out, interviews are able to supply comprehensive and thorough data related to interviewees' certain understanding and “viewpoints” (p. 754). Miller and Crabtree (1999) also supported that interview is a popular methodology in the qualitative research because of its turn-taking practice and the assumptions of an active role in the participants, including the sharing of cultural knowledge through the language used in the interview. Interview has been frequently used in a wide range of applied linguistic settings for various reasons (Dornyei, 2007). In-depth interviews are very useful in helping the researcher to comprehend the connotation people make on certain topic from their own view. It is practical to use this method in dealing with the circumstances under inspection cannot be surveyed directly (Taylor & Bogdan, 1998), which is very suitable in this study.

There are three types of in-depth interview in the qualitative research, which are the structured interview, unstructured interview and semi-structured interview (Harvey, 2018). Structured interview is a strictly controlled interview in terms of question listing by using a regulate format to conduct the interview. This type of interview may be easy to analyse the data collected by making comparison across participants, but it has a very limited room for data richness (Dornyei, 2007). The second type of interview, the unstructured interview is the opposite of the structured interview. It creates maximum flexibility to follow the interviewee in unpredictable ways, and it intends to create a relaxed environment to encourage the participants to disclose more (Dornyei, 2007). It is appropriate to apply this type of interview to study on the deep meaning of a specific phenomenon, but the lack of limitations and interruptions of this interview may cause the participants to get lose of track or out of topic easily, not to mention the difficulty in coding the data (Creswell, 2007). Semi-structured interview is a more structured interview compared to unstructured interview, but with more flexibility in terms of the procedure in collecting the interviewees' data. The researcher needs to follow a set of pre-prepared guiding questions, but the interviewer is free to word the questions, and the interviewee is encouraged to elaborate more on the particular affair in answering the questions (Dornyei, 2007). Specifically, the semi-structured in-depth interview has been used in this study to give a wilder chance for participants to tell their stories or their Flow experiences throughout the study.

The semi-structured interview is a formal interview which carried out based on a loose structure by using mostly open-ended questions. An interview guide with a list of questions is usually required in the semi-structured interview, and it is normally in a specific order. This checklist is to assist the interviewer in comprising all important issues or topics during the interview so that it can provide reliable and comparable data. However, the questions are not asked strictly in any designated order. Instead, they are

asked in a way to expand the conversation. Just as Patton (2002) had suggested, a general interview guide was used to keep “the interactions focused while allowing individual perspectives and experiences to emerge” (p. 334). The interviewer has to motivate and stimulate participants to talk in their own terms, at the same time making sure that the topic list is covered in a way that best matches with the study. Thus, questions are inclined to accept a broad range of possible answers, so that the interviewer can get a piercing comprehension on the associated topic.

The in-depth interview is a general name for an interview technique that engages with the interviewer and interviewee in a way that encourages a detailed exchange of information among both parties. Therefore, the semi-structured in-depth interview used in this study is a nearly free-form conversation between the interviewer and the interviewee. It is to discover the participants’ perceptions or to probe into a study to explore the details of the Flow experience among the participants. The in-depth interview in this study can also be referred to as the case study interview, as it is focused on exploring the aspects of the participants’ Flow experience in music listening. This small study involved semi-structured in-depth interview which conducted with eight participants. The interviews in this study averagely lasted between 30 minutes to 90 minutes after they had listened to the music, and it was recorded. The interview includes a series of open and closed questions related to the participants’ Flow experience. This resulted in a rich response of what the participants believed to be their own Flow experience both in the activity of music listening and other activities.

Participants

Purposive sampling has been applied to the selection of participants in this study. A group of adult participants who works as musicians and non-musicians were selected,

and they were invited to take part in the study. Adult participants have been chosen because of the narrative interview which required wide and rich vocabularies from the participants to describe their feelings and experiences. A total of eight participants were selected and they were grouped up by four classically-trained musicians and four non-musicians, with different musicianship levels. The participants were selected based on their occupations and musical backgrounds at the very beginning of the study.

Each of the participants had done a structured interview to identify their music listening style, musical understanding and their musicianship levels. The participants whose musicianship levels are at the novice and advanced beginner levels of Elliot's (1995) five musicianship levels were categorised as the non-musicians. Other participants who were the competent music students, the proficient musicians and the music experts were grouped as the musicians. After the structured interview, participants who have divided into the group of musicians and the group of non-musicians continue the next step by doing the music listening in-depth interview.

Music Selections

The music used in this study includes 3 Western classical music pieces and 4 Western popular music pieces, which is approximately 15 minutes in each category, with a total of 30 minutes to run the whole music listening session:

Western classical music

- 1) Wagner's "The Ride of the Valkyries", performed by Bayreuth Festival Orchestra/ Keilberth.

- 2) Beethoven's "Moonlight Sonata, Opus 27, 3rd Movement", performed by Valentina Lisitsa.
- 3) Pachelbel's "Canon in D Major", performed by Orquesta Sinfonica Navidad.

Western popular music

- 1) "A Thousand Years", performed by The Piano Guys.
- 2) "She Wolf", performed by Aristo Quartet.
- 3) "Rockabye", performed by EdiSax Quartet.
- 4) "Despacito", performed by Guus Music.

Data collection procedure

In the context of this study, the narrative interview was organised into two parts, which are the semi-structured interview and the in-depth interview. The semi-structured interview was designed where the interviewer collected data by reading the questions on the survey questionnaire to the interviewee. The answers to the questions can be open-ended and close-ended within the semi-structured interview. An interview schedule which lists the wording and sequencing of questions are often needed in the interview, as it is essential to minimise the impact of context effects, and to increase the reliability of the data collected. On the other hand, in-depth interview is a conversation with an individual by the researcher, who is "interested in producing rich descriptive accounts of individuals' lives" (Elliott, 2005, p. 34) and to those who search for meaning-making individuals based on their life experiences (Elliott, 2005).

Participants have been chosen and selected based on their occupations and their living location. They have been contacted before the interview to gain their permission and agreement on participating in the study. Research had been done before that, and the participants were given a questionnaire to choose their preferred music during the

semi-structured interview. Choices of music have been selected to do the in-depth interview based on the participants' response in the questionnaire. Besides that, the semi-structured interview has also been designed to test on the participants' musicianship levels and their listening styles. An interview guide was developed for the participants consisting of questions around music listening experience and description of the Flow concept. The location of interviewing has been discussed and chosen based on the participants' decision. The locations include the participants' house, their office, and their favourite café. The researcher intends to make the participants feel comfortable and able to express their true feelings during the in-depth interview. The process of the in-depth interview starts with the listening of classical instrumental music and popular instrumental music by the participants for around 30 minutes. Classical music and popular music are being chosen in this study because these two genres of music represent typically two different types of music, which have been compared and preferred by different groups of people, especially the musicians and non-musicians (Allsup, 2011; Basagaoglu, Kalkan & Sari, 2004; Walker, 2005; Wright, 2013).

Participants in each group have listened to some classical instrumental music for about 15 minutes. Next, some popular instrumental music was played for them for another 15 minutes. After that, the participants did an in-depth interview with a voice recorder to collect information and to discuss about their Flow experiences while they were listening to classical music and popular music. The main method using in this study is the in-depth interview. The reason in-depth interview is being used to analyse the data in this study is because it provides the chance to get abundant descriptive data about people's behaviours, perceptions, and revealing complicated mental processes experienced by the participants, which is the same as the Flow experience and the feeling of enjoyment being examined in this study.

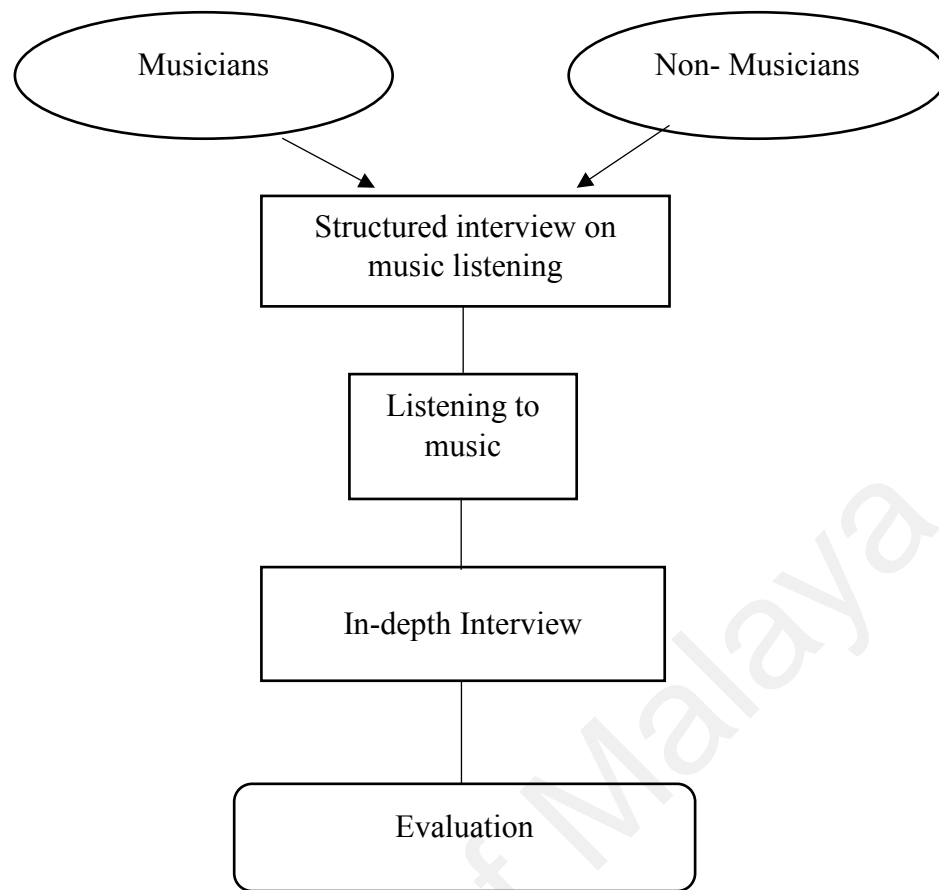


Figure 3.1: Conceptual framework of the study

After the in-depth interview, the author had written down the transcripts for each meeting. During the process, there were some minor problems like vague answers given by the participants during the interview, but the author did not have the time or opportunity to clarify it. Thus, the author followed up the uncertainties issues during the interview by making telephone calls to the participants in order to gain more detail descriptions and to clarify the ambiguity.

Data analysis procedure

In their book, *The SAGE Handbook of Qualitative Research Third Edition*, Denzin and Lincoln (2005) had proposed that interviewing is not only the “neutral exchange of asking questions and getting answers” between the interviewee and the interviewer, it is

an “active interaction between two or more people” in the process and it produces “the creation of a collaborative effort” and “contextually based results” (Denzin & Lincoln, 2005, pp. 696-698). It is suitable for this study as it helps to understand the complex behaviour of the participants without imposing too much prior categorisation which may limit the findings. Therefore, data collected during the interview in this study has been analysed, be coded, be categorised and be evaluated by using within-case and across-case approaches.

Within-case analysis helps to analyse and to understand the individual experiences by capturing the “pattern formed by the confluence of meanings within individual accounts” (Ayres, Kavanaugh & Knafl, 2003, p. 873). On the other hand, across-case analysis can identify, code and sort the significant themes across different cases. By conducting analysis within individual cases and across multiple cases, it can generate “contextually grounded, generalizable findings” (Ayres, Kavanaugh & Knafl, 2003, p. 871). At the same time, data collected has been analysed, be categorised and be compared to the nine components of the flow concept, which are the: Challenge-skill balance, action-awareness merging, clear goals, unambiguous feedback, concentration on the task, sense of control, loss of self-consciousness, time transformation and autotelic experience (Csikszentmihalyi, 1990, pp. 49-70).

This study is based on a very limited data set made up of only eight participants, and it is a semi-structured in-depth interview. The primary data source is the in-depth interview of the eight participants in this study, and the data collected has been analysed within cases and across cases. As Ajzen (1991) said, important ideas can be revealed from the five most frequently responses to a phenomenon or to an open-ended question (pp. 179-211). Thus, a surface categorisation can be made at the first stage of data analysis to find a considerable degree of consensus among them. If there is common unity in the result, the study shows that there is internal reliability even with various

disciplinary perspectives brought in the analysis and interpretation of data. Gladney and other researchers (2003) argued that it is possible for two teams of researchers to work separately, but to overlap in the coding and the interpretation of the data. However, the author did not assume that researchers could exempt their analysis from the bias of their own principles, faiths and perspectives, both individually and as a group. It is expected that these opinions were established deeply in disciplinary and personal experiences, while the coding and translation of data, and the conclusions taken from them can reflect unique disciplinary and personal perspectives (Gladney et al., 2003, pp. 298-299).

The validity and reliability of data in the qualitative study has always been an issue to researchers as it is difficult to prove the validity of a person's narrative. However, it is vital to get the participants' perception of their own experience and feelings on a particular study, instead of paying full attention to the precision of the data. Although the data reliability is essential in a study, it is not wrong and maybe more crucial to comprehend the way the participants define their reality. Researchers can disclose the concepts that the participants apply in their understanding or interpretation of the world. Therefore, in the process of analysing the transcript in this study, the author had contacted the participants and sent the participants copies of the quotes she planned to use from the interviews. This process is to discuss and to check the participants' understanding or interpretation of the interview. The researcher then discussed individual analyses with each participant and came to a general agreement about the major themes of the participants' feelings and meanings making. This process is important to reduce the bias and to control the author's power over the conclusions of the study.

In an effort to increase the validity and reliability of data, this study also applies three different sources to do the data triangulation, which are the literature review, interview with the participants, and the within-case and across-case coding.

Triangulation is the application and combination of data or methods so that different viewpoints on a topic or phenomenon can be studied (Olsen, 2004, p. 103). In other words, the mixing of data types is called data triangulation, which is always used to assist the validation of data through cross verification from two or more sources in a study. It is frequently used to examine the outcomes of a subject in disparate methods and by different researchers, based on various theories. Triangulation includes data triangulation, investigator triangulation, theory triangulation, and methodological triangulation. These triangulation methods are able to bring a more specific and enriched vision of the topic studied due to different data gathered. In this study, methodological triangulation is being used. Triangulation is important in the qualitative research as it can reflect various sides of the same phenomenon, this may help to cross-validate the data in the study as different perspectives can help the researchers to do an in-depth analysis of an event in order to gain a greater understanding of the study.

Methodological triangulation means the researcher is using more than one method to gather the data, such as interviews, observations, questionnaires and others. Therefore, the author has analysed the data collected from the interview and quoted the participants' response. After that, the author invited other scholars who are also researchers from different fields to code the participants' response, and the author compared the coding between different researchers with the author's analysis. By using qualitative coding techniques, establishing inter-rater reliability (IRR) is a recognized method of ensuring the trustworthiness of the study when multiple researchers are involved with the coding. The results and data gained from these different sources were then being compared, it helps to increase the data reliability and to reinforce the researcher's viewpoint from several aspects. In short, the inter-rater reliability is the reliability of this study. All results in this study had been examined by using the inter-rater reliability test, and it was conducted to calculate the similarity percentage by using

Kappa analysis from SPSS. The researcher had invited two other coders, who are also researchers from other fields of study to code the participants' statements in this study. The Cohen's Kappa had been used to quantify the degree of agreement between the three coders in this study. After the analysis, the result shows that the Kappa value between Coder 1, 2 and 3 in this study are ranged from 0.64 to 0.70. Therefore, the result of data triangulation in this study is considered to be reliable.

Furthermore, comparisons have been made on the effects of classical music and popular music on musicians and non-musicians' Flow experience. Same goes to the factors of music, which has also been analysed on how it affects participants' Flow experience. Eventually, conclusions have been made and a new model has been developed at the end of this study.

CHAPTER 4

ANALYSIS OF DATA AND FINDINGS

Overview

This chapter presents the analysis of the interview data and the findings of the study. The sections are organised as follows: (1) analysis of the findings; (2) discussion; and (3) summary of findings.

The findings were presented to address the research questions of the study. The research questions included:

1. What is the Flow experience in classical and popular music listening among musicians and non-musicians?
2. What are the factors of music listening which affect musicians and non-musicians' Flow experience?
3. How does Flow experience in music listening pursuit enjoyment?

In this study, the data collection procedure included the structured interview and in-depth interview. Data collected during the interviews are being analysed, be coded, be categorised and be evaluated by using within-case and across-case approaches. This study employed Csikszentmihalyi's (1990) theory of flow as the theoretical framework, and it is going to find out the similarities and differences between: (1) the eight participants in this study; and (2) between the groups of musicians and non-musicians.

The nine dimensions of the Flow theory were referred to match with the participants' narration. Then, the relationship between the music listening Flow and the enjoyment have been discussed based on the interview data. Besides comparing the findings among the musicians and non-musicians, the comparison also has been

presented between the groups of musicians and non-musicians. By listing out and analysing the similarities and differences among the participants, a new model has proposed based on the new findings.

The Flow Experience in Classical and Popular Music Listening among Musicians and Non-Musicians

Flow experience is a recent emerging interest among music psychology researchers. Csikszentmihalyi (1975) initiated the theory of Flow as an optimal experience among athletes and doctors. After then, many researchers from different domain have adopted and adapted his concepts in various field like education (Egbert, 2003; Romano, 2009), music activity (Sartika & Husna, 2014), sports (Hardie-Bick & Bonner, 2016), workplace (Ceja & Navarro, 2011), therapy (Robinson, Kennedy & Harmon, 2011) and many more (Schindehutte, Morris & Allen, 2006).

Csikszentmihalyi (1990) suggested the following nine components of the Flow concept: (1) challenge-skill balance; (2) action-awareness merging; (3) clear goals; (4) unambiguous feedback; (5) concentration on the task; (6) sense of control; (7) loss of self-consciousness; (8) time transformation; and (9) autotelic experience. The findings of the interview data are organised based on these nine components, and the results indicated that someone who experienced the Flow state while listening to music matched with the components of (1) challenge-skill balance; (2) action-awareness merging; (3) sense of control; (4) loss of self-consciousness; (5) time transformation; and (6) autotelic experience. It means that there are only six of Csikszentmihalyi's nine dimensions of Flow were distinguishable in the participants' music listening experience. The following presents the findings on the flow experience in classical and popular music listening among musicians and non-musicians.

Flow Experience of Musicians

Challenge-skill balance

Challenge and skill balance has attracted interest among music education researcher, especially in music performance. The findings of McCormick and Mcpherson (2003) indicated that the Flow achievement in the challenge of performing skills has an impact on motivation and self-efficacy among university music performers. Elliot (1995) wrote extensively about music listening and Flow experience. However, there was scarce empirical study on music listening in Flow experience. This study was conducted to fill in the gap of knowledge in this area.

From the interview data, M02 said that he listens to music analytically. He expressed his listening behaviours as “not enjoying the music” if he is unable to analyse the music, no matter it is the classical music or popular music.

I will be processing the lyrics ... I will feel tired listening to fast music compared to slow music ... Slow music can make me feel more energetic because the lyrics played slower, so it would be easier to process. If it is fast music, the lyrics go very fast. So, sometimes listening to fast music will make me feel sleepy. (M02)

It is obvious that this musician tends to analyse the music when he listens to music, and he uses the “technical languages used by music theorists” to describe music (Elliott, 1995, p. 96). It can be shown when this participant describes some of the classical music as “The structure is quite simple” and “The contrast in dynamic was pretty intense” during the interview. He also describes the “Ride of the Valkyries” as:

The brass section and the cymbals, and others ... Mainly it's string sections ... Mainly I was imagining, like what was the composer trying to describe, what story was he telling about, or the double bass is here ... High and low notes ... It was pretty interesting. (M02)

Although it is a very descriptive view on his listening experience, he still opts to analyse the music by recognising the different instruments, different sections, pitches in the music, and he tried to connect all these musical knowledge to understand the music. It is quite different from the non-musicians group as none of them used these words when they talked about their music listening experience. It proves that this musician depends on his formal musical knowledge to listen to music. However, this kind of verbal knowledge is not the main knowledge of musicianship. As what Elliott had argued, music listening supposed to be “thinking-in-action” where the listeners should have the skills or information to “think musically” when they were listening to music (Elliott, 1995, p. 97). Thus, this musician does not enjoy listening to classical music compared to popular music because he depends too much only on his formal musical knowledge, and that knowledge is not enough for him to enjoy the music. Conversely, he enjoys listening to popular music more because he grew up listening to this type of music.

I think that people nowadays, very few ... We are not brought up to enjoy or to appreciate this kind of orchestra or classical music ... It's quite interesting, but we are not used to listening to this kind of music often ... Somehow ... Children nowadays usually listen to ... Techno ... Many electronic things ... So, they don't know how to appreciate classical music much. (M02)

As we can see, challenge-skill balance is related to a person's musical familiarity. It is supported by the response given by the participant himself when he is asked why he enjoys popular music better.

I already familiar with it, most of my life I was listening to this type of music, I would say ... Yeah. (M02)

It reveals that this classically-trained musician is familiar with popular music more than classical music, as he listened to popular music in daily life when he was

younger. So, he is also able to use his informal musical knowledge and impressionistic musical knowledge to listen to popular music. As Elliott (1995) suggested, informal musical knowledge is “critical musical thinking and strategic musical judgement” (p. 98). It is closely associated with the impressionistic musical knowledge as it generates “educated feelings about music” (p. 99). It directed to the “musical problem solving” so one knows how to listen-*for* music (Elliott, 1995, p. 99). In this case, the participant knows how to listen-*for* popular music as he knows the cultural meanings of popular music and he can make comparisons between different popular music.

I feel that Mandarin song is always alike, the structure is almost the same, it always loves songs, I think ... It's either love songs or heartbreak songs, it's always these two kinds... And then, the melody also very simple ... All are played in one guitar, and the sound effects are very alike. (M02)

This participant voiced out his view that Mandarin songs are easier and “faster to memorise” because the structures are almost the same, he describes it as “predictable”, and he thinks that is the reason he cannot enjoy listening to Mandarin popular music. The same participant also further articulates his view on other popular music:

When I'm in the mood, I would listen to R&B or ... Because of the beat ... I like it ... Like today I listen to Ed Sheeran, he is very simple, he is always playing the guitar only, but sometimes his lyrics are not bad ... And his articulation is always very clear, that's the part which I appreciated ... And his music arrangement, I think it is quite simple, simple yet nice... Then, of course, different mood like John Mayer, what I like is his skills. He also sings very well, but his vocal is totally different from Ed Sheeran, he is smoother, silkier ... But he is still very clear, and also very poetic ... His guitar skill is totally at a different level, so I like it. (M02)

From the narrations above, we can see that this musician knows how to make musical judgement and choices, based on his knowledge about the cultural meaning of the music and some details of musical interpretation and compositional design. These musical knowledge lead him to the procedural nature of listening, and it makes him

understand and enjoy listening to popular music more. It matches with the challenge-skill balanced proposed by Csikszentmihalyi (1975) in his Flow theory, where a person needs to have certain levels of skills or abilities to cope with the challenges at hand. This musician has enough knowledge of popular music, but not classical music. Therefore, he enjoys listening to popular music compared to classical music.

However, other musicians in this study have a more positive response in listening to classical music. They felt that classical music is more challenging than popular music as it needs some knowledge and skills to understand classical music, for example:

One of the special elements about classical music is that it can precisely express any kind of human's expression... But the pop music does not rely on such features, because it's just taking one or two expressions out of it, and it just continuously, you know, repeating it... So, the precise touch does not require on the instrument, it's more or less easy... And so, you just feel the moment, the atmosphere... It's more concentrated, focus on the atmosphere, the colours... Rather than the serious description of human's life. (M04)

M04 further added his view on popular music as "cheesy" because he thinks that popular music is "a very simple form of the classical music", and he thinks that it is a different genre where it only takes one or two elements of the classical music. The same participants then also compare the composition technique between classical music and popular music:

When it comes to the composition technique, it's using very simple technique... And these pop writers, they do get help from the classical composers... Because the classical composition, from the over the course of the history, it evolved... So, there are more composition techniques that can be applied, and when you apply those, it will sound nice... If you follow the composition technique, it will sound nice. And the popular music is just taking one bit of it... As well as one bit of the expression... And that's why it sounds so... Simple... And perhaps cheesy for those who devote their life to classical music only. (M04)

This classical musician honestly conveys his opinion on classical music and popular music based on his formal musical knowledge and impressionistic musical knowledge. It matched with the dimension of challenge-skill balanced in the Flow theory as he thinks that classical music is much more difficult to understand, and it is more interesting to listen to compare with the popular music. This musician also expresses his passion for classical music as he only listens to this genre of music because:

I don't know about other genres, but I do think that the western classical music told us something very close to our life, our way of living. (M04)

He articulates that there are meanings inside the western classical music, and it teaches about human's way of living:

So, as I continue playing, I feel like... I feel some kind of comfort... Yeah, because it tells us everything about the truth, the human... Yeah, so, I'm kind of enjoy it. (M04)

It shows that this participant also uses his informal musical knowledge and supervisory musical knowledge to listen to music. According to Elliott (1995), supervisory musical knowledge is the capability to "monitor, manage, and direct one's musical thinking" (p. 66). Besides evaluating the music, this musician is also able to develop auditory imagery when he listens to classical music. This is the complete components of Elliott's musicianship concept (Elliott, 1995, p. 96), which makes the listeners know how to listen to music, and it is predicted it can lead the listeners to enjoy listening to music.

The liking for classical music can also be shown by other musicians in this study as one of them narrated that:

I listen to classical music, but I don't like to listen to the Baroque period's music. Baroque music is very boring... But if it's composer like Chopin, the Romantic period is okay... The 20th-century music also okay. (M01)

The same participant also shares the same view about his understanding of classical music can make him enjoy the music, especially the melody and the rhythm:

I like the melody and the rhythm with feelings. Not like playing on the computer. The Baroque period is like playing at the computer, type, type, type... You cannot understand it. (M01)

This participant is using his formal musical knowledge to listen to music as he shared his concern on the melodic structure and harmony of the music when he was listening to the music. He also stresses on his preference when he listens to music, which is the music with "feelings", and he can understand it. This also coordinates with the challenge-skill balance component in the Flow theory.

Another participant, who is a female musician, said that she likes classical music "Canon in D Major" the most compared to other music because:

I think it's because of my character... Sometimes I'm also curious, but I'm more like... Settle, more organised... I like some safe feels, I don't like too many dramas. (M03)

She mentioned that her music listening preference is related to her personality. The same participant answered that her least favourite music is one of the popular music "Rockabye" because:

It's not really their own colour... It's just not so attractive... I can't feel anything when I listen to this. (M03)

She indicated that she could enjoy classical music because:

This kind of music (point to “Rockabye”) makes me think... This kind of music (point to “Canon in D Major”) makes me feel... Feel the song.... This one (“Rockabye”) makes me to use my brain. (M03)

This musician highlighted two keywords – feeling and analysing (use her brain), which are the same words frequently used by other musicians in this study. This indicated that musicians tend to use their formal and impressionistic musical knowledge when they listen to music, as it is described in Elliott’s book, formal musical knowledge is to help listeners to analyse the musical patterns while impressionistic musical knowledge is associated with the “cognitive emotions” and “educated feelings” for music listening (Elliott, 1995, p. 96 & 98). In conclusion, the dimension of challenge-skill balance does exist in the musicians’ music listening Flow experience in this study.

Clear Goals and Unambiguous Feedback

Csikszentmihalyi and his fellow researchers (2017) suggested that challenge-skill balance, clear goals and unambiguous feedback are the three antecedents of the Flow experience. The process of Flow starts with these three conditions, and without these three conditions, the other six components of the Flow may not occur. It is assumed that without these three components, one may not be able to experience the Flow. However, there are no clear goals and unambiguous feedback in the testimony of all participants in this study.

One of the musicians in this study says that it was a coincidence that she had this music listening Flow experience as she did not listen to the music with any purposes or goals.

I was bored, so I went to the gym. Then... there is this music, the Tchaikovsky and Rachmaninoff's music. I listen to it, and then I feel... It was like... I'm here, and I can enjoy, so be thankful. (M03)

Same goes with another musician who had also experienced the Flow when he listened to the music coincidentally on YouTube.

Actually, I was listening to it on YouTube, I was listening to his solo... I was really touched, my tears all flow out... Because firstly, I watched the movie already... I felt sad and touched because... When I heard this: (played the first chord of the music on the piano), I cried... And the rhythm (played the chorus part of the music), I cried. Really touched. (M01)

As we can see, to experience the Flow state in music listening does not necessarily have to be with a purpose or to expected something from the activity. According to M01 and M03, they were not expecting anything to happen when they listen to music, M03 was not even known that she would listen to music in the gym room before she went to the gym. It shows that both musicians do not have any clear goals before they listen to music, and they pay a very low level of attention to the music when it was played at first. However, their attention changed and it was given to the music when the participants started listening to it. It is shown in the two musicians' narrations where they admit that they were "bored" or free, so they went to the gym or surfing YouTube online to spend their time on something else, and it was without any specific goals. Although they were doing other things instead of focusing themselves on listening to music, when they heard the music, they divert their attention from what they were doing into listening to the music. After that, they focused on listening to the music and then they experienced the Flow state.

However, M01 also shares his experience when he listens to music with purposes.

If it is about love life, like I broke up with somebody, then I would listen to some sad music, and I would “go inside” the music. (M01)

He further articulates that he also experiences the Flow state when he listens to music after he faced some relationship problems, and he tried to seek comfort from the sad music. It shows that listening to music with or without purposes can both lead this musician to the Flow state.

Therefore, we can see that a person does not necessarily have any clear goals in music listening to experience the Flow, but he or she may need certain levels of attention to listen to music. This assumption is being made based on Csikszentmihalyi's (1990) argument that someone in Flow needs to have very concrete attention in doing something, once the attention is diverted, the Flow state would no longer exist (Csikszentmihalyi, 1990, p. 58). This is related to another dimension of the Flow theory, which is the concentration on the task, and it will be discussed later.

As claimed by Csikszentmihalyi, clear goals always followed by immediate feedback in the theory of Flow (Csikszentmihalyi, 1990, p. 54). The interesting part of this study's result is, another musician who was not sure of what he had experienced before, thinks that he was not in the Flow state while he was listening to music. However, his description shows that he may have experienced the music listening micro-Flow while he was listening to the music in the Malaysian Philharmonic Orchestra (MPO), and he had some purposes – which are to listen, to analyse and to appreciate the music. This is what he said:

Maybe... I mean, obviously I was there trying to listen, I'm not used to listening to the orchestra, but I was there trying to appreciate it. But... Sometimes I will get bored, that's when my mind starts flowing, and I start imagining according to the music, stuffs like that. So, I guess that would be my version of going into Flow, but no, I'm not really have gone into the Flow before. (M02)

His narrations indicated the sense of confusion and uncertainties inside him, where he said “maybe” at first, then he explained his experience, but he concluded that he did not really go into the Flow. It shows that the feedback of music listening is quite vague to him. Therefore, he is not sure of what he had experienced, and he does not know that whether he had experienced the Flow state during that time when he was listening to the classical music (orchestra) in MPO. This indicated that music listening Flow does not always bring clear feedback although one does have clear goals beforehand.

The fourth musician in this study also has clear goals when he listens to music:

Because you are alone, you want some friends... Not necessarily a human friend, but something that can be close to you... So, I supposed that if you have experienced something very tragic, you want some accompaniment. You listen to particular music that reflects the tragic, and you feel like there is a friend of yours is there..... That's one thing, the other thing is that because I want to study the music, because that's part of the performance. (M04)

Although this musician knows that he listens to music for academical used and to search for some emotion accompaniment, he still doesn't think that he had experienced the music listening Flow. On the other hand, he is assured that he had experienced the Flow when he was performing piano on stage and practicing his favourite piano pieces alone:

Well, crazy... Yes, I think my expression was so different... Which I've heard from the third party that I look so different when I'm performing (laugh)... Yeah, different expression, different faces... I think that once I switch my mind, then probably I can't see anything else... Then, that could be the moment where I start to go into the doors of the Flow. (M04)

When this musician was asked about his experience in music listening Flow, he answered:

Listening... Not quite, no... The action is too minimal in order to require such Flow... Did I dance to the music? Yes, I reacted to some of it... Possibly affecting the performance. (M04)

This musician says that he danced to the music when he listens to some of it, but he does not think that he had experienced the music listening Flow because the activity involves too minimal physical actions. Nevertheless, his description shows that he may have experienced the micro-Flow experience instead of deep-Flow experience in music listening. As Csikszentmihalyi proposed, the Flow model involves two levels of Flow, which are the micro-Flow and the deep-Flow. Insignificant activities with “a lower level of complexity” such as daydreaming, watching television, reading books and music listening can induce micro-Flow (Csikszentmihalyi, 1975, p. 141). Hence, this musician might not aware of his micro-Flow experience, and it signifies that music listening does not bring unambiguous feedback to this participant.

Although Csikszentmihalyi (1990) suggested that clear goals are highly related to immediate feedback, most of the participants in this study does not report any unambiguous feedback when they were in the music listening Flow. Only one musician among the four musicians did have immediate feedback. M01 says that he was indeed “touched”, and his “tears flow out” once he heard the first chord of the music, then he “cried” when the music reaches the chorus part. All these emotional words indicated that he uses impressionistic musical knowledge when he listens to music, and it has immediate feedback on him emotionally and physically as he cried. The other participants did not admit that they had clear feedback when they were listening to the music. For example, the other musician said that she was not sure whether she was in Flow:

Oh... I'm not sure whether it is... I was bored, so I went to the gym. Then there is this music, the Tchaikovsky and Rachmaninoff's music. I listen to it, and then I feel... It was like... I'm here, and I can enjoy, so be thankful. (M03)

This musician says she was not sure whether she was in Flow during that time, but her description after this is quite similar to what a person in Flow may feel like.

It was... I feel sympathy... It's very different feelings... And I had goosebumps all over my hands. (M03)

According to studies, when someone has goosebumps when he or she listens to music, it indicates that person may have experienced more intense emotions, the person may be more in touch with his or her emotions, so the music can send chills up someone's spine and give one goosebumps (Sachs, Ellis, Schlaug & Loui, 2016). This musician may have experienced an intense emotion when she listens to the music, and she also experienced a very brief time of time transformation and loss of self-consciousness when these things happened. Her sympathy feels and time distortion experience all point to the Flow theory. Yet, she still doubts about her Flow experience when she was being asked about that.

All these show that not all participants are confident of what they have experienced, the music listening feedback was not direct and immediate to everyone. However, it does not mean that the participants did not experience the Flow. This is because the description they gave actually match with the characteristics of the Flow theory. These characteristics are the same as some participants who indicated that they got immediate feedback when they were experiencing the Flow by doing other musical activities such as performing and singing. Only one participant in the musicians' group shows that he gets unambiguous feedback while he was in music listening Flow.

The participants above show that they might have or have no clear goals in music listening, but that does not always guarantee clear feedback. The unambiguous feedback does not have significant relations with clear goals in music listening, and they do not have significant relations with the Flow outcome as well. This is probably because the music listening is a passive musical activity. The theory of Flow might be different when it comes to passive musical activity like music listening. The result shows that having clear goals does not necessarily be needed to experience the Flow in music listening, and music listening does not always bring unambiguous feedback. Further research should be done to clarify this phenomenon.

Concentration on the task

In his book, Csikszentmihalyi (1990) proclaimed that the concentration of the Flow experience links with the dimensions of clear goals and immediate feedback. Together they supply sequence to our consciousness, it can therefore generate the “enjoyable condition of psychic negentropy” (Csikszentmihalyi, 1990, p. 59). Thus, it is assumed that someone who is in Flow supposed to have clear goals, immediate feedback, and have full concentration on completing the task at hands.

However, M03, one of the musician participants who had experienced music listening Flow says that she was not paying attention to the music at first, but then she was somehow being attracted by the music. She then happened to shift her attention from what she was doing to music listening, and next, she was in Flow. This musician did not put her full attention on listening to the music at the beginning, she only noticed the music after it's been played for a short while. In fact, she also did not have clear goals and immediate feedback when she listens to the music. Nevertheless, this

participant did concentrate on listening to music once she was aware of the music, and she had the music listening Flow experience after that. Her descriptions of music listening Flow is very similar to another musician, M01, who also shares his experience on the music listening Flow. He did not listen attentively to the music initially while he listened to it on YouTube. However, he still experienced the Flow once he heard the first chord of the music being played. From their narrations, we can assume that the participants were being attracted by the music, and they did pay their attention to listening to the music which brings them into the Flow state, although the participants did not put much attention to the music at the beginning.

Another participant in this study also stressed the importance of concentration when he was in Flow. However, he was performing the piano on stage, not by only listening to music.

How did it (the Flow) happen? Through effort... And then on top of that, all you need, is the maximum of concentration... At the point that you can't see anything apart from you. (M04)

According to M04, he fulfilled the dimensions of concentration on the task and the loss of self-consciousness based on his description above. However, he did not experience these feelings when he was listening to music with full concentration. Another musician, M02 also did not report to have any deep-Flow experience when he listens to music with all his attention. This indicated that although listening to music may need one's attention and concentration, not every person can get into deep-Flow by merely doing that activity with full concentration.

Therefore, the condition of concentration on the task is quite ambiguous in inducing the music listening Flow experience in this study. However, as this study involves only a very small pool of participants, it might be different from the results

when it engages a larger population group. As for now, a general conclusion can be made as that experiencing Flow in music listening needs to be under the condition of full concentration, but not necessarily with full attention right from the beginning.

Action-awareness Merging & Sense of Control

According to Csikszentmihalyi's study (1990), action awareness means that actions feel automatic and effortless while full attention is required to carry out the action sequences (Csikszentmihalyi, 1990, p. 53). It has been proved that this dimension is a strong indicator of Flow for people who involved in activities which require demanding physical efforts like sports and musical performance (Manzano et al., 2010), but it is a different story when it comes to music listening. Music listening is a passive musical activity which does not require much physical strain. Therefore, there is no feedback of action-awareness merging in the participants' description of the music listening Flow. However, Fullagar and Kelloway (2009) argued that "Flow has both 'state' and 'trait' components with the former predominating" (Fullagar & Kelloway, 2009, p. 607). Therefore, music listening experience can be "mentally" action-awareness merging as some of the participants indicated that they enjoy the music when it induces their imaginary or story that represents the music automatically, without them working hard to think or to create it. One musician in this study gives the following response after she listened to classical music and popular music:

This kind of music (point to "Rockabye") makes me think... This kind of music (point to "Canon in D Major") just makes me feel... Feel the song... Just enjoy the music... My body can feel it, but this one ("Rockabye") makes me need to use my brain. (M03)

It shows that the musician can enjoy the music only when the music does not make her to "use her brain" to analyse the music or to "think" much about it, but just to

“feel” the music. This indicated that impressionistic musical knowledge is essential to enjoy a piece of music, rather than the formal musical knowledge. This is just the same as another musician, M01, where he admitted that he did experience the Flow by listening to music, he cried once he listened to the first chord of the music. Besides, he can enjoy the music when he “went inside the music”. These descriptions signify that this musician is an impressionistic musical listener and he uses his feelings more than his logical thinking to analyse the music when he listens to music. Therefore, he does not feel bored when he keeps listening to the same old music again and again, and this made him able to be in Flow over and over again.

Other participants in this study claimed that they did not experience the Flow when they were listening to music, but they encountered the Flow experience when they were doing something else like performing or working. Their descriptions indicated that the action-awareness experience happened physically and mentally when they were in Flow. For example, one of the musicians thinks that he can only experience Flow when he is performing the piano on stage. When he was asked about his experience in music listening, he explained:

Listening... Not quite, no... The action is too minimal in order to require such Flow. Because the art, is that you perform your imagination, you express what's in your head, physically... Throughout the instruments to the audience's ears. (M04)

He also further chimed in:

When you are listening to others, you make it excited, and so on further performance, you can listen to something very excited... But I don't think listening itself is the Flow... That's the funny bit... Only when you are engaged with the actual finger movement. (M04)

We can notice that this musician mentioned about the minimal action in music listening prevent him from getting into Flow. He claimed that he needs more physical

movements to make him feel excited in order to get into Flow. Thus, the findings of this study signify that the experience of action-awareness merging cannot happen to every participant when they were just listening to music. The differences between music listening Flow and other Flow is: by doing physical activity, participants merged their action-awareness physically and mentally, while music listening involves action-awareness in a whole mental state.

Csikszentmihalyi and his colleges describe another dimension in the Flow theory, the sense of control, as “a sense of empowerment, as though you are fully in charge of your destiny” (Csikszentmihalyi, Latter & Duranso, 2017). It applies well in most activities which require physical involvement like hiking, running, music performance and many more, but no similar effects were reported in doing the passive activity like music listening (Diaz, 2013).

After the interview, none of the participants in this study who had experienced the music listening Flow mentioned about their sense of control when they were in Flow. However, responds from M02 indicated that he was in the sense of control when he listens to slow music, which he feels better and more energetic compared to fast music. As we can see, this musician tends to analyse music when he listens to it, that explains why he feels sleepy when he cannot analyse the music although it is fast music. This signifies that fast music is out of his control, he is not able to interpret it, and he cannot understand the music. On the other hand, slow music gives him enough time to analyse it, and he feels the sense of control. So, he enjoys more in listening to slow music. As the author mentioned before, this musician’s experience in music listening Flow is quite controversial as he denied that he had experienced the music listening Flow, despite his descriptions which are quite matched with the Flow theory. Thus, this

musician is treated as someone who had possibly experienced the music listening micro-Flow in this study.

When it comes to other participants who had experienced the Flow in other musical activities such as performing, the forth musicians do mention about the sense of control.

It's really at the pool of concentration, and you can't see anything else above from you, focusing on music, applying all the techniques... Concentration... I know that it's not my own control. So, if it is not my own control, then maybe it's something else... But it must have come from my side. (M04)

He feels that he was very focused and his body moved by themselves without him controlling it when he was in Flow, and that is when he is satisfied with his performance, which rarely happens. The musician above emphasized the importance of concentration and sense of control while he was in the Flow state. However, there is no such narration provided by this musician when we discussed about the music listening Flow. As we have discussed earlier, this participant thinks that music listening involves a very limited physical movement, this factor caused him unable to get into music listening Flow. However, the other two musicians, M01 and M03 disclosed that they experienced the mental sense of control when they were in Flow as they think they were "in another world" which is "different from the reality". The new world indicated that they get into a world where they can have a full sense of control with their "destiny", which is quite not possible to happen in real life.

Thus, it is assumed that the activity of music listening involves more mentally sense of control in the Flow theory. One of the reasons may be that music listening is more of a passive musical activity, which involves more mental activity, and it does not need much physical sense of control. Therefore, it is predicted that one may need more mental sense of control to experience the music listening Flow.

Loss of self-consciousness and Time transformation

The loss of self-consciousness is the feeling of “union with the environment” which can “lead to self-transcendence” (Csikszentmihalyi, 1990, p. 63). This dimension always appears side by side with the transformation of time. Someone in Flow always shares the common descriptions of feeling the time pass much faster or slower (Csikszentmihalyi, 1990, p. 66). Participants who claimed that they had experienced the music listening Flow think that they experienced the loss of self-consciousness and loss track of time during that moment. When one of the musicians was being asked that whether she had experienced the loss of self-conscious or lose track of time when she was in Flow, she answered:

Yeah, a few minutes I guess... It's very shortly. (M03)

Although it was only a short time, the participant is quite positive about her experience in the loss of self-conscious and the loss track of time. Another musician also shares his experience while he was listening to the music of the Japanese anime.

I will forget about the world, and just at the moment, I will feel like being in the movie. (M01)

This musician indicated that he had lost the consciousness of the self or the *concept* of the self as he felt that he was “in the movie” by just listening to the music (Csikszentmihalyi, 1990, p. 64). He felt that he was getting out of the real world and became part of another world. Other musicians in this study also shared their Flow experience in doing other activities, and it also includes the experience of time transformation and loss of self-consciousness.

Well, crazy... Yes, I think my expression was so different... Which I've heard from the third party that I look so different when I'm performing (laugh)... Yeah, different expression, different face... I think that once I switch my mind, then probably I can't

see anything else... Then, that could be the moment where I start to go into the doors of the Flow. (M04)

This musician had lost the consciousness of his self and became different from the usual him when he was in Flow. Besides, he also used a short time to learn a piano piece which generally took others more time to master it.

Because I like something very tragic, so, I really dig into learning the piece... I like it, then I learnt it within two months... Once you focus, you will learn it very quickly... But the matrix... It always takes a lot of time... Once you know that you are investing in something that you really wanted to, it's the pure enjoyment. If that continues as a cycle, there must be some kind of Flow in there... There's a routine. (M04)

Times became shorter for him, and he felt enjoy by doing that. These are the characteristics of the Flow theory. However, he did not have the same experience when he was listening to music. Same goes to another musician in this study, M02. M02 thinks that he had not experienced any Flow when he was listening to music. However, he refers his experience in concentrated listening to music as "day-dreaming" or "zoning out".

I only sit there and then (stop moving and looks like thinking about something) day dreaming (laugh)... Sometimes, not always... When I really had nothing to do... Then, I would be sitting down and listening to it... For me, it's day dreaming... Music is, for me, mainly to occupy, when I don't want to talk to anyone or when I'm doing some stuff that I'm just by myself... So, I would suddenly zone out or day dream when I'm listening to music. (M02)

The "day dreaming" or "zone out" experience can be referred to as micro Flow in this study. Nevertheless, the concept of loss of self-consciousness and the time transformation is quite ambiguous in this case as the participant did not mention about his experience of time distortion or loss of self-consciousness when he was "day-dreaming" or "zone out".

As we can see, those musicians who think that they have experienced the music listening Flow are both positive about the loss of self-consciousness and distortions of time. The other participants who don't think they have experienced the music listening Flow do not remember to have such experience. Therefore, not all musicians in this study had experienced the loss of self-consciousness and time transformation when they were in Flow. In other words, the participants who were in micro-Flow are reported to have lack of these two dimensions in the Flow theory; but it is obvious that musicians who are in deep-Flow do experience the loss of self-consciousness and the time transformation.

Autotelic experience

Csikszentmihalyi (1990) invents the term “autotelic” by deriving the meanings from two Greek words, “*auto* meaning self, and *telos* meaning goal”, it is the experience of intrinsically rewarding by doing some activity (p. 67). When the participants were asked about their opinion on being in Flow, almost all of them said that it is an autotelic experience as they want to do the activities by their own will, and nothing is forcing them. They are willing to do it again and again just for the sake of the activity itself.

I was so enthralled by Miyazaki's music, and I learnt all his music. (M01)

The musician above shares his Flow experience while he was listening to Miyazaki's music; the Japanese anime music, and then he was enthralled by Miyazaki's music, so he searched for his works and learnt all his music works all by his own will. Then, he always experiences the Flow when he played those music. Another musician, M03, also cheerfully said that she would like to experience the music listening Flow again as it is a time where she can meditate, to know herself more. These narrations

indicate that the musicians above find the Flow experience enjoyable, and they have learnt something which can surpass their old selves through the Flow experience.

Most of the participants who have experienced the Flow agreed that they were doing things willingly. This autotelic personality is quite effective in leading them to experience the Flow. This experience brings them joy and happiness which is useful in helping them to pursue more and a better life in future. Most of the musicians said they want to have the Flow experience again if they were given a chance.

Yes... It's really difficult to get to that point or state ... Definitely... Could be... Like taking the drug, I think (laugh). (M04)

M04 expressed his view on the rareness of Flow happening in his life, and he treats the Flow experience as something precious, and the effect is just like taking drugs, which indicates the feelings of addictive when he was in Flow, and he would like to encounter this kind of experience more in future, since he thinks that he had only experienced the Flow when he was performing piano on stage, not in music listening. However, musician M02 has a slightly different view in experiencing the music listening Flow.

Ah... I don't know, hopefully it's a happy feeling... I don't know, if it's related to something sad, then obviously no... I will be like: Okay, I don't want to... Obviously, if you recall the sad memories, then... No. (M02)

As we have discussed before, this musician was not sure whether he had experienced the music listening Flow, and he thinks that being in Flow is not always a pleasant experience as it involves happy and sad memory. He prefers the Flow experience to be happened by inducing happy mood or happy memories. So, unlike the other participants in this study, M02 held a more neutral opinion on the music listening Flow experience.

As a conclusion, most of the participants aspired to experience Flow in music listening. The participants find it as enjoyable, paying attention to this activity and spending time on it is intrinsically rewarding. Besides, it is meaningful and it brings different meanings to the participants while they are in Flow. Some of them think it is an autotelic experience as one may want to do it repetitively without any bad feelings as they believe that it can lead to self-transcendence. It also shows that all participants are willing to encounter the Flow state when it brings positive effects to them. One of the musicians raised his concerns that music listening Flow does not always bring positive effects, as it can sometimes induce sad memories. Thus, he only wished the music listening Flow would generate happy experience. This brings us to the conclusion that music listening activity also needs one's autotelic personality to arouse the Flow state, and the autotelic personality can be easily formed when the activity always brings positive effects to the listeners. However, musicians who doubt about the effects of the Flow experience or the music listening activity is more difficult to experience the deep-Flow in music listening.

Flow Experience of Non-musicians

Challenge-skill balance

As for the non-musicians, all participants from this group revealed that they like popular music more than classical music. Most of them disclosed that they could understand popular music more than classical music. One of the non-musician interviewees indicated that her musical experience was not sufficient to understand and appreciate classical music.

Because I don't know what's going on, I don't know what kind of music, what's happening in the music... Classical I don't know what's happening there; You, you know of course, because it is your music, but me, I don't know! I don't know how to interpret that music. (NM02)

This participant mentioned five times of “I don't know” when she shared her view on classical music over popular music. This indicated some feelings of anxiety in her as she has no direction of listening to classical music. It is predicted that the lack of knowledge in Western classical music has led to this situation. At last, she also proclaimed that she does not know how to interpret classical music. This indicated that the participant lacks the knowledge-of and knowledge about the classical music. Elliott (1995) refers knowledge of musical notation or knowledge about notation to “music literacy”, which is the “ability to decode and encode a system of musical notation” (Elliott, 1995, p. 61).

As Elliott (1995) proposed, the procedural feature of listening is made up of 5 elements of musical knowledge, which are the formal musical knowledge, informal musical knowledge, impressionistic musical knowledge, supervisory musical knowledge and the musicianship (Elliott, 1995, p. 96). In this case, the participant is lack of the formal musical knowledge to analyse and understand the Western classical

music. Elliott (1995) explained that formal musical knowledge is the source of information which can help one's "reliability, portability, accuracy, sensitivity and expressiveness of musical thinking-in-action" (Elliott, 1995, p. 61). Therefore, by lacking the formal musical knowledge, this participant does not know how to recognise, to form, to arrange and to examine musical patterns in classical music (Elliott, 1995, p. 96). Thus, the challenge-skill balance does not exist when she listens to classical music, and this makes her feel confused and possibly some frustration. Maybe this explains why the non-musicians do not enjoy listening to classical music and they did not experience the Flow when they listen to it.

Besides that, another non-musician (NM01) also said that she likes the popular music (A Thousand Years) during the interview and her least favourite music is one of the classical music being played that time (Ride of the Valkyries). This is because the music "A Thousand Years" sounds "softer" to her while the "Ride of the Valkyries" sounds "noisy" for her. Based on the words being used by this participant, we can predict that she uses more of her musical imagery and intuition while listening to music. This is the impressionistic musical knowledge referring to Elliott's five dimensions of musical knowing (Elliott, 1995).

In addition, this participant also lacks the formal musical knowledge. Therefore, she does not know how to listen to and analyse the music by using technical languages when she describes the music. However, she is able to describe music by using some very imaginary words such as "sounds softer" and "sounds noisy". These choices of words reveal her thinking and feeling when she listens to the music. The word "softer" brings positive emotions from this participant towards the music she listens to; while the word "noisy" signified a negative feeling towards the music. It is quite palpable that the participant listens to music by rationalize it and connecting the music with the things

which are familiar to her in order to understand it and to enjoy it. This enables her to make the musical judgement, although without the formal musical knowledge aid. Nevertheless, it again proves that one without the balance in handling challenges at hand with one's skills may prevent someone from experience the Flow state. Hence, this non-musician does not enjoy listening to classical music but popular music. This may be related to the non-musicians' musical background where they are more familiar with the popular music. Thus, they can understand popular music and enjoy it rather than Western classical music.

The third non-musician interviewee also proclaimed his preference on the popular music during the interview. He says that he likes almost all of the popular music but not classical music because:

It is easier for me to have the picture, to have thoughts, the image... While Canon in D Major... I have listened to it since I was small, maybe I have listened to it for too many times already, so I don't have any fresh feeling... And the other two classical music, the melody... I think it's a bit simple, there is no high tides and low tides. (NM03)

This participant shows that he also uses the impressionistic musical knowledge when he describes the music as there are some cognitive emotions in his statements like "I don't have any fresh feeling", and "there is no high tides and low tides". It shows that he has some "emotional sense" for what is musically suitable, genuine and artistically notable (Elliott, 1995, p. 98) as he is craving for something new and looking for some changes of emotion by expecting high tides and low tides from the music. Nonetheless, when the participant lacks some formal musical knowledge to understand Western classical music, he could not feel the emotions implicated inside the classical music. Consequently, he can only understand the feelings in the more simple-structured popular music, so it made him enjoy listening to popular music but classical music.

Again, it shows that the challenge-skill balance is needed to make someone experience the music listening Flow.

Apart from that, this participant is also using his informal musical knowledge as he uses the words “the melody is a bit simple” when describes his feelings towards music listening, and he also needs to have the image and the “thoughts” to listen to music. Informal musical knowledge is the shrewdness or “practical common sense” elaborated by the professions in a certain field (Elliott, 1995, p. 62). This non-musician says that popular music makes him easier to “have pictures and thoughts” while classical music is too simple, and he has no “fresh feeling” on it. It shows that the participants incline to make musical judgements by relying on their interpretation of the musical situation. Same goes to the forth non-musician in this study.

This interviewee is the only non-musician in this study who professes that he had experienced the music listening Flow. He also stated that he always listens to popular music as he can understand the music.

Because it has the strongest sense of story in it... I have the strongest feeling with this popular music “Rockabye”. (NM04)

This participant can generate auditory images while he listens to music. He gave some examples as he was listening to the popular music “Rockabye”:

When the music started, I saw a boy standing by a river... and on the other side of the river, there is a girl. The boy likes the girl, so he confesses his love to this girl... And when the music reaches in the middle part, the girl replied to that boy, but it is not a clear reply. So, the boy backs off at the end of the music here... The ending sounds happy but also a bit sad... Because he doesn’t know what the girl thinks. (NM04)

From his description, it is obvious that he is using his informal and impressionistic musical knowledge to interpret the music. He uses a lot of words which

are related to emotions to describe the music, such as “it sounds like happy but also a bit sad” and “I have the strongest feeling with this popular music”. We can see that there is also a complete storyline when he listens to the music, and the story includes his interpretation of emotions and inner thoughts such as “the boy likes the girl” and “he doesn’t know what the girl thinks”. All these relate to one’s cognitive emotions, which is what Elliott (1995) refers to as the impressionistic musical knowledge (p. 98). Besides that, when this participant is being asked whether he likes classical music or not, he answered:

No, not really... Although there is resonance, I don’t really enjoy it. Because I will find resonance according to the music. Then, if I can’t find resonance, that means I would not search for that kind of music and listen to it. Because I need to find resonance when I listen to music, to find out what the composers want to express about. (NM04)

As we can see, this participant listens to music mostly based on his feelings and critical music thinking, as he uses a lot of words which are related to his emotions and musical judgement such as “I don’t really enjoy it” and “I need to find resonance when I listen to music”. He always stressed on the connections between his feelings and the music he listened to as he repeated saying the word “resonance”. It shows that this participant has a lot of experience in music listening, and he tends to make musical judgements based on his interpretation of the musical context. So, it is safe to say that this participant knows how to use his informal and impressionistic musical knowledge when he listens to music.

Unsurprisingly, this participant also does not know how to use his formal musical knowledge to interpret the Western classical music, just like other non-musicians in this study. This is because they do not have enough training and exposure to the formal Western classical music knowledge. Therefore, they cannot enjoy listening to classical music. It matches with Csikszentmihalyi’s Flow theory (1990), where the

domain of challenge-skill balance is crucial in inducing Flow state among the participants.

In sum, it is not difficult to see that all non-musician participants in this study listen to music mainly based on their feelings, which means they tend to depend on their impressionistic musical knowledge while listening to music. The non-musicians are also prone to use their common sense while listening to music, which means they know how to apply informal musical knowledge instead of formal musical knowledge in making the musical judgement. This explains why the non-musicians are unable to enjoy listening to classical music as according to Elliott (1995), it needs a person's formal, informal, impressionistic and supervisory musical knowledge to understand the music and to enjoy it. The findings of this study support Elliott's point of view as if challenge-skill balance does not exist, one is unable to experience the Flow because one is unable to understand the music.

Clear goals and Unambiguous Feedback

As the author has remarked, there are no signs of clear goals or unambiguous feedback provided by most of the participants in this study when they share their music listening Flow experience. However, among the three participants who admitted that they had experienced the Flow when they were listening to music, one of the non-musicians says that he listens to music with the purpose of making himself relaxed before he sleeps.

So, when I want to go to sleep, I will listen to music. When I'm focused on listening to music, my image in the brain is very clear... I feel like I was in that world. (NM04)

This participant listens to music with the goal of making himself relaxed and falls asleep, and he can experience the Flow state when he did so. However, other

participants think that they are not able to experience the Flow when they were just listening to music, they can only be in Flow when they do other activities which involve more physical skills such as performing on stage, singing, exercise or working. Most of them also have clear goals when they were in Flow like finding out the answers on work, like one of the non-musicians narrated:

This kind of experience (the Flow) will more probably happen when I was working... Maybe initially when I want to examine how something works, thinking of ways to find out why... Then, if I found the answer or reasons, I would feel happy. (NM01)

Another non-musician participant had a clear goal of improving his vocal skills and experienced the Flow state while he was practicing it:

Because performing a musical needs the actor's certain level of voice projection, vocal warm-ups and others... Because I like this kind of things, so I will keep practicing it again and again even though nobody asks me to do it... You'll get the satisfaction. (NM03)

This participant knows his goal, and he keeps on practicing to reach his goal. When he accomplishes his goal, he is satisfied, and he experienced the Flow state while doing the activity. However, when these participants were asked to share their experience in music listening, they say that they do not have the same experience although they were listening to music with purposes. NM01 explains that she listens to music when she is "bored" or when she is "not in a good mood". She also further articulates that she would not feel bored and her mood will become better after she listens to music. It shows that this participant listens to music with purposes, but she did not experience the deep-Flow in music listening, as this activity only makes her feel better by boosting up her mood. Similar responds also collected from other non-musicians in this study, like this participant:

It depends on what mood I have. If I am happy, I want to listen to hydraulic music; If I am sad, I request sad music. There I would bring tissue, then... But in general, music can really make me happy, can really release my stress, also can lead me to happiness. Because... If I am very sad, I can cry out when listening to music. (NM02)

This non-musician usually has purposes when she listens to music, which is to boost up her mood and to release her stress. However, she claimed that she had never experienced the Flow in music listening, but she is always in Flow when she sings. Following is her response to music listening and singing experience:

Maybe I'll just go with the beat, but I don't feel it... I just beat the rhythm only, no feelings. Inside my heart, it's nothing, empty... Because for me, listening and saying it out are different feelings... That's why listening for me, it is not much feeling, but when I say it out, I can feel it... Listening only I would just... Sometimes maybe not absorbed yet, it is just passing by only, but when I say it out, and if I see the lyrics, I can feel it. (NM02)

This participant emphasized on the differences between her music listening and singing experience are feelings it brings. It means she uses her impressionistic musical knowledge when she listens to music and when she sings. In spite of that, she can only experience the Flow state when she sings but not during the music listening activity. It shows that although the participants do listen to music with goals or purposes, it does not guarantee them in experiencing the deep-Flow. The narration from the third non-musician can support this statement.

This kind of music (without lyrics), I would want to listen to it when I wish to make myself calmer, not to overthink, like back to a neutral state. And when I listen to songs with people singing... It's when I want to hear what the singers are singing about, and to study how the singers sing. (NM03)

This participant listens to different music with different purposes, but when he is asked to share his experience in music listening Flow, he is not sure that he had such

experience or not, and he is unable to give any example on music listening Flow experience.

I'm not sure, because if it is to the state of forgetting yourself, then I have not experienced it... But I acknowledge it. (NM03)

Accordingly, the findings of this study do not support Csikszentmihalyi's proposal (2017) on having clear goals as the antecedent of Flow experience. It is noted that although the participants are having clear goals in music listening, they still don't think that they were in Flow by only listening to music, regardless of their identity as musicians or non-musician.

In the context of unambiguous feedback, the non-musicians' group also reported having the same findings as to the musicians' group. Not all participants in this study seem to get unambiguous feedback when they were in the music listening Flow. The only non-musician who claimed that he had experienced the music listening Flow shows his doubt in his own Flow experience by saying:

Specifically, I also don't know. When I'm focused on listening to music, my image in the brain is very clear. I feel like I was in that world... I remember that I have listened to one song, "Wind Dancer"... By S.E.N.S. When I listen to that song, I can even feel that I'm following the melody, flying in that world... Yeah, it's quite weird, I don't know, suddenly I think of that... I even once... It sounds weird, I once think that, no, I once believed that I was in that world... What I mean is, once I am in the delightful, very intoxicated state, I will put myself in... I will see myself as part of the state or world. It is totally nothing to do with the reality. (NM04)

It shows that this participant was not sure of what he had experienced, the music listening feedback was not clear to him as he mentioned a few times of "I don't know" and "It's weird" during the interview. However, as he describes more about his experience, he is more confident that he did have the Flow experience at the end of this interview. From his description, it seems that this participant does experience the

Flow state when he listens to music as the description actually matched with the other two characteristics of the Flow theory, which are the loss of self-consciousness and the distortion of time. These characteristics also appear in other participants' narration who indicated that they get immediate feedback when they were experiencing the Flow while doing other musical activities such as performing and singing. As one of the non-musicians says that she experienced the Flow when she was singing:

Every time I feel the Flow when I'm very focused on the music, I'm really into it with my music, when I do my karaoke time... The moment I sing, I go with it. Every word and every lyric, I feel it... All these songs are really part of my life, I can... Every lyric I experienced that, every song that I sing is really in my life ... It's got meaning in my life... Every lyric is absorbed in my life. I'm really into Flow. (NM02)

The words she used like "really into it" and "I feel it" repeated a few times. It shows that this participant is assured of the outcome and she gets the clear feedback when she was singing. Similar with NM02, the other two non-musicians, NM01 and NM03 also denied that they had experienced the Flow state in music listening, but they get into Flow when they were working or performing musical on stage. They did have immediate feedback when they were in Flow as they articulate that they feel "satisfied" and "happy" when they were doing the activities and after the activities. However, no participant in the non-musicians' group reported getting unambiguous feedback while they were listening to music.

Concentration on the task

Concentration on the task is one of the important components in music listening Flow which matched with the nine elements in Csikszentmihalyi's Flow theory (Csikszentmihalyi, 1990). The only non-musician participants who claimed that he had

experienced the music listening Flow says that he was highly concentrated on listening to the music, all alone without any disturbance.

Before I want to sleep... I would listen to every detail... Alone... In my bedroom... I would close my eyes, listen to music attentively. (NM04)

As Csikszentmihalyi promotes that concentration on the task is highly connected with the dimensions of clear goals and unambiguous feedback (Csikszentmihalyi, 1990), we can see that this participant has clear goals in music listening, which is to make himself relax and to be asleep. He concentrated hard on the music all the time, and this brings him into the Flow. From the descriptions above, we can assume that the participants were ready, he expected something by listening to the music, and he paid his full attention to music listening all the time, which is a bit different from the group of musicians where the participants did not put much attention to the music at the beginning.

Other non-musicians in this study did not provide any evidence of concentration on the music listening task throughout their interview. They also think that they did not experience any music listening Flow although NM03 did listen to music with purposes and put some attention on it. However, they were able to be in Flow when they did other activities such as working, singing or performing on stage. All these activities involved their full concentration. Therefore, it is quite ambiguous that whether non-musicians can experience the music listening Flow or not when they were in total concentration. This is because different people might view their attention level on something differently. There is a possibility that the non-musicians who claimed that they did not experience the music listening Flow actually did.

Csikszentmihalyi advocated that there are two levels in the Flow model: micro-Flow and deep-Flow (Csikszentmihalyi, 1975, p. 141). Most of the participants said that

they felt happy and intrinsically rewarding when they listen to music. The positive changes of emotions here indicated a certain level of Flow had happened, but maybe the complexity of the activity is lower than the so-called deep-Flow, therefore there is a high chance that the mental changes are too small to be noticed, and that makes the participants do not realise that they were in the music listening Flow. As Csikszentmihalyi had explained in his book, daydreaming is one of the automatic behaviours in a person's life which is important to "facilitate involvement with more structured activities" (Csikszentmihalyi, 1975, p. 141). Almost all participants in this study confessed that they did have the daydreaming experience when they listened to music, and this helps them boost up their mood or emotions. Thus, the author predicted that the participants actually experienced the micro-Flow of music listening, and the dimension of concentration on the task is another controversial component in music listening Flow since not all participants had that kind of characteristic when they were in music listening Flow.

Action-awareness merging & Sense of control

As Csikszentmihalyi mentioned in his book, the merging of action and awareness happens when one is very focused on doing something that it felt like automatic as one is merging with the activity he/she is performing (Csikszentmihalyi, 1990, p. 53). Fullagar and Kelloway suggested that the Flow has both "state" and "trait" elements with the "state" reign supreme in the model (Fullagar & Kelloway, 2009, p. 607). Just like the musicians' group, some participants in the non-musicians group also had the experience of "mentally" action-awareness merging. The participants indicated that they enjoy the music when it induces their imaginary or when the music is connected with their emotions and past experience. One of the non-musicians shares his feelings and

experiences of mentally action-awareness merging by “having resonance” with the music:

I imagine on every music, the difference is the image and the plot... The stories they bring are strong or not... I would try to find in every music... But it is not always successful. So, I seldom listen to music which has no resonance with me. (NM04)

This participant shows that he is using his impressionistic musical knowledge when he listens to music. The process of having the image and the plot seems like happened automatically in the participant’s mind when he was in music listening Flow. Other non-musicians in this study claimed that they did not experience the Flow when they were listening to music, but their narrations indicated that their mind also working when they listened to music. For example,

Sometimes when I want to listen to music, then I will simply daze out and listen to the music like this (both hands on the chin). Or else... I will listen to music when I was doing the house chores... when I don’t want to use my mind and think of anything. (NM01)

This participant also confessed that she could not listen to music when she needs to be focused on doing something, because music can distract her. It is quite contradicted to see that one needs to be focused on listening to the music, but at the same time, the activity makes one think that he or she does not use the mind to do it. This shows that music listening involves action-awareness in the mental state instead of the physical state. NM01’s experience is similar to NM03, where he further articulates his point of view on his popular music listening experience.

It is easier for me to have the picture, to have thoughts, the image. (NM03)

It has again assured us that the participants used their impressionistic musical knowledge when they listen to music. The images that appear in the participants’ mind seems happened automatically, but it actually requires a “highly disciplined mental

activity” Csikszentmihalyi, 1990, p. 54). Another non-musician, NM02, emphasizes that she cannot enjoy listens to music with no lyrics or without singing it out. She expressed her experience in listening to music as “no feelings”, “empty” and “just passing by only”; but she described singing as “every lyric I can feel it”. It seems that NM02 did not have the action awareness merging when she is only listening to music. The act of singing requires action-awareness merging in the physical and mental state, it made NM02 felt that she gets into Flow by singing, but not in music listening. Therefore, not all participants in this study have shown the characteristic of action-awareness merging when they listen to music.

In the paradox of control, Csikszentmihalyi describes the sense of control as “lacking the sense of worry about losing control”, which is always happen in daily life; however, the real ability of control is “the freedom to determine the content of one’s consciousness”, not becoming addictive in doing something (Csikszentmihalyi, 1990, p. 59). After the interview, one of the interviewees marked on the sense of control when he was in music listening Flow.

Music can also be a transition... People will be bored with the real life, so they can use music to transit to a place where they feel safe. So, music is a space. It’s like the art of the time... Music can open a new space and let people leave the world temporarily... No matter what music I listen to, I feel like this. It’s just that it is a bit hard to pull yourself out of it, because... Unless you are a very focused person, then you can do it. If not, you just... listen to it. (NM04)

This participant shares his view on music as a world where the listeners can leave the unpredictable world temporarily and get into a world of “sanctuary”. The listeners need not worry about losing control in the world of Flow as it is so constructed, and it creates order in the listeners’ mind. Listeners may try to figure out the music in many ways, and this can become addictive. These traits matched with the sense of

control in the Flow model, but it is more to the sense of control in the mental state rather than in the physical state.

Other non-musicians' descriptions in Flow are about activities which involve more physical movement, such as working, singing and performing. Another participant shows her sense of control while she was singing.

Every word and every lyric, I feel it... All these songs are really part of my life, I can... I experience that, every lyric I experienced that... Every song that I sing is really in my life. It's got meaning in my life... I can feel it, it's really digested in my life, really got meaning in my life... Every lyric is absorbed in my life. I'm really into Flow. (NM02)

From the narration above, we can see that this participant repeated using the words "really", "I feel it", "I experience that" and "it's got meaning in my life". It shows that she has a sense of empowerment when she sings, it is as if she was fully in charge of her world during the Flow, it matched with Csikszentmihalyi's sense of concentration in the Flow model (Csikszentmihalyi, Latter & Duranso, 2017). However, there is no such description can be collected from her music listening experience, as well as another two non-musicians in this study. As we can see, not all participants from the non-musician group have the sense of control when they listen to music. The limited physical involvement in music listening may cause the listeners to require more mental sense of control to experience the music listening Flow. In sum, this finding is also similar to the musician group as not all participants seem to have the mental sense of control and action-awareness merging when they listen to music, unless the participant was in deep-Flow.

Loss of Self-consciousness and Time Transformation

According to Elliott (1995), attention, awareness and memory form the human consciousness, which he also refers it as “self” (Elliott, 1995, p. 52). In the theory of Flow, someone in Flow needs his or her whole attention in doing the activity at hands, and there is no room for the person to have any other unnecessary thoughts. Among the things which disappear from one’s awareness includes the concept of self and the concept of time (Csikszentmihalyi, 1990). It seems quite contradicted, but Csikszentmihalyi further explained the loss of self-consciousness as the person in Flow has the feeling of union with the environment or the activities at hands, and it sometimes relief one from the feelings fear, hunger or pain; while the transformation of time is the feeling of “freedom from the tyranny of time” (Csikszentmihalyi, 1990, p. 63 & 67). Participants from the musician group have experienced the Flow by either listening to the classical music or the popular music. But the participants in the non-musician group admitted that they only have the Flow experience when they were listening to popular music. NM04 explained his experience as he was “in another world” when he listened to the song “Wind Dancer”, he can feel that he was “following the melody, flying into that world”. Besides that, he also gives another example of having a similar experience as below:

There’s another song called “Like the Wind” ... also by S.E.N.S... Whenever I listen to it... It’s like totally out of the time, recall the things in the past... The difference between this and the things I mentioned just now is: One is imaginary, but I believe in that time, in that seconds, I was in it... And this “Like the Wind” is... The past, scenes from the past. (NM04)

From the rich descriptions above, we can see that this non-musician has loss his self-consciousness as he had entered into another mental state or another “world” when he was in music listening Flow. That “world” is different from the real world where the

distortion of time can be experienced, and the self-criticised does not exist. He describes that he can “fly”, and he was “part of that world”, which does not relate to the world we know in reality. Besides, this participant also mentioned about the distortion of time as if he was travelling back to the time in the past. He also later further articulates about the music he listened to:

Because that music is a bit nostalgia. So, I was totally into it. It’s like... My brain has those details only... And the time passed really fast. (NM04)

It signifies that the music he listened to links to his memory in the past and he felt like he was back to the time in the past again, and the time seems to pass faster than the way it actually did. The narrations from this participant indicate that when someone is in music listening Flow, one can experience the loss of self-consciousness and the time transformation. However, other participants in the non-musician group did not have the similar experience when they listened to music. They claimed that they were only able to be in Flow when they do other activities like singing, performing on stage or working. When the participants were being asked about their experience in music listening, M01 replied:

If I were doing something, then I heard my favourite song was being played, then maybe I will stop doing my things and listen to the music for a while, but I will not listen to the whole song. I will only listen to it for a while. Then it is time to get back to work. (NM01)

Although she stopped doing her things at hands when she listens to her favourite music, this participant claimed that she did not lose her sense of time and self-consciousness when she listens to music, but she did have the experience of lost track of time and hungeriness when she works. Same things go to the other two non-musicians in this study, NM02 and NM03. Both of them did not lose their self-consciousness or experience any time distortion when they listen to music. In fact, NM02 claimed that

she could enjoy better when she sings compare to only listening to music; while NM03 shares some scenes and feelings he had when he listens to music, but he did not have the sense of Flow compare to when he was performing musical on stage. These two participants say that they feel happy when they were doing these activities, just like NM01. She says that she felt happy when she can work on the job which can bring her new knowledge. This relates to our next dimension in the Flow theory, the autotelic experience.

In short, music listening can make a person feels like he or she is in another world with a different time or even loss track of time. It also makes someone forget about themselves or lose their self-consciousness, which fits the two components of the Flow state proposed by Csikszentmihalyi (1990). However, this condition cannot happen to everyone. There are only one out of the four non-musicians in this study have experienced the loss of self-consciousness and time transformation in music listening Flow. From the findings, it is safe to say that only someone in deep-Flow can experience the distortion of time and the loss of self-consciousness. This finding is the same as the finding in the musician group.

Autotelic experience

Csikszentmihalyi argued that “the most enjoyable activities are not natural; they demand an effort from the person, but when the interaction starts to provide feedback to the person’s skills, it usually begins to be intrinsically rewarding”, and that is the autotelic experience (Csikszentmihalyi, 1990, p. 68). The participants show that the autotelic personality is one of the crucial factors in stimulating the Flow state. All non-musicians in this study disclose their desire to experience the Flow state as it is an

intrinsically rewarding experience. One of the non-musicians is very interested in musical performing, and he shares his experience when he was doing his rehearsal on stage.

I also very interested in things which related to voicing, it's like when I performed in the musical... Because performing a musical needs the actor's certain level of voice projection, vocal warm-ups and others... Because I like this kind of things, so I will keep practicing it again and again even though nobody asks me to do it. (NM03)

This participant further articulates that:

In between the rehearsals, there were some holidays, so I asked the director to allow me to take the keys to go in the rehearsal room and practice myself... So, I took the keys and went into the room and kept shouting inside... Like that... Actually, it's very boring, from the perspective of other people, what you've done is really boring, you just shouting there, but you get the satisfaction. (NM03)

This participant shows that his autotelic experience in practicing the activity he likes eventually leads him into the Flow state. He received no pressure from any third party while rehearsing for the musical performance, but he was willing to spend more time and energy in practice, and it gives him satisfaction. Another non-musician who claimed that she had experienced the work Flow in this study says that she feels happy when she is motivated to do the job she wants to.

Maybe initially when I want to examine how something works, or to think of ways to find out why, then if I found the answer, I would feel happy... Working has two aspects, if doing a task which at the meantime can always help me to find out what I want to know, I will be happy; On the other hand, if merely doing a task and I don't have big interested in it, then I would not be really happy. (NM01)

She admitted that she did her job willingly and she gets into the Flow easily when she wants to gain some new knowledge about her career. That means her action is autotelic as she is willingly doing her jobs without instructions or demands from others,

and she feels happy by doing that. Another non-musician, NM02, says she likes the Flow experience because:

Because at first, I can feel it, then second, I understand what I'm playing... What music is that, I can understand. So, with understanding, then I can feel it, then I can call it Flow. (NM02)

She wants to have more of this experience in future as she explained that with understanding, she could feel the music, and then she can get into Flow. This is the characteristic of autotelic experience. Three participants above claimed that they did not experience the Flow state when they were listening to music, the autotelic experience happened when they were doing other activities like singing, performing and working. Nevertheless, all of them are affirmative about the effects of Flow, and they would like to experience it again in music listening too.

As for the non-musician who claimed that he had experienced the music listening Flow, he is also looking for the Flow experience again as he treats the experience as something intrinsically rewarding. This was his response when he was being asked why he wants to experience the music listening Flow again:

People always want to find something new... People always need another worldview... Only then it would not be too boring. You need another... Personal space. That space is not this physical space, it is the thinking. (NM04)

This participant expressed his view that people always need new knowledge to challenge themselves to become better and make life richer. This viewpoint matched with Csikszentmihalyi's argumentation in his book. Csikszentmihalyi view Flow as something good only when "it has the potential to make life more rich, intense, and meaningful". He thinks that Flow is good when "it increases the strength and complexity of the self" (Csikszentmihalyi, 1990, p. 70).

Generally, all participants from the non-musician group have the autotelic personality in experiencing Flow. They enjoy doing the activities they like as the activity itself is rewarding to them, so they willing to do the activities repeatedly without being forced by any third party. All of them said they want to experience the music listening Flow if they were given a chance. However, not all participants think that they have the Flow experience when they listen to music although they have the autotelic personality. Therefore, it is assumed that autotelic experience is significantly needed in inducing the Flow, but not everyone with autotelic personality can experience the deep-Flow in music listening.

Emergent Similarities and Differences of the Flow State between Musicians and Non-musicians group

There are similarities and difference among the groups of musicians and non-musicians. From the interview, the classically-trained musicians in this study experience more positive Flow experience in listening to Classical music as compared to the non-musicians. The musicians also reported having more mental sense of control when they listen to music. However, both groups of participants have similar traits when they were in music listening Flow as in the (1) challenge-skill balance; (2) action-awareness merging; (3) sense of control; (4) loss of self-consciousness; (5) time transformation; and (6) autotelic experience. Participants from both groups feel that it is important to understand the music to enjoy it. Most of the musicians in this study experience music listening Flow when they listened to classical music, while non-musicians do not have such experience with classical music. They enjoy listens to popular music more, and they tend to have music listening Flow when they listen to popular music. This can be predicted that the classically-trained musicians in this study are equipped with classical-

music knowledge, therefore they can understand classical music. With the challenges are balanced with the musicians' listening skill, enjoyment happens and it leads to Flow (Csikszentmihalyi, 1990, p. 52). The skill in understanding the music is to have some related musical knowledge to enjoy the music, as one of the participants have said:

Any tough knowledge or information on certain human expression... And that can be acquired through education, or something that you've heard or seen or tasted or, you know something or... Something that you already had... Since you were born. (M04)

Refer to Elliott (1995), he suggests that musicianship is a progressive skill which can be achieved through knowledge. Elliott (1995) proposed that music listening comprises five dimensions of musical knowing (p. 96). This five musical knowing contribute to the levels of music listening enjoyment. Therefore, musical knowledge and understanding are essential to make someone able to enjoy the music.

In this case, the musicians who have formal music education possessed sufficient knowledge to understand the Western classical music. Therefore, they can enjoy classical music but not the non-musicians. The non-musicians are not able to understand the classical music, but they can understand the popular music, one of the reasons may be the structure of the music is simpler than the classical music (Serra et al., 2012). Thus, the non-musicians can understand the popular music and enjoy it. However, although the musicians also understand the popular music, most of them claimed it as "too simple", it does not match with their musical knowledge or their musicianship levels. Therefore, there is no challenge for them, and they feel bored or apathetic. That's why they preferred listening to the classical music as they can experience challenge-skill balanced in that way. Thus, the challenge-skill balance does affect the music listening Flow among the participants in this study.

As Csikszentmihalyi explained that the challenge-skills balanced is where one needs to find “an appropriate balance between one’s skills and the challenge at hand” (Csikszentmihalyi, 2017, p. 20), to experienced Flow, we need to have a challenge which is quite challenging but still within our ability to achieve it. In this case, music listening requires a certain level of musical knowledge such as rhythm, beat, texture, melody, articulation, timbre, feelings and other ability to manipulate symbolic information. The classical music needs more formal musical knowledge compared to the popular music as it has a more complicated structure. Therefore, formal knowledge on the western classical music is an essential knowing for the enjoyment of Classical music; while popular music does not require that much solid knowledge of music. Popular music is easier to be enjoyed by most of the participants in this study, especially for the non-musicians. These prove that music listening also needs to fit the criteria of challenge-skill balance among the nine components of the Flow experience.

The next components in the Flow theory are the clear goals and unambiguous feedback. There are not many differences in the findings between the musician group and the non-musician group. Only one participant out of the eight participants in this study confessed that he has clear goals and he gets unambiguous feedback while they were in Flow. The participant comes from the musician group. However, this participant also experiences music listening Flow although he did not listen to music with purposes, just like another musician, M03, who can experience the Flow when they listen to music coincidentally. It seems like listening to music with or without clear goals can both lead someone into the Flow. Nevertheless, not all musicians in this study have the same experience when they listen to music. M02 and M04 both claimed that they did not have the music listening Flow although they were very concentrated in listening to music as they tried to analyse the music and to understand it. Feedbacks from other participants also show that having clear goals does not guarantee unambiguous feedback. Therefore

it does not always lead to music listening Flow. At the same time, listening to music without any clear goals or purposes also can lead to the Flow state when participants received clear feedback from the activity.

The findings from the non-musician group can further explain this statement. One of the non-musicians, NM04, he always listens to music with purposes, which is to help himself get into sleep. However, he did not aware of his Flow experience when he listens to the music. Same things happen on other non-musicians in this study. Most of them always listen to music to boost up their mood, to make themselves calm, or to seek emotion accompaniment from the music, but they claimed that they did not have any Flow experience while they listen to the music. The findings indicated that having clear goals does not have significant relations with unambiguous feedback, and both criteria are not significant in the participants' Flow experience. Thus, the characteristics of having clear goals and getting unambiguous feedback might not match in music listening Flow experience.

Csikszentmihalyi (1990) proposed that having clear goals and immediate feedbacks are closely related to one's full concentration in order to get into the Flow. Therefore, the findings in the clear goals and immediate feedback are also similar to the findings in the concentration on the task at hand. This trait is quite vague in music listening Flow as not every participant who concentrates in music listening can get into Flow; while not every participant who was not concentrated in music listening cannot experience the Flow. Musician M03 was not paying attention to listening to music in the gym room until certain music was played, the music attracted her and she then paid attention to it. Then, she was in music listening Flow. As for musician M01, although he did pay attention to his music and he experienced the music listening Flow, he also able to get into Flow when he was not paying attention to the music initially.

Other musicians in this study claimed that they did not experience music listening Flow although they did pay attention to the music as they need to analyse the music. This phenomenon shows that concentration on listening to music does not have significant relation with participants' Flow experience. Same findings could be found in the group of the non-musicians. Non-musician NM04 narrated that he did listen to music with full concentration every night before he is asleep. Therefore, he gets into the music listening Flow. However, other non-musicians like NM03 also tried to listen to music with full concentration, but he does not feel he was ever in Flow. NM01 and NM02 also did not think that they were in music listening Flow, no matter they concentrated on listening to music or not. Thus, the traits of concentration on the task might also do not fit in the music listening Flow.

In the model of Flow, action-awareness merging and the sense of control are highly connected. Csikszentmihalyi refers action awareness merging as the complete absorption of a person's attention on the activity or challenges, as if the activities were done automatically without any effort (Csikszentmihalyi, 1990, p. 53). The findings of this study show that music listening Flow involves more of "mentally" action-awareness merging instead of the physical action-awareness merging. Most of the participants think that when they were in music listening Flow, the images which appear in their mind seems automatically or effortless, but it actually requires a "highly disciplined mental activity" (Csikszentmihalyi, 1990, p. 54). As Fullagar and Kelloway proposed that the Flow has both "state" and "trait" components (Fullagar & Kelloway, 2009, p. 607), it is safe to say that music listening Flow needs more mentally action-awareness merging to induce the participants' imaginary.

Through the interview, we can see that most of the participants enjoy the music when the music makes them "feel" more rather than to "think" more. The musicians

who believe that they were in music listening Flow were more of the impressionistic musical listeners as they use their feelings more than their logical thinking to analyse the music. They were so absorbed into the music until they thought that they were in another world. On the other hand, the other two musicians who believe that they had never been in music listening Flow tend to listen to music by using their logical thinking to analyse the music. One of the musicians also points out that listening to music involves too limited physical movement, and he believes that is the reason why he cannot get into the music listening Flow. It shows that only those who were in the deep-Flow can experience the action-awareness merging in music listening.

Similar findings can also be found in the non-musician group. The only non-musicians who claimed that he has been in music listening Flow explained that he could enjoy the music when it induces his imaginary or when he felt the music relates to his emotions or his past experiences. Another non-musician, NM03, also has a similar experience as sometimes he can see different images in his mind when he listens to different music. However, he does not think that he has ever been in music listening Flow. The other two non-musicians did not show any traits of action-awareness merging throughout the interview. One of them voices out her view that she cannot enjoy listening to music with no lyrics or without singing it out because it is lack of “feelings”. It shows that “feelings” are so important in music listening to stimulate the Flow among the listeners, this is probably the participants can only put their full attention on the music when they have feelings with it. Nevertheless, we can see that although these non-musicians also used their impressionistic musical knowledge when they listen to music, not all of them experienced the action-awareness merging to get into the Flow. At the same time, some of them who have the action-awareness experience also did not experience deep-Flow in music listening.

In the paradox of control, Csikszentmihalyi describes someone in Flow may have loss the sense of worry about losing control of the activities at hand, and one may feel he or she is fully control of the challenges at hand (Csikszentmihalyi, 1990, p. 60). As the action-awareness merging is closely related to the sense of control in the Flow model, the findings of this study also show that one may need more sense of control mentally rather than physically in the music listening Flow.

In the musician group, M02 shows his need of the sense of control to get into music listening Flow. He enjoys listening to popular music with a slower rhythm because he can only analyse the music and understand the music to enjoy it. Music with fast rhythm makes him unable to analyse it. Therefore he may feel asleep when he listens to fast rhythmic music as it is out of his ability to control and to understand it. However, this musician has not experience deep-Flow in music listening although he can enjoy the music. Other musicians did not articulate anything about the sense of control throughout the interview, but the two musicians who claimed that they were in music listening Flow said that they were “inside the music”, and one of them felt everything was so good that she was grateful for what she had done. This is somehow indicated that the musicians “went into another world” where they do not have to worry about anything, and perfection is attainable, which is matched with Csikszentmihalyi’s descriptions about the sense of control in his book (Csikszentmihalyi, 1990, p. 60).

Similar findings can also be found in the non-musician group. The non-musician who were in deep-Flow chimed in about his view on music listening Flow as it is a world where the listeners can leave the unpredictable, cruel real world and to refresh in that world. The listeners need not to worry in the world of Flow as it is constructed and created by the listeners’ mind themselves. Another non-musician, NM02, shows that she has a sense of empowerment when she sings. The narrations from these non-

musicians indicated that it is as if someone was fully in charge of the challenges or the world during the Flow, it fits well with Csikszentmihalyi's sense of concentration in the Flow model (Csikszentmihalyi, Latter & Duranso, 2017). However, NM02's micro-Flow in music listening also shows that she did not experience the sense of control as she had experienced during the singing Flow.

Another two non-musicians, NM01 and NM03, also think that they have never been in music listening Flow. However, the sense of control can be found from one of their narrations, as NM03 delineated his images and his feelings when he was listening to some of the music. It signifies that NM03 might be somehow "get into another world" when he listens to some music, but he still did not experience the deep-Flow in music listening. Therefore, the findings stipulate that music listening is more of a passive musical activity, which involves more mental activity and mental sense of control. It is assumed that one may need more mental sense of control to get into the music listening Flow. In general, we can presume that physically action-awareness merging and the sense of control does not have significant relations with the participant's Flow experience in this study, but one may need the mental action-awareness merging and mental sense of control to get into the music listening Flow.

Then it brings us to the loss of self-consciousness and time distortion in the Flow theory. Csikszentmihalyi describes when one seeing only the challenges at hand and forgets about oneself or everything, it is the loss of self-consciousness in the theory of Flow. Sometimes the loss of self-consciousness may also mean a feeling of unity with one's surrounding (Csikszentmihalyi, 1990, p. 63). As for the time transformation, Csikszentmihalyi concluded that it is a sense of time which seems to be different from the ordinary concept of time as measured by the universal custom of the clock, where

most of the descriptions of people in Flow is that time seems to pass much faster or much slower than it actually does (Csikszentmihalyi, 1990, p. 66).

In this study, narrations from the participants who claimed that they had experienced the music listening Flow indicated that they had experienced the loss of self-consciousness and time distortion during that moment. One musician was quite sure of her experience in the loss of self-conscious and the loss track of time when she was in music listening Flow, although it was only a short time. Another musician, M01, also indicated that he had experienced the loss of self-consciousness when he listened to the music, as he felt that he was getting out of the real world and became part of another world when he was in the Flow. Narrations from these two musicians matched with Csikszentmihalyi's Flow theory (Csikszentmihalyi, 1990, p. 64). Other musicians in this study also shared their experience of time transformation and loss of self-consciousness when they were in Flow, but it was only related to other activity like performing on stage. M02 and M04 do not think that they have ever been in music listening Flow, but their descriptions show that they were actually in micro-Flow when they listened to music as they mentioned that their body "moved with the music" or they were "zoning out". However, there is no experience of time distortion or loss of self-consciousness being reported while they were listening to music.

In the non-musician group, similar findings are reported as the only one participant who had been in deep-Flow while he was listening to music did experience the loss of self-consciousness as he felt that he had entered into another mental state or another "world" when he was in music listening Flow. Besides that, this participant also experienced the distortion of time as if he was travelling back to the time in the past, and time seems passed really fast when he listened to certain music. On the other hand, other non-musicians who were not in deep-Flow did not have the experience of time

distortion and loss of self-consciousness when they listen to music. However, they claimed that they did have those experience when they were doing other activities like singing, performing on stage or working. It is assumed that these non-musicians were in deep-Flow when they were doing those activities, but they were only in micro-Flow when they were listening to music. Therefore, the safe generalization to make about this phenomenon is that the participants who were in micro-Flow did not have the experience of loss of self-consciousness and time distortion, only those who were in deep-Flow have these experiences.

In addition, it is found that the musicians in this study experienced the loss of self-consciousness and time transformation more with classical music. The popular music seems less effective in inciting the music listening Flow experience among these participants. However, things are quite different for the non-musicians in this study as all of them only reacted to popular music but not classical music. Nevertheless, the findings from this limited sample are not suggested to be generalized to the broader population, and further research should be done to investigate the outcomes.

The last trait in the Flow model is the autotelic experience. In his book, Csikszentmihalyi explained that autotelic experience is the bridge between the autotelic activities and the autotelic personality. Autotelic activities are “patterns of action which maximize immediate, intrinsic rewards to the participants”; while the autotelic personality makes one to be able to enjoy the activity at hands despite of the fact that the person may not get any external rewards for it (Csikszentmihalyi, 1985, p. 21 & 22). Csikszentmihalyi also explained that the autotelic experience is “a psychological state which acts as a reward”, where it generates “continuing behaviour in the absence of other rewards” (Csikszentmihalyi, 1985, p. 23).

Participants in this study show that this is an important trait in generating the Flow experience. Seven out of the eight participants in this study admitted that the activities they have done bring intrinsic rewards as they do the activities by their own will, without demand from others or receiving any other extrinsic rewards. They enjoy doing the activities repeatedly just for the sake of the activity itself because it brings satisfaction to them. Just like one of our musicians, M03, she hopes that she can experience more of the music listening Flow as it is not easy to get into it, and she can meditate during the Flow. All musicians think that the Flow experience can help them to develop their skills and they can exceed themselves to become better, and they want to experience the music listening Flow again, except for one person. M02 think that the Flow experience may not always be an enjoyable experience as it may induce positive and negative emotions. This musician doubts that experiencing the Flow is a good thing unless it only brings positive outcomes like happy memories to the listeners. So, this participant held a neutral stand in experiencing the music listening Flow.

For the non-musicians, all of them are quite positive in experiencing the music listening Flow in future. Although three out of the four non-musicians did not experience deep-Flow in music listening, they gained the experience through other activities like singing, working and musical performing. They feel happy, and the satisfaction they obtained through the activity makes them crave for more Flow experience in future, which includes the music listening Flow. The characteristic of autotelic experience is quite apparent among them as they claimed that they are willing to do the activities without any force by others, and they enjoy doing the activities although it does not bring any conventional extrinsic rewards like money or social status to them. The only non-musicians who was in deep-Flow also shows his autotelic experience in listening to music. He explained that listening to music is intrinsically rewarding to him and he would like to experience the Flow again because he believes

that the music listening Flow can make someone become better once one has surpassed the old self. He further chimed in that one needs to have different knowledge and new thinking to make life richer and meaningful.

Thus, the participants are willing to spend their time, money and energy to do the activities which can bring them satisfaction, although it is without any conventional external rewards. However, not all participants who have the autotelic personality can experience the music listening Flow in this study. So, we can conclude that the findings in the musician group and the non-musician group are the same. The autotelic experience is important to generate the music listening Flow as the listeners believe that it is intrinsically rewarding. However, not all participants with autotelic personality can experience the deep-Flow in music listening, and those who doubt the effects of the Flow experience is difficult to experience the deep-Flow in music listening as the autotelic experience does not exist in them. Further research needs to be done to investigate this phenomenon.

As a conclusion, the following tables present the summaries of the nine dimensions in the Flow theory in which the participants have experienced different genres of music.

Table 4.1: Nine dimensions of Flow theory in classical music

Music	Classical Music							
Participants	Musicians				Non-musicians			
	M01	M02	M03	M04	NM01	NM02	NM03	NM04
challenge-skill balance	✓	✓	✓	✓	X	X	X	X
clear goals	M	M	X	M	X	X	X	X
unambiguous feedback	✓	X	X	X	X	X	X	X
concentration on the task	M	M	M	M	X	X	X	X
action- awareness merging	✓	M	✓	M	X	X	X	X
sense of control	✓	M	✓	X	X	X	X	X
loss of self- consciousness	✓	X	✓	X	X	X	X	X
time transformation	✓	X	✓	X	X	X	X	X
autotelic experience	✓	M	✓	✓	X	X	X	X

X = No; ✓ = Yes; M = Maybe

Table 4.2: Nine dimensions of Flow theory in popular music

Music	Popular Music							
Participants	Musicians				Non-musicians			
	M01	M02	M03	M04	NM01	NM02	NM03	NM04
challenge-skill balance	✓	✓	X	X	✓	✓	✓	✓
clear goals	M	M	X	X	M	M	M	✓
unambiguous feedback	✓	X	X	X	X	X	X	X
concentration on the task	M	M	X	X	M	M	M	✓
action- awareness merging	✓	M	X	X	X	X	M	✓
sense of control	✓	M	X	X	X	X	M	✓
loss of self- consciousness	✓	X	X	X	X	X	X	✓
time transformation	✓	X	X	X	X	X	X	✓
autotelic experience	✓	M	X	X	✓	✓	✓	✓

X = No; ✓ = Yes; M = Maybe

Table 4.3: Flow experience among musicians and non-musicians in music listening

Music Listening Flow								
Participants	Musicians				Non-musicians			
	M01	M02	M03	M04	NM01	NM02	NM03	NM04
Classical music	DF	MF	DF	MF	X	X	X	X
Popular music	DF	MF	X	X	MF	MF	MF	DF

DF= Deep-Flow; MF= Micro-Flow; X= No Flow

Tables 4.1, 4.2 and 4.3 are the summaries of the music listening Flow experience among non-musicians and musicians in this study. It shows that non-musicians did not experience any Flow when they listened to classical music, but they do experience micro-Flow when the popular music is being played when some criteria have met, like the challenge-skill balance and the autotelic experience. On the other hand, the classically-trained musicians are generally having more positive reactions when they listened to classical music. However, they react differently when it comes to popular music, because some of them think that popular music is too simple structured, and they cannot enjoy listening to it. Most of these classically-trained musicians had the traits of challenge-skill balance, action-awareness merging, sense of control, and the autotelic experience when they were in music listening Flow.

Both groups of participants (non-musicians and musicians) who have experienced deep-Flow in music listening have some characteristics which are matched with Csikszentmihalyi's Flow theory, those are the six dimensions of the (1) challenge-skill balanced; (2) action-awareness merging; (3) sense of control; (4) loss of self-consciousness; (5) time transformation; and (6) autotelic experience. Therefore, the findings do not fully support Csikszentmihalyi's Flow theory on music listening Flow. Nevertheless, as this study only involves a small group of participants, it is not

encouraging to generalize the outcome on the phenomenon. Further empirical research should be done by engaging a wider range of participants to get a more general outcome.

Factors of Music Listening which affect Musicians and Non-musicians' Flow Experience.

After we have looked into the analysis of the Flow components in all the participants, there is no significant difference between the music listening Flow experience among musicians and non-musicians, except the genre of music they listened to. The musicians accepted and enjoy classical music more than the non-musicians as the participants in this study are selected as classically-trained musicians and non-musicians. It may be related to the fact of musical preference and familiarity.

Personality and Musical Preference

The music we play or listen to repeatedly gives us a hint as of how our minds work and show us our personality. Margulis explained that different people enjoy listening to different music as it is “depending on our musical backgrounds and personality” (Margulis, 2014). When the participants were being asked to choose their most favourite music during the interview, one of the musicians choose the classical music “Canon in D Major”, and she explained:

I think it's because of my character... Sometimes I'm also curious, but I more like... Settle, more organised... I like some safe feels, I don't like too many dramas... Because I know these kinds of things start with a teenager, and finish as a teenager. (M03)

From the narrations, it indicated that this participant's personality is more matured and stable, it makes her like things which are more systematic and in controlled, it can be showed as she said that she doesn't like dramas in life. Therefore, she likes to listen to classical music like Canon in D Major rather than popular music, because of the systematically designed and the repetitive structure of classical music. Similar narrations can also get from another musician, M04.

Maybe I like something very tragic... Very comfortable forms. So, suppose when you are working on a piece, The Love of Tragedy... If I listen to that, I will react to it. When I was a student, I often get very excited to play the piece that I haven't learnt... Like something that hit my personality... And then in a short period of time... You can't learn the piece within a few days, right? But when you really focus, you can. (M04)

This participant shows that his preference for the tragic romantic music made him "react" to the music. Although he did not describe how he reacts to the music, he was clearly in Flow when he learned the music, and he was able to master the music piece in a very short time. Therefore, we can see that musical preference does affect this participant's music listening Flow experience.

Another musician, M01, expressed his fondness for the music with "feelings", this indicated that he could be a highly sensitive person. He gets into the Flow when he listens to music he likes, and he can repeatedly listen to those music without feelings of boredom. As he describes that he likes Disney music the best, he also confessed that he likes sentimental and classical music, but not the heavy-rhythmic popular music like disco.

I don't like to listen to those disco songs. It's very noisy, I don't like it... It would spoil my ears, so I just listen to some... like Disney songs, I always listen to it... "The Beauty and the Beast", I can sing along, keep on repeating for a hundred or a million times, a lot of versions, from Japanese, Korea... And then my friends would be really sick of it... But I never feel bored, because I think this is my favourite music. (M01)

Similar outcomes also occurred in the non-musician group. Among the four non-musicians, three of them like to listen to sentimental music because it feels “soft and gentle” to them, rather than the rock music or the party music where they feel it is quite “noisy” and “annoying”. Their preference of music affects their music listening Flow experience in different genres of music. Three of them are reported to have micro-Flow experience when they listened to sentimental popular music, but not other genres of music. Just like one of the participants have declared:

Annoying... I don't like songs which are very noisy... I like soft music. (NM01)

Another participant in the non-musician group, NM02, who is a more outgoing person as she mentioned that she attends to gathering or party during every weekend, she can accept a broader range of musical genre as she enjoys listening to sentimental music as well as party music.

I really sing with it, I really sing with the singer... If my song played with the singer, I go and jump with it, I'm very happy... Yeah, I can dance, I have no problem, I can go with the flow of music... If the music is sad, I feel sad; If the music is happy, then I'm happy. (NM02)

The narration above signifies her outgoing personality which she can accept different genre of music better than other non-musicians in this study. Thus, she can get into the Flow easily once there is music playing, regardless of sentimental music or party music. However, the effect only limited to popular music as she does not understand classical music.

All these descriptions lead us to the point that the listener's personality and musical preference does affect their music listening Flow. However, the study conducted by North (2010) indicated that age and gender are the factors which affected one's musical preference better than the personality type. Besides that, he also found

that listeners with different personalities reacted to different genres of music in different ways, which is “inconsistent with a conservative worldview” (p. 204). In this study, most of the participants from the musician group like to listen to classical music, while the non-musicians like to listen to popular music. The finding of this study is not consistent with North’s findings (2010), but it supported Margulis’s findings (2014), where the participants’ personality affects their musical preference, and it then brings effects on their music listening Flow experience.

Repeated Listening and Familiarity

According to Hargreves, North and Tarrant (2006), they found that the relationship between the liking of music and the familiarity is in the shape of an inverted U-shape (the Wundt curve). It shows the pleasurable stimulus becomes more pleasurable with the increase of familiarity until it reached a climax and starts dropping off, as happens with songs on heavy radio rotation. It is believed that “a particular song speaks to a particular person”, and that connection encourages the listener to listen deeply to the song, which enables the listener to discover more on the lyrical meaning or musical richness (Fradera, 2018). At the same time, the emotional reward is always authentic. These findings can be supported by Zajonc’s study in his mere exposure hypothesis, which argues that exposure to something will make people like it more (Zajonc, 1965). Besides that, Margulis (2014) also mentioned in her book that musical repetition makes the listeners to “mentally imagining or singing through the bit” they presume to occur next (p. 148). She also found out that people tend to describe their most intense experience of music as a sense that “the boundary” between the music and the listeners has broken down. When a piece of music is being played repeatedly, the listener might feel a sense of anticipation, which is what Margulis calls “virtual participation” (p.142).

This is because listeners already familiar with the music and it makes people feel like it is a part of them, as if one were singing it or creating the music with his or her own mind (Margulis, 2014).

Some of the positive effects of repeated listening relate to the pleasure created by familiar music. Recently, some research reveals that human's brain releases dopamine in expecting the favourite moments in a familiar song (Salimpoor et al., 2015). Dopamine is a compound inside the human's body which acts as a neurotransmitter that gives us pleasure, and humans are inclined to get addicted to things that make us feel please. Therefore, it is safe to say that repeated listening to favourite moments in the familiar music brings pleasure to the listener.

Most of the participants in this study clarify that they would listen to the music again and again if they like the music. Just like one of the musicians have explained how he defines the music he likes or enjoys:

For me, if I listen to that music for a few times and I still don't feel bored, I am appreciating it, that means I really like it... If I don't like it, I would not listen to it again... But if I keep listening to it again and again, that means I'm quite enjoying it. (M02)

The musician clearly stated that he would listen to the music repeatedly without feeling bored if he likes it, oppositely, he would not listen to the music again if he does not like it. It shows that musical preference, repeated listening and familiarity of the music are interrelated. One who listens to a piece of music repeatedly can generate music familiarity; at the same time, one tends to listen to their favourite music repeatedly, and the favourite music will eventually become one's familiar music.

The other musician in this study, M01, who also narrated that he listens to his favourite music repeatedly, where the music becomes familiar to him, and he can get into the Flow without many difficulties.

If the intro is very beautiful, then I would listen to it; If it sounds like a mess, then I would skip it... The intro determines whether I'm going to keep listening to it or not; while the ending determines whether I'm going to listen to it for the second time or not... So, I would just listen to some Disney songs... I always listen to it... Come to my house or go to my car you can listen to Disney music... And then my friends would be really sick of it. But I never feel bored, because I think this is my favourite music. (M01)

M01 indicated that he never feels bored although other people already felt sick of the same music, because he knows his favourite music and he can get into music listening Flow by listening to them again and again. Same findings also occur on non-musicians' music listening experience.

I won't feel too bored after listening to it... If I like it, I won't stop listening to it; When I don't like that music, it means that when the songs were played, then I just want to stop listening to it. (NM01)

The above is one of the examples that the participant clarifies her meaning of liking a piece of music as keep listening to a piece of music without feeling bored. Similar descriptions also can get from another non-musician in this study:

How to know that I'm enjoying this thing? (Laugh)... I will keep repeating it, and then... I am willing to... Not because of money, not because of any benefits, but I'm willing to spend my time on this thing. Nobody is making you to do this, and there is no any benefit, but you willing to do it yourself, then that means you are enjoying it, or else you won't do that. (NM03)

This participant also mentioned about repeated listening to the music he likes, but he also chimed in the autotelic experience while he listened to his favourite music. All these participants signify that one tends to repeat listening to his or her favourite

music, repeated listening brings out familiarity of the music, and this eventually leads to music listening Flow.

Besides the pleasure generated by familiar music, familiarity also always connected to the memory in the past. Routledge (2008), a psychologist who studies nostalgia concludes that there are two types of this cultural tribulation: historical and autobiographical. Historical nostalgia is the reminiscence for the past in general, while autobiographical nostalgia is the sentimental longing for an individual's past. Human is inclined to search for affection about the past to feel good. In their study, Zhou and other researchers (2012) suggested that nostalgia provide physical contentment in the form of warmth. Besides the cold temperature as one of the catalysts for nostalgia, the study shows that music also can stimulate someone's instincts to look for nostalgia sustenance, and it then increased the physical warmth (Zhou et al., 2012).

Therefore, music can also be used as a kind of therapy as it arouses the feelings of nostalgia. This type of re-utilization of music is like "emotional regulation" and "emotionally efficient" as the listeners already know their ultimate feelings beforehand, and they always get what they expected (Russell & Levy, 2011). As we can see, repeated listening to a music can leads to familiarity and a certain level of musical understanding, as what Russell and Levy have argued: "The dynamic linkages between one's past, present, and future experiences through the re-consumption of an object allow existential understanding," (Russell & Levy, 2011).

In support of Russell and Levy's (2011) notions of understanding in music listening, one of the non-musicians mentioned about his nostalgia feels when he was in music listening Flow.

There's another song called "Like the Wind"... also by S.E.N.S... Whenever I listen to it... It's like totally out of the time, recall the things in the past... The difference

between this and the things I mentioned just now is: One is imaginary, but I believe in that time, in that seconds, I was in it... And this “Like the Wind” is... The past, scenes from the past. (NM04)

The participant above admitted that he remembered about the things in the past when he listens to particular music. Besides experiencing the distortion of time or space and went into another world, this participant feels like he was back to the past when he was in music listening Flow. It indicates that listening to music repeatedly can lead the listeners to music familiarity and induce nostalgia feel among them. It is predicted that the nostalgia feel can also inspire music listening Flow. Therefore, when one is triggered by the same auditory stimuli, he or she may be nostalgic about listening to the same music over and over again.

So, we can predict that most people tend to sing along or move along with their familiar music because the listeners know exactly what is coming next and they are able to think and listen ahead to the music. This explained why familiar music could make people being “absorbed into it” easily. This brings us to a pattern that if a piece of music is being played often enough, it will eventually be persuaded and make sense to the listeners as they understand the music and it brings meaning to the listeners. In sum, the author proposed that repeated listening and musical familiarity are important aspects in triggering the music listening Flow.

Meaningful and Understanding

Csikszentmihalyi argued that one should view a thing as information or facts which is identifiable in awareness, a motif or order that is logical enough to induce a “consistent image or label”. He also suggested that “Meaning” is a procedure of “communication involving signs”, which is defined as the portrayal of something to some other

“interpreting sign” (Csikszentmihalyi & Rochberg-Halton, 1981, p. 14). In his book, Csikszentmihalyi proposed that aesthetic experience like listening to music repeatedly demand something more than the “projection of meaning from the person to the environment or vice versa”. It includes the understanding of meaning through relationships with the “inherent qualities of the object” (Csikszentmihalyi & Rochberg-Halton, 1981, p. 179). The interview data in this study supported the statements above as most of the participants mentioned the importance of musical meaning to them when they listen to music. Their descriptions indicated that by understanding the meaning of the music, it could lead them into music listening Flow better. Just like one of the participants in this study have narrated:

Because I need to find resonance when I listen to music, to know whether I can feel what the composers want to express about... Because when a person listens to music, he or she must have encountered something before that. Everybody must have encountered different things, so the melody, the feelings, does it match with what you have met? If you have feelings on certain music, it must have connections with your past. I want to try to find the feelings which music brings to me... When it comes, I will chase after it... When there are sparks, then there is resonance. (NM04)

This participant emphasizes on the connections of the music with the listeners’ feelings, and the feelings are connected to what the listeners had encountered in their life. This narration indicates that the listeners should understand the meaning of the music to enjoy it. Therefore, we can see that by having connections or by understanding the meaning of the music is quite important for this participant when he was in Flow.

Besides that, many studies show that repeated exposure makes the music becomes clear and understandable (Tan, Spackman & Peaslee, 2006; Larsen & Whitaker, 2013). The importance of “meaningful” can be shown through the overall interview with the participants in this study. Other non-musicians who had experienced the Flow also stress on the importance of understanding the meaning while doing their

activity. For example, NM02 who shares about her Flow experience while she was singing.

Because for me, I have more feelings when I say out. I listen, and I say out, and the more feelings I would have. But when I listen only, maybe I was in Flow, but... Maybe I didn't absorb so much. But when I sing, with the lyrics there and all the meanings, I absorb in my life, then I got the Flow. That's why when I sing I really got the Flow... Because every word that I voiced out from my mouth, I feel it... I feel it... my music. (NM02)

This participant emphasizes the differences between her singing and music listening experience. She expressed her view that she can “feel”, and she “absorbs” the meaning of the music when she sings. However, music listening did not provide her such experience. Therefore, she did not experience deep-Flow in music listening. Another non-musician who had experienced the Flow while he was performing a musical on stage also talks about the meaning of his experience:

It's the first time, first time to have this kind of platform to perform 100% what you know by using your voice, it's not necessarily extremely good, but you can perform what you have known. You can also do experiments... It was quite meaningful that time... Happy, satisfaction, and meaningful. (NM03)

The participant above mentioned that the Flow experience is quite “meaningful” two times in his short explanation. This shows that “Meaning” is very important in his Flow experience. Same narrations can also be found from another non-musician, NM01, who had experienced the Flow when she was working. She shares her view on the Flow experience when she first joins the job she has now.

In the beginning, I felt it was very fun and quite interested in it, then... Now... That's why, I don't know, I don't think there is any meaning anymore. (NM01)

Again, “Meaning” is referred to as the factor where the participant felt she was in Flow or not. Although the two non-musicians above did not provide any information

about meaning in music listening, it is obvious enough to see that by understanding the “Meaning” is the crucial factor for the participants to experience Flow in doing whatever activity they want to do. Once the meaning is gone, it is hard for them to experience any Flow.

However, there are some different views from the group of musicians when they share their opinions on the meaning of Flow.

There’s no meaning, it’s just... Yourself, you know... Your existence is the meaning in the Flow... Your conscious is playing the game with you. (M04)

Different from most of the participants in this study, M04 expressed his view that the state of Flow has no meaning, as the person in Flow is the whole meaning of the Flow state. His narration indicated that it is the person in Flow which has the meaning, but not the state of Flow. Another musician thinks that being in Flow is just like day dreaming for him.

It only happens when I’m really have nothing to do, and it is seldom that I have nothing to do... It’s like I’ve been listening to music because I’m driving to somewhere else... Or when I’m cooking, then I would also listen to music... Music is, for me, mainly to occupy, when I don’t want to talk to anyone or when I’m doing some stuff that I’m just by myself... So, I would suddenly zone out or day dream when I’m listening to music. (M02)

This musician shows that being in the state of Flow brings not much meaning than being day dreaming for him. He listens to music only when he was being inactive or being alone. He thinks that he has never been in Flow before. Thus, being in Flow seems like meaningless for him. For the other two musicians who had been in deep-Flow when they were listening to music, they view the Flow experience differently from these two musicians. They describe the Flow experience as like going into another

world, which matches with the testimony of another non-musician participant, who also have the deep-Flow experience while he was listening to music.

It's something different from the reality... It is a different place from the realistic... This is... This is another name... A different view... But we still need to go back to realistic. (M01)

This musician thinks that being in the Flow state is like entering into a new world which is very different from the reality. Besides the concept of “new world”, another musician also chimed in the concept of self-consciousness when she was asked to explain the meaning of Flow to her.

(Paused for a while) ... I can change myself... It is like I was in the space, floating... It is a time where I can have a talk with myself, to know myself more. (M03)

The musician above expressed her view that being in Flow is a time where she can meditate, and to understand more about herself. She also admits that the experience is quite “meaningful” for her. As we can see, by understanding the music or when the music brings meaning to the listener, it plays an important role in inducing one's Flow experience. Thus, one is predicted to have Flow experience more easily if one gets to listen to his or her favourite music repeatedly, where the listener gets familiar with the music, he or she understands the music better, and it brings meaning to the listener. Like a cycle, understanding and familiarity can also increase one's acceptance and likeness to something or someone. As this cycle keeps running, it leads one to music listening Flow.

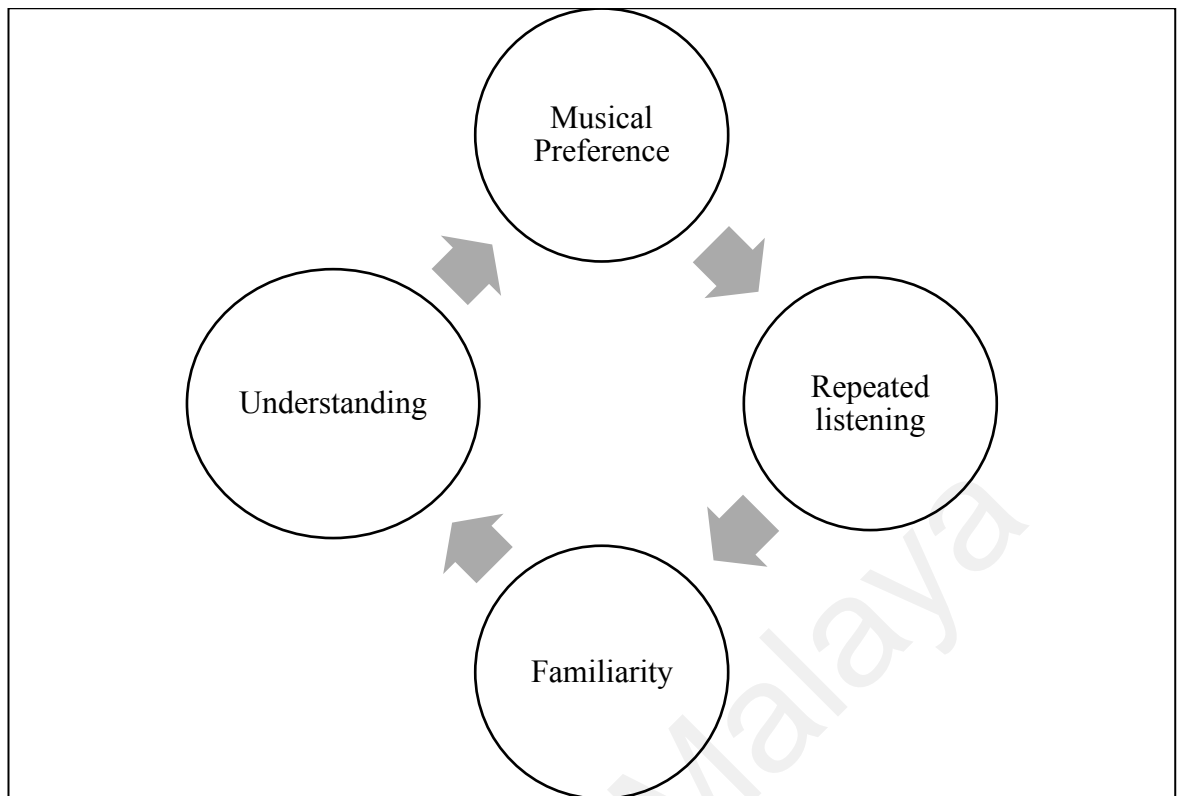


Figure 4.1 The cycle of music listening

Music Listening Flow and Enjoyment

In his book, Machlis (1955) said that “to respond to music is to feel its pervading charm, to understand the music is to perceive its underlying unity” (p. 5). By understanding the sounds, it “heightens one’s musical perceptions and enjoyment” (Machlis, 1955, p. 7). This matched with the above factors - meaningful and understanding, which is believed that it can bring enjoyment to the listeners through understanding the music, and it may lead to one’s Flow experience. According to Elliott (1995), when the students’ musicianship is matched with the “carefully selected musical challenge”, the skill-challenge balanced condition appeared, and it helps the students in their “self-growth, enjoyment, and self-knowledge” (Elliott, 1995, p. 122). It indicated that when the challenge at hand (the music) and one’s skills (listener’s understanding of

the music) is at a balanced state, the challenge-skill balance occurred, and it can stimulate a person's feelings of enjoyment. This statement supported Machlis's view that feelings of enjoyment can be triggered when someone is able to understand the music.

Based on the result of the interview in this study, most of the participants give a similar response to answer the question: How do you know that you enjoy this music? Musicians' and non-musicians' answers are related to the act of repeated listening to the same music and their understanding of the music. One of the musicians said this:

For me, my definition is, if I listen to that music for a few times and I still don't feel bored, I am appreciating it, that means I really like it; If I don't like it, I will not listen to it again... But if I keep listening to it again and again, that means I'm quite enjoying it. (M02)

Another musician shares his view on his definition of enjoyment:

Usually, I would set it at the ending and the intro (of a piece of music) ... If the intro is very beautiful then I would listen to it; If it sounds like a mess, then I would have skipped it... Intro determines whether I'm going to keep listening to it or not; while the ending determines whether I'm going to listen to it for the second time or not. (M01)

This musician emphasizes his actions of repeated listening which indicates his enjoyment in music listening. Besides, he also mentions about skipping the music he doesn't like and keep repeating listen to his favourite song like "The Beauty and the Beast", where he can "repeat for a hundred or a million times" because he "enjoys it". However, we have some other response when the participants talk about their feelings of enjoyment. Another musician explains his view on the definition of enjoyment as:

When I'm... Further expressing what I want, and what the composers wanted through the scores, that's the minimum that I enjoy... It's really at the pool of concentration... And you can't see anything else above from you, focusing on music, applying all the techniques, you know... And as you play, you listen to it at the same time. So, if I play the sound that touches every expression that hit the spot as I listen, then that is the moment of enjoyment. (M04)

This musician shared his experience when he was performing on stage, and the feeling of enjoyment occurred when he listened to the sound he wants which he successfulness produced during the performance. Another musician thinks that enjoyment is the change of feelings and the presence of something else with her.

I think it is when you feel better, when you feel happy... It's like someone is there to be with you, and you can be natural. (M03)

Descriptions above indicated the understanding of the listeners to the music could lead them to the feelings of enjoyment. The non-musicians group also gives a similar response in explaining the feelings of enjoyment which include repeated listening to their favourite music and by understanding the music. NM01 and NM03 both have the similar reaction as they would not listen to the music they don't like.

If I don't like it (the music), I will stop listening to it. (NM03)

Some of the participants paused for a while when they tried to answer this question. One of the non-musicians answered this after she thinks for a while:

Because I can flow with it, I can feel it... I know that I really enjoy the music because I can feel it... Because I'm flowing with it, I'm absorbed, digesting the music. That's why I can say that I'm enjoying the music. (NM02)

This participant mentioned a few times that she could feel the music flow and she can enjoy the music. The other non-musician also thinks for quite some time before he gives this respond:

How do I know that I am enjoying it? Because I am using my brain to imagine it... I should say that I imagine on every music, the difference is the image and the plot, the story they bring are strong or not... I would try to find it in every music, but it is not always successful. So, I seldom listen to music which has no resonance with me. (NM04)

The interview data above shows that musical preference, repeated listening and understanding of the music are interrelated, and it brings enjoyment to the listeners. This feeling of enjoyment is postulated to be related to the Flow experience among the participants in this study regardless of their occupations as musicians or non-musicians. Hence, the following is the discussions about the way Flow state may lead someone to enjoyment.

Ways of Music Listening Flow Pursuit Enjoyment

Most people in this world enjoy listening to music (Gabrielsson, 2011). Through the interview of this study, the author found that music listening Flow can induce some criteria which makes someone enjoy listening to music more. It is concluded in the big four criteria, which are the satisfaction, reflection, escapement, and autonomy sense of control.

Satisfaction

For the past few years, Csikszentmihalyi's Flow theory has been used in a wide range of research, and it has always been linked to well-being and enjoyment (Fritz & Avsec, 2007; Demerouti, Bakker, Sonnentag & Fullagar, 2012). One of the reasons that the Flow can bring enjoyment to a person is because of the important components in the theory- the autotelic personalities. Autotelic personality is the ability to control the fulfilling equilibrium between the "play" of challenge-finding and the "work" of skill-building (Csikszentmihalyi, 1993, p.80). People with the autotelic personality might be more likely to experience the Flow than others, as this personality can help people to concentrate deeply in handling the complicated interaction between challenges and skills, at the meantime they can also to be open to novelty. It is said that autotelic

personality is also an unusual trait of some people who can handle the balance between challenges and skills better than others, who are willing to face new challenges, and also actively participated in facing such challenges (Csikszentmihalyi, 1993). Therefore, it is easier for someone with this type of personality to feel satisfied once they have reached the point of challenge-skill balance.

According to the dictionary, satisfaction is defined as “a feeling of happiness or pleasure” because one “has achieved something” (Summers, 2003, p. 1457). This description matched with the results we get from the interview data of this study. The satisfaction that being felt can always lead to enjoyment (Warner, 1980, p. 517). Just as one of the non-musicians have narrated:

Because I like this kind of things, so I will keep practicing it again and again even though nobody asks me to do it... In between the rehearsals, there are some holidays, so I asked the director whether I can take the keys to go in and practice myself. The director said yes, so I took the keys and went into the room and kept shouting inside... Actually, it's very boring, from the perspective of other people, what you've done is really boring, you just shouting there, but you get the satisfaction. (NM03)

He was willing to do the practice on his own will without anyone else order because he likes it and he gets the satisfaction just by doing the practice. After that, he felt happy and different:

After I have done it... I was very happy. I still remember that at the end of last year when I was performing in the musical, I feel totally different. After you have finished the performance, you went back home and the feelings when you talked to your parents or your friends, when you took pictures with your friends, and when you looked at yourself in the picture, it's like: Eh! The feelings of yourself in the picture is different, and you feel different. Your whole person is different, your energy is different in that period of time. (NM03)

His narration proves that the autotelic personality inside him leads him to accomplish something where he felt satisfied, and that brings him joy or happiness. Other participants who experienced Flow in activities like working and performing on

stage also have similar traits as they are willing to do the activity they like without anyone's command, and they felt "happy" and "satisfied" by doing that. Another non-musician in this study who had experienced the music listening Flow indicated that his autotelic personality in music listening influences his Flow experience:

Because I want to try to find the feelings which music brings to me... When it comes, I will chase after it... When there are sparks, then it is resonance. (NM04)

The participant wants to find the feelings and connections with the music he listens to. He felt satisfied when he can do it, and he was doing it willingly as this activity makes him feel enjoyable. M01 who had also experienced the music listening Flow says that he can keep repeating listening to his favourite song "for a hundred or a million time", and he never feels bored with it. Besides, he also views his act of repeated listening to certain music as:

I think this is quite helpful with my exam, so I will listen more to it. (M01)

He repeatedly listens to the same music because he likes it and he enjoys it, sometimes the music he listens to may help him in his music exam or performance. Therefore, he also listens to those music without any bad feels. All of these shows that his autotelic personality allows him to enjoy listening to music, even he has to listen to the same music again and again for many times. The narrations from participants above signify that one's autotelic personality may lead one to reach the satisfaction in life, and the state of challenge-skill balance may also bring enjoyment to someone as one may get satisfaction by accomplishing challenges which matched with his or her skills. In short, we can assume that the satisfaction one can get through music listening Flow can lead to the feeling of enjoyment.

Reflection

John Dewey proposed in his book that reflective thinking as “active, persistent and careful consideration of any belief or supposed form of knowledge” as a result of the facts that support it and making “further conclusions” on it (Dewey, 1933, p. 9). Former researchers like Seggelen-Damen and others think that reflection refers to “a highly individual and internal process resembling a dialogue with oneself” (Seggelen-Damen et al., 2017, p. 794). Based on the results of the interview data in this study, it is not difficult to find that being in deep-Flow while listening to music can easily lead someone to reflect on oneself. For example, one of the musicians shares her experience while listening to the music and she reflects on her life, feeling grateful for everything, and she eventually enjoys the music and gets into Flow.

I listen to it, and then I feel... It was like... I'm here, and I can enjoy, so be thankful... I can change myself... It is like I was in the space, floating... It is a time where I can have a talk with myself, to know myself more. (M03)

Another musician who was also experienced the deep-Flow in music listening described his experience as to think and to do reflection on himself to solve his love problem:

If it is about love life, if it is like the person abandoned me, then I would listen to some sad music, and I would “go inside” the music... After I listened to the music, I would wonder whether that was my problem. After that, it needs a few days, then only I can get out of the feelings. (M01)

The non-musician participants who had experienced the music listening Flow also mentioned the importance of reflection during the Flow state as it is a time and space where people can have new thinking and new view:

People always want to find something new... People always need another worldview... Only then it would not be too boring. You need another... Personal space. That space is not this physical space, it is the thinking. (NM04)

The three participants in this study mentioned the reflection time during their music listening Flow state, and three of them were reported to be in deep-Flow state compare to other participants in this study. Other participants did not experience deep-Flow in music listening, but they have the traits in experiencing micro-Flow while they listened to music. One of the musicians also shows his reflective thinking when he listened to music:

Because as I said, music is something to be felt. And when you actually play a piece, you constantly joining out from your mind the expression... I don't know about other genres, but I do think that the western classical music told us something very close to our life, our way of living, so, we are basically... Feeling... A precise expression. (M04)

This musician further chimed in this argument by stating that:

You know that human expression, there are thousands... Not just the one we show on our faces, but they're so many expressions in our minds, and this precise mind expression can be express through the music... And apparently, it sounds as if all these composers do know how to make human's mind work, almost like the psychology... Because it tells us everything about the truth, the human, so, I'm kind of enjoy it. (M04)

He highlighted the role of reflections during his Flow experience as follow:

Because it tells us the story of our life... Something very close to ourselves. So... Whenever I play the classical music, it always reflects my life, whether it's a good one or a bad mood... It doesn't really matter... So, I supposed that if you have experienced something very tragic, you want some accompaniment, yeah? You listen to particular music that reflects the tragic. And you feel like there is a friend of yours... If it is in the orchestra, the conductor, or the performer... I would reflect, and I think of the expression... I try to find the matching... It's like looking at your own bookshop, whether you can find your own matching expressions. (M04)

The rich descriptions above reveal how this musician listens to music and the way it helps him in his performance. Although he has not experienced deep-Flow in music listening, he thinks that classical music can reflect human's life and human

expressions, and he did reflect on his life when he listens to music. Thus, it is assumed that reflection is an important trait that contributes to the enjoyment of music listening Flow. Reflection allows a person to calm down and have his or her own time and space to think about one's life. By doing this, a person can figure out the meaning of one's life so that life would make sense to him or her. Therefore, one would feel relief from the curiosity of the meaning of life by doing reflection. This relief can calm a person and then bring enjoyment to the person.

Escapement

The dictionary translates the word "escape" as "the act of getting away from a place, or a dangerous or bad situation" (Summers, 2003, p. 530). According to Csikszentmihalyi, Flow is a mental state where a person's everyday frustration is removed from one's attention (Csikszentmihalyi, 1990, p.58). His discussion of the Flow indicates that Flow provides a kind of mental escapement for human so that they can be away from the reality world. One of the non-musicians in this study clearly states the concept of escape when he was in music listening Flow:

(Paused for a while) ... Maybe music is a bridge? Music can also be a transition... People will be bored with the reality life, so they can use music to transit to a place where they feel safe... So, music is a space, it's like the art of the time... So, music can open a new space and let people leave the world temporarily. (NM04)

As the only non-musician who were in deep-Flow while listening to music, he thinks that he was like entering another world through music when he was in Flow.

It made me believe that there is another world, and this world is not the literature world, it is really a world out there... It is a spiritual world. (NM04)

In the musicians' group, one of them gives this response when he is being asked about the meaning of Flow to him:

It's something different from the reality. It is a different place from the realistic... This is another name... A different view... But we still need to back to realistic. (M01)

His description is the same as another musician in this study, M03, who also had experienced deep-Flow in music listening. They describe the experience as entering into “another world” which is “very different from the reality”. This indicated the sense of escapement from the reality world. Another non-musician thinks that listening to certain music can make him feel refresh.

This kind of music can help you to refresh a bit... Help you to lift your mood a bit... Because this kind of music can make some people want to dance with it... This music is obviously making people dance. (NM03)

His narrations show that listening to music can make someone feeling refresh mentally and be more energetic physically. This is because one may be influenced by the music and being “absorbed” into the world of music. The temporary time of away from the reality may generate different feelings to the listeners and therefore brings the feeling of refreshment to them. Thus, it is assumed that the ability to escape from the “cruelty” of the reality, although temporarily, makes someone able to feel relief and is able to rest or to refresh. This makes Flow an enjoyment for people who experienced it as a kind of mental state escapement.

Autonomy Sense of Control

Csikszentmihalyi proposed that one of the components of Flow is the sense of control, it is a state where you feel that you can be control of your life, and you do not worry about losing control (Csikszentmihalyi, 1990, p. 59). In other words, the sense of autonomy. According to the dictionary, autonomy is “the ability or opportunity to make your own decisions without being controlled by anyone else” (Summers, 2003, p. 86). As the saying goes: Life is always full of unexpected twist and turns, sometimes human might

get anxious, nervous and angry at the uncertainties of life. Thus, it would be a relief for them if they can find a place where they can have full authority and full control of what can happen in their life.

Some researchers like Carver and Scheier (2000) proposed that people in the Western culture like to feel autonomous, while Iyengar and Lepper (1999) indicated that different culture of society has different level of autonomy sense (Iyengar & Lepper, 1999). In this study, the sense of autonomy can be felt when someone is in Flow according to this participant's experience:

You can use music to explore a new space... Since that space is explored by yourself, of course you want to go into it, it's your own world. (NM04)

As we can see, one can feel the autonomy when he or she is in music listening Flow. He or she is in full control of what happens in the state, the anxiety and worried can be left behind, so the person will have the autonomy feel on his or her mental state. This can easily lead to relaxation and enjoyment. Although other participants did not provide such descriptions, they do indicate the same idea of the autonomy sense of control when they mentioned about "entering into another world", "can have self-conversations" to know more about oneself, and to "relax" or "refresh". All these narrations show that the participants were in full sense of control when they were in music listening Flow. They do not need to worry about any uncertainties to happened as they have the autonomy in deciding their destiny when they were in Flow. Therefore, the autonomy sense of control does contribute to the enjoyment feel one can get during the music listening Flow.

In short, the music listening Flow experience brings out the satisfaction feel in someone, besides giving opportunities to the person to reflect on their life, it also provides a "new world" to escape from reality, and the person in Flow have the

autonomy feel to control their life. All these criteria in music listening Flow lead to enjoyment.

Since this qualitative study quotes a lot of narration from the eight participants through their interview, it is important to take into account whether the quotes are matched with the components in this study or not. Cohen's kappa(k) has been frequently used as an inter-coder measurement to check on different researchers' subjective interpretation (Viera & Garrett, 2005). Therefore, this correlation statistic has been used in this study to check the intercoder reliability between three different coders. A kappa value of one (1) indicates perfect agreement between the coders while the kappa value of zero (0) means no agreement. Furthermore, the kappa value of 0 to 0.20 means the slight agreement between the coders, 0.21 to 0.40 as fair agreement, 0.41 to 0.60 as moderate, 0.61 to 0.80 is substantial, while 0.81 to 1 means a nearly perfect agreement (McHugh, 2012). Thus, the more the kappa value reaches to the number one, the higher the agreement between the two coders on the matching of quotes with the components in this study. After the Cohen's Kappa analysis by using the SPSS statistics, the Kappa value between Coder 1 and the researcher is 0.70, while the Kappa value is 0.64 between Coder 2 and the researcher. As the Kappa value between Coder 1, 2 and 3 in this study is ranged from 0.64 to 0.70, the result can be considered as reliable, where the three coders agree that most of the quotes of the participants matched with the same components of the Flow theory in this study.

CHAPTER 5

DISCUSSION, IMPLICATION AND RECOMMENDATIONS

5.1 Overview

This chapter presents the discussion, implication and recommendation of the study. The purpose of the study is to: (1) investigate the Flow experience in classical and popular music listening among musicians and non-musicians: and to (2) further study the relationships between music listening Flow and the listeners' enjoyment. The sections are organised as follows: (1) summary of results; (2) discussion of the finding of the study; (3) conclusion; (4) implication of the study; (5) recommendation for future study; and (6) closing remarks.

The findings were presented to address the research questions of the study. The research questions included:

1. What is the Flow experience in classical and popular music listening among musicians and non-musicians?
2. What are the factors of music listening which affect musicians and non-musicians' Flow experience?
3. How does Flow experience in music listening pursuit enjoyment?

5.2 Summary of the Results

Overall, the study contributes to a deeper understanding of music listening Flow among the musicians and non-musicians. It provides valuable insights into the aspects factors which affect musicians and non-musicians Flow experience. This study investigates on

the relations between music listening Flow and listeners' enjoyment through music analysis and in-depth interview. From the interview data, we are able to look deeper into the reasons and factors which may lead someone to pursue enjoyment through music listening.

5.3 Discussion of Findings of the Study

The following presents the findings and discussion according to the research questions in this study.

5.3.1 The Flow Experience in Classical and Popular Music Listening among Musicians and Non-musicians

Csikszentmihalyi's Flow theory has been discussed and applied to different research for the past 50 years. His discussion of the "zone" or the state of "Flow" is thorough, comprehensive and transparent in his studies and books. However, this study does not yield much support for Csikszentmihalyi's nine components of Flow in the activity of music listening. The findings of the study show that three out of the eight participants have experienced the deep-Flow in music listening, the other participants may experience the micro-Flow in music listening. It indicates that music listening can induce someone's Flow state as long as one fulfils the criteria of challenge-skill balance and autotelic personality. These two dimensions then lead to the action-awareness merging, the sense of control, loss of self-consciousness and time distortion.

There are six criteria which matched with Csikszentmihalyi's nine dimensions of Flow, where it applies more on the active musical activities in his past studies. Besides that, there is no significant difference between musicians' Flow experience and

non-musicians' Flow experience except their musical preference. Most of the classically-trained musicians are preferred to listen to classical music; while non-musicians listen more to popular music. However, this study is not suggested to be representative of the whole field of music listening Flow as this is a limited case study. More participants should be included so the study of Flow can be reinvestigated in future research as to find out the reasons why passive musical activities are more difficult to induce Flow although it needs less prerequisite to induce the Flow state compared to other musical activities.

The dimensions of clear goals, unambiguous feedback and concentration on the task does not match with the music listening Flow in this study. This is because the findings show that one does not need clear goals or specific purpose to listen to music and to get into the Flow. Although most people do listen to music with certain intention like to make oneself accompany, to boost one's mood, or to analyse the music, some of the participants in this study listen to music at different places coincidentally, and they listen to it without any clear goals. They did not even know that they would listen to music at a certain time or places. However, these participants are still able to get into Flow when they heard the music.

It is noted that most participants do not get unambiguous feedback when they listen to music. They were not sure of their Flow experience, but they knew that their mood and emotions changed to become better after the activity. These type of "simple unstructured activity" which give "little positive enjoyment" to the listener is classified as the micro-Flow (Csikszentmihalyi, 1985, p. 54). While the three participants – two musicians and one non-musicians have been classified as being in deep-Flow because they treat music listening as a not-so-simple "structured" activity, and they were able to experience the matured Flow according to Csikszentmihalyi's nine dimensions of Flow.

As for the dimension of concentration on the task, it is quite ambiguous, and it shows many uncertainties in its relation with the Flow state. Although all participants need to keep their attention to the music during their music listening activity, most of them reveal that they were not putting their full attention to the music right at the beginning of their activity. They were mostly initially doing other things when they heard the music played. It was only when the music attracted their attention, then only they shift their concentration from the task at hand to listen to music. Most of them also listen to music while doing other things at the same time.

As we can see, their concentration was not entirely focused on the activity of music listening, and their attention was being divided. Broadbent (1958) suggested that human attention is limited to a single channel at a time. The results of Bigand and McAdams' study also shows that there is a high difficulty of dividing attention in music listening as well (Bigand & McAdams, 2000). Thus, it is contradicted with Csikszentmihalyi's explanation of full concentration on the task in the Flow theory. Therefore the author excludes this dimension from the music listening Flow based on the interview data.

Although the general findings of the study show that there is no significant difference between the musicians and the non-musicians, there are still some minor differences could be found between these classically-trained musicians and non-musicians. Most of the musicians tend to analyse music when they listen to it by using their formal and impressionistic musical knowledge; while the non-musicians always use their impressionistic musical knowledge in interpreting the music.

This is because the musicians received musical training and they are ready with their formal musical knowledge. Therefore, they tend to use this knowledge to analyse and understand the music they listen to. The non-musicians did not provide such formal

musical knowledge, but they are able to use their impressionistic musical knowledge to interpret the music they listen to, and the results show that non-musicians' impressionistic musical knowledge seems richer and fuller than the musicians' impressionistic musical knowledge. This may be because the non-musicians depend on their impressionistic musical knowledge solely to understand the music. Therefore their descriptions about the emotions, feelings, and image of the music are always richer and with a complete series of story. The musicians opt to use musical terms when they describe the music, and they can explain the music in a very descriptive way, but they seldom describe the music in the detailed story series, but rather a more fragment piece of images in their mind, which is quite different from the non-musicians.

5.3. 2 The Factors of Music Listening which affect Musicians and Non-Musicians'

Flow Experience

In answering the second question in this study, it has been found out that personality and musical preference, repeated listening and musical familiarity, meaningful and understanding, and the enjoyment in music listening may affect the listeners' music listening Flow. First of all, musical preference and familiarity are important factors to induce the music listening Flow. Different personalities prefer different genres of music, and human tends to feel happy when they listen to music which suits their personalities or preference. Although some researchers argue that age, sex and income have more effect on the listeners' musical preference (North, 2010), but there are other studies which support the effects of personality on one's musical preference (Chung, Greasley & Hu, 2017; Greenberg et al., 2016; Nave et al., 2018). The findings of this study are consistent with these studies where the participants with outgoing personality can accept

a more variety genre of music, while the more gentle or reserved participants preferred to listen to soft and sentimental music.

Besides that, musical familiarity is also crucial to make someone accept the music they listen to. Different studies show that repeated listening indeed makes people like music better (Conrad et al., 2018; Hargreaves, 1984; Loui & Wessel, 2008). This is because repeated listening makes someone to know what is to be expected. This makes the brain relaxed, and the ability to predict the outcome can help a person to get in Flow. Psychologists have found that repetition leads to the feeling of fondness (Margulis, 2014; Madison & Schiolde, 2017). This is because familiar progress requires less mental energy to process, it becomes predictable for the listeners (Vuoskoski, 2017, p.454). Professor Elizabeth Margulis, author of the “On Repeat: How Music Plays the Mind” pointed out that “Not only do all known human cultures make music, but they all make music where repetition plays a defining role,” (Margulis, 2014).

As we can see, repetition of music does have a definite effect on human. Human’s brain works in a way where it grabs one’s attention at first when the similar pattern appears repeatedly. It can bring the comfort of familiarity. Although Apuleius, the Roman philosopher (124-70AD) said that too many repetitions foster the feelings of disdain, Greasley and Lamont’s study (2011) shows that the patterns of musical waxing and waning are more akin to a sine wave than an inverted U-shaped curve, which is suggested by Berlyne (1971). That means listeners tend to lose their affection towards a piece of music when it repeats for a number of times, but they will get back to it and enjoy it after a period of time, and the whole enjoyment of music would be repeated.

Besides that, most of the participants in this study expressed the importance of understanding the activity and finding the meaning of the action to experience the Flow. In this case, it is safe to say that musical understanding affected a person’s Flow

experience as this criterion affected a person's challenge-skill balance dimension. Repetition allows the listener to listen to music in new ways, and it eventually making the listener feels more connected to the music. This statement is supported by Margulis (2014), who thinks that repetition helps to coach us how to listen in unfamiliar styles. It shows us what the essential thematic bodies are, and aids to parse the musical surface (Margulis, 2014, p. 20). It means that although we are getting more and more familiar, we are also running into new things as we listen to the music repeatedly. It can lead the listeners to higher understanding level, so the music makes sense to them and it seems more meaningful. When one is subjected to the same auditory stimuli repeatedly, that person will subconsciously develop connections with his or her experiences with all other senses before this. The stronger the associations, the longer that information will be kept in the memory.

With the above factors combining together, it brings pleasure or enjoyment to the listener, which relates to the Flow experience. Suttie (2015) suggested that enjoyment is the combinations of anticipation and intense emotional release when one is listening to his or her favourite music. This process of musical preference to repeated listening, which leads to musical familiarity and then to understanding the music, always brings enjoyment to the listener. In mentioning about enjoyment, it is connected to the third question in this study, which is the ways of music listening Flow pursuits enjoyment.

5.3.3 Ways of Flow Experience in Music Listening Pursuit Enjoyment

Until recent days, many researchers from different domain have adopted and adapted Csikszentmihalyi's concept of Flow in various field like education (MacNeill & Cavanagh, 2013), music activity (Macdonald, Byrne & Carlton, 2006; Ruth, Spangardt

& Schramm, 2017), sports (Stormoen, Urke, Tjomsland, Wold & Diseth, 2016), knowledge of workplace (Quinn, 2005) and it even spread to the field of ritual or spiritual (Rufi, Wlodarczy, Paez & Javaloy, 2016). But it is surprisingly lack of empirical studies in the music listening Flow and its relations with enjoyment. Thus, the interview data of this study suggested four factors which music listening Flow can lead to the listener's enjoyment. It includes the satisfaction, reflection, escapement and the autonomy sense of control.

The satisfaction is related to the dimensions of autotelic personality and the challenge-skill balance in Csikszentmihalyi's Flow theory. A person's autotelic personality may lead one to a better way as he or she is intrinsically motivated to make life "more rich, intense and meaningful" (Csikszentmihalyi, 1990, p. 70). An autotelic person may always upgrade oneself so he or she can reach the balance in one's skill to deal with the challenges at hand. Once the challenge-skill balance occurred, the person might feel satisfaction in accomplishing the task. This may apply in the act of music listening as one may always learn new musical knowledge to understand the music he or she listens to. Once the listener is able to understand the music and get into the Flow, he or she will be satisfied, and it may lead to enjoyment.

The factor of reflection is related to the action-awareness merging dimension in the Flow model. The action-awareness merging required a person's full attention in completing the activity, and the process seems automatically because "the consciousness works smoothly, and the action follows action seamlessly" (Csikszentmihalyi, 1990, p. 54). In the context of this study, mentally action-awareness merging is needed to stimulate the Flow state. Many participants disclosed that they could think or see images in their mind once they listen to the music. The process happened automatically, and the participants seem effortless to get into such situation. Most of them say that they can do reflections while they were in Flow. The opportunity

to reflect on one's life, to search for the meaning of life and to know more about oneself can make someone enjoy the Flow state very much. Although Csikszentmihalyi's definition for action-awareness merging does not include the act to reflect, it is necessary for music listening as this is a passive musical activity where mental actions are needed, and it involves actively in music listening Flow.

As for the factor of the escapement, it is connected to the dimensions of time distortion and loss of self-consciousness. Through the interview, the participants always describe their experience in Flow as "entering into another world". The world here means a mental state where the participants can get away from the reality, and they can have full control in the world, which leads us to the fourth factor, the autonomy sense of control. As the reality is full of uncertainties, one may need some time and space to refresh and to recharge. The music listening Flow can provide a space where the listeners can take away their worries, ignore the time, and even abandon the concept of self. Therefore, someone in Flow is like escaping from reality and seek refuge in a safe world which is created by the music and the listener's mind. The autonomy sense of control is fully reflected here as it is a world where the listener created by himself, no other person can invade into the world, and the listener has the full empowerment in controlling the world he or she have created, unless the state of Flow ended. This unrealistic sense of control is one of the reasons that make someone enjoy the Flow.

Therefore, the author hereby proposed a new model in music listening Flow based on the findings above. When one is listening to the music, the listener's personality and musical preference, the familiarity of the music, understanding and meaningfulness of the music will lead to the listener's Flow experience and enjoyment. Someone in music listening Flow might be in micro-Flow or deep-Flow. Micro-Flow involves the dimensions of challenge-skill balance and the autotelic experience of the listener; while deep-Flow might involve the challenge-skill balance, autotelic

experience, loss of self-consciousness and time distortion. All these Flow experience will induce the feelings of enjoyment to the listeners as it brings satisfaction, reflection, escapement and autonomy sense of control to the listener.

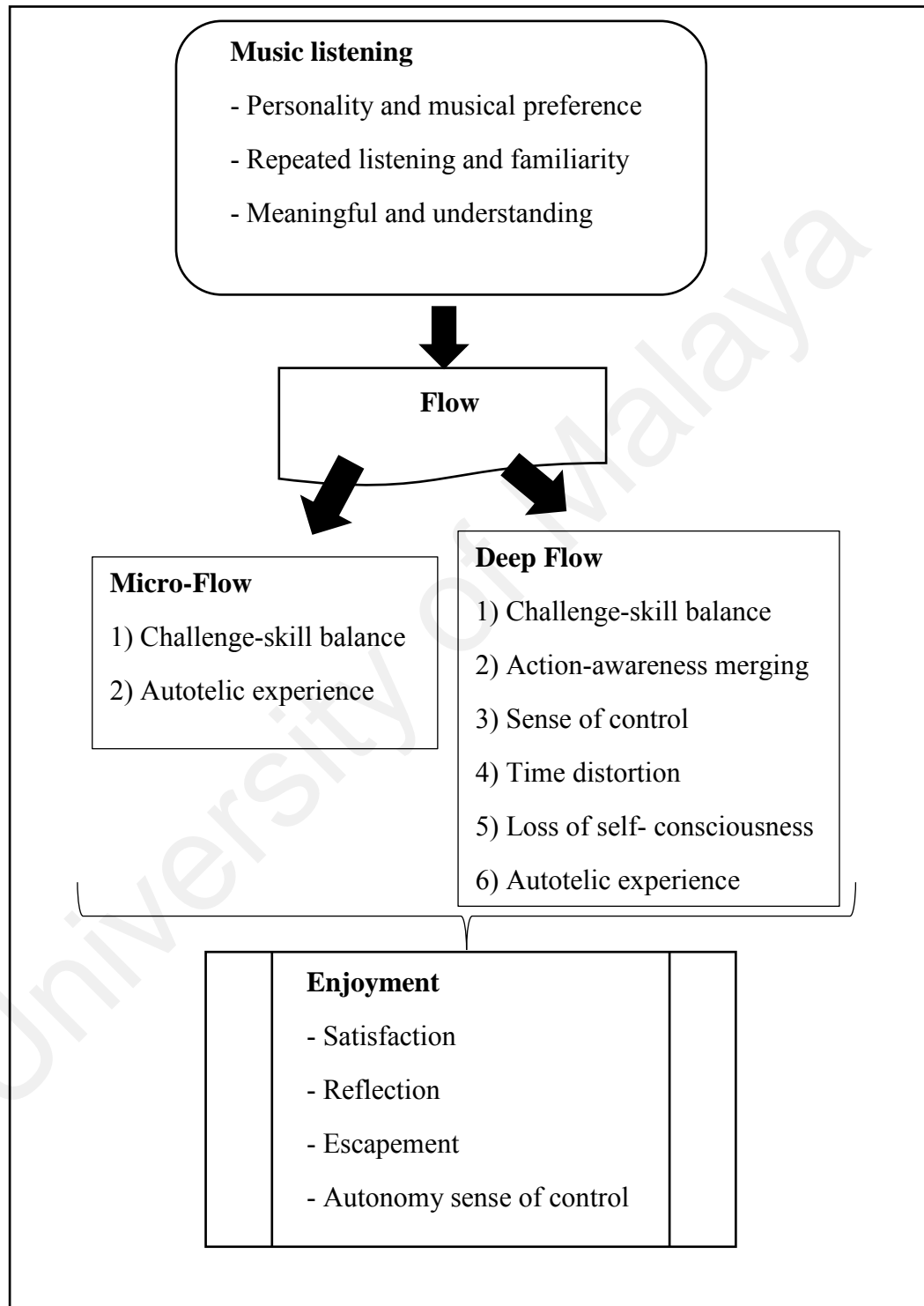


Figure 5.1 Music listening Flow and Enjoyment

The above shows the flowchart of music listening Flow and enjoyment. Although Csikszentmihalyi proposed that one cannot feel the enjoyment when he or she is in Flow because it demands one's full attention in completing the task at hand, but it is quite different in the findings of this study. The participants may feel the enjoyment when he or she is in Flow and after the Flow, this is because music listening is an artistic activity. It involves human expression and emotion during the process. One may not be able in Flow if he or she do not have any feelings during the process.

Therefore, after the interview, many participants say that the effects of Flow depend on the environment and their mood when they listen to music. This indicated that music listening demands the listener's feelings so that they can get into the Flow. This is contradicted with Csikszentmihalyi's opinion about the Flow. Besides that, the dimensions of clear goals, unambiguous feedback and concentration on the task at hand do not fit in the music listening Flow. Csikszentmihalyi mentioned in his book that these three dimensions are the influential factors for someone in Flow. He even proposed that the clear goals and unambiguous feedback are two of the antecedents in the Flow state. Nevertheless, without two out of the three precursors in the Flow state, it is interesting to see that some people still can experience the Flow by just listening to music. It is again contradicted with what Csikszentmihalyi had proposed in his book "The Running Flow" (Csikszentmihalyi, Latter & Duranso, 2017).

5.4 Conclusions

The findings from this study indicated some noteworthy conclusions of the six characteristics which may lead someone into the state of Flow through music listening:

1. Challenge-skill balance
2. Autotelic experience

3. Action-awareness merging
4. The sense of control
5. Loss- of self- consciousness
6. Time transformation

The factors in music listening which may affect the listeners' Flow experience are:

1. Personality and musical preference
2. Repeated listening and familiarity
3. Meaningful and understanding

The ways of music listening Flow in pursuit of listeners' enjoyment include:

1. Satisfaction
2. Reflection
3. Escapement
4. Autonomy sense of control

5.5 Implications of the Study

The findings of this study provide some insights into the Flow state of music listening, where this passive musical activity can induce micro-Flow and deep-Flow among the listeners, regardless of the listeners' musical background. By understanding more about

it, the music educators might be able to search for ways to promote music listening Flow among their students. Since musical preference, familiarity and understanding are the factors in generating music listening Flow, music educators may look into their student's personality and musical preference, providing opportunities for the students to listen to the music repeatedly, and guide them in understanding the music or to make the music meaningful to them.

The findings of this study may be also helpful in the medical and psychological field like music therapy. Doctors or therapists may implement the Flow theory on patients to prevent or to reduce the mental illness like anxiety and panic disorder, bipolar disorder, depression, and so on. As the findings indicated that music listening Flow might bring satisfaction, and the sense of authority to the listeners, medical officers and therapists may stimulate the patients to get into the state of Flow through music listening, and then made the patients learn to control their emotions. Furthermore, the Flow experience may provide the opportunities for the listeners to do reflection or to mentally escape from reality, this might be helpful in getting the mental health patients to get some strength or to relax and to refresh through music listening Flow.

5.6 Recommendation for Future Study

Csikszentmihalyi's Flow theory had attracted much interest from different researchers in empirical research. This study has attempted to obtain a deeper comprehension of the Flow state in passive musical activity – music listening. It aims to increase knowledge in the contributions of person, society and human's mental health through music listening Flow. The future studies would be worthwhile to explore the mechanical principle behind the music listening Flow to generalise empirical findings across more participants. It is suggested to study music listening Flow among different persons and

by involving more participants into the study based on Csikszentmihalyi's model. It is also recommended to conduct the survey in quantitative and other qualitative methods besides using the in-depth interviews, as this may be able to get more general findings in music listening Flow.

5.7 Closing Remarks

As a conclusion, not all findings in this study are consistent with Csikszentmihalyi's Flow theory in the activity of music listening. The passive musical activity like music listening may be different from the active musical activities like performing or singing, which needs more physical involvement throughout the process. Moreover, music listening is more of a micro-Flow activity. However, it can also be a deep-Flow activity as three of the participants had deep-Flow experience when they listened to music. In additions, there are no significant differences between musicians' and non-musicians' Flow experience in music listening, which it rejects the hypothesis of this study. Thus, more studies should be done in future to find out more about the music listening Flow, so it can be applying for music educators to induce students' intrinsic learning personality. It may also contribute to psychologies, doctors or music therapies in promoting positive psychology and make human's life more meaningful and happier.

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Interview Questions

Semi-structured Interview:

- 1) What is your occupation?
- 2) Do you like listening to music?
- 3) What kind of music do you listen to?
- 4) (After listening to some music) What do you think about this music? Tell me about this music.
- 5) Do you know the state of Flow in music listening? (Explain the concept of Flow)

In-depth Interview:

- 1) (After listening to classical music and popular music) How do you feel now? Can you tell me about the music you heard just now?
- 2) How long do you listen to music every day?
- 3) Usually what do you do when you listen to music?
- 4) Why do you listen to music?
- 5) How do you feel when you listen to music?
- 6) Do you enjoy listening to music? Why?
- 7) If yes, what makes you enjoy the most from the music?
- 8) How do you know that you enjoy the music?
- 9) Have you ever experienced the Flow when you listen to music?
- 10) If yes, how often? How did it happen? *Or* If no, what other activities that can lead you into the state of Flow? How often? How did it happen?
- 11) Do you like the feelings of the Flow?
- 12) Do you wish to experience the Flow again?

Do you remember that moment when creativity and productivity sprung from your mind smoothly? According to positive psychology cofounder Mihaly Csikszentmihalyi, this state is called **flow**, and it is an important contributor to creativity and well-being.

Mihaly Csikszentmihalyi



"The best moments in our lives are not the passive, receptive, relaxing times... The best moments usually occur if a person's body or mind is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile." ~ Mihaly Csikszentmihalyi (1990, p. 3)

Mihaly Csikszentmihalyi is one of the pioneers of the scientific study of happiness. Mihaly Csikszentmihalyi discovered that people find genuine satisfaction during a state of consciousness called Flow. In this state they are completely absorbed in an activity, especially an activity which involves their creative abilities. During this "optimal experience" they feel "strong, alert, in effortless control, unselfconscious, and at the peak of their abilities," and the person is completely immersed in an activity with intense focus and creative engagement.

In short, Csikszentmihalyi defines flow as "a state in which people are so involved in an activity that nothing else seems to matter; the experience is so enjoyable that people will continue to do it even at great cost, for the sheer sake of doing it." (Csikszentmihalyi, 1990, p.4)

Intercoder Reliability
Music Listening Flow

Coder:	1 = 2 = 3 = Author
	Quotes
a	I will be processing the lyrics ... I will feel tired listening to fast music compared to slow make me feel more energetic because the lyrics played slower, so it would be easier to pr lyrics go very fast. So, sometimes listening to fast music will make me feel sleepy.
b	When I'm in the mood, I would listen to R&B or ... Because of the beat ... I like it ... Li Sheeran, he is very simple, he is always playing guitar only, but sometimes his lyrics are is always very clear, that's the part which I appreciated ... And his music arrangement, I yet nice... Then, of course different mood like John Mayer, what I like is his skills. He al vocal is totally different from Ed Sheeran, he is smoother, silkier ... But he is still very c His guitar skill is totally at a different level, so I like it.
c	I think it's because of my character... Sometimes I'm also curious, but I'm more like... s some safe feels, I don't like too many dramas.
d	This kind of music (point to "Rockabye") makes me think... This kind of music (point to me feel... Feel the song.... This one ("Rockabye") makes me to use my brain.
e	If it is about love life, like I broke up with somebody, then I would listen to some sad mu music.
f	Actually, I was listening to it on YouTube, I was listening to his solo... I was really touc Because firstly, I watched the movie already... I feel sad and touched because... When I chord of the music on the piano), I cried... And the rhythm (played the chorus part of the touched.
g	Maybe... I mean, obviously I was there trying to listen, I'm not used to listening to orche appreciate it. But... Sometimes I will get bored, that's when my mind starts flowing and the music, stuffs like that. So, I guess that would be my version of going into Flow, but n into the Flow before.
h	Well, crazy... Yes, I think my expression was so different... Which I've heard from the t different when I'm performing (laugh)... Yeah, different expression, different faces... I t mind, then probably I can't see anything else... Then, that could be the moment where I Flow.
i	Listening... Not quite, no... The action is too minimal in order to require such Flow.
j	How did it (the Flow) happen? Through effort... And then on top of that, all you need, is concentration... At the point that you can't see anything apart from you.
k	Concentration... I know that it's not my own control. So, if it is not my own control, ther But it must be come from my side.
l	I will forget about the world, and just at the moment, I will feel like being in the movie.

m	Because I like something very tragic, so, I really dig in to learning the piece... I like it, the months... Once you focus, you will learn it very quickly... But the matrix... It always tells you that you are investing something that you really wanted to, it's the pure enjoyment. There must be some kind of Flow in there... There's a routine.
n	I was so enthralled by Miyazaki's music, I learnt all his music.
o	Because I don't know what's going on, I don't know what kind of music, what's happening. I don't know what's happening there; You, you know of course, because it is your music, I know how to interpret that music.
p	It is easier for me to have the picture, to have thoughts, the image... While Canon in D Major since I was small, maybe I have listened to it for too many times already, so I don't have to listen to other two classical music, the melody... I think it's a bit simple, there is no high tides and low tides.
q	No, not really... Although there is resonance, but I don't really enjoy it. Because I will find resonance in music. Then, if I can't find resonance, that means I would not search for that kind of music. I need to find resonance when I listen to music, to find out what the composers want to express.
r	This kind of experience (the Flow) will more probably happen when I was working... I want to examine how something works, thinking of ways to find out why... Then, if I found the answer, I am happy.
s	I am also very interested in things which related to voicing... It's like when I performed in the musical, performing a musical needs the actor's certain level of voice projection, vocal warm-ups, so I will do this kind of things, so I will keep practicing it again and again even though no body asks for it, for satisfaction.
t	This kind of music (without lyrics), I would want to listen to it when I wish to make myself calm, like back to a neutral state. And when I listen to songs with people singing... It's like I want to know what the singers are singing about, and to study how the singers sing.
u	Before I want to sleep... I would listen to every detail... Alone... In my bedroom... I would listen to music attentively.
v	Music can also be a transition... People will be bored with the reality life, so they can use music to escape where they feel safe. So, music is a space. It's like the art of the time... Music can open a new world, leave the world temporarily... No matter what music I listen to, I feel like this, it's just that I get myself out of it, because... Unless you are a very focused person, then you can do it. If you are not, you can't.
w	There's another song called "Like the Wind" ... also by S.E.N.S... Every time when I listen to it, I think of the time, recall the things in the past... The difference between this and the things I imagine is that it's imaginary, but I believe in that time, in that seconds, I was in it... And this "Like the Wind" is like the past.
x	Because that music is a bit nostalgia. So, I was totally into it, it's like... My brain has the time passed really fast.
y	I don't like to listen to those disco songs, it's very noisy, I don't like it... It would spoil my mood. Some... like Disney songs, I always listen to it... "The Beauty and the Beast", I can sing it many times, hundred or a million times, a lot of versions, from Japanese, Korea... And then my friend told me that I should listen to it. But I never feel bored, because I think this is my favourite music.
z	Annoying... I don't like the songs which are very noisy... I like soft music.
aa	For me, if I listen to that music for a few times and I still don't feel bored, I am appreciating it... If I don't like it, I would not listen to it again... But if I keep listening to it again and again, I am enjoying it.

ab	How to know that I'm enjoying this thing? (Laugh)... I will keep repeating it, and then... because of money, not because of any benefits, but I'm willing to spend my time on this to do this, and there is no any benefit, but you willing to do it yourself, then that means y won't do that.
ac	Because at first, I can feel it, then second, I understand what I'm playing... What music i with understanding, then I can feel it, then I can call it Flow.
ad	People always want to find something new... People always need another world view... bored. You need another... Personal space. That space is not this physical space, it is the
ae	Because I need to find resonance when I listen to music, to know whether I can feel what express about... Because when a person listens to music, he or she must have encountere Everybody must have encountered different things, so the melody, the feelings, does it m encountered? If you have feelings on certain music, it must have connections with your p feelings which music brings to me... When it comes, I will chase after it... When there a resonance.
af	It's the first time, first time to have this kind of platform to perform 100% what you know necessarily extremely good, but you can perform what you have known. You can also do meaningful that time... Happy, satisfaction, and meaningful.
ag	At the beginning, I felt it was very fun and quite interested in it, then... Now... That's w there is any meaning anymore.
ah	It's something different from the reality... It is a different place from the realistic... This different view... But we still need to go back to realistic.
ai	I can change myself... It is like I was in the space, floating... It is a time where I can hav myself more.
aj	When I'm... Further expressing what I want, and what the composers wanted through th that I enjoy... It's really at the pool of concentration... And you can't see anything else a music, applying all the techniques, you know... And as you play, you listen to it at the sa sound that touches every expression that hit the spot as I listen, then that is the moment o
ak	After I have done it... I was very happy, I still remember that the end of last year when I I feel totally different. After you have finished the performance, you went back home and to your parents or your friends, when you took pictures with your friends, and when you picture, it's like: Eh! The feelings of yourself in the picture is different, you feel different different, your energy is different in that period of time.
al	Because it tells us the story of our life... Something very close to ourselves. So... When it always reflects my life, whether it's a good one or the bad mood... It doesn't really ma you have experienced something very tragic, you want some accompaniment, yeah? You reflects the tragic. And you feel like there is a friend of yours... If it is in the orchestra, th performer... I would reflect, and I think of the expression... I try to find the matching... bookshop, whether you can find your own matching expressions.
am	Maybe music is a bridge? Music can also be a transition... People will be bored with the music to transit to a place where they feel safe... So, music is a space, it's like the art of t a new space and let people leave the world temporarily.
an	You can use music to explore a new space... Since that space is explore by yourself, of c it's your own world.

Coders	1	2	3
... music ... Slow music can ... process. If it is fast music, the	11	11	1
I like today I listen to Ed ... not bad ... And his articulation ... think it is quite simple, simple ... also sings very well, but his ... clear, and also very poetic ...	1	10	1
Settle, more organised... I like	3	10	10
... ("Canon in D Major") makes	14	18	2
... sic, and I would 'go inside' the	3	18	3
... hed, my tears all flow out... ... heard this: (played the first ... : music), I cried. Really	5	7	4
... estra, but I was there trying to ... I start imagining according to ... o, I'm not really have gone	4	7	3
... third party that I look so ... think that once I switch my ... start to go into the doors of the	7	18	7
	14	6	2
... the maximum of	5	5	5
... maybe it's something else...	6	6	6
	2	18	7

when I learnt it within two takes a lot of time... Once you ... If that continue as a cycle,	8	5	8
	9	13	9
ng in the music... Classical I but me, I don't know! I don't	4	15	1
major... I have listened to it any fresh feeling... And the d low tides.	1	13	1
nd resonance according to the ic and listen to it. Because I press about.	14	3	14
Maybe initially when I want to answer or reasons, I would feel	3	16	3
ne musical... Because and others... Because I like ne to do it... You'll get the	16	9	9
elf calmer, not to think too when I want to listen to what	3	11	3
uld close my eyes, listen to	6	5	5
e music to transit to a place a new space and let people at it is a bit hard to pull not, you just... listen to it.	7	18	6
sten to it... It's like totally out entioned just now is: One is nd" is... The past, scenes from	17	18	13
se details only... And the time	8	7	8
ny ears, so I just listen to along, keep on repeating for a ds would be really sick of it...	11	11	11
	11	11	11
ing it, that means I really like l again, that means I'm quite	12	12	12

. I am willing to... Not thing. Nobody is making you ou are enjoying it, or else you	9	9	9
s that, I can understand. So,	15	15	15
Only then it would not be too thinking.	17	18	17
: the composers want to ed something before that. atch with what you have ast. I want to try to find the re sparks, then there is	14	14	14
w by using your voice, it's not experiment... It was quite	14	16	14
why, I don't know, I don't think	16	14	14
is... This is another name... A	17	18	18
e a talk with myself, to know	2	17	17
e scores, that' the minimum bove from you, focusing on me time. So, if I play the f enjoyment.	5	5	5
was performing in the musical d the feelings when you talked looked at yourself in the t. Your whole person is	17	16	16
ever I play the classical music, tter... So, I supposed that if listen to particular music that re conductor, or the It's like looking at your own	17	13	17
reality life, so they can use the time... So, music can open	15	18	18
course you want to go into it,	6	18	19

Transcript (Group B1)

Name of Participant: Cheah Hui Sin

Date: 9th January 2018

Interviewer: Gabrielle Soon Wan Fei

Indicator:

P = Participant

I = Interviewer

I: Do you have the habit of listening to music?

P: Yes.

I: Usually how long do you listen to music in one day?

P: Mmmm... Depends on mood... I can just not listen to music for a few days.... Oh wait, no, I will definitely listen to music when I am in the car, listening to the radio. Or else... It's fine for me if I'm not listening to any music for a few days when I'm at the office. But if I'm free or when I feel bored while at work then I will listen to music. But I always listen to music for a few minutes then I will stop, because I... when I need to be focus then I will not listen to music.

I: So do you mean you cannot listen to music or let the music distract you when you need to be focus?

P: (Nod head)

I: Okay... Then while you were listening to music, did you do any other activities? Or did you just listen to it?

P: Depends... Sometimes when I want to listen to music then I will simply daze out and listen to the music like this (both hands on the chin). Or else... I will listen to music when I was doing the house chores... when I don't want to use my mind and think of anything.

I: Hehehe, when you don't want to use your mind?

P: I would feel music is quite distracting if I want to think of something, it impacted on me (smile).

I: Okay. Then why do you want to listen to music?

P: When I'm bored.

I: Any other reasons besides from this?

P: When I don't feel good.

I: Not feeling good means... sad?

P: (Nod head)

I: Okay. Any other reasons?

P: Currently that's all I can think of.

I: Do you feel like you want to listen to music when you were happy?

P: (Shake head)

I: No? Alright. So you only feel like want to listen to music when you have these negative feelings?

P: (Nod head)

I: What kind of music do you listen to when you were feeling down?

P: Slow music.

I: Oh, slow music... Do you feel like listening to the upbeat music?

P: (Shake head) That will make me feel very annoying.

I: Is there any changes after you listening to these kinds of music?

P: I will feel better... When I was sad.

I: When you listen to music in normal mood does that bring any effects on you?

P: I won't feel too bored after listening to it.

I: Any other effects?

P: No... That's all.

I: Did you experience anything special when you listening to music? It's not necessarily about the feelings, something like for an example, you were very into the music and you forgot about the things you were doing?

P: Yes, if I like the song dearly.

I: So, does that mean it happens when your favourite songs were played?

P: Yes.

I: Just now you said that when your favourite songs were played you will forget about other things?

P: Not really forgetting, it's just temporarily stop doing whatever I was doing that time.

I: So, you were just temporarily stop doing things, but you still know that you were doing something?

P: Yes.

I: Do you enjoy listening to the music?

P: Because I like it, so it's ok. But... Maybe... If I were doing something, then I heard my favourite song were being played, then maybe I will stop doing my things and listen to the music for a while, but I will not listen to the whole song. I will only listen to it for a while, then it is time to get back to work.

I: Oh... So that means although you stopped and listening to the music, you still controlling yourself? Do you still have conscious?

P: Yes.

I: Then how do you know that you like this song or you enjoying this song?

P: If I don't like it I won't stop (listening to it).

I: How do you know that you don't like some kind of music?

P: When I don't want to listen to that music... It means when the songs were played then I just want to stop listening it.

I: What makes you want to stop listening to the song?

P: Annoying... I don't like the songs which are very noisy.

I: Just now you mentioned that you like to listen to soft music.

P: Yes.

I: In your opinion, what do you think that this kind of songs make you feel comfortable or happy?

P: It's some kind of feelings, I don't know how to describe it.

I: Okay... Any other reasons?

P: (shake head)

I: Nothing else? Okay. I mean what makes you feel like you like this kind of songs? There must be a reason like there is something in the songs which can trigger your feelings that make you feel like you enjoy the song.

P: The lyric... Not the lyric, the melody.

I: What kind of melody?

P: The rather slow type of melody.

I: As long as those are slow melody?

P: Not very slow melody. Just like the songs you ask me to listen just now, it's a bit too slow.

I: Which song is that?

P: The first song, the piano song.

I: The first song (Beethoven's 'Moonlight Sonata', 3rd movement) is too slow?

P: Yes, the first one, then it gets a bit noisy.

I: Oh really? Okay... Then how about the song 'A Thousand Years'?

P: Okay, that one is okay...

I: Really?

P: (laugh) You must feel this person is weird.

I: Yea... A bit weird... You really feel the first song is slow?

P: Maybe... Maybe it's because it makes me feel I can continue working and did not listen to it at all... Or maybe my mind totally ignored it, I don't know.

I: Then among the songs you listened to just now, which song do you like the most?

P: Not the second song... 'A Thousand Years' okay... Then... Actually, it's okay, 'A Thousand Years' that one okay... And then that one... Another one is the one we hear from here (the restaurant speaker), that one is fine... Then the 'Canon in D', the beginning part is fine, but the later part is a bit... noisy.

I: Alright. So, the number 1 favourite song is?

P: 'A Thousand Years'.

I: Okay, then which song is your least favourite?

P: The second song (Wagner's 'Ride of the Valkyries').

I: Okay. Just now you mentioned that when you listened to your favourite song you will stop what you were doing for a while, then only you continue your work, does this thing always happen?

P: Seldom.

I: Usually how does it happen?

P: When I listened to nice songs (laugh).

I: So, it seldom happens, right?

P: Correct.

I: Alright, now if I offer you this opportunity that I will play your most favourite song, then you can just do nothing and totally enjoy the song, would you like it to happen?

P: Depends on the condition.

I: If you were very free and don't need to do anything?

P: Okay... But if I am very free then I would choose something which I like better, instead of listening to music.

I: Okay. Then what is the activity that you like better than listening to music?

P: Sleeping and eating (laugh).

I: Alright let me see, sleeping and eating...

P: Play...

I: Play what?

P: Travel... Have a look at the world.

I: Oh, so is it like traveling around the world?

P: (Nod head) So music is only a supplement, it will not be my main.

I: Okay. So, does it mean that if I offer you this opportunity to have the flow experience, would you take it?

P: Fifty fifty... If you let me choose something else which I like better, then I would not want to listen to music.

I: If there are no other options?

P: If that's the case then okay... I will accept it reluctantly (laugh).

I: So, actually do you like that kind of feeling? The feeling like when you listen to your favourite music you forgot about other things?

P: If I want to listen to music during that particular time then it's okay.

I: Just now you mentioned that you stop what you were doing when you listened to your favourite song, did you actually aware of what you were doing? Or did you experience any loss sense of time or loss sense of other things?

P: No.

I: You totally know...

P: I know.

I: Okay, that's all. Thank you very much.

(Second Interview)

I: Do you like music?

P: Like... Not very like, but okay... Won't resist it... Like but not like very much... Won't die if without music, it's okay if there is music...

I: So, you mean so so?

P: Yes.

I: What does music mean to you?

P: Very difficult...

I: Yeah, what does the existence of music mean to you?

P: Make people ... relieve the mood.

I: Okay, relieve mood.

P: Yes... Expressing mood.

I: Expressing mood... Anything else?

P: Still have? Seems like nothing already.

I: So, everything is about the mood? So, does it mean music can express your feelings or other people's feelings?

P: My feeling.

I: Okay. Does it mean that when you were unhappy you would listen to sad music? Or does it the opposite? Like when you were unhappy you would listen to the music which are very noisy?

P: No... I would probably... Listen to sad music when I was sad.

I: Oh... So, you would listen to the same mood of music according to your mood?

P: Hmm... More or less... Maybe sometimes I would listen to some encouraged music when I was sad... Probably like this.

I: Did you ever experienced flow when you listen to music?

P: No.

I: So, you don't have such experience before, right?

P: Right.

I: But did you experience flow when you were doing something else?

P: Working... (laugh)

I: Yeah, actually we have a work flow. There is such thing... So, you would probably experience this when you were working?

P: No... This kind of experience will more probably happened when I was working.

I: Oh...

P: But it seldom happened... I will feel hungry.

I: (Laugh) I know, I know... Then when you forgot about time and your hungriness while you were working, were you happy during that time? Or what feelings do you have?

P: Sometimes happy... Sometimes... Not really happy.

I: Oh, sometimes happy sometimes not?

P: Hmm... Maybe initially when I want to examine how something works, think of ways to find out why... Then if I found the answer/reason, I would feel happy... If something like... Like working... Working have two aspects, if doing a task which at the meantime can always

help me to find out what I want to know, I will be happy; On the other hand, if simply doing a task and I don't have big interested in it, then I would not be really happy.

I: Okay.

P: If it is something just to let other people know what they want, but not what I want to know, then I don't really like it.

I: Oh, so it is when you were doing things that you want to know, you would be happy?

P: Yeah.

I: Okay, can I understand it this way? When you were trying to do something that you feel meaningful, you would probably experience flow, and you were happy?

P: Example? Very difficult. Can you make it simple?

I: It means... Just like what you said just now, when you want to know something like reason or meaning in your work, and coincidentally you need to do the task, you would be willingly doing it and easily get yourself into it.

P: Yes.

I: And you won't feel wronged or sad to do the job, is it?

P: Yes.

I: Just now you mentioned that this condition seldom happened, right?

P: Mmm... Previously it happened more often, currently seldom happened.

I: Oh, Last time happened more? Why is it last time happened more and now happened less?

P: Maybe last time there are more things that I don't know (laugh)...

I: (Laugh) Oh, now you become smarter?

P: Human will grow up what.

I: Ah...

P: Just like when you were small... When you were baby you will feel everything is very novel, everything is very fun, everything is happy... When you grow up you will feel: Eh, this is not fun, this is not fun, this is not fun... like that.

I: Oh... Yeah. Because we become smarter already, right?

P: Can say like that a little bit... Not become smarter, it's because you feel bored after you have watched the things... I'm that type of person... That type of person which get bored easily... I will feel bored once I have watched it before... I will feel bored easily...

I: Huh? You're that type of person?!

P: Yes.

I: Wah, then you are very...(laugh)

P: In terms of work, in terms of work.

I: Okay... Then can you share with me how you become an analyst?

P: What do you mean?

I: Can you tell me what was your ambition when you were small?

P: What was my ambition...

I: Yeah.

P: My ambition was to earn money.

I: (Laugh)... Wei...

P: Really... When I was small my family was poor. Just like... I will start telling my childhood story, like writing an essay... Since I was small, I come from a poor family, my parents worked hard to raise us up, and they live a busy life... Okay, don't want to talk anymore... Earn money.

I: (Laugh) Earn money? Really? When you were small?

P: Yes

I: Okay... Then...

P: I'm not a very noble person (laugh)

I: (Laugh)...

P: Really... When I was small my family was poor, so I know that my family is... We need to depend on ourselves since we were small. That's it.

I: Oh...

P: So, since I was small I was thinking of... Yes, have to earn money... How to earn money? Daddy mommy said have to study, so I study (laugh)... So, I study... After I study... I was thinking: after studying, I realised that my Mathematics seems better (than other subject), maybe I like Mathematics more than other subject, so I choose Mathematics.

I: Oh...

P: After I choose Mathematics... After I went to the university, have to choose which subject (to be studied), so I look into subjects related to Mathematics, oh... Okay, then I study actuarial science.

I: Wow, okay, actuarial science... That's hard to study! Okay, please continue.

P: Oh, okay. That time it was like this, I still remember... That time... My story... Damn... That time I was... Eh... Why did I study actuarial science? Because... Eh...

I: Think slowly, slowly.

P: When I was small I want to earn money, and it have to be fast.

I: Oh.

P: If not, my family would be suffered. So have to earn money faster, have to earn money faster... That time when I was in form five, I was thinking of what to study after the exam, I knew I want to study... What did I want to study? Actually, I wrote that I want to study actuarial science.

I: Oh...

P: But I did not get it, I did not get it that time, so I went to... went to... went to form six. After I went into form six then only I realised that I got Matriks. By studying Matriks, it can made me faster (to be graduated and earn money) so I went into Matriks.

I: Oh.

P: So that time when I went into Matriks... When I went into Matriks... So, I got account. I studied account.

I: Ah.

P: Then, after that, when I went into university, I realised that by studying account can also apply to study actuarial science, so I apply for actuarial science... So, I study actuarial science.

I: Wow.

P: After I finish studying, I want to become an actuarial... Theoretically, you're supposed to be an actuarial if you studied actuarial science.

I: Right.

P: But I'm very lazy, because... Actually... We need to take many exams. Each examination needs a lot of money. I'm lazy and I'm not much better than others, that sum of money... I'm also afraid of fail, afraid that after I pay the money then nothing... Nothing... Fail the exam then the money would be burned, and I am very poor... And I'm not much better than others, the result was just passed. So, eventually I did not become an actuarial. So, for those who scored very well, like Yong Jian, he become an actuarial, for people like me, I cheat and do something else, like analyse data... That's it.

I: Oh... Wow.

P: So that's how I work until now.

I: But they are related, right?

P: Yes, related.

I: So, actually you are quite interested in what you're doing now right?

P: Yes.

I: Then what is the meaning for you when you are doing your job?

P: Earn money.

I: (Laugh)...

P: Last time... That's why I tell you that many years ago, when I just started my job, I felt very novel, now I feel bored already.... Yes, a bit bored already when I work.

I: I believe that earning money is not your sole reason why you're doing this job, right?

P: Of course not, just... No, no... Just... How to say... What was your question again?

I: (Laugh)... You are an analyst now, right? Then you mentioned that you are quite interested in doing your job. For you, as you become an analyst, is there any meaning?

P: Is there any meaning?

I: Correct.

P: Mmm... That's why at the beginning, I felt it was very fun and quite interested in it, then... Now... That's why, I don't know, I don't think there is any meaning there, damn... I can't find the meaning of life, I'm going to die...

I: (Laugh)...

P: Really... Now I feel a bit bored already, I don't know what to do... Tell me what should I do?

I: At first you felt good about it, now... Now you already get used to it, right?

P: Yes.

I: So, you feel like...

P: Not get used to it already, just get used to it a little bit.

I: Oh... So, you start to feel bored, right?

P: Yes... Guilty, right?

I: (Laugh)... A little bit... (Laugh)

P: Oh... I feel that I am guilty, alright.

I: Ah... Then it's better for you to just thinking of earning money, that's enough.

P: Don't want... What is the use of earning so much money?

I: Isn't it good to earn more money? Isn't it you mentioned that it is just for earning money right from the start?

P: Yes... No... Okay, our life is to earn money... Don't say that our life is to earn money, although it is the truth... (laugh)... Life is to... You earn money is to feed yourself, then... Feed yourself then, maybe after that you can help others... Just that... There is no certain limit to earn money, it is unlimited... For me, enough is enough. As long as you don't waste too much money... As long as you have a stable job, theoretically, it should be okay, isn't it?

I: Hmm...

P: So... So, if you said that doing a job is to just earn money, I feel that... It is not very right... Life... Working is just to earn money... Eh? It is a bit weird.

I: So, there should be a deeper meaning inside it, right?

P: Yes, but I still can't find it.

I: (Laugh)... Okay, okay...

P: I'm very realistic.

I: Yeah right, so...

P: Because if you want to achieve something, you... Whatever dreams you have, is there anything that you don't need the money as a based? Can I say like that?

I: Yeah.

P: No matter how big your dreams is, what's the point if you don't have any food to eat?

I: Correct also.

P: Money is not everything, but many things need money... That's how I think.

I: Right. I agree.

P: So, your money... In my opinion, you don't need too many money... You need it to a certain amount where you feel okay... Or else, if you earn so much money, can you bring them into the coffin with you?

I: (Laugh)... Okay... Then can I translate it this way: If I compare music and work, music is probably cannot lead you to the flow experience; but by working it would have the possibility for you to experience the flow state?

P: Mmm... Yes... Last time it would probably happened, now is bored already.

I: Err... Just to compare between music and work, do you think the possibility brings from music is higher or the work?

P: What possibility?

I: The possibility of experiencing flow.

P: Last time it would be work... Now maybe work already bored, so maybe it's music... Whatever...

I: (Laugh)... Whatever?

P: Last time it would be work, so I tell you that now it's a bit bored already... So.... As long as... There is something newer than work, then maybe I would feel... Okay... Because I like fun things.

I: Oh, I see... So now for you, is music newer than your job?

P: Not new... Music already around us for a long time already... So...

I: (Laugh)...

P: It's difficult... Why are you asking me such difficult questions?

I: (Laugh) I'm sorry, but I have to... Is it too hard to choose?

P: If you ask like this, then... It depends on the situation, can?

I: Oh, okay.

P: If it is the time where the job makes me in a bad mood, then of course listening to music can make me feel good (laugh)...

I: Okay, so is there the possibility that when you were in a bad mood, I let you listen to your favourite songs, then you would like to listen to it again and again?

P: Yes, I will.

I: Okay then, that's it. Thank you very much!

Transcript (Group B3)

Name of Participant: Tan Min Jie

Date: 8th March 2018

Interviewer: Gabrielle Soon Wan Fei

Indicator:

P = Participant

I = Interviewer

I: Hi, Min Jie, can you introduce yourself? May I know what is your current occupation?

P: I'm a teacher.

I: How did you become a teacher?

P: Oh, how did I become a teacher? It was... during the degree graduation ceremony, there was a friend who sits beside me, that time... I want to find a job, because I don't want to stay at home and asking money from parents. So, he told me that there was a teaching job at school, it is teaching mandarin, so I went and interview the job, then that's how I enter the education field.

I: Okay, is being a teacher always a dream of you?

P: No.

I: No?

P: Yeah.

I: Okay. So how do feel becoming a teacher?

P: I think that the responsibility is quite heavy.

I: Besides this?

P: My feels about becoming a teacher?

I: Your feels and thought.

P: I think that teacher... I think that most of the teachers whom I have met, no matter I know them or not... I think that those who have tried their best to teach students are not many... Yeah, not many... But I've seen some of them... So, I think that if a teacher can stay at a school, teach at a school, and still retain their enthusiasm to teach the students are really noble... But I have seen many who works just for the sake of the job itself, and they actually didn't teach whole-heartedly.

I: So, what kind of teacher do you wish to become?

P: Is it in an idealized way?

I: (Nod head)

P: Ideally... It would be great if I can... Can... Not necessarily the subject that you are teaching, maybe it is when you see some students grown up, and because of your words or the feelings that you gave them, and you make them feel that by being this way is better, so they have a better and happier life... So, you can give them some positive effects... Positive effects.

I: So now you already a teacher, so what is the meaning of this identity for you?

P: What meaning? Oh, I don't know whether this answer is correct or not, I will just say that... I feel that the job as a teacher is not bad, because you are in the education field, and everyday you are... More or less you will think of some ways to teach your students better, how to pass the good message to my students. So, every day you can be in touched with good messages because of your job, some quite positive messages. And the people that you get in touched with, because everyone is doing the educating job... Because of your job, even though you are not a learning-type of person, you will be in a learning state every day.

I: So, learning every day is your meaning of this identity?

P: And also can know a lot of friends... Last time when I was teaching in the secondary school, I always make some jokes with my students that: Today I teach you as a teacher, but who knows maybe you are the one who is going to interview me when I look for another job in future. Because when they grow up, they will have their own career, so we may meet again, and we can be friends, future friends.

I: So, are you satisfied with your job right now?

P: Am I satisfied currently? Not really.

I: Oh, why?

P: Not satisfied is because of many... Firstly, I haven't become a good teacher which I mentioned just now, so of course I won't be satisfied. Secondly... From the perspective of life, you will think about the salary and other things, so it will be more or less affects your satisfaction.

I: So, how are you going to feel satisfied?

P: Then this will be life, right? It's not only about the job, right?

I: Yeah, it's about life.

P: Yeah, because... Is it about how to become satisfied with my life?

I: Yeah.

P: Oh, how to be satisfied with my life... Hahaha, this one...(Paused for a while) Freedom... And maybe this freedom is... freedom in time, and economically sufficient... And you can use 90 percent of your time in doing the things you really enjoy, you really like... Which means

you can slowly make the things you like to become a big part of your life... A big part of your life, not a small part of your life, it is big part of your life.

I: Is it your hobby?

P: Hmm... Can say like that.

I: Just now you have listened to some music, right? Do you still remember the Canon in D?

P: Yeah, I still remember.

I: Do you have any feelings when you listen to it?

P: I feel that music is quite happy... And it feels like a symphony... With many people... Many people who plays the symphony.

I: Okay, symphony... So, do you like this music?

P: Yeah, I like it.

I: What do you like about it?

P: What do I like about it?... I think it's this music... The one with the violin... It's the feeling, I can only say it's feeling (laugh).

I: So, you like the...

P: It's hard to describe (laugh)... It is comfortable to be listened to... And then... If you were not in a good mood, it... It will bring some kind of happiness to you. It's not exhilarate, it's happiness... It's very comfortable.

I: So, is it this music which bring you the happiness?

P: It is the general feelings... The music.

I: Do you think of other things when you listened to it? Or have you seen any pictures in your mind?

P: When I listen to this, my mind popped out a scene of a group of people, they were playing the symphony in an auditorium.

I: Do you have any other scenes beside from this?

P: No.

I: Okay, the second music is the Moonlight Sonata.

P: Ah... This one...

I: Do you like this?

P: Oh, I like this one... Not bad... This one... My scenes... My scenes were like there's a couple... Not necessarily couples, it's a male and female... They like each other, and one night they have been through a lot of interesting events... A lot, a lot like... That night they have done a lot of interesting things like watching movie, shopping, and just like we were watching

a movie, every scene flash in front of our eyes, what have they done, what have they done, like that. Because the tempo is fast, like chu, chu, chu...

I: So, the feelings it bring to you is relax or...?

P: (Paused for a while) ... Relax? But it seems not...

I; or is it sweet?

P: Yeah, it's sweet.

I: Oh, sweet?

P: A bit... Two persons met each other for the first time, they have good feelings to each other... That kind of sweet.

I: Oh, the sweet feeling.

P: It's more to the feelings of fresh, unlike the old couple who have been together for a long time, it's like a fresh sweet feeling.

I: Okay, so, besides this, do you have other feelings or scenes when you listen to this music?

P: (Paused for a while) ... No... Only that scene.

I: Only that sweet scene?

P: Yeah.

I: Okay.

P: Then when it reaches the middle part, it seems like both of them have many sweet things together, then they have arguments, then they separate, bye bye... It's not break up, it's just separate, bye bye. After one night, one night, they have done many things, and then they went back to their home... It's more to the final part of the music.

I: Oh... So, is it at the middle part or at the final part of the music?

P: Middle part, but near to the final part... It's the part where it slows down a bit.

I: (Play the part).

P: Ah, yes! Something like this... Then it (the emotion) went high again.

I: Yeah right. Then at the final part it went back again.

P: Yeah... Maybe because recently I have been through a bit of disagreement...

I: Alright, the third music is this (The Ride of the Valkyries).

P: Ah, this one, haha (laugh)!

I: How? How was the feeling?

P: It has the feelings of... Star Wars... When I listened to this, it feels like something big is happening, it's like the robots, the story plots, the characters are all going to appear. And everyone was standing at the sides, waiting for it to appear (laugh).

I: Okay, good.

P: Then the middle part is like... It is happening... The robot, the important person is walking on the red carpet, and everyone is standing at the sides, watching them... Then the last part is... Deng! The important person is standing at the top... That's the feeling.

I: Okay... So, you have this kind of majestic feelings when you listen to this music?

P: Correct. My mind is full of golden colours... The palace.

I: Do you have any other feelings?

P: ... This music brings out the feelings of... Very grand feelings... Yeah, very grand feelings... Some of the awards ceremony may like to use this kind of music.

I: Okay... Then, do you like this music?

P: Not really like it... Just okay... It is really suitable to play this music for some occasion, but it's not... I won't listen to it specially... Listen to it two or three more times.

I: Okay, just now you said you like the Canon in D, then do you like the Moonlight Sonata?

P: Moonlight?... A little bit.

I: A little bit.

P: Depends on what time I listen to it.

I: Depends on the time? How do you say this? Does it mean it is okay if you listen to it when you are in a good mood?

P: I don't know... It depends on feels and it's very abstract... Sometimes I would feel it is very nice, sometimes I would feel it is just okay.

I: Okay. Next, it is the pop music (Play the music of A Thousand Years).

P: I like this music.

I: You like this music?

P: I like this music.

I: Why do you like this music?

P: I don't know, the moment I listen to this music, it gives me a feeling of you've been through a lot of things and it is a bit sad... I like this music.

I: A bit sad.

P: Yeah, and at the end it is like he already sees through everything and relieve... And then he recalls some sad things, then he sees through it and back to... Peace and natural state... That's the ending part.

I: So, this music brings you the feelings of sad and peace? Do you have any other feelings?

P: Other feelings... Broad-minded... The middle part... It seems like a person... Alone and thinking about these things...

I: So, the scene you have seen when you were listening to this music is there was a person, alone there silently?

P: Yes... If... It's more like... It's like in a nature environment, just now another music is like in a golden palace, but now this one is like... There are grass all around... Not building, it's like grass, wind blowing.

I: Okay, good. Next is this music (Play 'Rockabye' music)

P: Ah, I like this music, just now when I listen to it, I think it's nice.

I: Oh, why do you like it?

P: When I listen to this music, I feel like a few teenagers were playing music... They look at each other and play the music, then everybody was playing... They were using the music to express their happy mood.

I: Oh, happy?

P: Yeah, happy... Or like they were performing to a small group of people.

I: Okay, then do you feel happy when you listen to it?

P: Yeah, I'm happy.

I: Besides happy, is there any other feelings?

P: (Think for a while) ... Can't think of any other feelings, just happy.

I: Okay.

P: This kind of music can... I think it can help you to refresh a bit... Help you to... Lift your mood up a bit... Because this kind of music can make some people want to dance with it... This music is obviously making people to dance.

I: Do you have this kind of feelings too?

P: I also have this kind of feelings.

I: Alright, next is this music (play the 'Shewolf' music).

P: Alright, this music... This music... I quite like it, right from the beginning of music I like it.

I: Okay... 'quite like it' means not really like it?

P: Then, it's 'I like it very much' (laugh).

I: Oh, okay, so you mean you like it!

P: It actually depends on what situation I'm listening to it... Under some situation I would feel I especially like it.

I: Then, how do you feel when you listen to it just now?

P: Ah... When I listen to this, the beginning makes me feel like there's a girl... I don't know whether is it because of the word 'she' or not... I feel that there's a girl... Her life may not be

very well... But she is still holding on... Still struggling, still... Endeavour, working hard... That kind of feelings... Like crawling and crawling... Like always been pressured, but still moving on.

I: Did you see any scenes of it?

P: Scenes... The feelings I have when I listen to it, I did not think about it (the scenes) that much, just have this kind of feelings and the simple scenes.

I: Okay... So, your feelings about this music is opt to something more encouraging?

P: Yeah.

I: Okay, so, do you like this music?

P: Yeah.

I: Okay, the last music is this...

P: Despacito.

I: Correct. How?

P: (Paused for a short while) ... 'Despacito'... It's just like very relaxing, playing the instrument... I don't have much feelings about it, because I have listened to it too many times already (laugh)... It's just like you are very free one afternoon, nothing to do, so while you were resting, you play the guitar to entertain yourself.

I: Okay, do you like this kind of music?

P: Do I like this kind of music?... (think for a while).

I: Do you like this version?

P: This... I like.

I: So, this music only brings the feelings of relaxing?

P: (Nod head).

I: Okay... Then, do you like music in daily life?

P: (Paused for a while) ... Not bad... Normal, I think... Normal.

I: Then usually how long do you listen to music per day?

P: ... Currently? Recently? Recently very rare.

I: Very rare? Then how about before this?

P: Recently I think... 10 minutes...

I: Ten minutes? Okay.

P: Recently 10 minutes, 15 minutes like that.

I: Then usually what would you do when you listen to music?

P: It depends... Ah, yes. Ah, no... approximately it's 15 minutes. Like when I listen to music, it is when I'm driving. When I'm driving and I don't want to listen to somebody talking, I

would play the music and listen to it... I would play the guitar music which I have saved it inside my pen drive.

I: Oh, so it is when you are driving.

P: Yeah, then it would feel better, not so annoyed (laugh).

I: Not so annoyed?

P: Correct, or else everyday listen to words for too many times, I would listen to... People talking every day.

I: Alright, so, you listen to music so that you won't feel so annoyed?

P: Music does not include... You mean music does not include songs, does not include people sings, right?

I: It also include.

P: Also include?

I: Yeah. Why do you want to listen to music?

P: ... Why do I listen to music... This kind of music, when I want to listen to it, it's because I want to make myself calmer, don't think too much, like back to a more neutral state. And when I listen to songs, people singing... Why would I listen to it?... It's to... I want to listen to what the singers are singing, and see how the singer sings.

I: The way the singer sings?

P: Yeah correct.

I: So, you want to study these things is because you have the interest?

P: Yes, I am interest in it.

I: So, you mentioned that you want to study the music and want to make yourself calmer. Do you get what you want after you listen to music? Is there any difference?

P: Sometimes.

I: Sometimes?

P: Sometimes can make me calmer, it can help.

I: Does it only makes you calmer? Does music bring other things to you?

P: Calm, and sometimes it can help you to boost your emotion... Can help you become more energetic... It has this kind of effects... After all, music... Like one music makes you feel like moving your body, and you were tired of driving, then you moved your body. Once you moved, you would feel more energetic, feels happier... Like that.

I: Just now you mentioned that you want to study how the singers sing, so how do you feel after you do that?

P: ... What feelings?... Oh, I would feel that it's awesome, and I would keep listen to it. It's like that singer is very incredible, then I could keep listen to it again and again... Then I could listen to it for a few times.

I: Do you feel happy? Satisfied? Or...

P: ... Happy?... It's happy, but I feel that the happy is quite shallow... I feel that listen to songs, listen to music, my current feeling, listen to songs can make you feel happy, but that happiness is like when you were watching an entertainment show: You feel happy when you were watching it, but after that, you don't have much feelings... That's my personal view (laugh).

I: Then how about music?

P: Music is different, maybe it's because there are no lyrics, or maybe because there are no video, listen... It can change your emotion... although you won't be remembering it all the time, it can change your emotions.

I: That change of emotion is long-term?

P: Maybe it's not, but... Even though it's just short-term, but it already brings the butterfly effects.

I: Is that change of emotion positive? Is it not negative?

P: Positive, yes... Even though it's sad music, it can help you to release some emotions, so the effects are eventually positive... That's how I think now.

I: Ah, okay... So, can I interpret that you are very enjoying listening to music?

P: Well... It's not.

I: Oh, no?

P: Do you mean I enjoy when I'm listening to it? Or I want to listen to it all the time?

I: You feel enjoy when you were listening to music and after you listening to music, and you also like listening to music.

P: If that's the case, yes.

I: Then have you ever wonder what is it in the music that makes you enjoy it?

P: What makes me enjoy?... I have never thought of that... I have some thoughts, I feel that... The professor you mentioned just now (Mihaly Csikszentmihalyi), I feel that his opinion is correct... Although I have never experienced the flow, but I agree with him... Because... Because music has some kind of... What does it call? Frequency. Then this frequency... This frequency can affect... Our body also have some kind of frequency, music's frequency... I forgot what it is, but I know that there is some kind of frequency which can make your brain become calmer, when they resonate, your brain will become calmer. So, music has this kind of ability, it has this kind of ability.

I: Alright.

P: I also feel that the differences between music and songs are the lyrics. Because music doesn't have lyrics, I think it is good in some level because without lyrics... It gives you a feeling, but that feeling... It can reach your brain, and you yourself have to use your own experience to connect with it and to resonate with it. Unlike songs, songs... Although you can understand the lyrics, but it already have words, it already have some kind of interpretation, some kind of expression, so, that's the differences.

I: So, does it mean that the lyrics will limit your resonance of the feelings?

P: Yes, maybe it's like that, correct.

I: Alright, now, how do you know that you are really enjoying something?

P: I will keep repeating it... I will want to keep repeating it.

I: Only like that? No other reasons?

P: How to know that I'm enjoying this thing? (Laugh)... I will keep repeating it, and then... I am willing to... Not because of money, not because of any benefits, but I'm willing to spend my time on this thing. No body is making you to do this, and there is no any benefit relationship, but you willing to do it yourself, then that means you are enjoying it, or else you won't do that.

I: Correct. Actually, what you mentioned is related to the experience of flow.

P: Ah? Oh, so it is related to the flow.

I: Alright, so... Are you really haven't experienced flow before?

P: ... I'm not sure, because if it is to the state of forgetting yourself, then I have not experienced it... But I acknowledge it.

I: Actually, flow can be divided into some types. For me, the most common type of flow I have experience is the work flow. I always very concentrated in doing my job until I forget the time and hungriness, once I realised it, it's already been very late at night. Have you ever experience this kind of flow?

P: No... But if that also count as flow, then of course I have experienced it.

I: Can you share with me about your experience? When do you have this kind of feelings?

P: Instead of feelings, I'm willing to do things like that because... Really no body told me to do so, I'm willing to do it myself.

P: I like some different things... Exercise, does that count?

I: Yeah, of course!

P: Exercise and... I also very interested in things which related to voicing... It's like when I performed in the opera... Because performing an opera needs the actor's certain level of voice projection, vocal warm-ups and others... Then, I will... Because I like this kind of things, so I

will keep practicing it again and again even though no body ask me to do it. Then, then... We rehearse, In between the rehearsals there are some holidays, so I asked the director whether I can take the keys to go in and practice myself. The director said yes, so I took the keys and went into the room and keep shouting inside... Like that... Actually, it's very boring, from the perspective of other people, what you've done is really boring, you just shouting there, but you get the satisfaction and... Ya.

I: Alright, satisfaction. Other than that?

P: Besides satisfaction... I can't think of others (laugh).

I: That satisfaction appears when you were doing it or after you done it?

P: After I have done it... Yeah... I was very happy, I still remember that the end of last year when I was performing in the musical, I feel totally different. It's like after you have finished the performance, when you went back home and the feelings when you talked to your parents, when you talked to your friends, when you took pictures with your friends, and when you looked at yourself in the picture, it's like: Eehhh! The feelings of yourself in the picture is different, and you feel different. Your whole person is different, your energy is different... In that period of time.

I: So, those were the time when you performed in the musical?

P: That period, after you finished performing and you went back home, that whole period.

I: This kind of experience can last for how long?

P: ... The time when I performed in the opera, and after I performed it... And one or two weeks after the performance finish, it slowly vanished.

I: One or two weeks?

P: One week or two weeks.

I: How long have you been acting in the musical?

P: That time rehearsal and performance is around one month... One and a half month... Or two months.

I: So, do you also get this kind of experience when you were rehearsing?

P: Yes, yes, yes, because you have some kind of excitement feelings.

I: So, you have this feeling when you were doing it and after you have done it.

P: Yes.

I: Does it mostly happened during the rehearsal time or when you were performing it?

P: ... It is when there is a platform for you to show what you like or you... Or... You want to learn more through practice, and there is a platform for you to do it... And of course, it is something interesting, something interesting.

I: Alright, do you still have this kind of experience now? Are you still performing the musical?

P: Mmm... Currently my working hour is full already, it's really hard to have another opportunity to do it again. It's like sometimes they would ask you to go and tell some stories, but because of works, so... Can't match it, so I rejected.

I: Oh, so now if I offer you the opportunity to experience the flow again, would you want it?

P: This kind of experience, this kind of feelings?

I: Yes.

P: Of course I want! Why not? Of course I want, and if others didn't offer you this kind of experience, you should have continue trying to find it, to pursue it.

I: So, you think that this kind of things supposed to be search for, to pursue for?

P: Right, life... It's supposed to be like that.

I: Why do you think like that?

P: Huh?

I: Why do you think like that? Is it not good to live a plain life?

P: Is it not good to live a plain life? (Laugh)

I: Why do you want to pursue something?

P: Pursue does not necessarily means a plain life, I think that at least you should do something that makes you feel excited, not happy, it's excited. I think that happy and excited are different. Happy can be you doing nothing, no one comes and bother you, then you can already be happy; but excited is different, excited is because you know that there is something that you want to reach... You want to reach it, and then... Excited does have energy... Actually, excited and nervous... When you nervous you will... You will have muscle tension, right? And you will be trembling. But excited and nervous are a bit similar, when you are excited you will also have... You will have some kind of energy in your body, it's like when you are nervous you will be trembling, that tremble is uncontrollable, it is some kind of energy which made you tremble. So, actually excited also the same, it's just that it is a positive energy... That's it... And... That person would be more interesting, when he or she is doing something that made them feel excited, maybe he or she will be more interesting, he or she will be someone more interesting.

I: An interesting person.

P: Especially when someone is growing up, as the saying goes: Don't become a boring adult. Actually, when people are growing up, you will become ore and more boring. So, by doing these things, they can make you become more interesting.

I: So, can I interpret it this way: When you experience the flow, you were also hoping that you want to become someone who is interesting?

P: (Laugh)... This... Also can say like that.

I: Or actually when you experiencing flow during your performing time in the opera, what does it mean to you? What does it mean to your life?

P: What does it mean to my life (paused for a long time) ... That time was also an... Explore... Is it explore?

I: Or do you think that it is meaningless?

P: Of course it has! It is meaningful... What does it mean to me right?

I: What meaning does it bring to you?

P: Ah (paused for a while) ... Brings what meaning... It's the first time... First time to have this kind of platform to perform 100% what you know by using your voice, it's not necessarily very good, but you can perform what you have known. You can also do experiment, it's like: When I have audience, when I have many audience, is my voicing correct? So this time I can use it, this time I can learn... I can know that this volume of voice is not enough, because that time I was just think about it, I did not do it, and this one is applicable, like that...

I: So, is it some kind of experience? Experiment?

P: Experiment, I acknowledge this. Because that time I also didn't know what opera is, so I just try it, it is an experiment, correct.

I: So, now when you think about that, is it happy?

P: It is happy.

I: Any other feelings other than happy?

P: (Laugh)... Other feelings than happy? Satisfaction.

I: Happy and satisfaction?

P: Happy, satisfaction... Right, happy and satisfaction... It was quite meaningful that time... Happy, satisfaction, and meaningful... Right.

I: Alright, thank you very much!

P: Your welcome.

Transcript (Group B2)

Name of Participant: Sudario Mary Jane

Date: 25th January 2018

Interviewer: Gabrielle Soon Wan Fei

Indicator:

P = Participant

I = Interviewer

I: Hi, MJ. May I know that do you like music?

P: Yes, of course!

I: Oh good, what kind of music do you listen to usually?

P: Because in... In every person, there got moments of low and up, so... If your... If today you are very low, then... then it's the time that you go to listen to music... So, the kind of music that I want to listen is those... sad sad sad music. Usually I am going to request that... Request songs that... Then sure, because... This moment I'm very sad, so I request sad sad sad sad music. I will request "I honestly love you" like that... And I can see for that. I can see for that I honestly love you... But if at that moment you are very happy, so I also request very happy happy song. So when the singer sing, I also can clap, I also can 'Yeah!'... Ah, I also can go with the music. I also... Listening to music, for me... For me only, I don't know to other people, but for me, listening to music can stress me out. Can stress me out, and give me in happiness, and ever happy. It depends on what mood you have.

I: Okay.

P: Or what mood you have. If you are happy, so I go listen to music, I want to go to do hydraught, hydrought type, that one I like that. If you are really... If you are sad, so I go to... I request music there, piak, you bring tissue, then... I request sad sad sad music.

I: Oh...

P: Depends on the mood. But for me, in general, in general, music can really make me happy, can really stress me out, and let me in happiness also can. Hmm, for music. Because... Me, if you are very sad, I can cry out what, when listening to music... I can cry out, I just listen to music, I... I choose my music, then I just cry, you just let me cry... Music is very, for me, music is... (Play) a big role in my life, especially, if you are (an)oversea worker, and you are very far (away) from your country, very far from your... from your family, music is one that... People only... That's why they say: love songs will never leave you, lovers will do!

I: (Laugh)

P: You see? Yeah... Love songs never leave you, but lovers will do. That's why, music is... Is very good for me, very good.

I: So, it seems like music is really important for you, right?

P: It's not... It's not a really part that is important, but it's part of it, in life it's part of it.

I: Part of your life?

P: Part of it... For me, music is part of it... I think it's everybody. I don't know (if there are some) very abnormal people (who) don't like music, maybe? Yeah.

I: (Smile) Okay. Yeah, some of them don't like music.

P: Yeah, maybe (they are) just chill chill chill only, but for me, I really sing with it, I really sing with the singer, I really... I just go and jumping with the singer... If my song played with the singer, I go and jump with it, I'm very happy... Yeah, I can. I can dance... I have no problem one, I can, I can dance, I can go with the music, I can go with the flow of music... I go with the flow of the music, if my music is sad, I sad sad; If my music is happy, then I'm happy happy.

I: Can you share with me about one of the experience that you were in flow when you were listening to music? Do you remember any of that experience?

P: ... That I forget everything? I just...

I: Focus on...

P: Lyrics of the music?

I: Err... Lyrics?

P: Not lyrics?

I: Just the music.

P: Just the music?

I: Yeah.

P: That one is... Every time I feel that one that I'm very focus on the music, I'm really into it with my music, when I do my karaoke time.

I: Oh, karaoke.

P: When I sing, I never sing in my... That's why I... I don't have a lot of songs. I don't know any... The full song I don't know every... A lot of song... But the moment I sing, I go with it. Every word and every lyric, I feel it. That's why I can sing those 'I honestly love you', that time I can... That's why this torn between two lovers I can memories, because it's... All these songs are really part of my life, I can, I can... It's... I experience that, every lyric I experienced that... Every song that I sing is really in my life. It's... It's got meaning in my life... Every song that I... Like torn between two lovers, there's a phrase that... Loving you both... Because

torn between two lovers, you cannot love two times, you cannot love two persons. That's why loving you both is breaking all the rules... That's why every lyric is really... I can feel it, it's really digest in my life, really got meaning in my life... I honestly love you also I can... That's why when I sing that 'I honestly love you' is... It's very meaningful to me one. The moment... That's why all my friends said: oh no, I think she's going to cry now, hold that... If I sing, I really sing, I don't (make the fake face) but I really... Every lyric is absorbed to my life. I'm really into flow.

I: So, when you were in the flow, there is a meaning inside?

P: (Nod head) Every word that come out from my word (mouth), in my mouth, it's really, I feel it, the meaning.

I: What if you were listening to pure music without lyrics, do you think you can get into flow?

P: No!

I: No?

P: No!

I: Alright, that's interesting.

P: Like you just play the music, I don't know the music, and I don't have the lyrics?

I: Yeah.

P: I'll just go maybe with the beat, but... I don't feel it... I just beat beat beat beat only, but no feelings. Inside my heart it's nothing, empty. But when the music played, and with the lyrics and got meaning, then I can get into flow... Every word in that one (the music) I can flow with it... Mmm, I can cry with it, I can... Mmm... I sing... I sing with all my heart... That's why friends say: If you are a singer, I think the only song you can sing is love songs only (laugh).

I: (Laugh) Okay, that's good... Because currently you work in music school, so can you tell me what does music mean to you?

P: Music means to me is... It means, music means to me is... It's really part of my life.

I: Part of your life?

P: Part of my life... I really need music... I really need music... In my life... Music is part of it... Music is part of it... Because in music, you can... you can... Means you can release your thing, your happy side, your sad side. You can release through music... Through music... And music is healing... Can heal... You can heal... Music can enjoy... Music can... Can touch people's life, for me... Yeah.

I: Alright, can I interpret that you really like music?

P: Yes! Yes, I like.

I: Then may I know that why do you listen to music?

P: Because I listen to music, as I said, it can release me out, can... If... If I'm not happy, I can... Can... Not cure, because we are using the 'cure' (word) for sickness, it can release me out, as I said. I mean... It's really good for me to listen to music, can... Make me happy, can... Just release only... (When) I listen to music, everything will disappear, my anger, my what...

I: So, the feelings you get when you listen to music is happy?

P: Yeah, happy.

I: Is it always just happy?

P: No, it's... Sometimes also sad... Sometimes also sad... Listen to music also, depends on what music I'm listening to... Mmm.... Depends on what music I'm listening to... I will go flow with it.

I: Can you give some examples like what kind of music makes you feel happy? What kind of music makes you feel sad?

P: It's just the sad sad sad music only... If people... Like... As I told you, when people sing torn between two lovers, then it's sad song... If people sing happy happy songs, I also happy happy.

I: Besides happy and sad, is there any other feelings or emotions when you listen to music?

P: (Paused for a while) No, maybe when you listen to rock song only then you just be like Lalalala (Act like a rocker) (laugh).

I: (Laugh) Okay, so, mostly the feelings are happy or sad, right?

P: Yeah, happy and sad only. Because rock music, I think you just... You just... Nod nod nod your head only.... Yeah, for me.

I: (Laugh) Okay. So, do you enjoy listen to all the music?

P: Yes!

I: All music?

P: All! I can... I can flow with it, as I told you, I can flow with it. When I... I listen to sad music, even though it's a sad music, it makes sense for me... I still... I can... Happy music I also get happier, if rock song I can jump jump jump there, and... Whatever I do do do like that... Yeah.

I: Wow, that's cool... Did you ever wonder why? Why do you enjoy music so much?

P: (Paused) Wonder I enjoy music so much?

I: Yeah.

P: Why?... I don't know... Maybe music is in my blood... Maybe... Because, first, I'm Filipino. Filipino, music is in the (their) blood... Yes, no matter how poor a Filipino is, Filipino must have one set of karaoke in their home.

I: (Laugh) Okay.

P: Yes... Yes, you can see it's really in our blood... So, music is in our blood already, I think. As a Filipino, music is in our blood... You switched on the radio, got music there, Filipino can dance. Any kind of stupid, Filipino can dance, any kind of pattern also can dance. Same with India, India also got what... Any pattern also Indian can dance what... It's black!

I: Okay. So, the terms 'In the blood' means you do it naturally?

P: Yes!

I: Nobody teach you?

P: No!

I: It's like a gift?

P: Yeah... Because... When you on the music, we already can clap (clap her hands), we already can beat, we already can do **steepy**, we can do front... We can do anything, in the music... So, I think music is in our blood already, like that... Yes... If you interview so many people you can ask Filipino... Monday to Saturday only work, Sunday, even Sunday you pay Filipino double pay to work, no... Filipino already set in their mind that Sunday is our karaoke time, it's our singing time... Yes, Sunday cannot touch. As I said, maybe it's in our blood, in our blood already.

I: Okay, so... What makes you enjoy the most from the music?

P: What makes me enjoy the most?

I: Yeah, from the music.

P: (Paused for a short while) The beating?

I: The beating?

P: Yeah... The beating... The lyrics itself, because the lyrics, I want to... Like illustrate in my life. The lyric is... I want to absorb what kind of lyrics come out from the song, so I want to apply them in my life... I want to... Make it matching.

I: Apply the meaning in the lyrics?

P: Yeah! (Nod head)

I: Alright. So, the beating, lyrics, and...

P: And the environment... Sometimes the environment also funny funny... The environment funny funny there... With the music... Sometimes... Sometimes also when I go to bar, I also enjoy the environment, I can see people with different pattern... Different different actions... Anything also can do... Because listening to music is a freedom!

I: Yeah.

P: You cannot see like: I love you, and then... You bump the people then that means you don't love you... There is a saying that: If I say I love you to you, you cannot scold me. No, it's not... Because... Why you scold me? Just now you told me I love you... Then, now you scold me. It doesn't mean like that. So, it's the same with music. Even though the lyrics there is... Is sad sad sad, but if the people are happy... So... Why you happy you sing music also very happy like that... It's in the flow with people already... How you illustrate the kind of music... For me.

I: Now it's the interesting part: how do you know that you actually really enjoying music?

P: Because I can flow with it... I can feel it... I know that I really enjoy music because I can feel it, I can go flow with it... I can flow go with it... That means I enjoy... Because I'm flowing with it, I'm absorbed, digesting the music... That's why I can say that I'm enjoying the music.

I: Then, can you give one example when you were experiencing the flow?

P: Example?

I: Yeah, example.

P: (Laughed)... Like when you were in the music, then you can cry, you can... Mostly when I listen to music, I'm sad sad... Because I grow up in a sad... Family. Both of my families are in US, both of my families are overseas. I just go for sad sad sad music, then it's sad sad then I just go flow with it, I can cry... But crying doesn't mean I'm very sad... Crying only, just... Making me release all the... Maybe I got so much... Hurts in my feelings... So much hurts in my body, but I don't have any... Any hatred, I just go flow with it, with the music, but mostly, if I sing, I cry...

I: Oh, when you sing, you cry.

P: Yeah. Mostly when I sing, I cry. But it doesn't mean that I'm a sad people... It doesn't mean that... I got so many hatreds in my heart, no. Maybe... Because I grow up with my grandma only, no mother no father. Maybe I grow up like that, then maybe I need a... That's why when I sing, I cry... I used to cry... I'm very easy to cry, actually... But it doesn't mean that I get so many hatreds in my heart, no... I'm just... I'm very easy to cry, I'm very easy to... Adjust to every lyric that I sing... Mostly I sing mostly sad sad sad songs.

I: Oh, sad songs.

P: Yeah, I just go flow with it... People also... When people also sing, and people also... Listen to music, it depends on what music he... They listen to. It depends on each individual... Each individual's life... Some people are very sad people, so they like to... Go and chill chill chill and listen to music and sad sad sad and we can... Just release all the sadness, like that... Got

that kind of people... Got people also very happy happy, so they go for rap, then go to live band there and... Go Yeah (Do the rock action) ... Got that kind of people.

I: So, you mostly experience the flow when you were singing?

P: Yeah.

I: But what about not singing, by just listening to music?

P: I think... Just for listening I'm not too... Because for me... I have more feelings when I say out? I listen and I say out, and I... I say out and the more feelings I would have. But when I listen only, maybe I got, Because, but... I listen only, so maybe I didn't absorb so much. But when I sing, I put the lyrics there and... All the meanings I absorb in my life, then I got the flow. That's why when I sing I really got the flow... That's why all my environment (friends)... Say emo, they call me emo... Because every word that I... I voiced out from my mouth, I feel it... I feel it... That's the type that I got... In the flow, my music.

I: So, mostly the experience of flow that you have experienced is through singing, by listening only is very few?

P: Yeah, for me, listening only... Listening is... Maybe I can... Just listen like that... Like... Not so much feeling.

I: Not so much feeling?

P: Yeah, not so much feeling for me, because for me, listening and saying it out... Is different feeling with me... That's why listening for me, it is not much feeling with me, but when I say it out, I can feel it... Listening only I just... Okay... Then sometime also maybe not absorbed yet, just listen only. Because listening for me is just passing by only, but when I say it out, and I see the lyrics, every lyric, every I love you, I can feel it... Every lyric I can feel it, every lyric and words that I say out through the microphone I can feel it. For me, for singing.

I: Singing... Alright, so the frequency you experience flow when you listen to music and when you sing is different, right?

P: Correct.

I: And you told me that you can feel the flow easily when you sing, but when you just listening to music, it is somehow...

P: Just, just... Easy easy only, alright?

I: It seldom happen, right?

P: Yeah.

I: Can you tell me how often does it happen when you are in the flow?

P: How often?

I: Yeah.

P: Every time I sing, I'm in the flow.

I: Every time?

P: Yes, because I don't sing without meaning, and I don't sing without... Without like nothing. That's why I don't say out (words) from my mouth without meaning, every word I say out from my mouth got meaning. That's why I told you that I know so little songs only, because every song that I sing got meaning... Like got meaning with me.

I: So that's singing, but as for the listening part?

P: Listening also not bad, listening also not bad, but... Cannot compare with when I sing. If you make me rate from one to ten between listening and singing, of course my singing is ten, then for listening maybe five?

I: Just now I have heard about the flow experience when you sing, how about the flow experience when you listen to music? Are they the same?

P: No.

I: No? So, what's the differences between them?

P: No, because... Listening for me, it doesn't mean that... Not to say that I'm very fake, listening for me... Not much flow I can... I can feel it. Because I just listen only... Just listen to anything... Not much... Not much feeling to me... Compare to when I sing it, I got so much feeling. Listen... I also okay... Can enjoy... In mandarin, it's just so so... Just okay only, for me, okay only. Compare to when I sing, and I say out with karaoke, then it's different... For me... Just like I play music now, I play music and I listen, I just listen only... Looks like I just use my ear without my heart... But when I do karaoke, I use my ears, I use my heart to absorb all the meaning, all the lyrics. I told you that all the words I say out from my mouth, I feel it in my heart.

I: So, when you listen to music, you can hardly have other feelings, like...

P: Just pass by only.

I: Just pass by? Can you see some pictures in your mind, imagining something or hearing something else? Did you experience that?

P: No. I just... Just passing by only. I listen to music... I work here, of course I listen to music, but just pass by only. Until you finish, then it just finish, no feeling, not like... Okay I give you one example, when I listen... I sing this song in karaoke: I honestly love you. I play this song without lyrics, I just play like that... I honestly love you... I listen... I just listen... Then I can beat... The feeling is like that. But when you play this I honestly love you with the TV, with microphone, and I sing out, it's a lot of difference... It's... The feeling is not the same when I

listen to it... It's not the same feeling I tell you... Even though this is one same song, I use listening, and I use vision and listen and talking, it's a lot of difference.

I: So, the most significant difference is... Can I say it's from the heart?

P: Yeah? No, it's visual because you can see there. You can see the words, and you can say out, it's from you. And when you can say out, you can feel it.

I: Oh, so the biggest difference is the feeling?

P: Yes, the feeling is when you say out... Probably when you say out, the music... That's why all singer can flow with the music, because they sing... It's the same with the piano, when you play you don't want to open, you can go with the flow. But when you listen only, then maybe you listen only like that... But when you don't want to do it, then it's different... Because you go with it, you do... We do with our own heart, maybe... Same with me, when I do karaoke... The moment I sing... I'm not a nice... I don't have nice voice, I have a very lousy voice, but I don't care what voice I have, I just care about what lyrics I sing, I flow with it... I don't have a nice voice, but I don't care, I just sing my favourite song... I feel it, I really feel it.

I: So, do you usually sing out when you listen to any kind of music? I mean, do you sing along with it?

P: Yes, I sing along with it when I... When I know... When I know that music... Got meaning to me... Then I sing out... I sing with it. But if this music play only and I don't know (the music), then I just... I just listen... Just flow flow flow like that, but no feeling.

I: Okay... After you listen to the music just now, which one is your most favourite one?

P: 'Rockabye' and 'Despacito'... Because they have lyrics.

I: 'Rockabye' and 'Despacito' you like the most, because they have lyrics?

P: Yeah, they got lyrics.

I: Okay, which one is your least favourite music?

P: Classical of course.

I: We have three classical music just now.

P: Number 3 I think? (The Ride of the Valkyries)

I: The symphony?

P: Yeah.

I: Okay, besides the lyrics, is there any contribution fact to the music of 'Rockabye' and 'Despacito' which makes you like them?

P: I can move with it.

I: You can move with it?

P: This one (classical music) I also can move, but... Because I cannot feel it, I don't know how to move, because I don't know the beating, I don't know what is it... This one 'Rockabye' I can: Rockabye baby, rockabye... (sing and move her body) I can move. Then 'Despacito' looks like jamming only. But this one (classical music) I cannot, I don't know how to move it... I don't know what move I want to use because I don't know (laugh)... I think this one I know: Rockabye baby, rockabye... I know how to move it because I know the lyrics, I... I know the meaning of the lyrics. This one I don't know, because it's all classical... Even though 'Despacito' is not in English, it's all... It is like in Latin... I can feel it like just jamming jamming only, like... Jam jam jam jam... Because if it is in classical, I don't know how to move it, I don't know how to... Like flow with it, because I don't know what's going on there... What's that.

I: But the funny part is, the 'Despacito' we don't know the meaning of the lyrics, but...

P: But the jamming... They can just... Because of the beat, like the beat of the... The... Like you see mummy (Teacher Ng), when mummy play classical music in her house, mummy said: I'm already in heaven, you still on Earth. I said: Of course! Because I don't know what's going on, I don't know what kind of music, what's happening in the music... Classical I don't know what's happening there; You, you know of course, because it is your music, but me, I don't know! And she said: Yeah... I said: You can flow already, because you know that music, but me, I don't know, that's why it's zero for me, I don't know how to interpret that music.

I: Alright, now if I'm offering you the opportunity to experience the flow again, would you accept it?

P: What... What music you want to play?

I: Like... Your favourite song.

P: My music? Yeah of course! I can... I can.

I: So, you like this kind of flow experience?

P: Yes, yes.

I: Why? Why do you like this kind of experience?

P: (Paused for a short while) Because I can feel it, I can... Every time when you... Like when you play that... You mean that you play the music that I like?

I: Yeah.

P: Because at first, I can feel it, then second, I understand what I'm playing, what... What music is that, I can understand. So, if understanding, then I can feel it, then I can call it flow... Because I understand like music, so I can... I can flow with it... I can feel it... When I can feel

it, I can flow with it... Because I understand, because... When you play the music which I don't understand, what's going on there of course I don't have feeling... How to feel?

I: So, can I interpret that: For you, to get into flow, it is like you understand the meaning?

P: Yeah, I understand my music. One is the meaning of my music.

I: And you enjoy it?

P: Yeah.

I: So, to be in flow is something good for you?

P: Yes! Good, good. Good for me.

I: Okay, very good. Thank you very much!

University of Malaya

Transcript (Group A2)

Name of Participant: Cheow Ze Kuan (Ross)

Date: 18th January 2018

Interviewer: Gabrielle Soon Wan Fei

Indicator:

P = Participant

I = Interviewer

I: Can you tell me what feelings do you have when you listen to the music just now?

P: Different music have different opinion... But... Not necessarily... Like... The last piece of music... I listened more towards to the arrangement... More towards to analysing it rather than... feelings. I think that they have done a good job...

I: Arrangements? Okay.

P: Yes... It's the cover of popular songs...

I: Okay

P: Ah... Yes, not bad.

I: What do you mean not bad?

P: They have done it very clean, very precise... Like... I would be imagining... Like... Now on YouTube, there are a lot of things like this, right? Recently it seems quite professional. So, it should be not something being simply made up by any YouTuber... And then... That's it... Melody is the trumpet and the brass section, right? It was pretty nice, I enjoy it... Yup... Quite light... It was a very light mood... Feel like happier, it's nothing heavy like trans or... EDM... Quite nice, quite nice... Chill... Quite a chill music.

I: So, the most impressive music for you among the music you have listened just now is?

P: Mmm... Impressive music? The last two pieces of music is definitely... I thought they were the original songs, but then only I know that they are the instrumental, okay... Ah... 'A Thousand Years' is the second last music...

I: Right.

P: That is (played by) two instruments...

I: Yes, okay. And then?

P: Ah... Cello and piano... Right? If I'm not mistaken.

I: Okay.

P: Ah... More to duet rather than cello's solo... I think of it very technically... I mean rather than, rather than... I mean... A while or something, I also listen to the arrangement... Rather than... Anything... Ah... In terms of... When I listen to this music, it recalled back my memory

when I was performing this music during the past November at a wedding reception, so I was thinking of the memory.

I: Oh, okay. So, you will think of the memory...

P: Because I played this music before.

I: Ah... So, when you listened to the music which you have performed before, you will recall...

P: I have recalled things like... Yeah, I have performed this before... Like, Eh... This kind of arrangement also not bad... Maybe I should play like this... That time when I was performing, it's pretty impromptu, suddenly... Because it wasn't this song, suddenly they want another song, so I just performed it without practise, so... I don't have much time to do arrangement, but... Okay... I mean it gives some ideas as to how to do it next time... Like this... Then, I feel that usually if you want to put this kind of pop songs into instrumental, it won't work, because the melody is very unlively... We feel that it's very ... I feel that... Instrumental... Turning pop songs into instrumental is... Usually the students would feel it is quite hard, so... We always do such difficult things (laugh)... I mean the simplified version is not something difficult... Anyway, it's quite nice... Ya... But, and then... The complexity of these modern pieces cannot be compared to the classical music, in my opinion... I think that it is... Very colourful with description, if you know what to listen to... For example, if an orchestra is playing, then... you will listen to... Very descriptive... Musically descriptive, really like it's telling a story... Just like 'The Ride of the Valkyries' and the... First one is the 'Canon In D Major'.

I: Yeah.

P: Ah... 'The Ride of the Valkyries' is more colourful in description, in my opinion...

I: Yeah, so if you want to compare between the three classical music which you have listened to just now, is there anything special among them?

P: Is there any differences between the three pieces of music? I think that three pieces of music are different, the three of them are very different.

I: Ah... What's the differences?

P: In terms of what?

I: Anything.

P: Emotion?

I: Anything.

P: Ah... 'Canon In D Major'... When I listened to 'Canon In D Major'... I have listened to this music many times before, so when I listened to this music, I was listening to... It is the three... Three section? Ah, it is... I mean it is very very... The structure is quite simple in the

sense that... Like following this way, very progressive... I think that... When I listened to 'Canon in D Major', I was analysing it rather than enjoying it (laugh).

I: Okay, okay (laugh).

P: I am... Because I have listened to 'Canon in D Major' for too many times already, so it's like this... So, rather than enjoying it, I was analysing it more than anything else.

I: Okay, yeah.

P: Erm... The second piece of music, the piano... I feel it is quite exciting... It is more exciting... Because the contrast in dynamic was pretty... Intense... I would say it is intense for this music... And then I was imagining sort of like... It is actually a very exciting piece to be played in the concert hall... Mmm... Yeah, very nice... That time I was thinking like, if there is a very good acoustic hall, then it is really good (to play) this music.

I: Okay... And then you mentioned the...

P: 'The Flight of The Valkyries'?

I: 'The Ride of The Valkyries', yes... You said that it is very descriptive.

P: Oh, no, that one it's because... It's really like a story telling that part... I was imagining... Like the Valkyrie is on war or something else... So it's pretty interesting... Erm... That one, I'm... Of course, no, I was thinking of something about... The brass section and the cymbals, and others... Mainly it's string sections... It's... Mainly I was imagining, like what was the composer trying to describe, what story was he telling about, or the double bass is here... High and low notes... It was pretty interesting... And then classical is... I think that... Even me also... People nowadays, very few... Majority also... We are not brought up to enjoy... or to appreciate... Their... This kind of orchestra or... It's quite interesting, but we are not used to listening to this (kind of) music often... Somehow... Children nowadays usually listen to... Techno... Many electronic things... So, they don't know how to appreciate it much.

I: So, can I comprehend what you said as: compared to classical music and pop songs, you would more enjoy pop songs?

P: Yeah. Because I already familiar with it, most of my life I was listening to this type of music, I would say... Or actually I prefer to listen to lyrics... Which is... So, those... But many of those raps are talking nonsense... So, in my opinion, I feel that those are very... stupid (smile)... Nowadays, there are many... Many nonsense music (playing) on radio, but of course there are many good music too... Sometimes melody might be good as well... I mean as for I myself, I like to analyse the lyrics more than anything else, although I'm... But I didn't memorise them... So, I mean... So, I listened to... If... Err... If the music is fast... Sometimes, sometimes... I will be processing the lyrics... I will feel tired compared to listen to slow

music... Slow music can make me more energetic because the lyrics played slower (laugh)... So, it would be easier to process. If it is fast (music), it (the lyrics) goes very fast as well, so sometimes listening to fast music will make me feel sleepy (laugh).

I: Oh...

P: Depends, depends... If I don't analyse it then fast music is... Woah, definitely make me feel awake... But, if you are asking me about my majority (time) of (listening to) music, I would have listened to modern songs rather than classical music.

I: Ah... So, just now you mentioned that compared to fast music, you think that slow music is easier to analyse, so it can make you more focused?

P: Ah... For me... Yes, it's opposite effect, fast music, I will... If it's too fast then I would be sleepy, but slow music, I will ... But, again, I don't know. I think that not everyone reacts like this (laugh).

I: Right, right, right. I just want to know about your opinion. So, do you like to listen to these kinds of music?

P: What kind of music?

I: These...

P: Modern pop songs?

I: Right...

P: Yeah.

I: So, you enjoy these kinds of music... Can you tell me how do you know that you enjoy listening to these songs?

P: For me, I think that... For me, my definition is, if I listen to that music for a few times and I still don't feel bored, I am appreciating... That means I really like it. Just like, it's the same when I'm listening to music or watching movies, if I don't like it, I would not listen to it again... But if I keep listening to it again and again, okay, that means, I'm quite enjoying it... For my... Like my opinion is, I think it is quite not bad... Like... That's why I feel that Mandarin song is always alike, the structure is almost the same, it's always... Mandarin song is always love songs, I think... It's love songs or heartbreak songs, it's always these two kinds... And then, all are... The melody also... very simple, I think... Then, all are one guitar, and then... The sound effects are... very alike, I think. So, that's why... By listening to... Mandarin songs is easier, faster to memorise because the structures are almost the same... I mean, in terms of singing, or... I guess it's predictable, of course... Got other ... Many are like this, I think... That's why I can't enjoy... I mean... Like Jay Chow, I can't enjoy his singing, I felt that... He's too blur in singing.

I: Right, his singing is not clear (laugh).

P: I like his music arrangement, but... I mean I seldom listen to Jay Chow, if I... What I appreciate is his music arrangement more than his... His speaking, his lyrics.

I: Singing style.

P: Singing style, I don't like his singing style.

I: Right, It's the same because I also like his music, but I don't like his personality (laugh)... Something like this.

P: Aha...Ha.

I: So, just now you mentioned that if you enjoy a music, you won't feel bored after listening to it for a few times...

P: Correct, but it doesn't mean that I listen to the lyrics for every song, some songs I don't bother it at all, although his singing style is blur, but actually I was listening to its music rather than anything else... But I... Actually, I like those kinds of... I mean... When I'm in the mood, I would listen to those totally... R&B or those totally... Because of the beat... I like it... Not really the lyrics... Not hundred percent forever is it lyrics... In short, it's depends on mood... Like today I'm thinking of... If I listen to Ed Sheeran, I like his... He is very simple, he is always guitar only... But sometimes his lyrics are not bad... And then his articulation, the way he speaks is always very clear... That's the part which I appreciated... And his music arrangement, I think it is quite simple, simple yet... Nice. Besides, not very generic, not... Always the very emo kind, he can change it up a bit... Then, of course different mood like John Mayer... John Mayer, what I like is his skills... He also sings very well, but his vocal is totally different from Ed Sheeran, he is smoother, silkier... But he is still very clear, and also very poetic. John Mayer... His guitar skill is totally different level, so... Really depends on mood.

I: Yeah. Okay you mentioned just now that something you listened makes you don't feel bored. What do you think does contribute to the things that make you not feeling bored?

P: Sometimes, I think that it also depends on the circumstances... Depends on the circumstances or the situation. Maybe I was very busy, I would feel... Err... When (we were) not in a good mood, listened to any music would be... The first impression surely would be... Not in there, because your mood is not there already... So, it really depends on... Factors... Many factors... Like one song, ninety-nine... That time it was because... The mood was too complicated, or you were in a bad mood, or very down, or whatever... It will link to... I mean, it gets touch to that song (smile)... Especially when you were listening to it for the first time... So... Stuff like that, something like that, I think.

I: So, many times it depends on...

P: The situation as well. But I always listened in the car (smile), when I was on the road, so it was okay.

I: All are radio songs, right?

P: Nah, mostly Spotify, now I'm listening to Spotify. Radio too many rubbish, I think... Every time, every time when I'm in the car it's always the same song. Either it is too boring, or... Spotify also have a lot of rubbish, actually... But I won't put them into the playlist, I would open the playlist and listen to it.

I: Okay, thank you very much for today.

(Second Interview)

I: How do you become a musician?

P: In the beginning... I'm from East Malaysia... Our lifestyles there are more lay back, more relaxed, unlike here, very competitive... Especially 20 years ago, 20 years already... When I was seven years old, my mother let me learn piano, but it was... The approach before this was very unlively, like one year we learned three pieces of music. So, I don't have any interest in learning that, and I was being forced to learn it. After a few years, I start to play violin when I was nine years old. So, my first instrument was actually the piano, then I learned violin when I was nine years old. After a few years, I stopped. Then... Because I was being forced, so I don't have any interest in it. After a few years, I was thinking that... I want to pick up again. So, that time, I was learning it on my own will, picking up these two instruments. Then... Continue on... Then, I continue with my study, A levels. When I was studying my A levels, I saw this program about Suzuki. So... That time... I also have no idea on what I should study as major, but definitely wasn't music... That time, I never think of doing music. My mother asked why I am not studying music and other things... Then I said, it is interest... For me, not as a career, it's interest.

I: So, it was your mother who wants you to study music?

P: She suggested... But I said no... I told her that I learn music because I want to make myself happy... Not because of what she said.

I: Okay.

P: Then... Supposedly... That time when I was studying A levels, there was this Suzuki program, so I attended to this teacher training, so I get the certificate. So, if anything happened

I can still come back to teaching music as well... Teaching violin... Then, I went to study... After that I came back... All this time I was studying IT... Then, my friends ask why I didn't continue to teach (music), but I insist to say that it's just for fun (smile), for fun, alright? And then... After I finish studying IT, I came back, and I want to continue study... Then I want to find a part-time job to do while... Because uni... We were not having class everyday when we study (in university), as it's better to start earning money, right? Like part time job and part time study... I was thinking... So, I didn't think that... This was my first job, here... After I enter here, I was: Eh... (laugh) It's more fun to teach children.

I: (Laugh) Okay.

P: So, at the end... (I) Stay until today... From the first day until now.

I: During the time when you teach here was... The first year you teach here was year 2000...

P: Year 2012... Eh, sorry, sorry, sorry... It was... 2013... 2013 or 2012... Maybe.

I: Year 2012 or 2013, okay... So, you find that teaching children is more...

P: My strength... My strength is there... Because I was very... I was always headache thinking about what I should do, I don't like to work in office. I used to work in office, so I was thinking... I don't have any interest in it... So, I teach first... Then, Eh, it was okay... I'm having rapport with the children... So... Random.

I: Wah, that is good. So, now you are a musician already, what does this life mean for you? What is it like for you to be a musician?

P: What is it like?

I: Yeah.

P: I guess... The big difference is... No... First of all... You are either a performer or an educator, so these two points... It's quite different for me, like honestly if you are a performer, then obviously you will need to travel a lot, here and there, and then... Life is... kind of unpredictable... In terms of competitiveness... Performers are really not easy, too... there are a lot of competition... And then... To be traveling around just to tour about. So, I don't know that part, as an educator is always being very stable, and especially in West Malaysia, erm... There's always in high demand... Yeah, still... Very high demand over supply, so... It's still a very good... Opportunity, and erm... The fact that this general area in Kota Damansara is... I can see the population here is doing pretty well, so they are willing to spend even though...

Like a few years back when our economy was not that great... It was pretty great, so... But then it's always been a... For me, it's still... Very much more... For the first two, three years it was definitely building up my reputation as a teacher, because obviously... We go by reputation, and then networking as well, so, words of mouth by the parents, if they are happy with their performance, with your teaching, then definitely they will tell their friends, and then so on. So... It's really about the circle of mothers that would promote you actually. So, my main goal for the first three years were to... Build up my teaching experience, as well as my reputation as a teacher... So, it was that. Then, after that it was definitely towards... Money (smile). I need to get as much money as possible... For me, I would not said that I'm really that much of the music fanatic to be saying like: Okay, I could just living with music and stuff like that... For me, it's just whatever that makes money... And since music is my strong... Suit for now... That is... This is why I'm teaching music.

I: Alright. So, does it make sense of your present life in the context of your life experience in the past?

P: Does it make sense?

I: Yeah.

P: No, not really... It's pretty random, like I thought like... If you ask me... Before this, if you ask me if I would ever see myself as a music teacher, I would say no... And here I am, for... Pass by six years already... Yeah, still going strong... Yeah, so... It's pretty weird, but... Yeah, good times.

I: (Smile) Okay, and then now since you're a musician, have you ever think about what does music mean to you?

P: It's always a form of escape, a form of expression... Like... A melody touches on your emotion, lyrics as well... Sometimes if you only want to be zone out or not to think about anything, you would still... Seems to difficult... Specific genre of music as far or whatever as you want... Like... I use it to keep me awake, I use it to... I don't fall asleep with music, my mind just processes music and... doesn't stop until I stop all the music (laugh)... Yeah, basically I'm not used to listening to music while I sleep... I use it to kill time when I'm driving, I use it to... For entertainment as well... Yeah, I use it to keep me occupied... At times and so on... Plenty of uses, I guess... Then, obviously the main uses is to teach and earn money.

I: (Laugh) Alright. Did you ever wonder why do you listen to music?

P: It's a form of entertainment.

I: Entertainment?

P: Yeah, so... Just purely, not purely. Most of the time is purely to enjoy whatever I feel like listening to at that time. But there's also... For me... Sometimes it's to inspire the mind as well... Erm... Yeah, I think sometimes, when the situation is right, it gives you the good idea, even if it doesn't... Relate to the song that you listening to... Erm... Mainly it's... What was your question again?

I: Like why do you listen to music?

P: Oh, mainly it's to occupied myself.

I: Okay, to occupied yourself?

P: Yeah... Okay, usually when I'm at home right? I just watch TV and one of those... I mean, watch shows. That's why I don't listen to music when I'm at home because I am watching something else, watching videos. So... So, it's really seldom that I listen to... And only when I have nothing else to listen to then only I will listen to music (smile)... Yeah, I don't really listen to music. I don't have like, two (or) three hours to listen to music every day, it's erm... In fact, some days I don't even listen to music, sometimes peace and quiet is good as well... Not all the time... Yeah, the main reason I listen to music is because... It's just to occupied myself while I'm doing something else.

I: Alright.

P: That's the main... Objective.

I: Okay. And I noticed that just now you mentioned about feel. You said that you listen to music because you feel like you want to listen to it.

P: Yes.

I: So, I don't get what you mean by saying 'feel like' want to listen to music.

P: Oh, alright. Perhaps like when I'm walking in a mall and I hear this... Particular rhythm or... It's usually pop songs, usually the malls they play the pop songs. Then, I would say: hey, this is a pretty nice rhythm... Or when I somehow just passed by here, and okay, this is a pretty good sound. So, I would just try to search it up, listen to it, see whether it is really, really good

as an entirety. And then I would say: hey, this is a really catchy song, I'm quite like this song. So, I probably would go and listen, and then... That's it (laugh).

I: So, that's the feeling?

P: Yeah, it was like: hey, this is a nice song, I enjoy this, okay.

I: So, is it some kind of emotion inside?

P: Ah... Emotion? Not really, it's just like... It's not really, not that great of the emotion, it's just like: hey, okay, I might like this one, let me just give it a try... Okay, I like this, I like that one... Or it's just this particular phrase that... Sounded good... Alright, yeah... Not necessarily be the whole thing that sounds good.

I: Alright. Okay, then how do you feel every time when you listen to music?

P: Really depends.... How do I feel?

I: Yes.

P: Sometimes I'm not like... Sometimes I'm not even listen to the music. When I'm occupied, obviously that it's just there to fill up whatever small part of my mind that like... I mean... If I'm driving or doing something, I would listening to music just to have some... Something to entertain myself or I will do work. But sometimes, err... Sorry, what was your specific question again?

I: Like how you feel...

P: Oh, how I feel.

I: Yeah, feelings... When you listen to music.

P: To be honest, I usually listen to pop songs. Pop songs not usually giving my full attention because the lyrics are pretty shallow unless there is really good lyrics... Like... Singers that I really pay attention to lyrics would be like Adele, Ed Sheeran, John Mayer because... These are the few... I mean... They are what I can think of right now because... Their lyrics actually makes sense out of something, it's not just about drinking beers or doing drugs, and then getting girls and stuff like that. So... Yeah, the only reason I listen to pop songs is... I mean the R&B or whatever raps and stuff like this is because B is nice, that's it. The base... I mean the music is nice, less... It's not about the lyric, because it's more about the music itself, that was pretty ugly...

I: Any specific feelings like happy or sad?

P: Yeah, if you are listening to a sad song, definitely you would be feeling sad. If I was just broke up and then I listen to sad song, then obviously... It's not a good feeling... Yeah, so like erm... Definitely when you are feeling sad and then you listening to sad song... It soothes you but it also like... Yeah, you are right, that's it... When you are happy, and you are listening to happy song, then it would be like: Oh yeah, this is nice. You would be feeling really happy about it... So, yeah, yeah, it does... Erm... I would say your memory would link you to the songs like, whatever you were doing at that time, right? Like for example, every time maybe when you are... I would say when you are doing something really happy and then... Really memorable and then you are just so happen you are listening to this song. And then it was like... Every time when you listened to this song, then obviously it will... Remind you of that past experience. So, it does affect... I think, I mean music is just one of it, maybe like... With materials as well, with stuff that you remember as well... Music is definitely one of those.

I: Yeah right, then do you enjoy listening to music?

P: Yeah, I do.

I: Why?

P: It's fun... It's nice. Yeah.

I: Nice?

P: Sometimes you don't want to just... Like I would say... If I'm not listening to music then I'm talking to people, I'm socializing or I'm watching videos. But sometimes there's nothing to watch on TV... Honestly TV is just to waste your time, but then... Um... If I'm not socializing, sometimes you don't want to talk to people, you just feel like having your own time, chilling... Letting your mind rest, and then music would be... Yeah, would be good to have music... To accompany you.

I: Accompany?

P: Yeah.

I: Alright. Just now you said that you enjoy listening to music, have you ever wondered what makes you enjoy the most in the music?

P: Two things, one is the music arrangement, one is the lyrics. How poetic it can be... How well the composer actually... I mean the lyrics... Writer? I guess. How well were the lyrics made, how personal was the... Because sometimes you can see the lyrics were definitely... Touching on the personal life of the listener as well... Yeah, I really enjoy if they really make... Even Raps can be really good as well, because... Of how they structure the whole sentences to fit just nice with the beat as well, and then... Sometimes certain words put together made for really, really beautiful and poetic... No... Music... Like, I mean... Just flows really well, flows like: Oh, this is, oh my God, good flow, how they put it together and make sense, it ties the story... Yeah... Sometimes, it's... Some words are really important.

I: But there are differences between music and words, right?

P: Music, well... If you are talking about just pure music.

I: Yes.

P: The arrangement itself. Obviously, I'm not that big of a fan of the classical music, because I didn't grow up with it, so I don't really appreciate it that much. But now... Like has with the... I'm not into trans of those or like that... I do appreciate it a bit, but because it's fun, it's pretty... I mean the base itself... I listened to a lot of... How it was put together... How different instruments can mix up together, even sometimes the synthesized sounds like... Mixed together quite well, but it's also... Quite interesting how... The music of this age is so different as compared to the music of... Past... Like years before... Where everything was made by the proper instruments. Now it's just all computer... Computer generated I would say... Still we have recon, means much much better recording like that... Yeah, in terms of music, I really like high quality... I would not say like... I'm not talking about audio file, but nearing to an audio file. I'm not willing to spend too much on high quality music, but I really really enjoy the high-quality music.

I: So, the term high quality refers to?

P: Erm...Not the format... Like... The original lossless file... It's like, now everything is through electron, like electronics, right? So, it's all digital, and erm... specifically non-compressed file... Yeah. And then honestly if you have good sound system it would be even better because you can hear... Listen to the music... As how the producer wants you to... Listen to it... So, if I do have a lot of money I would obviously go and buy many good sound

system, but I don't, right? So... Yeah, that's like I really enjoy, really really... Like Crisp really bright, really... Really nice... Good music recording.

I: Does this apply to instruments like...

P: Certain instruments that I like... Not really... Obviously there would be a lot of drums, bass, ah... Pop songs basically all these include what, guitars... Bass guitar, electric guitar as well... Nothing in particular, though... Could be a mix with violin as well, and... Whatever it sounds good.

I: Just now you said high quality sound, so does it also apply to instruments, like the quality of the instruments?

P: No, not really... Instruments, I mean... If... It would be good if the instrument is good, I mean... If you have shitty instruments then... Yeah, it won't sound as good, but so far I mean... All these professional recordings are doing really good, I would say they have... Mixed it up quite well and it sounds pretty decent, but then everyone has their own preference to every different instrument, tone and quality and... How they want it to sound, so... Yeah... I quite enjoy.

I: Yeah, enjoy. Just now you said enjoy, preference, okay. So, can you tell me about enjoy and...

P: My preference? I think like a lot of people... Some people really enjoy trance music, right? Or some people really enjoy happiness, so those are a few that is not in my preference that I... If I listened to it, I would be: Hey, okay... So, this is heavy metal, it's not... I won't... I'm definitely won't be listening to this at all, because it's too loud, it's too screechy, everyone is screaming here and there... Or trance or everything, it's just... It's just buzzing here and there. It's just... It's just a heavy dose of buzzing, and... There's no variety in between as well...

I: How do you know that you enjoy a certain kind of music?

P: If I'm listening to the whole song... I mean if I can choose to stop and play it, and I choose to listen to the whole song, and its entirety, then that means I like it (laugh). That means I'm okay with it. If I just choose to skip it every time, then okay, no, this is definitely (laugh)... Like it is whether I can bear to listen to it... To the whole song (or not).

I: Listen to the whole song?

P: Yeah... So, sometimes it was like: okay this is like... This is really shit music, then okay I will just skip it (laugh)... Because I just can't listen to the whole song.

I: So, what actually contributes to the fact that you like this kind of music but not that kind of music?

P: Sometimes, no, I don't even realise it as well... Hey, okay, so... I would say... Some sort of in between pop music culture there... A good mix of proper instruments with... Sometimes synthesised drum beats as well... That would be my own personal preference... Then again, it's just isn't limited to that specific genre as well... Honestly, sometimes I'm just... I do enjoy a bit of blues, a bit of trumpet here and there, but it really depends on the mood, but then... Like I said, I like jazz or something that is really really rare. I do enjoy, I appreciate it, but I don't listen to it often, like one time out of a thousand times, like that... So, when I'm in that particular mood, alright? Which is really seldom... But... Even Raps, I'm quite enjoy because of how... That one would be... Like try to listen to every single word that they are saying, and how well their sentences flow together ... So, I think... The main beat and the music... Pretty intense, pretty... Cool, and I appreciate how much I'm fed up. They have put into... Through writing well first, lyrics... But some lyrics are still shit.

I: So, have you ever experience that kind of flow when you listening to music?

P: No, unless I'm actively try doing it. Honestly, no. Probably... But I was like... I've been to MPO for a couples of time, then when I was really trying to appreciate it, yes, it happens a couple of time, but...

I: When you were in MPO?

P: Yeah.

I: When you were listening or when you were playing?

P: No, no, no. I was listening, listening.

I: Oh I see... So, you did. You did experience the flow state.

P: Maybe, maybe... Because I was really, I mean, obviously I was there trying to listen, I'm not used to listening to orchestra, I was there trying to appreciate what it is... But, like... Sometimes can get boring, but then that's when my mind starts flowing and I start imagining according to the music, stuffs like that. Yeah, so I guess that would be my version of going into flow, but no, I'm not really have gone into the flow before.

I: So, the flow, can you tell me more about that experience?

P: Oh, I was just like... Imagine like, sort of day dreaming (laugh).

I: (Laugh) What day dreaming?

P: I only sit there and then (stop moving and looks like thinking about something). Okay? Yeah, day dreaming (laugh).

I: Then, do you feel anything else besides that?

P: I don't... Know. I don't think I actually really... Into the flow.

I: Do you remember the song that you were listening to?

P: Which one?

I: I mean the one in the MPO.

P: Oh, we were listening to... Wasn't Chopin... It was... It was a special guest conductor... Can't remember.

I: Can't remember? Okay (laugh).

P: It was two, three years already.

I: But those are classical music, right?

P: Classical, classical... All with full movement... I don't really appreciate it.

I: Okay. Just now you mentioned that classical music is not really your favourite type of music.

P: Yeah.

I: So, how about the experience like, when you were listening to your favourite pop songs, and then you were like really into it, and then you suddenly forget about what you were doing, or you forget where were you, and then you just really focus into that music?

P: That would be considered day dreaming... It's sort of zoning out, like that.

I: Yeah, correct... So, you did experience that?

P: Sometimes... Not a lot... Sometimes when I'm really really... When I really had nothing to do... If I'm occupied, usually my mind is somewhere else... Then, I would be sitting down and listening to it... I guess so... It's day dreaming, for me it's day dreaming.

I: So, did it happen when you were listening to classical music or pop music?

P: No, pop songs... Because I was not listening to classical music, it's definitely not classical.

I: Okay (laugh), did it happen like frequently or...

P: No, no, no. Very seldom. I haven't been doing that for a long time. It's only when I'm really have nothing to do, and it is seldom that I have nothing to do... Yeah... It's like... I've been listening to music because I'm driving to somewhere else... Yes, it's definitely because I'm driving to somewhere else... Or when I'm cooking, then I would also listen to music (smile)... It's really to... Music is, for me, mainly to occupy, when I don't want to talk to anyone or when I'm doing some stuffs that I'm just by myself... So, I would sudden zoned out or dreamed... Day dream when I'm listening to music.

I: So, do you remember your last time having this kind of experience?

P: No... No, honestly.

I: (Smile) Can't remember that?

P: I mean I was watching a British movie and then it was really out, I was really into the whole thing because the whole cinema, photography, and the director... The directing was pretty good, and the music was pretty good. So, I was just... Seeing it as how it is, like pretty intense, like: oohhh... But, that does not consider (as into the flow), I guess... But... No... I've not been zoned out for a long time.

I: Long time, and you can't remember that?

P: Yeah, yeah.

I: Alright. So, since it's been a long time, if I offer you the opportunity to experience the flow again, would you accept it?

P: I don't think it would happen though, because my mind is very (thick) now. I seriously doubt that... I would be going into that flow state again... I would say if it does happen on me, it's really unexpected, I don't realise it: Oh, it's happening... Obviously if I'm thinking about it: Oh yeah, I'm going to listening to music, trying to go into the flow, I don't think it's going to happen at all (laugh).

I: Yeah, sure. If there is an opportunity in future, like you did it accidentally. Like you listen to this song, and you experienced the flow again. Do you like that?

P: Yeah.

I: Do you enjoy that feelings?

P: Ah... I don't know, hopefully it's a happy feeling... I don't know, if it's related to something sad, then obviously no... I will be like: Okay... Like I don't want... Obviously if you are recalling the sad memories then...

I: Okay. Then what if it is the happy feelings?

P: Oh, yeah... Then, yes... But I don't think it would happened... Yeah... My mind is pretty... Logical.

I: (Laugh) Okay, alright... Yeah, that's great! Thank you very much!

Transcript (Group A1)

Name of Participant: Shane Tui Jia Jun/ Tui Shi Yue

Date: 24th January 2018

Interviewer: Gabrielle Soon Wan Fei

Indicator:

P = Participant

I = Interviewer

I: What does it mean to you to be a musician?

P: For my... Mmmm... In my future, I hope I can be a... like perform pianist...yeah... Then my hope is like... I wanna let my audience not only enjoy... it's like my music can touch... touch them deep in the heart... that would be better... this is my hope.

I: Does that make sense for you like your present life in the context of your previous life?

P: Actually okay... Not that much.

I: Just now you said that you really like music, and music can release stress. So, may I ask what does music mean to you?

P: Mmm... If no music no life (laugh)... Yeah, no music my life is like, Oh my God, what is that? Yeah, I better go and sleep.

I: Is there any other reason that you listen to music?

P: When I listen to music, I can sing... and be happy... And then maybe like... Because I like to dance also... Dancing... Yeah... Maybe some pop music, it can make me dance... Yeah... Can make me be positive. Yeah... And then, not really just release stress, releasing stress is another... Err, subject. Yeah for usually I listen to music is like... Erm when I'm driving, I have to listen to music. Yeah that is, err... Used to it already. When I drive, I never listen to FM or something else like radio, that people were talking, I just want to listen to music... And the pop song, the classical, and anything... Yes. And besides that, I think... err... Other than that, I think listen to music can make you think something differently... Yes, like you were doing a thing, but you do not have any idea, but after you listen to music then you got the idea already... Yeah something like that.

I: Wow, alright. Can you give an example?

P: Example? Okay like I plan to go somewhere else, but I do not know where to go and I keep on searching online about where is the famous place, popular place, and I still cannot get it. Then... for a few of minutes I go and listen to music, the Disney songs or something else, then okay I know where I want to go already... Yea... Something like that.

I: Is that all the reason why you listen to music? Anything else?

P: Mmm... When I'm sad I also listen to music... Yeah when I'm sad, when something happened to me I would also listen to music... At first, I would listen to those emo songs, emo music, after that I would listen to happy music, to slowly change my mood... To be happy, positive... Yeah, this is heart of the music.

I: So actually, music can motivates you...

P: Yes, can motivate.

I: Or it can influence your feelings?

P: Yes, yes, exactly... It can improve yourself, like... I don't like to listen to those... you know, disco songs, very noisy one, I don't like to listen... I would spoil my ears, so I just listen to some... like Disney songs... I always listen to it. All my friends called me princess because I always... Come to my house or go to my car you can listen to Disney music. They say: Oh my God, I'm sick of it! And I would say: Okay I'm fine, I like it. The Beauty and the Beast I can sing along, keep on repeat for a hundred or a million time, a lot of version, from Japanese, Korea... A lot of version in my car. And then they would be really sick of it... Because I never feel boring... Because I think this kind of music is my favourite... Yeah.

I: So, is it more like... Sentimental song?

P: Yeah... Or classical? I do classical... I don't like Baroque period, Baroque period very boring... It's like Chopin, that kind of period is okay... 20th century... also okay. Yeah.

I: As long as it is not something older than the classical period?

P: Err, not really. It's like, I don't like the rhythm is like no... how to say... No feeling one... I want the melody and the rhythm is got feeling one. Not play at the computer. The baroque period is like at the computer, type, type, type... Yeah. You cannot understand one. But sometimes, in the exam you have to do that, no choice. Yes.

I: Just now you mentioned about feelings. You said that you like music with feelings. How do you define feelings?

P: Okay, for me I will (do some) research (on) the background of the music first, like the history of the music, and some more I will go to YouTube and listen (to) all the version... Okay then I will find out the one... Because all the version I got in my mind already, so I will like... improvise the one I want to play... So I will present that special one, the improvise one, and let the people listen... I will let my family listen first how I do, then they will say here have to change... Or I will let my teacher listen, and they will adjust me some, and after that I will write it down, and then I will go and perform... Yeah... If for feeling it's like... I will close my eyes and play... Yeah... And because it's improvise, so you (can) play anything you like... The piano improvise, you know that? Yeah. So, I would like to play anything I like, never,

never like follow something else, just play the thing I like. Yeah, that is pop song. But for classical I think cannot.

I: Can I understand it as freedom?

P: Yes, freedom.

I: The feelings you mean, does that contain some emotion or what?

P: Depend on the songs.

I: Alright, so you say you like the music, the feelings...

P: Okay like how I teach my students, I never ask them to... straight away play on the piano, especially those very small kids, basically I will tell them just to sing first, before you play you have to sing first. I give you an example... (sit in front of the piano, took out The Harmony Road piano book and turn to page 25) Okay like this song, right? I won't let my students play first, I will tell them to sing in solfege first. How to sing? Can you (try)?

I: Mi-Sol-Sol, Mi-Re-Do, Re-Mi-Sol-Mi-Re... Err... Sol-Mi-Re

P: But they can't do that, they cannot do that... Because they are still very basic, very beginner. So, I will tell them... Okay this Mi Sol, did you see it's crotchet and quaver... dotted crotchet and quaver? So, the Mi have to longer. So, you can sing: Long-short-short, long-short-long, long-short long-short long. And they will begin to: Oh, this one is long and this one is short. Then okay now sing in Solfege: Mi-Sol-Sol, and I would like to let them do the conducting pattern. (Do the conducting pattern while sing in Solfege) Mi-sol-sol, Mi-re-do, Re-mi-sol-mi-re... Like that. Then, continue to sing all the thing, then only can play. Because after the kids sing out the melody and the rhythm, they will have the picture in their mind already. Oh, just now teacher told me: Mi-sol-sol, mi-re-do, re-mi-sol-mi-re. Long-short-long-short-long... Ah, they got the picture, they sure can play already.

I: Ah.

P: Yeah, because after they sing, they got the feeling, if they (were) playing like... If they just straight away look at the score and play, for sure they will be play like computer. (Play on the piano) Mi-sol-sol, Mi-re-do, Re-mi-sol-mi-re... Sure they will be like that. But if they were singing, after (Play on the piano again) Mi-sol-sol, Mi-re-do, Re-mi-sol-mi-re... Is it? It's totally different. That's why my kid all they play got the feelings. Yea, even violin also. I also teach violin.

I: Yeah, you also teach violin.

P: Yeah, violin it's just grade 7. But I just teach below grade 4 or grade 5. After that I have to transfer to another teacher.

I: Alright. Okay cool, so that's the feelings?

P: Yes, that's the feelings. Sing... and play.

I: Yeah right. So now it's about the enjoyment. You said you enjoy listening to music, so may I know that what's inside the music that made you enjoy the most?

P: Actually, I think, I like the... That kind of music which is very touching, like soul movie, sometimes the soundtrack was, wow very touching... Like I go in... Like I join in in the movie already, and the music was wow very touching, and my tears would suddenly flowing out... Yeah that kind of music I really like it.

I: So, what if I let you listen to some music, without any pictures or movie, do you think you would enjoy that?

P: Depends.

I: Depends?

P: Depends. If disco one I really...(laugh) That one really noisy.

I: How do you feel now after listening to the music?

P: Sleepy. Because last night I did not sleep well.

I: Do you have any opinion after listening to the music?

P: 'Despacito' I have performed before, so I'm more familiar to it.

I: Do you have any opinion on this version of 'Despacito'?

P: I did not put much attention to it, just feel so so.

I: Oh... So which is your most favourite music?

P: Maybe it's 'Canon in D Major'.

I: Oh, why do you like it?

P: Because the string part of the music sounds better... Other music made me feel sleepy (smile)... Only that music can make me listen to it until the end, other music I skipped halfway.

I: Okay, the string part sounds better...

P: And that 'A Thousand Years'. Last time when I performed on other peoples' wedding I always play it... For those two music which I always play made me feel boring. Other music is okay. And the other song, that De-re-de-re-de De-re-de-re-de...

I: 'Ride of the Valkyries'.

P: Is that 'Star Wars'?

I: That is Wagner's music... Wagner's symphony. How do you feel about that music?

P: That is not my style. Sometimes I can watch (listen) it when I watch movie. A bit unfamiliar.

I: Do you have any opinion on their way of performance?

P: Not much, they are different style... But there is one music which made me very sleepy.

I: Which one?

P: Err... The one with all trumpet (saxophone).

I: Oh... ('Rockabye')

P: Very noisy and sleepy... Also pop song (music).

I: Also pop song (music) ... Yeah right, actually I also want to ask you (laugh)... Among classical and pop music, which one would you prefer?

P: Actually, it depends... Actually, I like both, but I need to select the song, song is very important... Classical also, I really like classical music, but some of it I really don't like; Pop song I also really like some of it, but some also I really don't like. It really depends. I cannot compare them because they are both different things.

I: Okay, depends on what?

P: Melody, the concept of the whole music... And then the rhythmic, and... many... The stories...

I: Which means...

P: Okay, I let you know my favourite pop songs, which is the Disneyland's pop songs (smile), because I listen to it when I was small, and when I grow up, there is a kind of... Err.... How to say... It can remind you of your childhood.

I: Oh, nostalgic feel?

P: Yes, yes. Remind me something about the childhood... Then my favourite pop song is some... Something more to non-music... Not presented by music, but singing.

I: Oh, singing... with vocal.

P: Yes! So, if you want me to compare, I prefer pop songs which is sing out.

I: Oh...

P: I would feel a bit weird or it does not match the feel, if it is presented by instrument or orchestra.

I: Okay.

P: Classical music is really can be presented by orchestra, instruments, piano, anything... or any music instruments. That is my opinion, if you sing: De-re-de-re... (laugh), It is weird.

I: Okay.

P: If you want me to compare, I really don't know how to compare. Because pop songs... I will listen to... We will listen to those few Asian singers like Jolin Tsai and Lin Jun Jie, those singers' songs I would know how to sing... Like Dao Dai... If you play those songs with piano, I feel it is quite 'empty'.

I: Quite empty.

P: Very... How to describe... Very difficult to make me feel touched.

I: Okay.

P: If it is presented by vocal singing then maybe I would feel better.

I: May I translate it this way? Does it mean that there has to be some lyrics with meaning?

P: Lyrics?

I: Ya.

P: Not necessarily.

I: Not necessarily?

P: The melody is more important.

I: So the most important thing is there has to be the sound of human voice?

P: Or the sound of violin... Because sometimes piano can't make it.

I: Okay.

P: Because piano can't make the vibrato effect, can't have the feelings of singing, but violin can do it. But sometimes violin would be too high pitch, until it doesn't sound like human voice... It sounds a bit odd. That's why I feel if you want to feel touching it still needs to be sung by human... For songs.

I: Not necessarily have lyrics?

P: Not necessarily have lyrics, 'La-la-la-la-la' can also do... That's also very touching.

I: Okay. Very interesting (laugh)... Just now you mentioned that you like the music 'Canon in D Major' better because of the string part...

P: Because the string part performed better.

I: Then how do you know that you like this music better? Or that you enjoy this music better? How do you know that?

P: Okay usually I would set it at... The ending and the intro.

I: Ending and intro... Okay, what do you mean?

P: If the intro is very beautiful then I would listen to it... If it sounds like a mess then I would skipped it.

I: What do you mean beautiful?

P: Beautiful means you do it with your heart, not computer. Just like that one: De-re-de-re-de... (laugh) You know what I mean?

I: (Laugh) Alright, got it.

P: It sounds like made by the alien... I'm a person who is more rely on feelings, like people in temperament. So, it's like rely on the feeling of the moment... to get the thing... Or to play the music.

I: So, it's feeling?

P: Yes, feeling is important for me... The feeling of the music.

I: The feeling of the music? Not your feeling?

P: My feelings and the music's feeling.

I: You and the music's feelings?

P: Yes.

I: Okay, just now you mentioned that if the intro of a music is beautiful then you will keep listening to it right?

P: Yes, yes, yes, Intro is really important... A bad intro is really... Just like what I said just now I can only finished listened to the whole music of 'Moonlight Sonata' and the 'Canon in D Major'. This is because the ending of the 'Moonlight Sonata' is like: boom-boom... Like... It feels like... Okay... Okay... You will feel that the ending of the 'Canon in D Major' is more 'tasty'... It's like you would like to eat the food again after you finish it. I would probably not going to eat the 'Moonlight Sonata' again after it is finish.

I: Oh...

P: Intro means (determines) whether I'm going to keep listening to it or not; while the ending means (determines) whether I'm going to listen to it again or not next time.

I: Listen to it again for the second time?

P: Yes... That's my concept. Intro and ending is very important, the middle part is the picture.

I: Picture?

P: Yes, because the beginning and the end both don't have picture... It's like you imagining the scene, where were you... And then... Like 'Canon in D Major', I would think of, err... I was at an orchestra room, then they would surround me, playing their instrument, then I would look at their string, look at their vibrato, and look at the conductor... I can get this kind of feeling... Then for 'Moonlight Sonata', I feel that there was a person playing this music at a dark place, and always frowned... It feels a bit of rushing.

I: So, you would see these scenes?

P: I will think of these kind of scenes... As for the pop songs, I feel like it lacks something... Ah, there is one cello, it done quite a good job: Da-di-da, da-di-da, di-ri-di-ri... This makes me want to keep listening to it, because of the cello it adds marks to the music, if the whole music is played in piano then I will surely skipped it.

I: Oh, really?

P: For sure I will skip, because I feel it is too empty.

I: Oh...

P: Like just now when you were playing the Disney songs, I like those with orchestra. If it is played only in piano, it is really okay (to listen to), but those are for the bed time. Orchestra is the kind for... Enjoy, really enjoy. But for bed time you cannot enjoy, you have to sleep quietly... It's like there is a melody to make you feel more comfortable, there won't be the sound of noise.

I: You prefer orchestra more to single instrument, is it because the texture of the orchestra is fuller?

P: Yes.

I: So, would you analyse these elements when you listening to music? Or you would just be listening to music as a whole?

P: I will check the bass... Bass is very important. Actually, piano can also do this, depends on who is the soloist... If the soloist is good, then maybe... It would not be that boring, there might have climax and low tide, and have the feelings, then it is worth listening to. If it is very normal, like played by machine, then I don't think it is worth listening to... Especially, I like to watch the performer's expression... Their movement... I really like to watch that... I'm not really look at their technique, how good their techniques are... I look at their general picture... Then I would feel that: Oh, this person is good.

I: Okay...

P: It does not mean that I listen to it casually.

I: So, you like to have a picture there?

P: I like to have pictures... Picture is very important.

I: Okay, good. So, based on your experience just now...

P: I did mention it just now.

I: Yeah.

P: Music is very important... Even the sound of the rain can also change a person's mood. Like today my mood is heavy... The clothes are not dried... These and that... Yes... So, sound is really important, music is really important.

I: Then do you have this kind of experience when you were listening to music? Like you forgot everything around you...

P: Of course, I did.

I: Oh, you did?

P: I can cry.

I: Oh... When did that happened?

P: When I was small.

I: Around what age?

P: 12 or 13 years old.

I: Oh.

P: Miyazaki's music.

I: Ah, I get it! Which Miyazaki's music did you listen to?

P: Err... 'Spirited Away'.

I: Yes.

P: I was really... Touching.

I: Okay.

P: Actually, I was listening to it on YouTube, I was listening to his solo... I was really touching, my tears all flow out... Because firstly, I watched the movie already, I know that... I feel sad because... I feel sad and touched because... Did you watch that movie?

I: Yes, yes, yes.

P: The Bai Long (White Dragon).

I: Yes.

P: Bai Long he... He turned into a human, and then he remembered his name. That moment I felt very touched, because he has been worked for Grandma Tang for many years as a slave, and he finally remembered his name, and then... He saved Qian Xun... That moment is really touching... But now I won't feel touching anymore, I feel it that way when I was small... Maybe when you grow up, your method is different, maybe you won't think of other things, maybe you will feel more touching when you watch drama. I feel that this is what left as the childhood's memory. I was really touched that time, when I heard this: (played the first chord of the music on the piano), I cried... And the rhythm (played the chorus part of the music), I cried. Really touched... When I was small.

I: Oh, when you were small... So, is that your first time having this flow experience?

P: Yes. Then I was enthralled with Miyazaki's music, I learnt all his music.

I: Wow... Then is there any other music can make you have the same experience besides this music?

P: Erm... Let me think... Actually, many anime's music, do you know 'Naruto'?

I: Oh yes yes yes!

P: Some of the music also like that.

I: Yes I know that!

P: Naruto's drama is very touching, like who had died, die of wars, die for someone... Those music, all very touching, and I would cry.

I: Like when he separated with Sasuke...

P: Yeah... Wah you also know that?

I: I also watched them (laugh).

P: All very touching... The funeral songs...

I: Yeah... So those also make you have this kind of experience?

P: Yes. I will forget about the world, and just at the moment, I will feel like being in the movie.

I: Then how did you pull yourself out from that feeling?

P: Once the music stops, then I will be out of it.

I: Oh, so once the music stops, then you can get out of the feeling immediately?

P: Yes... Except, okay, like... If it is about love life, if it is like the person abandoned me, then I would listen to some sad music, and I would 'go inside' the music... After I listened to the music, I would wonder that whether that was my problem. After that, it needs a few days... A few days then only I can get out from the feelings... For love... If for anime, then maybe... It's just a while then I will be okay... I can get back to the reality... But this condition is sad, it's emo (emotional). I think that it's okay when you were alone, no need to let other people know that... Because we should have these kind of feelings, because we are human, different emotions are normal... But I feel... these sad or emo movement (part)... should be keep for ourselves, just vent ourselves.

I: Then did you experience flow when you were listening to some happier music?

P: Happy?

I: Yes, more energetic music... Fast, happy music.

P: Maybe... (smile) maybe it's the Disney music.

I: Disney?

P: Yeah. Do you know the 'Cinderella' in Disney?

I: Yes.

P: The latest version, performed by real people, in year 2016.

I: Oh, I did not watch it... Never mind, please tell me about it.

P: It was when the Cinderella changed into the glass shoes and the blue colour dress, she walked into the palace and everybody was staring at her, the moment I watched it I felt: Wow, it's beautiful! And the music playing was like: Lavender blue di-ri-di-ri... Then I really enjoy that feeling... And then when she danced in the ballroom I was also very enjoy it... Went inside already... When I watched it in the cinema... So I have watched this movie four times (laugh).

I: Wow...

P: Also the 'Beauty and The Beast'.

I: 'Beauty and The Beast', by real people?

P: Yeah, I have watched it five times... In the cinema. I enjoyed them all. So, 'Beauty and The Beast'... Because the 'Cinderella' is all acting, but 'Beauty and The Beast' is like... Opera.

I: Ah...

P: Because there are a lots of singing, so I have practiced all the songs in the movie, and then sing at the cinema... That's also into the flow already... And it is something happy... Except for the part of Gaston (laugh)... I just sing the happy songs.

I: Okay, if I offer you the opportunity to experience this kind of feelings again, would you accept it?

P: What do you mean?

I: Like... Just now you mentioned about 'Naruto' when you were small...

P: Now I don't have that strong feelings already... Really changed method already... Can't go back already I think... Firstly, maybe it's the changed of physical... Mentally changed... the expressions in the eyes... Whole person changed already... Different apperception... Now... I think I am more easily enter into the condition by... Maybe... I think slowly it becomes classical music... Before this I think it's impossible, now i think it's possible... I will enter into it when I listen to Beethoven's music... I will think of him frowning... He was (do the movement of playing piano in an exaggeration way) ... I don't know, but the feelings, the movement, I can get it. Then my body can do that... Ah... So, I think this is quite helpful with my exam, so I will listen more to it.

I: So, if I offer you the opportunity to let you listen to this kind of music, which you can enter into the state of flow. Would you accept it?

P: Err... yes.

I: Okay, what does it mean to you to be in flow when you were listening to music?

P: What does it mean?

I: What does it mean to you?

P: It's something different from the reality... It is a different place from the realistic... This is... This is another name... A different of view... But we still need to back to realistic.

I: So, can I translate it this way? That you went into another place temporarily?

P: Yes... Can be said that it is just... Temporarily.

I: Oh... Okay.

P: It can't be forever... Unless I die (laugh).

I: (Laugh) Okay, thank you very much.

P: Okay!

Transcript (Group A3)

Name of Participant: Ellie Solha Won

Date: 18th January 2018

Interviewer: Gabrielle Soon Wan Fei

Indicator:

P = Participant

I = Interviewer

I: Hi, teacher Ellie, can you tell me how do you become a musician?

P: Oh, okay. When I was seven years old, my mother... want me to learn piano at first... So, I learned piano... And then the piano teacher and mother are at the same age... So, she also has a restaurant, so she as a student's mother, how about we teach them cello? Yeah, so I just... Turned to cello, like that... And the more I learn it, the more I like that. And then... When I was nine years old, I joined an orchestra, it's the teenager orchestra. One of the students... She played very well, so I just feel like I want to... Become competitive with her. So, I decided to practice more and... Pick (cello) as a major. And then I decided to go into art middle school.

I: So, that was when you were nine years old?

P: Yeah.

I: After that, you practiced more and more and become who you are today, right?

P: Yeah... So, once I decided to take cello as a major, then I start to **plan** my practice time... Like how many hours... I just write down on paper, one two three four like that, myself... Everyday.

I: Everyday? How long did you practice?

P: I don't know my practice... More or less five hours?

I: Wow... Then did you join any concerts or competition?

P: Yeah, a lot... Because my art school, the high school and middle school, the TONGHUA is the... Top two in Korea... Very competitive. So, when I enter the art school, I was a lore leader... Yeah, so the older students can pick their own time, so I am slightly more experience. So, I decided to practice more for contest and then everything...

I: Don't you feel nervous when you are in the competition?

P: Oh yeah of course... I was nervous, but... I have one experience that... I really like some songs, so I want to play very well, so I start to... Think to myself that how can I make it better, so... So, I just imagined some situation, if you have a song with... Sad melody, then I would try to imagine the creative part, which is by creating some sad stories, that's just I

made it myself. So, when I perform, I just imagine the situation, so I forget about other situation. The teachers in front of me, I just sit there like that, I just imagine... Another thing... And then just close your mind, just try like that... And then I feel like, this one is quite work.

I: So, that is how you overcome the nervousness?

P: Of course, there is some part which is very technical... So, I have to practice a lot.

I: So, how is your life as a musician?

P: I really like, I really thank to my parents who let me pick music.... Because... Because when I see my husband (laugh)...

I: (Laugh)... Yes?

P: He is very smart in doing business and everything is very well, but he really can't enjoy music... Yeah, listening to music... But I don't have the negative meaning, it's just that he not really enjoying music and... He looks a bit boring (laugh) ... It's only when I live in music, something that I like, then I feel...it's alive suddenly... So, it's more colourful about my life... So, it's really one of the options... To release the stress... So, my life has more... many options.

I: So, what does it mean to you to be a musician?

P: ... (Paused for a while) I see... As I told you just now, I really like... I'm interested more in education... Slowly, my life when I find my interest, quite interesting is... Wow, the music right...Is the only difference... I mean, it has to be... Same with your hair colours... Yeah, it's very different... So, I want to know more about... Err, how to say... More education? The piece, their thinking and... Yeah.

I: So, you want to know more about the education part?

P: Yeah, especially about the younger age... Because all my friends, they are studying a lot until doctorate and all, you know the USA, the KL like that... But the interesting part is that... They have very good skill and... Very good... Everything themselves, but every time, it's really difficult for them to teach young students, there is very different skill... Yeah right? So, I want to focus more on young kids teaching... It needs another skill... To control them.

I: Yes, it is definitely another skill.

P: Actually, it means you need more energy... Yeah.

I: Okay, how about the performing side? Just now you said you want to focus more on education and performance, right? What is your expectation?

P: ... (Paused for a while) Actually I like the orchestra performing.

I: What do you want to achieve in future?

P: What do I want to achieve in future? As a musician?

I: Yeah.

P: ... (Paused for a short while) I want to make people more enjoy music... Yeah... If I teach kids, when they grow up, and then they become a person who can enjoy the music, right?

That is my big picture (laugh). Then, they also can teach their children music. So, I want to make the music industry become bigger... Yeah... Because... Now the people are focus more on the money and others... Yeah... I'm sure even if you have a lot of money, you can't be happy if you only have money, right?

I: Yes.

P: So, I want to make music as one of the part where it can make people enjoy their life, their things... So, I don't like it when I teach the kids, I don't like... Scold and make them depressed and make them cry... I always think: how can make them enjoy?

I: So, music is supposed to be something enjoying?

P: Yeah, yeah, yeah... Because my younger brother doesn't take music as a major, but he really enjoys music... Yeah.

I: Can you tell me about the music you have listened just now?

P: For the 'Canon in D', I like it... It has this major colour... It has harmony chord... That can make people calm and comfortable... Of course, if compare to some... Modern music... Of course, it's not organise... But this is organised, okay... This kind of music can make people cool.

I: So, do you like this interpretation of performance?

P: Oh, this way? ... You mean compare to other solo players?

I: Compare to what you know, compare to other people.

P: Another version?

I: Yeah.

P: (Paused for a while) ... Yeah, I think this version is more... Classic way... Basic... It feels like original (laugh).

I: Alright, the next one is the 'Moonlight Sonata'.

P: This one feels more like... Couldn't breathe... Every time I listen, certain tempo, I mean... Just keep going, the certain tempo, right? And then inside there, there have a... Very aggressive character, right? It feels like, wow it's very ... I can feel the pace, personally I can guess... This shows how Beethoven feels... It feels like there is a very beautiful sculpture...

Compare to the first one, that is a very beautiful nature scenery, very peaceful; This one is...

I saw something very big sculpture, and there is Ohm!

I: Oh, so, it is quite different feelings, right?

P: (Nod head)

I: So, do you like this version?

P: Yeah, I like it... I like this tempo.

I: Okay, and the third one is 'The Ride of The Valkyries'. How do you feel?

P: When I listen to this one, all the brass solo right? Just... Technically I know that they try to make the sound of the brass... The first feeling I have is: Ohh, they play it well (laugh) ...

Good rhythm... And then, also the string is... They changed into interesting sound, right? ...

The string is mixed well with the brass... The string is soft, and the brass is big and broad.

I: So, any feelings when you listen to it? Or any changed of emotions?

P: Oh, yeah, yeah, yeah... (paused for a while) Inside the brass, it was like: Wow, they can make sounds, the sound has changed. So, the feelings is like when I play the string, the string is more soft, and the sound is not heavy.

I: So, do you like the way they interpret this music?

P: Okay.

I: Any other opinion about this music?

P: (Shake her head and smile).

I: Okay, now it is the pop music. How do you feel about this music ('A Thousand Years')?

P: When I listen to this song (music), it forms memory, and it sent me a complicated feeling.

I: Okay, besides the memory, how do you feel? Compare to you, do you think you can play better than them?

P: When I play this song (music), it's slightly noisier than this, it's more... Lighter...

Brighter but... I like this version more... The first time I listen to this one, it's more... They make more source.

I: So, you actually like this?

P: Yeah... It feels a bit sad... I like this version, it has more emotion and simple.

I: Now it's the 'Rockabye'. How do you feel about this music?

P: It is interesting, and I think it is a good try but I like it... I think this song is more match... With the electronic.

I: So, do you like the way they perform?

P: Not really... It's quite interesting and... It's something new... But the style is not really match... I feel like it's not really their own, they just try to follow some popular group.

I: It's not original?

P: Yeah.

I: So, what would you do if you are going to perform this music?

P: If I perform this? ... I saw some videos, there is one cellist, they use their instruments... There's pizzicato and they mixed together, they perform quite well... Ah, maybe I know the reason why... Maybe this music is more ... Just doing... Livelier... But this one is... They have regular tempo and... It's like you wear a suit and go to a pop concert, not the musical concert.

I: Alright, how about the 'Shewolf'?

P: I feel it's not really their own... It feels more or less the same as the one before this... They don't have their own colour... It's like they have a chord and... Translate it into violin.

I: Okay, so now this is 'Despacito'.

P: For my opinion, this one is good, actually.

I: This one is good?

P: Because this music can match well with this instrument... The sound and the melody and the rhythm... It is match with this instrument... Imagine if you play this music with a trumpet... It feels... It's not really match, right? It's more like... This music ('Shewolf') is more to the violin version... I think this instrument is... Not really attractive.

I: So, if we use the correct instrument...

P: It would be better or, replace the violin version... They play very... Just formal, I mean... Tend to be more modern style, with this music ('Shewolf') ... They just try to make the classical style, and just follow the melody.

I: So, they were trying to make a classical music, but not really a classical music, so it sounds weird, right?

P: (Nod head).

I: So, for you, 'Despacito' is actually better?

P: Yeah.

I: Do you like it?

P: Yeah, I like it... The instrument colour of this music is original.

I: Is there any other feelings when you listen to this music?

P: (Paused for a while) ... (Shake head and smile).

I: Okay, so we have listened to some music. So, do you prefer the classical music or the pop music?

P: (Paused for a while) ... Actually, I like both, but sometimes I choose the music... Depends on my feelings.

I: Oh... Depends on feelings, does it mean like your emotion, like when you are happy, you want to listen to happy songs?

P: Usually in the morning, I would listen to Yoga music, that kind of thing.

I: So, among these music, which one do you like the most?

P: The first one ('Canon in D Major').

I: The first one? Why?

P: I think it's because of my character... Only I like... Sometimes I also curious, but I more like... Settle... More organised... I like some safe feels... I don't like that kind of so many (drama)... Because I know these kinds of things start with a teenager, and finish as a teenager, so it feels very...

I: Yes, you know the direction where to go... Which one is your least favourite music?

P: (Paused for a while) ... This one? (Point to the 'Rockabye' music on laptop)

I: Oh, why?

P: (Paused for a while) ... It's not really... their own colour... It's just not so attractive... I can't feel anything when I listen to this... I just feel like: Okay, if this song has changed into other instruments, that should be okay... Good try... When I listen to this kind of song... Just can't feel it there, because the music... This kind of music (point to 'Rockabye') make me think... This kind of music (point to 'Canon in D Major') just make me feel... Feel the song.

I: This one ('Rockabye') makes you think, this one ('Canon in D Major') makes you...

P: Just enjoy the music... This one ('Canon in D Major') just my body... Can feel, but this one ('Rockabye') makes me to use my brain.

I: So, it means not really enjoying?

P: (Nod head)

I: So, teacher Ellie you must like music very much, right?

P: Yeah, yeah, yeah.

I: What does music mean to you?

P: (Paused for a while) ... It is something that I can display myself... Music is like one of the family already... My whole life is with music, so it is part of my life.

I: How long do you listen to music every day?

P: ... About one hour... Everyday.

I: Okay, what do you do when you listen to music?

P: I would check the schedule or homework... My students' homework... And when I'm stress, I would only listen to music and do meditation... It helps... It helps to focus on the things that I want to.

I: Why do you listen to music?

P: Why?... Because music can make me relax, happy... To become more positive.

I: Alright, how do you feel when you listen to music?

P: When we listen to music, your body would react first... It's always the body first... Then there are the feelings... Not the brain, it's the feelings... You will feel better... Become more enjoy.

I: So, I think you must be enjoy listening to music, right?

P: Yeah.

I: Why?

P: Because... It is the expression of other persons... It's like another kind of communication... It's like when we listen to sad songs, I enjoy listen to sad songs because sad songs can understand my feelings... It can release my feelings... No matter it is good or bad feelings.

I: So, how do you know that you enjoy it?

P: (Paused for a while) ... I think it is when you feel better, when you feel happy... It's like someone is there to be with you, and you can be natural.

I: So, have you ever experience the flow?

P: Yeah.

I: Wow, how did it happen?

P: You mean...

I: Can you share the story when you experience the flow?

P: Oh... I'm not sure whether it is... It was... I was very bored... nothing to do... I seldom have nothing to do, but that day I'm happened to be nothing to do (laugh)... I was bored, so... I went to the gym... Then... there is this music, the Tchaikovsky and Rachmaninoff's music... I listen to it, and then I feel... It was like... I'm here, and I can enjoy, so be thankful.

I: Can you describe more on your feelings when you were in that state?

P: ... It was... I feel sympathy... It's very different feelings... And I had goose bumps all over my hands.

I: Did you feel like you were loss track of time and self-conscious or anything like that?

P: (Paused for a while) ... Yeah, a few minutes I guess... It's very shortly.

I: So, do you want to experience it again if you are given the opportunity?

P: Yeah.

I: Okay, what does it mean to you to be in flow?

P: What does it mean... to be in flow?

I: Yeah.

P: (Paused for a while) ... I can change myself... It is like I was in the space, floating... It is a time where I can have a talk with myself, to know myself more.

I: Okay, that's it. Thank you very much!

University of Malaya

Transcript (Group A4)

Name of Participant: Tomonari Tsuchiya

Date: 11th February 2018

Interviewer: Gabrielle Soon Wan Fei

Indicator:

P = Participant

I = Interviewer

I: Hi teacher Tomo, can you tell me about your past?

P: Well, it is not that I wanted to become a musician from the first place, I... The only thing I knew when I was small is that... I have been reacting to whatever background music I heard, when it came into my ears, because my father... He loved the classical music. So, he... He has his collection of large amount of recordings... As well as this old type of... What do you call it? The big erm... Disk. It's not like... It's the previous one, the previous generation for the big one? The MD or something... I don't know, I forgot.

I: Oh, it's the... Yeah, I know that.

P: Yeah, that deport. So, he has a vast amount of collection of these... Legendary... Performers as well as... The Beatles, the Headlights, except... Opera once like the written like Wagner and the... He didn't have those but... And then, so... Every dinner time, he always... He always put all of these music... One of these music, everyday... Since I was very small... Yeah... And the funny thing was that my mom... She wanted... I'm the third one... in my... Yeah, that's right... And she wanted me to become a musician before I was even born, right? (Laugh)... And then so... Then, obviously she played the music when I was in her tummy, right? (Laugh)... And the several music that I reacted to... It was like... Erm... Like the **troy marry**... By Schumann... Yeah, it's a small piece, a very romantic piece... I didn't react to those heavy one... The loud one rather the calm one... So, then I was born, and I knew... I knew that... As soon as I played the piano, first with my mom, then later on with this teacher, from **SSO**... I knew that I could play the piano, or **rather** move the fingers... Both hands together than anybody else around me... So, I was quite naughty. As I was in the kindergarten, my brothers who were also play the piano... So, I didn't choose my path to become a musician, it was rather... I feel like it was destined... Like I don't have any other choice, you know... I didn't choose to become one, but I feel like I have to do it, you know? (Laugh)

I: Destiny?

P: Destiny, yes.

I: Cool... So, what is it like to you to become a musician?

P: (Paused for a while) ... It's a tough work... Yeah, because you need to control your... Energy? Because what's difficult in... In being a musician is to continue... Erm, the practice, and you have to keep up yourself, you know, in every ways... And especially when you get older, you've got to earn money as well... In some way, right? In country like Malaysia, where the music industry is very small, very... Erm... Competitive... Not musical wise, but... In a different way... For examples, there are lots of jealousy and... You know, all these conflicts going on, not necessarily that they are all good musicians and we are competing to each other in the interpretation, it's not like that (laugh)... But the surviving in such environment... Is difficult... And to continue my own performance, you know. Because music is something that we felt... With our mind, right? So, all these other things that surrounding might distract you, your concentration, and... So, it's very difficult to keep up in the way... But then I do have the ambition, still... To continue the ambition is like an unfinished business, you know. Even though you play in the concert, right? But that's not the end of it, because everyone of the concerts gives you new experience. So, if you give a hundred concerts to some people, you will experience a hundred different things, mostly, like a rediscovery of your personality... Yeah, so, within your personality, when you sit in front of the piano, it's just between you and the piano, or you and yourself which been played through the piano... Yeah... So, every time you play, you're experiencing new thing, you will find a new part of yourself... That's right, as the music itself, the performance itself does relate strongly to the performer's personality.

I: So, are these personalities contradicted to one another?

P: I... No, not quite... The personality plays a bigger role in joining the performance. Because whatever you want to do, your interpretations, right? It's... I would say more than a half of percentage is dominated, commanded by your personality. So, if you prefer some... If you have sort of like calm personality, for example, very calm, very tender, you know, I bet that when you play the heavy pieces, or... Agitated, full agitated, very frustrated that kind of pieces, you would probably... Do something close of how the composer desired in the piece, but with your taste of tenderness... So... It does have a bigger role in... When performing... Erm... The personality, yeah... So, for example, if you play a Bach piece, and he hardly put any dynamics, you know? Or any phrasings and so on, it's not that they don't have it at that time, it was just there were no terms, you know? Right... So, in the ethnomusic school, it's

not written, right? Yeah, erm... But we still need to put something, you know? So, whether you put a forte in that area, piano in this area, it really depends on how he wants to do, but where does that rules come from, right? (laugh) It's from your personality.

I: So, there's no such thing as right or wrong?

P: Yes, err... Right or wrong... There's to certain extend, if you do something that is quite out of the question, then it's quite wrong... But what's right? It's something that we don't know... What's wrong? We do know (laugh).

I: So, what does it mean to you to be a musician?

P: What does it mean to me? ... Well, erm... since I've told you that I feel like I'm destined to become a performer, erm... I take it as my life. Half of my ambitions, you know, that I want to... Ambitions are achieving... Constantly achieving... What you want to do in that piece and songs, right on the stage, apart from that... It's really everything... Part of my life... It does describe about my way of thinking... You know, my whole life, because I've been devoted most of my time to the music... So, my lifestyle maybe different from other ordinary people... Ordinary people as in... You know, they wake up early in the morning, they go for work, and come back and so on (laugh)... Yeah, my time is quite different... I just sleep when I'm tired, I play when I have to, that's all, so (laugh)... When it comes to human relationship, it's also quite different. We guys do have problems with girls...

Especially musicians... Because as I said, music is something to be felt. And when you actually play a piece... Because you constantly joining out from your mind the expression, right? Erm... Sometimes... Sometimes say for some that you were working on an expressive passage from romantic piece, you do feel like you want to embrace something very lovely, you know (laugh) Right? And then... Perhaps we reflect that as a woman, and say we... But then the reality is different, because... Erm... You might end up, you know, in a disaster or something (laugh)... Perhaps you might have relationship with a married woman or something opposite with what is related, but I still think that music is really part of my life, and erm... Because it's... I don't know about other genre, but I do think that the western classical music told us something very close to our life, our way of living, so, erm... We are basically... Feeling... A precise expression... You know that human expression, there are thousands, right? Erm... Not just the one we show on our faces. We show on our faces, but there so many expressions in our minds, and this precise mind expression can be express through the music... Yeah, definitely through the instruments, yeah. And apparently, it

sounds as if all these composers do know, erm... You know, how to make human's mind work, almost like the psychology... Yeah... And... So, as I continue playing, I feel like... I feel some kind of comfort... Yeah, because it tells us everything about the truth, the human... Yeah, so, I'm kind of enjoy it (laugh).

I: So, can I interpret that as: When you play the music, you felt that there are meaning inside the music?

P: Yes.

I: And it can teach us about the way we live, about our life?

P: Yes, it is.

I: Cool.

P: At least it tells us the truth... Because we human... The characteristics of human is that... We deceive other people... Compare to other animals (laugh) ... There are a lot of... Conflicts in our mind, right? And the funny thing is, the classical music tells us about that too, precisely, remind us how we always be... (Laugh).

I: (Laugh)... Okay, so, sir, just now you said that when you listen to music, you listen to all components in the music, right?

P: Yes.

I: So, I will play you some music, please listen to it and let me know your feelings after that.

P: Sure.

I: How do you feel when you listen to this 'Canon in D'?

P: To this particular music?

I: Yes.

P: Okay, Ah (Paused for a while) ... Well it's usual practice, right? When we listen to this, like it's really from the Baroque period (laugh), and the canon, right? And repetitions, the theme, it's going everywhere, where it coins side, yeah? And they make harmony, and that particular harmony brings a new colour. So, when the music start, it was very gentle, isn't it? It is very gentle with this... Harpsichord, harpsichord, yeah... It's Di-de-di-de-de-de... (laugh) ... Yeah, erm... It's like... It's like you standing on a hill, yeah... With this warm

wind... A very gentle wind, not the strong one... And it could be at the sunset... And then, there's like... Dignity, err, a hint of graceful and noble... And as it expands with this character of the canon, erm... The music turns like: Da-ra-dam da-ra-dam da-da-ra-di-da-ram... It feels like... **Waltz** in a fast tempo... I don't know how to say the words... It's like accepting the reality in many forms... In different ways... It's like anything that comes in front of you should be accepted, you know... And that something can be anything, yeah... Whether it is to do with the... Kindness in human, relationships or anything, or the realities, where people needs to live by deceiving or mistrusting each other... Or anything that relates to human's life... When we looking at it, we are kind of accepting it, you know, it's kind of nature, isn't it? (Laugh).

I: Yeah, right. So, that's your feelings when you listen to it?

P: Yes, and there are some elements like... Let me think about that... Erm... It's this mixture of descending, sequence, and ascending sequence... And when normally, when the sounds descend, it's lower frequency, right? Lower frequency tends to last long... It travels further, and it last longer; where the higher notes, which in this piece, has despising to the console all the time: Da-ra-da da-ra-da-da-da-ra-di-da-ra and on... The higher notes have higher frequency, which does not last long... Yes... And we find most comfort in lower sound... So, when the piece start: di-di-di-di... yeah? And on top of that, when the sound goes lower, we tend to have this feeling of, you know, a bit gloomy, right? Very down. When it's up, when the sound is rising, we feel some goes, right? So, I think it's part of it... The listener would feel... It's just my imagination (laugh).

I: Is that how you feel?

P: ...Yeah, how I take it, everything... So, it all relates to... automatically when I hear something, imagination comes up, it's just that sometimes it's difficult for me to explain (laugh).

I: Then, do you like this music? The interpretation of it?

P: Personally, I don't like this music (laugh).

I: Okay, may I know why?

P: Because it sounds cheesy... Yes, it sounds cheesy to me. I think to some extent, the composers, they need... They have to live through. So, say it's the 20th century composer,

Laissez DeCouch for example, he was just to earn the living, he used to compose a few music as well but he doesn't like it at all, although it sounds nice, but he didn't like it. Yeah, so, I supposed this one can be one, of course they don't have any film, but there are certain characters that the ordinary listeners love during that time... They want something very simple... To understand, very... Like pop music, like candle (laugh)... And the composers didn't know what kind of music it would make people laugh about, just like the modern pop songs (laugh)... Just the repetition of a part all the time... So, this is what's happening... And there was a sort of pop during that time... Yes... So, to me, because a lot people knew this piece, but it's famous anyway, I know why it's so famous, because it's very easy to understand, can be used as BGM as well, not something that you would want to listen at the concert hall, but it's very simple, very... Repetitive... Very much close to the pop music, modern pop music... But I would say, it's just part of the composition technique, yeah, composers can compose anything.

I: Composition technique?

P: Yeah, it's just a very simple composition technique.

I: And this is the second music (Moonlight Sonata, 3rd movement)

P: May I know who plays this?

I: Yeah, it's Lisitsa (Valentina Lisitsa).

P: I didn't ask because I won't produce anything like that... It's opposite (laugh).

I: (Laugh)... So, you don't like this?

P: Yeah, the interpretation? No.

I: Why?

P: Hmm, it's too clean.

I: Oh, too clean?

P: Too clean, well contented, no originality.

I: Wow, alright.

P: Yeah, don't you think it's weird? Yes, clarity is one thing, but... No originality is another thing... Yeah, the clarity cannot be your originality... Especially in a piece like this, the third movement, Moonlight Sonata, right?

I: Yeah.

P: Yes, erm... To me, it's well prepared, well practice and all, but... It doesn't have this taste... That Beethoven actually wanted through the music score... There's always a hint in there, even though we don't get to see the composer himself, we get the hint of how it should be played to certain extent, yes... Style is one thing, but... Style can't be the entire thing when it comes to performance... Could be that person's personality, it is very clean, I'm not sure, but... The music itself is great so we get deceived by it easily (laugh)... That is not well thought... Erm, I don't like this word, but it's not... It doesn't allow me to think of the wisdom... It's not poetic, yeah... It's very like well prepared, like... Very artificial... Something that... It's like the mixture of what others were doing, so older legendary... Of the golden time among the pianist... But I don't get any special personality of herself in this particular performance... Genuinely, I don't like her other performances too, but she does have a lot of repertoire, it's just driving the same kind of... Mechanic, you know, it's like repetitions, like... As if she is just practicing without thinking much... Or thinking of expressing how she felt in the music. Now, that require a lot of time when you practice. And it is not just about sitting in front of the piano... Something that needs to go before in your head... How do you feel, what do you want to express... It's very difficult to express, so it requires a certain kind of... It requires a lot of time... Experimenting, yeah... And a lot of time of thinking over and over again, could be one of the particular place or others... Yeah, but... As if it continues, it would be boring for you... Yeah, I'm quite confident about that (laugh).

I: So, is there any feelings when you listen to this music?

P: Ah, yes. One something is that... Do I feel something?

I: Yes, yes.

P: Ah... Not out of her performance, but the music itself is, like I said, it's great. I enjoy listening to the music itself, not listening to her interpretation. So, from that sense, yes, there in... That one would expect her to play a such like that and so on, but it's her playing. If I have to listen to her in a concert, I would definitely listen to the music itself and feel... Feel

the music, you know, that particular music (laugh)... Erm, but like I said, it's sadly... It's really perform we needs to express... On what needs to be done on the performance side, and what needs to be done on the composer side... So, I can hear what she wants, but not the composer's intention... Yeah... But if you are talking about the music, about how do I feel about the music itself, the composition?

I: Actually, it's more to the particular time once it is played.

P: Right, okay, to summarise it, I would say that the performer is distracting, pretty much... Because it's too personal... Too personal... Not necessarily the composer's intention... It should be balanced.

I: Okay, so this is Beethoven. Next is this one (The Ride of the Valkyries)... Yeah, how do you feel about this?

P: How do I feel about this?

I: Yeah.

P: You mean the music itself or the performance?

I: Both?

P: Well, performance wise, I'm not sure (laugh)... Because there is nothing particular in my imagination... But there are a lot to talk about how I feel about the music, you know... I think this piece doesn't start on the first beat, it's syncopated, right? With the constant beat given by the orchestra, like the woodwind, sorry, the string, yeah: Yu.... (laugh) That's right, and then... Together with dotted rhythm and syncopation, right? Brings this funny rhythm: De-re-dem De-re-de-dem... (laugh) And it's just the broken chords, really, but it's already giving us this... Spring songs, propomised, with this brass instrument all playing all the melodic line... And sometimes the wind is like :Whewwww... (laugh) The auxiliary, and it's already making this atmosphere of... Something very... Heroic, sort of... Impression isn't it?... But then, the constant change is the transposition... B minor, A... D Major... Yeah, or it transpose to F sharp minor and on, De-de-re-de De-de-de-re-de... And so on, right? It's specifically rising in sequence, which gives a... Sounds very similar to... Chopin's heroic... Elements... Wagner's... Wagner's heroic element, is very... It's not straight forward, usually... Yeah, in the operas... Yeah... When the Zit yen soun all these scenes, right? Where these characters come out, it's not quite heroic, straight forward one. He always has

some kind of... I wouldn't say the dark side, but... Some filters, you know... So, it's not like, it's not entirely close to what Chopin's heroic feelings ... Where we straight forward, we are doing this for the country, you know that kind of thing? It's not like that, but this particular one... It is... It is quite close to the Chopin's one... And I find it interesting... That it's really out of his usual personality, you know... And then... Well, the composition itself seems nobody can compose like that, you know... It must have been simple for him, but... It's just the simple **dechord** progression and songs(laugh)... He just made it sounds like... Very like... Is it called programme music?... Which sounds like descriptive, it's like a story telling... Yeah, it's very easy to imagine like a Star War or something with this right? (laugh) ... So, I enjoy that because it gives me... The imagination, quite easily, without the sort of interference by the chords.

I: So, you think that this particular piece is quite different from his usual...

P: Usual way of composition, yes.

I: So, do you think is there any special meaning inside?

P: Something special? ... Could be special, yes. It could be... That... How to say this... Epic composers have this tendency of composing something... Something very narrative... At that time, and it's... Something that other people have never done before... Some elements, and... This is just one of them. This piece is just one of them at that time, it was something new, I bet... Yeah, composers are competing with each other, you know (laugh).

I: So, do you like the way they play the music?

P: Yeah, there's nothing to comment about, in terms of interpretation.

I: So, it's neutral?

P: Yes.

I: And next is this (A Thousand Years) ... Anything?

P: Yeah, a moment ago, I spoke about classical music, right?

I: Yes.

P: I would say that the... One of the special element about classical music is, that it can precisely express... Any kind of human's expression... But the pop music do not rely on such features, because it's just taking one or two expressions out of it, and it just

continuously, you know, repeating it... So, the precise touch does not require on the instrument... Yeah, it's more or less easy, but I... And so, you just feel the moment, the atmosphere... It's more... More concentrated, focus on the atmosphere, the colours... Rather than serious... You know, description of human's life (laugh) ... And also, I use the word cheesy when you play that... That kind of... It's slightly cheesy (laugh) ... I wouldn't say so, but... The funny thing is... Pop music sometimes... It's a very simple form of the classical music, I think. It's a different genre, don't you think? And it's just taking one or two elements of the classical music... When it comes to composition as well, yeah, the composition technique... It's using very simple technique... And believe me or not, these pop writers, they do get help from the classical composers... Because the classical composition, from you know, the overly course of the history, it evolved... And then, so there are sudden more of the composition technique that can be applied, and when you apply those, it will sound nice... No matter what... Which key, what kind of music, it doesn't really matter. If you follow the composition technique, it will sound nice. And the popular music is just taking one bit of it... As well as one bit of the expression... Yeah, and that's why it sounds so... Simple... And perhaps cheesy for someone who devote their life to classical music only... But it can, somehow... Everyone is... Not everyone, you know, not everyone loves classical music. A lot of people will like, I'm sure, because it's very easy to understand... It's just the difference between the... Ah, it's like whether you want to go for the opera or the musicals? Musical is meant for the ordinary ones... Yeah, someone who knows... Who is from the... You know, big background, rich people, should I say? Not necessarily today but in the old time, they would go for the operas. So, by contrary, opera is slightly difficult to understand, musical is very easy to understand, it's designed as such... Yes... So, it's slightly same to the musicals, and if you say pop is the musical, it's supposed that, you know, musical is the pop, and opera is the classical, you could say that too... Then... It's mostly to do with the... Just like the lieder, the lyrics, the Romantic's period, the lieder... It's mostly to do with love... It's okay, it's good, but sometimes, it sounds like... A bit sarcastic.

I: Sarcastic? In what way?

P: Sarcastic, it's like he is humiliating human activities... If you read all those notes, read it again and again, if you accompany the singer, with those lyrics, yeah... Or if you say, take a book of the Shakespeare, it's all so sarcastic, like... Sounds like... First, it was very easy to understand... But, there's also truth about it, behind these human's relationship... When you live with a guy under a roof, you will definitely get into some kind of relationship, I'm pretty

sure... From there, you get to know each other a lot more... After that you get to a point that you may hate each other, and... You know, it's very easy to try out, very easy to understand... I don't like to use that word uneducated, but (laugh) ... When you get pass this tendency of depending things, deciding according to how do you feel... Emotionally.

I: Yes, I get what you mean there.

P: How does that related to music? But... It sounds cheesy.

I: So, I bet you might not really like this music, right?

P: I can accept it, for example, if my wife likes it, it's fine, I can take it... Because if she likes it... It's just that I myself won't play it, but if somebody ask me to play it, hmm... I think I might play better than them (laugh)... Because I would add the classical way, which has a dramatical music, the dynamic range of this pop song doesn't have dramatics... Dynamics, sorry... Range... The dynamics, you can imagine it sounds like... It's gonna become more cheesy... And very sexy (laugh).

I: (Laugh)... Yeah, because this is a love music... Then, the next one would be another pop music (Rockabye).

P: Every moment here is like grabbing an Uber or a taxi here (laugh)... Yes, and... I think... If I just listen to it, without any sort of... Thinking or my background... Or anything like that to understand the music... Well, it's not just me, the listeners would enjoy the characteristics of the Brass instruments, it's the saxophone, isn't it? These rhythms get them, you know, bop-bop-bop... With this... Like the Brass... When you brought the Brass, it sounds... The first thing that comes in to my ear... But then I myself... Because I always seek the time to practice and so on, you know, I don't feel so... Joyful... Maybe for fun... Maybe... I might put it as a BGM song and just show it to others... Look at these photos of astaching, and put this music as background, yeah, how do you say? (laugh)... I might make fun out of it... I wouldn't listen to it myself on its own... So, it has some kind of jokes around... From this rhythm, right?

I: Yeah, right. So, do you feel something?

P: It's not something like you would listen in the underground... Train station or something and enjoying it. Can you imagine myself, enjoying this music through earphones and dancing with it at the same time? (laugh)

I: I never imagine that, but... Maybe you can tell me about that?

P: No, I wouldn't do that... Because I... Once you get to know the classical music that told us the truth about our life... I wouldn't want to listen to it, if I'm serious... Maybe for fun with others, but not actually... It gives me pain in the ears.

I: Oh, pain in the ears, right.

P: My ears are very sensitive, you know... If I'm going to hear this through earphones... Even when I get a phone call, I don't put it on my ears, I use the earphone, at least... But, even so... Maybe it's still high frequency, I don't know... It curses me all the time. And obviously, if I hear something that is way too simple, something that I can't indulge myself, such as that, then probably I might get that pain as well... Because this music are not something you have to be serious when you're listening, right?... This type of music is not something that... That you want to concentrate listening, right? It's completely different genre.

I: It's completely different genre, right.

P: Maybe it's suits with my personality also... Maybe because I'm playing classical, but in... I'm not sure, I'll listen to it if I don't play it... No... If I don't play the classical music, you know, I wouldn't know whether I would listen to it (laugh).

I: So, this is not your type of music, right?

P: Yeah, it's not my type of music.

I: Yeah, I understand... And this is the last pop music (Shewolf).

P: When is it written?

I: Err... 2015?

P: Yeah, you see, one of the modern traits... Is that they don't have originality... When it comes to music interpretation, it's the same. Composition? Same thing. Cooking? Same thing. Fashion? Same thing. Everything is the same thing, no imagination at all. So, they are recycling what has been done before. What has been... You know, performed. This composition, I felt that two compositions, one is The Frozen... The other one, is The Lord of The Rings... The movie one... He defacts on it... Erm... I don't know, I mean there is no originality in it(laugh)... That's why I ask the years (the music being composed).

I: Yeah, it's a pop song. So, do you enjoy it?

P: No. I didn't enjoy it... The lack of originality is distracting so much, and I couldn't listen to it (laugh).

I: So, any comment on the...

P: Performers? ... Nothing... Nothing! (laugh)... No comments at all. Well, probably because I'm not really occupied... The other thing is... Since it doesn't require much technique... I don't find it... Something that should be commenting... Maybe between the other bands people, maybe they do say that, but... I cannot point at anything, you know... Because it doesn't have any features that the classical performers should have.

I: Yes, then I get it. So, may I make an assumption that: Among the music you have listened to just now, the possibility for you to get into flow would be the classical music?

P: Yes... Yes, of course... Because it tells us the story of our life... Something very close to ourselves, right? So... Whenever I play the classical music, it always reflects my life, whether it's a good one or the bad mood... It doesn't really matter... But I have to add that the amazing... Classical music, right?... Every pieces... Does not always reflects your own life.

I: Pardon?

P: The pieces that you are working on, does not always reflects your own life. So, if there are things in areas like... Experience that I don't understand... I will become... Like an actor... So, we try to become one. The character... In the piece... You try to understand... This... Pain... That supposed to be in the piece, it's very painful (laugh).

I: So, sir, among all these different kinds of music, I think that you love music, right?

P: Yes, I do get reacted... I'll just rephrase that... I don't mean that I love the music and all... But I... My ears react to certain music.

I: So, do you like music?

P: Maybe... I'll just put it as maybe.

I: Okay... Because your ears react to music?

P: Yes, react... If you hear... That Wagner... Put some **evankate**... I might just jump around and do something else, bring the gun and so on... But if I'm find here, I'd be very calm, I might do something else.

I: So, is that ears react to music?

P: Yes, it reacts to the nature of the music, yes.

I: Or is it something else react to the music?

P: It's the beauty of the nature of the music that I'm reacting to... If I hear a diminished chord... That painful sound relates to... A very twisted life... Yeah, something like that. So, you can play a chord, the seventh chord, and I would react to it... And I can describe what kind of sound is that... In fact, when I was a kid, I told you that my dad used to play the music as the background, yeah. So, depending on what he plays, I was... I was reacting differently... For examples, Mussorgsky, you know, the pictures at the exhibition, the second last piece... Da-dam Da-ra-da-ram... Yeah? Erm... I think of the war, so... Hide and seek... That's what I was doing, apparently going to my mom... So, naturally, reacting to the possible, the nature of the music.

I: So, if that's the case, what does music mean to you?

P: Music... Is like another dimension of the life, I would say... But I feel comfortable if I react to the music, and if I become like an actor... Change my place... Yeah... So, it's really my, probably another life of myself.

I: So, if music is another dimension of yourself or your life, then, is there any particular meaning that you listen to the music? Or, what's the reason for you to listen to music?

P: (Paused for a while) ... What's the reason I listen to music... When you... Experienced something... Apart from the music session, right? Erm... Because you are alone, you want some friends... Not necessarily a human friend, but something that can be close to you... Yeah... So, I supposed that if you have experienced something very tragic, you want some accompaniment, yeah? You listen to particular music that reflects the tragic, yeah? And you feel like there is a friend of yours is there.

I: Ah, now I get it.

P: That's one thing, the other thing is that because I want to study the music, you know, because that's part of the performance (laugh).

I: So, that's the reason why you listen to music?

P: For now, yes. The practical reason (laugh)... Not particularly because I like it, I like it, I like it, not something like that.

I: Alright. Usually how do you feel when you listen to music?

P: I think there's many things... Well... Every tones... Expressions... Possibly personality, if it is the orchestra, the conductor, or it is the performer, if it's the piano, so it's the performer... I reflect... I think of... The expression... I try to think of my own... Mind... Whether there is any matching, you know... It's like looking at the bookshop, you know... Looking at your own bookshop, whether you can find your own matching expressions.

I: Matching expression?

P: Yeah, so... Not understand the music and the performers... Both at the same time... Any tough knowledge or the information on certain human expression... And that can be acquired through education, or something that you've heard or seen or tasted or, you know something or... Something that you already had... Since you were born.

I: So, is it nature?

P: (Nod head) Yeah... And I think this type of music comes to our community ultimately... It's like you... I'll just give you a very simple example... So, when you hear a minor key pieces you feel sad... You can see a major pieces is happy, right? Of course, there are many selections below that, like what kind of sadness or what kind of happiness and so on... But, generally, you know... And then, any tough information that... About what kind of sadness or what kind of happiness it is, you are not fully understand... The music and the performance, right? Or where do you get that information? Sometimes you get it from your experience, sometimes you get it out from the music, so did sometimes the music, the score, right? It teaches us. Sometimes we already know, and we try to... Dig up and take... Take it from your bookshelf and just explore or express it through your arm... Some thing to be felt, the music nature... Music is something to be felt, so it really, it has a strong relationship with the human expressions, and so... If you know, one thing for sure... If you know a lots of fixed expression, you can have a true sense of communication with all the human being... You wouldn't want to hurt someone when you know they are painful as well... Something like this... But someone who doesn't possess such expression will not have a chance to think about what others think... What they are thinking about and so on, you know... It's always

from your side, alright? Doesn't make the communication very well... Yeah, but I supposed that if you were brought up or raised from a good background... And if you digest the different kinds of human life... You know, way of life... Not just yourself, but others as well, not just reading bible's phrase (laugh)... If you can sort of go through what others have gone through... Yeah, if you have different people, not just one or two, different people's, you know, life... If you understand those, then you would certainly understand much more complicated music as well.

I: So, from what you have mentioned just now, you seem like can interpret the meaning inside the classical music.

P: Yes.

I: So, for me, I think this kind of ability is not possess by many people, so do you think that your ability to do that is related to how you've been brought up?

P: Yes... The more you know... The more you'll find how sad the things are... And classical music is very, very sad most of the time, actually (laugh)... Yeah, and, you know... I don't know why, but these composers seem to know a lot of things about human... How the human mind works... Even they have their own problems... They know what kind of sound we are react to, precisely... And they know, how the performers would play if they write such and such in their scores (laugh)... So, I think it is a duty, the least duty to acquire... A different... Different... Knowledge about the... Different kinds of people... Apart from yourself... And understand the composition from every angle, not just from your personal... You know...

I: Okay, so that's the feeling part?

P: Yes.

I: Okay, so, do you feel mostly enjoy when you listen to music?

P: I enjoy... If I... If I know that I have the opportunity... To learn a new expression... And... Even if I knew the expression, I still enjoy it, because... I can further express it by performing it, right? Because the performer's duty is to impress the audience, and yourself... Yeah, so if I know that, then I can lose the fingers than anybody else around me, and then I think it is my duty to do it.

I: Alright, so, how do you know that you are enjoying the music?

P: When... When I'm... Further expressing what I want... And what the composers wanted... You know... Through the scores, right? That's the minimum that I enjoy... It's like a frenzy sort of... Fanatics... Like the **zelots**... Sort of **Zenas**... It's really at the pool of... Concentration... And you can't see anything else above from you, you know, focusing on music, applying all the techniques, you know... And... And as you play, you listen to it at the same time, right?... So, erm... If I play the sound that touches every expression that hit the spot... As I listen... Then, that is the moment of enjoyment... And a lot of audience use the word 'communicating with the audience'... But I don't communicate with the audience, or well, possibly yes, but it's kind of fake expression, right? When somebody said: Oh, you've got to communicate with the audience... It's kind of fake expression to me.

I: So, what does the word 'communicate' mean to you?

P: Yeah, communicate... I would say... Whatever you are doing, yeah... Enjoying the performance... It's not the communication... I think we are just assuming that our interpretation can be regarded as a global expression (laugh)... Right? We are just assuming... Yeah... That's why it ends up to the word 'interpretation'... But if the listener can understand what the performer is doing, what the performer wants to say... Through the music itself... And if the performer can express what the music is meant to be... That particular music, yeah... Then, they would be able to enjoy, honestly... But those who enjoy, certainly, yeah? Those who doesn't understand, will say a lot of things (laugh)... So, sadly, it's proving that whatever you are doing, at the end of the day, it's just your own interpretation.

I: So, can I interpret it this way: If you want to enjoy something, there must be some kind of understanding inside?

P: Yes.

P: Understanding and a possible assumption of... Assumptions of... Expression that's globally accepted, you know... Because, if... Say for somebody, if you say it to someone, right? It's painful, right? If you hit really hard... There is no exception... To any other people... Unless the person can't feel anything (laugh)... So, we assumed that doing such... conducting such action, gives the pain to the audience... No, I'm sorry... To the person, right?... So, whatever we do, right? On the performing, sort of the... Performance direction that **before**... We assumed... How the listeners would listen... For example, if you play something very forte, very loud... I assumed that the listener will take it as... Okay, he's

playing loud, it sounds very... Very majestic... You know... I already assumed that they would assumed that (laugh)... Yeah, so this is the simple thing, so if you dig in, and if you work on different kind of small elements of the music, as you work... With the pieces you are working on... They all assumptions, but they assume that's the right thing... What we feel, should be the same as what the audience are feeling... Yeah... That's the bottom line... Sometimes, it does go... Not necessarily the same, you know... Yeah... If you see a horrible movie... Maybe nine out of the ten people would say that's a very bad feel, but one of them would say, oh it's a masterwork... Right? Exactly, so... We can't... There are some exception like that.

I: Those exception... Does it mean anything to you?

P: Yes. It's... Maybe, such person has a different kind of ears, we don't know.

I: Yeah... Just now we mentioned about flow, and you said that you have experienced that, so can you share a bit with me about how did it happened?

P: How did it happened?... Hmm... Through effort... Effort? And the... possible abilities... Yes, I mean I wouldn't be playing the piano if I think that I can't play it, right? I knew that I can play it, so that's why I'm doing it. So... Something that you can't do means it have to be at the bottom line... I think, if somebody wants to feel the flow, right? And then on top of that, all you need, is the maximum of concentration... At the point that you can't see anything apart from you, you know... And the... Yeah... And the build up knowledge, you know... Through the education... You see, you'd probably know... What... You'd probably have all these resources about playing the piano, but... You wouldn't know how to use them, so you just explore, go around the world, have... Get some education, and know what kind of people loves, what kind of people don't love, and what kind of performing interpretations are there... And the technique and songs, it can be learnt through the educations, right? Yeah, and then... You get to know how to use the resources... Now, resources are... I refer that to the ability... Or gift, or talents, you say... My resource is... And I have... The... The different kind of expressions... I can understand quickly... And it's been like that through my whole life (laugh)... Somebody plays on the second piano, if the teachers play like that, I can quickly imitate... Because I understand what he is trying to say... He, she or anybody... Or by words... If you ask me to play like that... I can see how you intimate it... Even though you might use the same phrase, you know... Same phrase of words, you know... It's gonna be like that or like this... Something that is vary, it doesn't really matter... Yes, that's my

resource... But I didn't know how to use them... I've been told by my Jewish teacher... Then, I realised.

I: I'm sorry, but I think I heard it wrong, did you say you didn't know how to use it?

P: Yes, I didn't know how to use it... Yes... When I was small.

I: Ah...

P: Yes, it's just like I have an intact... Contact with this social society... And the music industry... Then... I can sort of manipulate this resource... According to how the listeners like it... And according to how I want to express, right? (laugh)... But it still ongoing.

I: Alright, actually I'm quite curious about your experience when you were in the flow state, what were you doing when you have this kind of experience?

P: The concentration is... Have people who know here, but you know the build of the concentration... You need to have some elements that... You can indulge into... For example... And that has to relate to your personal idea as well... I like something very tragic... Very comfortable forms... So, supposed when you are working on a piece, The Love of Tragedy, so romantic say, yeah... If I listen to that, I would react to it, and when I was a student, I often get very excited to play the piece that I haven't learnt... Like something that hit my personality, you know... So... I just play it, you know... And then in a short period of time... You can't imagine that you... You can't learn the piece... Within few days and so on, right? But when you really focus, you can, after four years.

I: After four years?

P: No, no... Say for example, I learnt the Schumann Concerto, right? The first piece which I got few thrills... Thrills, yeah... Because it really hits my spot... Probably because of my personality, like you say, you know... Because I like something very tragic... Yeah, so... I really... Dag into learning the piece... I like it, you know... Then I learnt it within two months... Yeah, so... It's... Once you focus, you will learn it very quickly... But the matriks It always takes a lot of time... But after shake... After being point and shape up... The performance of people, yeah... Once you know that you are investing something that you really wanted to... It's the pure enjoyment. If that continue as a cycle, there must be some kind of flow in there... There's a routine.

I: So, all these flow only happened when you were playing?

P: Yes.

I: How about listening to music? Only listening?

P: Listening... Not quite, no... The action is too minimal... In order to require such... Flow... Because the artia, right, is that you perform your imagination, you express what's in your head, physically... Throughout the instruments... To the audience's ears... Well, it possible, you know... Feedback of... Good feedback, right? So... And that process is the art... Yes... When you listening to others, right? You make it excited, and so on further performance, you can listen to something very excited... Yes, you will get impressed, exciting and so on... You might get motivated... To play the piano, you know... But that's the part in me... It will give you a memory... Of this such performer... If you don't ever see him again (laugh)... But... Yeah, I don't think... Listening itself is the flow... You just... Because listening... When you get excited, that means you were... You were attracted to the performance, concentration and the imagination... Yeah

I: How about this: If I recorded down the piece that you played, which you have experience the flow, and let you listen to it, do you think that you can experience that flow again?

P: No... But I can certainly see what he is doing... Because I remember what I've done where precisely... Yeah.

I: Alright, so you understand it, but you don't...

P: I don't think that... I would feel like listening to my own performance... That's the funny bit... Only when you are engaged with the actual finger movement, yes... So, I think that explain that listening only won't bring any flow... It has to be combined with something that... Makes you feel excited... Brings you the excitement.

I: So, there must be some action inside?

P: Yes... Physical movement, yes... Not just sit there and doing nothing (laugh).

I: Alright. But did you ever experienced that when you were listening to music, you dance?

P: Dance? Yes... Like I said, I reacted to some of it... I'm just... Possibly affecting the performance... Concentration... I know that it's not my own... Yeah... So, if it is not your own, then... Maybe it's something else... It must be come from your side.

I: So, when you have that flow, how do you feel during that time?

P: (Paused for a while) ... Well, crazy... Yes, I think... My expression so different... Which I've heard from the third party, you know, that I look so different when I'm performing (laugh)... Yeah, different expression, different face... I think that once I change my switch, switch my mind, yeah... Then, probably I can't see anything else... Then, that could be the moment where I start to go in... To the doors of the... Maybe.

I: To another...

P: World, yeah.

I: Then, do you enjoy that?

P: Yes... That crazy moment, yes.

I: So, do you want to experience it again?

P: ... Yes... It's really difficult to buy the (to get to that point/ state) ... Definitely... Could be... Like taking the drug, I think (laugh).

I: Yes, it's something like taking the drug. So, last one, what does it mean to you to be in the flow?

P: ... There's no meaning, it's just... Yourself, you know... Your existence is the meaning in the flow... Your conscious... Is playing the game with you (laugh)... When somebody, you know, (come) across me (and said): Your hometown is Japan and so on, do you want to go back to your hometown? No, I said, my hometown is myself... I'm already with myself, you know... It's kind of... That's everything.

I: Cool... Yeah, that's it. Thank you very much!

Transcript (Group B4)

Name of Participant: Lim Wei Han

Date: 12th March 2018

Interviewer: Gabrielle Soon Wan Fei

Indicator:

P = Participant

I = Interviewer

I: Hi, Wei Han, can you tell me about your past?

P: Okay... Since I was small... My father is a teacher... I will observe how teachers teach since I was small... The way the teachers teach and my learning style, I already have this kind of thinking since I was in standard six... But my primary school life was a bit special, I was in standard one when I was 5 years old, and then... two years in standard three and another two years in standard six. Because I'm not a proper primary school student, it was because my father brought me to school as there were no body can taking care of me... So, my time in primary school was long, plus my father is a teacher, so I always observe how other teachers teach. So, when I was in secondary school, I like to read books, also like to listen to music very much. That time... I listened to music since I was in primary school until secondary school, eh no, until today, didn't stop. Then... I know a mandarin teacher when I was in Form six, then... A new world have been discovered... About the mandarin, about the Chinese culture... Then, I put myself into it with all my heart... Flow, that's flow... Then, I know that what road should I take, I hope I can do a job where I can combine the things I like with pedagogy, which I have observed long time ago. So, I want to become a mandarin teacher. Then... I studied Mandarin when I was in university... I can't enter University of Malaya, so I enter University RAHMAN... But the teachers in RAHMAN now are... Very high quality. After I graduated, I knew that I am going to become a teacher, so I don't search for the teaching job immediately, I want to try other things first. Because I had a plan, so I try to become an editor... I went to a newspaper office and become an editor. And when I have... four or five months, then something happens in my family, my father had stroke, so I resigned and take care of him in the hospital, and then discharge from the hospital... That was the biggest change in my life. After it was over, I follow my parents back to our hometown, I take care of them for one year. So, in this time... Now I still... It changed me a lot. After one year, my father is stable already, so I start searched for job again. I thought: it's time! That's my thought last time, so I start work according to my plan, I teach... I went to a private school, it's Yang Ming private school, and became a mandarin teacher there... Until here. But if you want to know more, it is in these five

years, I also discovered another road, which is the basketball teaching... Yeah right, it is the job as a basketball coach. So, when I teach as a mandarin teacher until a certain level, I decided to resign. It was not because I'm no longer interested in the job as a mandarin teacher, I'm still have passion on it, but why I resigned it's because of another story, it's the environment problem. So, I came out and do what I like now. I can teach... Tuition mandarin... And teach basketball... These two are my... Two main focus in my life... Ah, after I resigned last year in May, I have been thinking about it for a few months, and I decided to learn piano... Because it's been many years already, but no body encourage me to do that. So, I feel like don't let myself to regret, I learnt it... I really like it.

I: So, you are a tuition teacher and a basketball coach, right?

P: Yes.

I: What is it like to be a teacher and a coach?

P: One active, and one passive.

I: Does it mean your lifestyle?

P: Oh... Because tuition won't be at the morning, because everyone is having class, so it can only be at night; While coaching basketball players can be at the morning, so this is the two directions.

I: So, tuition is at night, while coaching basketball is at the morning...

P: Morning...or afternoon, after school.

I: So, tuition is passive, basketball is active... May I ask again, is it your lifestyle as active and passive?

P: That's my two main focus.

I: So, it means your life's...

P: Overall... When I'm coaching basketball, my body needs to be active; While I'm teaching tuition... It's not really in as active mode, when I teach...

I: You are gentler and quite?

P: Yes.

I: So, what is the meaning for you to be a teacher and a coach?

P: Wow... It depends on two aspects. First, I would ask whether I like this? If I like it, I'm happy... Then it's very good. This is from my viewpoint. Then, another aspect is from my students' viewpoint, are they happy? If they are happy, then it's good... Right? It's supposed to be a win-win relationship. Of course, the premise is there should be income... If there is no income, yeah, you will feel happy, but you also need to bear the pain.

I: This is the reality.

P: Yeah, right, this is the reality... For me, dreams and reality are... For me, it's supposed to be balanced. If it's not balanced, you are happy doing what you like, but at the end you have nothing, I think that it's not something that you should be that happy about... This kind of happiness is wrong.

I: So, it should be balanced.

P: Of course, if you are too realistic, you want to earn more, and you do something which you don't like, that's your choice. Too realistic, then no dreams... It's like walking dead.

I: So, you think you are at a balance stage?

P: In my lifetime plan, this is a... Currently a stable stage... But my next plan is... Once I have reach a certain level of stable stage... Ah, right. If I have enough money in reality, I will study abroad.

I: So, you have plan for study abroad?

P: Yeah... This is also my next target... One step at a time, from small to medium.

I: So, is it related to mandarin?

P: Ah... Related to it. Chinese history, philosophy... Literature... all possible.

I: Okay, thank you. So, I would like to let you listen to some music... How do you feel?

P: There is one music which I have a very deep impression on it, that one with 3 minutes 13 seconds.

I: Okay, I will play it one by one now, you let me know your feelings, can? Okay, this is the first music... Classical music. Do you remember it?

P: You didn't give me this music... 'Canon in D' right?

I: Right, right, right... Okay, do you like this music?

P: (Nod head)

I: Why do you like it?

P: It feels quite warm... With little joy in it... And then... It feels like a family... Or it's like with a group of family members and friends. And then... What does it have?... Feels like very happy.

I: Do you see anything? Or do you have any scenes in your mind when you listen to it?

P: I have. It is with families, friends, together in a place like... A very big banquet, happy together.

I: The banquet you mean... Is it a very clear scene? Or is it like some excerpts?

P: Excerpts... Its not very specific, only feels like... Abstract.

I: Is there any other feelings?

P: (Paused for a while) No.

I: Okay, next music is... 'Moonlight Sonata' by Beethoven.

P: Oh... I don't really always listen to this music.

I: Okay, what do you think about this music?

P: It has the classical feel... The rhythm is very fast, I feel like no time to breath (laugh)... The music has obvious changes, and I have resonance with it.

I: So, do you enjoy it?

P: No, not really... Although there is resonance, but I don't really enjoy it.

I: Alright, let's look at the third music, 'The Ride of the Valkyries'.

P: This music... I'm not dislike it, but I seldom listen to this kind of music.

I: What do you feel when you listen to it?

P: It feels like a marching camp, with lots of soldiers and police and audience... It gives me a very broad... Very majestic kind of scene.

I: Okay, good. That was classical music, now it's the popular music... 'A Thousand Years'.

P: The melody of this music is very beautiful.

I: Do you like it?

P: Yes, I like it... It's just like the normal sentimental songs, I will search for this kind of songs and listen to it.

I: Any other feelings about this music?

P: ... When I'm not happy, I will listen to it... Because it can take away my unhappiness.

I: Right. Now it's 'Rockabye'.

P: Ah, this music... This music is the one that I like the most... It has a very strong image (smile)... There is a story in my mind when I listen to it.

I: What is it?

P: When the music start, I saw a boy standing by a river... and at the other side of the river, there is a girl... They... The boy likes the girl, so he confesses his love to this girl... And when the music reaches here, the girl replied to that boy, but it is not a clear reply... So, the boy back off at the end of the music here... The ending sounds like happy but a bit sad... Because he doesn't know what the girl thinks.

I: Wow, interesting! Haha... Thanks for the story... Now let's listen to this 'Despacito'... How do you feel?

P: I feel normal... It's just like the saying goes: Plain is a blessing.

I: Do you see any scenes or image when you listen to it?

P: I saw some images of my normal life... Like I'm eating breakfast... I'm drinking my coffee... It's like a music which tells about life.

I: Okay, any other feelings?

P: (Paused for a while) No.

I: Alright. Now, among those music, which one is your most favourite one?

P: It's the 'Rockabye'.

I: Okay, why?

P: Because it has the strongest sense of story in it... It starts with happy feels, then end with small sadness... I have the strongest feeling with this one.

I: Okay... So, which is your most least favourite music?

P: (Paused for a while) ... Actually, I like all of it, it's just that... Some of the music is not what I always listen to normally... If you want me to choose from it, then I will choose the 'Rockabye'.

I: Oh, Why?

P: Because... it's not a happy ending... There is small sadness at the end... It's like there are some regrets in it (laugh).

I: Okay... Thanks for that. So, do you like music?

P: Yeah, I like music... I would give a score of 9 out of 10.

I: Cool. How long do you listen to music every day?

P: I usually repeat one certain song... Including sleeping... No, don't include that, usually when I listen to music... It's around 4 or 5 hours.

I: Four or five hours? Okay.

P: Because I listen when I'm driving.

I: Alright. Do you do anything when you listen to music? Or you would only focus on listening to music?

P: (Paused for a while) Now? Or...

I: Just now you mentioned that sometimes you would do other things when you listen to music, sometimes you would be focus on listening to the music. So, what is it that you do when you listen to music?

P: Driving... Ah... Computer works... Like typing.

I: When you working with computer?

P: Yes.

I: Any other things?

P: Sometimes when I play basketball, I will play some passionate songs to the players... Even when I'm teaching... Last time I would let them read some articles and play some music... So, they can assimilate into the text.

I: So, that is when you are working?

P: Yeah... I will also play the music when they do the exercise.

I: Alright, besides this, any other time?

P: No more... Sometimes when I take bath... But now I seldom do this.

I: Just now you mentioned you also listen to music when you were sleeping.

P: Right, right, right.

I: Okay, then what happen when you were very focus on listening to music?

P: (Paused) ... Before I want to sleep... I would listen to every detail.

I: That is when you were alone?

P: Alone.

I: Where is it?

P: In my bedroom... And housemates would be really annoyed by me.

I: So, were you sitting, standing? Or how?

P: I would be lying down... Because it's my bedroom.

I: And you would listen to music quietly?

P: I would close my eyes, listen to music attentively.

I: So... would you like to share any other details about it?

P: Still the same thing, imagine/fantasy... Sometimes I would suddenly think of a plot with resonance, I would especially remember that part of music.

I: So, this is what happen when you listen to music attentively?

P: Yeah.

I: So, may I know why do you listen to music?

P: Because of resonance... It can help me... When I'm happy, happy; When I'm not happy, it helps me to release all the unhappiness... But this kind of saying is too ordinary... Why would I listen to music?... Professionally, it gives me a feeling... I can't leave it.

I: Why?

P: Because without music, it's really lacking... There's no... There's no feelings of accompanying. If there is music, it feels like a good friend is accompanying me, without it would be very bored... Very bored. It is to help me release my boredom... One of the reason I like it is because it helps me to release boredom... Another one is it helps me to imagine.

I: So, that means when you were happy, you will be happier when you listen to music; when you are not happy, music can help you to release?

P: (Nod head).

I: Do you have other feelings besides happy and not happy?

P: Music... other feelings... If I heard the horror music, then I would feel scared... Does that count? (laugh)

I: Of course! Does your feeling change every time when you listen to different kind of music?

P: Yes... Because I will find resonance according to the music. Then, if... I can't find resonance, that means... I won't listen to... I would not search for that kind of music and listen to it... Because... I need to find resonance when I listen to music... Can I feel what the composers want to express about?

I: How do you know that you have found the resonance?

P: (Paused for a while) ... Because when a person listens to music, he/she must have encounter something before that... Everybody must have encounter different things, so he/she listen to a music, the melody... the feelings... Does it match with what you have encountered... If you have feels on certain music, it must have connections with your past.

I: So, can I understand it this way? Different kind of music gives you different kind of feelings.

P: (Nod head)

I: Then do you enjoy when you listen to music?

P: (Paused for a while) ... I enjoy when I listen to my favourite music, listen to music that I want, even if it is sad music... I can say that I enjoy sadness, right?

I: Right.

P: Because I want to try to find the feelings which music brings to me... When it comes, I will chase after it... When there are sparks, then it is resonance.

I: Just now you mentioned that you enjoy listen to different kind of music... How do you know that you are enjoying it?

P: (Paused for a while) ... How do I know that I am enjoying it? Because I am using my brain to imagine it.

I: If that's the case, just now you listened to the symphony, you were also imagining, right?

P: I should say that I imagine on every music, the difference is the image and the plot... the story... They bring are strong or not... I would try to find in every music... But it is not always success... So, I seldom listen to music which has no resonance with me.

I: Just now you mentioned that you enjoy the music when you found out that you can imagine with the music, so the music you mentioned here refers to one kind of music? Or any kind of music?

P: Any kind of music.

I: So, can I translate it this way: When you listen to music which you don't like, your imaginary is not strong?

P: Yeah.

I: Okay, thank you. For you, what does music mean to you?

P: (Paused for a while) ... As a lay person... Do you still remember my two main focus in life?

I: Yeah.

P: Teaching... Teach the subjects I like, basketball, next is music... Okay, I said I can't leave it, that's why I have a loud speaker with me (laugh).

I: So, is music your priority besides the reality?

P: Reality?

I: Just now you mentioned that teaching and coaching basketball is your priority in life, after that is music, so is music your priority after the reality?

P: It should be on the spiritual level... To spread the Chinese culture... It is also spiritually, right? The thinking... Basketball also has its philosophy... Then, music is more apt to it, because it relates to what you think.

I: So, is music already part of your life?

P: Yes.

I: So, seems like music is quite important in your life. Have you ever been in flow when you listen to music?

P: Yeah.

I: When did it happened?

P: Flow... Just now you explained already... When did it happened?... It is when the image is very clear... According to what you have explained just now, it is when the image in my brain is too big until I can't see the reality things around me. But this kind of experience is very rare, it never happened... No, it's not... Maybe it's only when... Very rare.

I: Can you share the time when you still remember it?

P: From the view of music listening?

I: Yeah.

P: (Paused for a while) ... In mandarin, does it called be intoxicated?

I: (Nod head)

P: Specifically, I also don't know... Ah, I seems like know one... A person when he/she is between the condition of waking up and asleep, that period is quite... Not vulnerable, but it is the easiest time to accept things from outside... Because their brain will emit beta wave. If I'm not wrong, I remember that alpha, beta, gamma, these three waves will be... Will be at the middle, and it is the time when human's imagination, creativity is at its best time. So, when I want to go to sleep, I will listen to music. When I'm focus on listening to music, my image in

brain is very clear... I feel like I was in that world... I remember that I have listen to one song, 'Wind Dancer'... Yeah, that's it... By S.E.N.S.. S.E.N.S is a band, they compose a song called 'Wind Dancer'. When I listen to that song, I... I can even feel that I'm following the melody, flying in that world... Yeah, it's quite weird, I don't know, suddenly I think of that... I even once... It sounds weird... I once think that, no, I once believed that I was in that world... What I mean is, once I am in the state of very enjoy, very intoxicated, I will put myself in... I will see myself as part of the state/world. It is totally nothing to do with the reality... And then... There's another song called 'Like the Wind'... That is 'Intoxicated in the wind', also by S.E.N.S... Is it? Not sure already... But every time when I listen to it... It's like totally out of the time, recall the things in the past... The difference between this and the things I mentioned just now is... One is imaginary... But I believe in that time, in that seconds, I was in it... And this Like the Wind is... The past, scenes from the past.

I: Is it like riding a time machine?

P: Yeah, if you have to use a word to describe it, maybe it's like this.

I: So, you were like in that world?

P: Right.

I: The time is your past?

P: Yeah, because that music is a bit nostalgia... So, I was totally into it, it's like... My brain has those details only.

I: So, the image you have seen is what you had experience before in life?

P: Right... Currently the music which I would listen to many times are 'Like the Wind', 'Wind Dancer,' and another one is called... 'River Flows in You'. Now I'm still memorising it.

I: Yiruma's music.

P: Yes... Last time there was a blind Italian singer, called Andrea Bocelli... He sings 'Time to Say Goodbye'... That song also shocked me... I listen to it again and again... These are the music with artistic conception. There is also another song, which accompany me for a long time, I stopped for a while, then continue listen to it again, it's the Titanic (laugh).

I: Oh... Is it 'My Heart Will Go On'?

P: Yeah, 'My Heart Will Go On'.

I: So, these are the songs which made you have this kind of feelings?

P: For me, the deeper the artistic conception, the more it touched me.

I: Have you ever wonder why these few songs can make you have this kind of feelings?

P: (Paused for a while) ... Maybe the composers... The composers have very deep... Very heavy, no, not heavy, it's very profound... Past... Very interesting thinking. So, they use music to express their view and emotion... I think maybe this is what I can feel from them.

I: So, is there any meaning to you when you are in the flow?

P: Yes.

I: What is the meaning?

P: Today only I know that there is this kind of state called flow, so I only use what I experienced in the past to explain it... It made me to believe that there is another world... And this world is not the literature world, it is really a world out there... Please don't misunderstand me, it's not about the ghosts... It is a spiritual world... Maybe music is a bridge? Music can also be a transition... People will be bored with the reality life, so they can use music to transit to a place where they feel safe... So, music is a space... It's like the art of the time... The art of time is music... I didn't create this, it was a British... So, music can open a new space and let people leave the world temporarily... It's not wrong to say that, no matter what music I listen to, I feel like this, it's just that it is a bit hard to pull yourself out of it, because... Unless you are a very focused person, then you can do it. If not, you just... listen to it... It's impossible to be in flow if I'm driving, right?

I: Right, right, right... Just now you mentioned about spiritual space and another world. When you mentioned about making people relaxed, is it the same place with the spiritual space or another world just now?

P: Yeah, same concept.

I: So, your spiritual space is more... Positive?

P: Right... Because... Happy songs make you happy, sad songs make you release your stress, it can make you leave the world temporarily.

I: Okay, last question. If I offer you an opportunity to experience the flow again, would you accept it?

P: (Nod head) Of course I want (laugh).

I: Why?

P: (Paused for a while) ... People always want to find something new... The word 'New' I used here is not very accurate, but I can't think of other words to describe it. People always need another world view... Only then it would not be too bored... You need another... Personal space. That space is not this space, it is the thinking.

I: It belongs to yourself.

P: You can use music to explore a new space... Since that space is explore by yourself, of course you want to go into it, it's your own world.

I: It's your own world, other people can't go into it?

P: (Nod head).

I: Okay, thank you very much!

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