



The Art of Performing Your Best When It Matters Most

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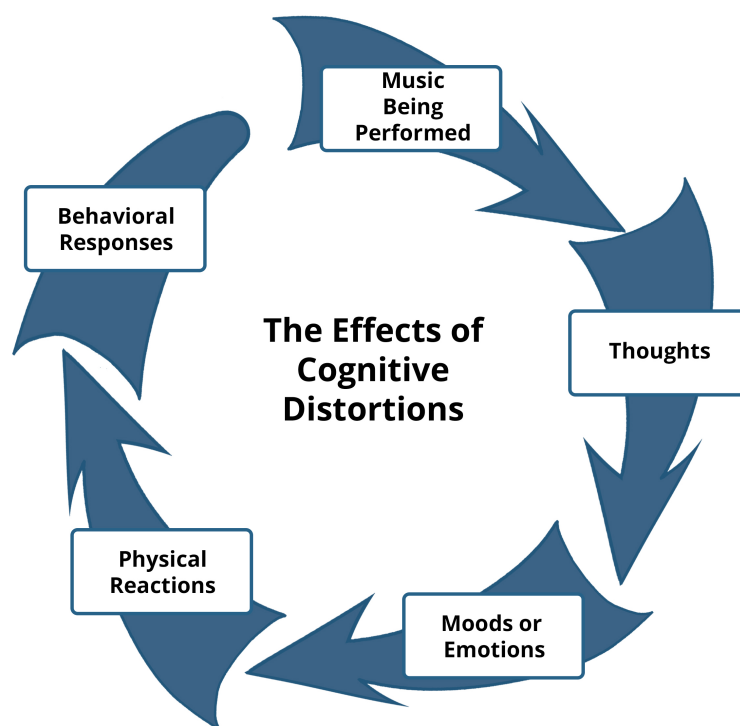
What do you want to learn in this masterclass? _____

The Yes & the No in Your Body

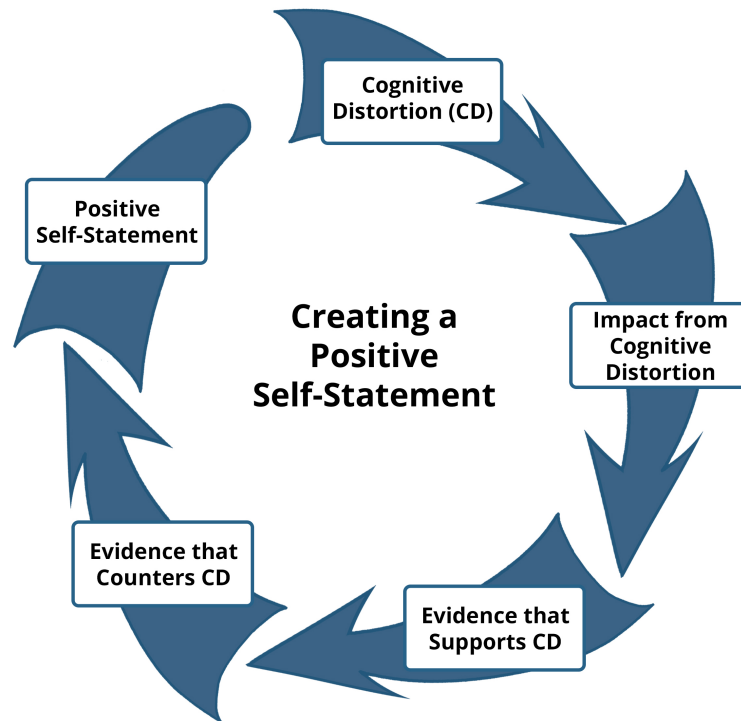
Yes: _____

No: _____

Cognitive Distortions and the Music Learning Process



Creating a Positive Self-Statement



Performance Process

Step 1: _____

Step 2: _____

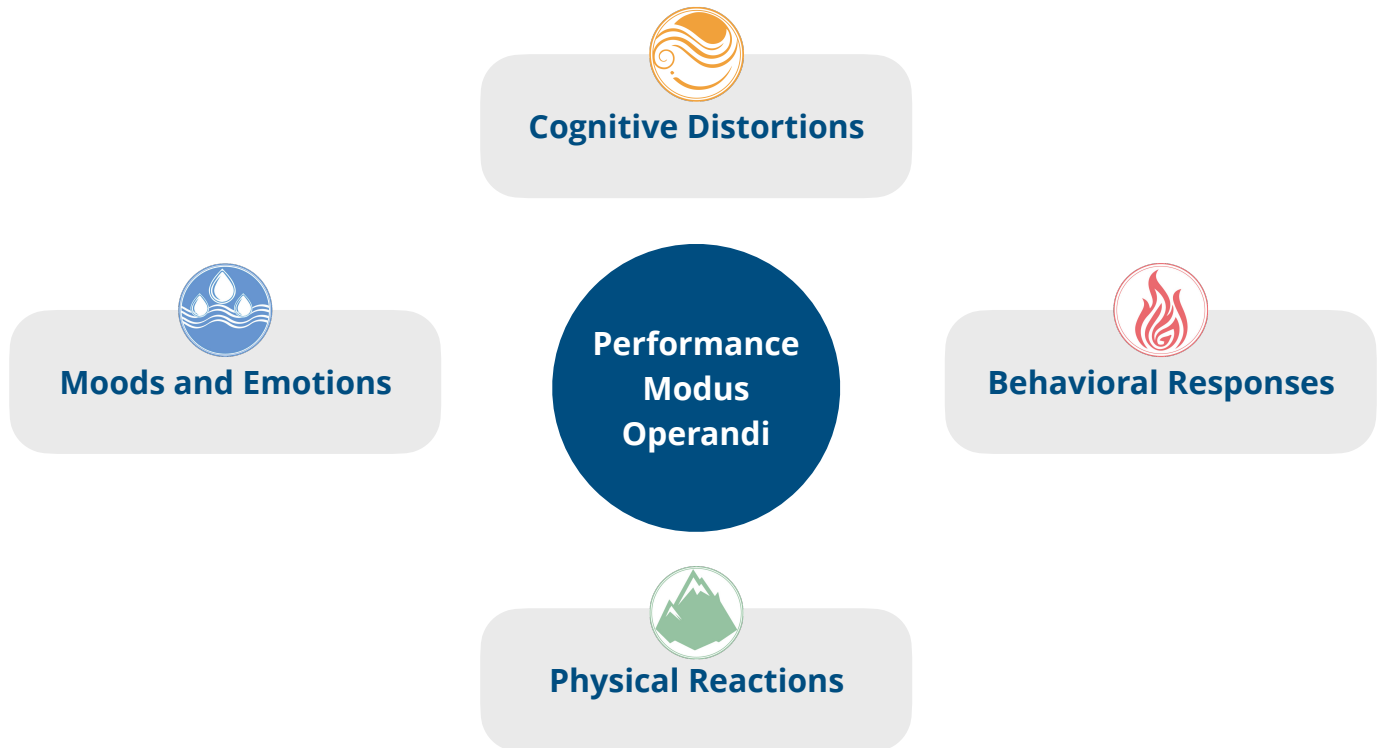
Step 3: _____

Step 4: _____

Step 5: _____

Step 6: _____

Recognizing Your Performance Modus Operandi



Definitions:

Aesthetic Perception—the ability to perceive a larger feeling of wholeness within the interactions between self and other/environment through recognizing both the external and internal aesthetic qualities pertaining to what is being experienced.

Body Schema—the part of embodied self-awareness that can sense that your body belongs to you and to no one else; your sense of movement and balance; your ability to locate particular parts of your body in space, to sense your body's size and shape; and the awareness that your body has boundaries that separate you from other objects and bodies.

Cognitive Distortions—are simply ways that your mind convinces you of something that isn't really true. These inaccurate thoughts are usually used to reinforce negative thinking or emotions—telling yourself things that sound rational and accurate, but really only serve to keep you feeling bad about yourself.

Embodied Awareness—“...or embodiment refers to a body-centered intelligence that informs how one knows and experiences the world. This is in contrast to a Cartesian view, where knowledge is primarily of the mind” (Kossak, 2015, p. 37).

Felt Audiation—the capacity to kinesthetically feel and auditorily hear oneself produce qualities of musical expression in space.

Felt Sense(s)—“...can be found in a subtle, mostly unrecognized zone of experiencing inside us, a kind of border zone between our conscious and unconscious. This level of experience lies below our everyday awareness of objects, thoughts, emotions, and beliefs. It is an embryonic form of awareness in which ‘body’ and ‘mind’ are not separate” (Rome, 2014, pp. 4-5).

Interoception—the ability to feel one’s own internal body states and emotions.

Musical artistry—the capacity to perform from your embodied, emotional connection to the music you are playing or singing and to communicate qualities of expression that align to the intentions of the composer and represent your authenticity as an artist.

Performance Anchors—used to enhance focus and concentration, and to stay in a whole-brain creative process while performing. They include: the felt sense associated with the quality you have identified in the music; an image, symbol, or physical scene that matches the energy in the music; or hearing, in your mind’s ear, exactly how you want to express yourself.

Self-regulation—“...is what allows us to handle our own states of arousal and our difficult emotions, thus providing the basis for the balance between authentic autonomy and healthy social engagement” (Levin, 2010, p. 11).

Support Tools:

<https://vark-learn.com/the-vark-questionnaire/>

https://www.mindtools.com/pages/article/newTCS_81.htm

References:

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