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Appendix



Thank you.

This concert is a cumulative expression of my emerging ideas and experiences as an improvising music therapist and performing musician.

I continue to be deeply grateful for my clinical work with people comprising a rich diversity of human experience; these people have been some of my greatest teachers. I am also grateful to my music therapy students and interns, who continue to challenge and inspire me.

Thanks are especially due to my PhD supervisory committee at Concordia University: My primary supervisor, music therapy assistant-professor Dr. Laurel Young (Creative Arts Therapies Department) for her invaluable support, to Dr. Christine Beckett (Music Department) and Dr. Virginia Penhue (Psychology Department) as well as Dr. Kenneth Aigen (Music Therapy, New York University). Thanks also to Dr. Carolyn Arnason (Wilfrid Laurier University) for her ongoing encouragement.

This concert is in many ways built upon the performance work of pioneering music therapist Dr. Colin Lee (Wilfrid Laurier University), to whom I am deeply grateful for his mentorship, inspiration, and friendship.

Many thanks to the musicians tonight – what a joy to share this process with these sensitive, talented and dedicated players.

Thank you to Amanda Colvin of Melontree Studios for the beautiful concert programme and posters. www.melontree.ca

Heartfelt gratitude to my family for their love and support, and to Reebea, Monique, Kim and Owen whose vibrant lives I love sharing!

Finally, thank you for being here. I am so glad that you are here to join us in performing wellness.

Appendix

PERFORMERS

Deborah Seabrook

Deborah Seabrook is a music therapy clinician and educator, an improvising pianist, and a PhD student in the Individualized Studies program at Concordia University. Deborah specializes in music-centered music therapy, working primarily in mental health and with professional musicians and artists. She currently teaches an introduction to music therapy course at McGill University and has previously taught music therapy at Concordia University (2015-2016) and Wilfrid Laurier University (2007-2014). Deborah currently lives in Montréal with her partner and makes frequent trips to the ocean. www.deborahseabrook.com

Daniel Bevan-Baker, Voice
(Three Rogerian Pieces iii, Unconditional Positive Regard & Life is...)

Shalini Persaud, Voice and French Horn
(Three Rogerian Pieces iii, Unconditional Positive Regard & Life is...)

Noémy Braun, Cello

(Three Rogerian Pieces iii, Unconditional Positive Regard, Acoustic Emotional Aesthetic & Life is...)

Charles Antoine Thibeault, Acoustic guitar
(Life is...)

Sam Minevich, Electric Guitar
(Three Rogerian Pieces ii, Empathy & Acoustic Emotional Aesthetic)

Stephen Venkataram, Guitar
(Acoustic Emotional Aesthetic & Life is...)

All donations from this concert will be divided equally between the two charities below.

The Canadian Music Therapy Trust Fund

<http://www.musictherapytrust.net>

The Nordoff-Robbins Music Therapy Foundation

Many of the musical excerpts used in the "Life is..." piece came from Nordoff-Robbins music therapy work. <http://steinhardt.nyu.edu/music/nordoff/>

Welcome to Performing Wellness.

This concert invites audience members to be participate by writing a feeling or emotion on the card provided. These may be used as the basis for an improvisation by the performers during "Sounding the Emotional Aesthetic Environment".

I hope that you enjoy the programme!

PROGRAMME

Three Rogerian Pieces, Seabrook

- i. Congruence (piano)
- ii. Empathy (piano & guitar)
- iii. Unconditional positive regard (cello & voice)

Sounding the Emotional Aesthetic Environment,

Seabrook

- i. Words from the room (small ensemble)

Life is... , Seabrook

(piano, French horn, cello, guitar, voice)

Closing Improvisation

(solo piano)

"The heart is an eye – we must create in order to see".

– Octavio Paz

Appendix

ROGERIAN PIECES

Carl Rogers (1902 – 1987) was a psychotherapist and the founder of humanistic (or person-centered) psychotherapy. Rogers posited three ways of being that are essential for an effective therapist to embody.

These are:

- 1) Congruence (or authenticity);*
- 2) Empathy; and*
- 3) Unconditional positive regard.*

By surrounding the audience with music intended to convey these principles, the audience is invited to experience receiving these ways of being within a concert environment.

In the first piece “Congruence”, is a solo performance with the intention of the performer being completely honest and authentic with the audience through music making.

The second piece “Empathy”, requires musicians to improvise with the sole focus of empathizing with each other.

In third piece, “Unconditional Positive Regard”, vocalists improvise over oscillating instrumental chords with the sole intention of conveying their unconditional positive regard for each other.

SOUNDING THE EMOTIONAL AESTHETIC ENVIRONMENT

These pieces invite audience members to share a feeling or emotion that they would like to be conveyed musically.

In “Words from the room”, a small ensemble performs the feeling or emotion suggested by audience members, using a blend of clinical improvisation and performance improvisation techniques.

The audience is encouraged to listen to the music in both in a (traditional) aesthetic sense, and also in the way that we might listen in music therapy – as a container and vehicle for self-expression and emotions. This piece challenges the notion of performance as a way to demonstrate technical mastery, encouraging instead a “performance of self” that prioritizes self-exploration, self-expression, and musical conversation similar to that which occurs in music-centered music therapy.

LIFE IS ..

For this piece, I selected five short musical motives (themes) from published music therapy improvisation case studies. This is music that music therapy clients created while improvising in music therapy sessions, alongside their respective music therapists. All motives have been used with permission*.

Each performer has in front of them a motive from a single music therapy client. This performance requires musicians to use this motive as the basis for their improvisation and musical interaction with the group.

In hearing improvisations based upon the musical motives of music therapy clients, audience members are invited to consider this music both aesthetically, and as a “performance of selves”. Music-centered music therapy theory proposes that a client’s musical expression contains their experience in the moment. Following this, audience members are invited to experience ‘moments of expression’ and musical themes by persons whom they may not typically be in contact with.

*A detailed reference list is available by request.