

SUPPLEMENTARY MATERIALS

“That’s what makes me authentic, because what we do makes sense” – Music professionals’ experiences of authenticity: A phenomenological, hermeneutical interview study

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Extracts overview – cross-disciplinary

This document covers all the extracts created in the analysis of the six interview transcripts. These extracts were organised in sub-themes within each element and across the three disciplines. Hence, the steps 4 and 5 in Table 2 (see Article). The extracts have been formulated by first author during analysis, however, many of them still contain phrases or wordings from the original interviews. Quotes are referenced by the letter of the specific interviewee. When the extracts are based on statements from one interviewee, they are followed by the letter of the specific interviewee. When the extracts are condensations of statements from more than one interviewee there are no references after the extract.

Relationship – Outward

- Attention to the participant’s needs, dynamics, and engagement
- Organizing activities in relation to needs and motivation
- Flexibility regarding methods and activities

Relationship – Outward and Inward 4

- Contact outward, contact inward – sensing both one’s own and others’ boundaries
- Using oneself, one’s own sense of humor, one’s own experiences
- Using one’s own energy and motivation – also in the music
- The outer relationship has inner implications

Relationship – Inward

- To be the person one is – also as a professional. Trusting one’s own instincts
- Attention to one’s own energy, preferences, impulses
- Attention to inner conflicts

Role

- Taking on a role outwardly
- Performing professionalism
- Settings and relationships can affect the role
- Different professions provide different roles
- External as well as internal expectations can affect the role
- Navigating between several different professions
- Stepping out of the role can create a shift in the relationship

Context

- New and unfamiliar settings can affect authenticity
- Good settings can enhance professionalism
- Ignoring the contextual aspects, having ‘binocular-vision’
- External demands, expectations, cultures, and challenges affect authenticity

Professionalism

- Focusing on what is needed, initiating relevant activities, setting oneself aside
- Balancing one’s inherent, personal qualities in the professional work
- Using one’s skills to act and react flexibly and meaningfully for oneself and the participant
- Being aware of fatigue and low energy
- Being aware of one’s inner life, one’s own motivation, musicality, and creativity – and use it in a balanced way
- Having good colleagues and good facilities
- Balancing well-known experiences and routines with new material

- Knowing oneself and developing one's professional skills on an ongoing basis
- Taking responsibility, creating structure, setting limits, and ensuring basic trust

Personality

- Being oneself. Being honest and 'in tune'
- Personal history and social preferences affect the personality and thus professionalism
- Doing things in one's own way
- Sharing one's own experiences and at the same time maintaining one's own boundaries
- Personality being present in the musical material
- Personality affecting the professionalism
- Setting aside one's own feelings, impulses, and preferences

Values

- Professional values
- Interpersonal values
- Personal values

Floating - anchoring

- A twofold awareness between sensations and analytical reflections
- An ability to assess and plan ongoing activities
- An inherent balance of inward and outward attention

Relationship – Outward	Music therapists (E., T. & R.)	Music educators (G.) + (O. & K.)	Music performers (O. & K.)
Attention to the participant's needs, dynamics, and engagement	Being more attentive to the client than to one's own private life. Being authentic is to be "with the other." (R.) Being "in tune" (T.) with the other. The experience of authenticity emerges in the interaction.	The flow and experience of authenticity is dependent on the participants' input and on the group dynamics. (G.) Passive and absent participants affect "the common flow" (G.), as well as G.'s experience of her own authenticity. The activities should also animate and engage the adults, as the opposite can affect their commitment and presence and their own sense of authenticity in the activities with the children. (O.)	Being able to create a relationship with the adults by tuning into the children's energy, commitment, and courage. Adults can be difficult to engage, and their lack of engagement can also deter the children from engaging. Focus is on the relationship and the dialogue, not on playing right or wrong. A good concert is a concert where the children have had fun and have been seen and heard. It is easier for K. to come forward when it is for the sake of others and the focus is on the recipient.
Organizing activities in relation to needs and motivation	Being able to remain in what is needed by others, even if it can be challenging. The focus is on the other. Being together in achieving a goal, being in a process and an interaction together.	A continuous attunement to the group; how they feel, how they react to the activities, and what they want from the group. Seizing these inputs and using them to plan the next step. (G.) Paying attention to the children's signals such as body language, movements, and facial expressions, and including these in the activities. Taking the children's motivation as a starting point, what they are preoccupied with and where there is "some sort of fire burning." (O.)	Activities involving the children's bodies, their suggestions, and their energy to generate a shared experience of the music. (O.) Being able to organise and perform the concert considering the children's concentration span in order to create a relationship and a sense of community.
Flexibility regarding methods and activities	Having an awareness of what the other person is experiencing - an attunement that can provide freedom to make clinical choices that will benefit the client. (R.)	Being willing to deviate 100% from plans, if assessed that they will not work out as planned. (G.) Having a plan, coming into the group with an openness as to how it will play out. (K.)	The children and their wishes, needs, and demands are the starting point for the concerts. Having a very flexible set list that can be varied according to the audience.

Relationship – Outward and Inward	Music therapists (E., T. & R.)	Music educator (G.)	Music performers (O. & K.)
Contact outward, contact inward – sensing both one's own and others' boundaries	Keeping a balance between always being able to listen inwardly to yourself and outwardly to the client. Being tuned into the other yet still aware of yourself.	Being able to sense – when working with families - the boundaries of adults as well as children and at the same time being aware of your own boundaries and standing by them: "This is how the boundaries are in this room when I am the one who is here." (G.) Being able to hold on to your own authority and stand by your own choices when meeting dissatisfied adults.	Being aware of yourself and your own impulses, as well as connecting with the children and their engagement and responses, connecting with the band and being able to lead the band and be in flow with them, so that they can all interact with the audience in the best way.
Using oneself, one's own sense of humor, one's own experiences	Not just making something up or pretending, because then the client "shuts down" (E.) and the relationship is affected. Sharing your own experiences and being on equal terms with the children, as they can sense "bullshit." (E.)	Being able to empathise with other people's feelings and be guided by them. Being able to have fun together, making jokes.	Having your whole 'self' involved in what you do. "If you are not involved in it with ALL of yourself, why should the children be?" (K.) Using self-irony as a form of communication and as a relational technique to make the adults laugh. (K.) When K. uses irony in interaction with both children and adults, she can make fun, clarify the settings, and give the parents a "kick in the ass" (K.) without losing the role of performer.
Using one's own energy and motivation – also in the music	There is "some me" (E.) present in music therapy, something authentic, as this enables you to receive something from the other. Being able to create a connection between your inner life and outer musical expression. Being able to "surrender to the music" but not "get lost in the music," (R.) because then there is a risk of forgetting the client.	Initiating activities that you find meaningful and feel authentic in, and keeping an eye on how they are received by the participants at the same time.	Having methods of accessing your own energy and entering into the relationship (e.g., songs involving movement).

The outer relationship has inner implications	The relationship is important for the experience of your own authenticity. Being able to find your own authenticity by being "sensitive, using your intuition and in every way reading the small cues that are in the relationship." (R.)	Sessions with little feedback from the participants can result in an experience of being highly analytical, speculative, and evaluative. A "superego thing." (G.)	The children's involvement helps to drive the action, the energy, the pace, and the sense of community in the group, but this requires that the facilitator is authentic.
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Relationship – Inward	Music therapists (E., T. & R.)	Music educator (G.)	Music performers (O. & K.)
To be the person one is – also as a professional. Trusting one's own instincts	Being there with who you are and to allow yourself to be in that state - together with others. To "be with yourself" (E.) can open up to another sense of togetherness and can enable the other to be open to another presence and act differently. Being aware of yourself and how you are moved, bored, or "in tune" or "resonating" with others. (T.)	Being able to trust your own instincts and believe in what you sense and notice. Knowing yourself well enough so that what you do becomes authentic, because it is rooted in yourself. Having expertise and experience that allows you to react to your sensations.	Relating to the musical person, you are: if you have a deep voice, it can seem inauthentic to sing in a very high-pitched voice to match the children's voices. There is a certain kind of pragmatism associated with being authentic. It must be feasible in your own system – both practically and musically
Attention to one's own energy, preferences, impulses	Focusing on your own energy makes it possible to give something to others. Being well-balanced within yourself and having confidence in yourself and in the relationship gives room for authenticity. The music created is matching your inner life.	The experience of your own authenticity can be affected by your level of energy and by the expectations you have of yourself.	Being aware of your own preferences, impulses, and desires, such as what you think sounds good and what makes you want to dance."You know, you must enjoy it yourself." (O.)
Attention to inner conflicts	A conflict can arise between focusing on the needs of others and being able to express yourself and creating a good musical base for the clients. Being tired makes it harder to become fully present with yourself, as well as with others – it is difficult to be "tuned in properly." (T.)	Discrepancy between inner energy and outer facade can evoke feelings of inauthenticity. A "light version." (G.) Being able to "work your way into" (G.) authenticity by forcing yourself to be attentive and present.	Themes of self-confidence can come into play. If O. feels that she is failing, musically, and does not have the skills, then it feels inauthentic and like something that is not right.

Role	Music therapists (E., R. & T.)	Music educators (G.) + (T.)	Music performers (O. & K.) + (G.) + (T.)
Taking on a role outwardly	Putting a lid on your own private responses and instead taking on a role outwardly. "When you have to seize the ... you know, the role of therapist. Instead of being just purely authentic." (E.) There must be a distance between the private and the professional when taking on the "role of therapist." (E.)	Generally, G. can experience having a natural role of authority and feels "completely at home" (G.) in what she does. Having the role as an expert who must lead someone to another place or facilitate learning. (T.)	Being a "present and genuine human being (...) even if, in some of what I do, in one way or another I take on a ... a role." (O.)
Performing professionalism	You can put on the "therapist suit" (E.) or take on the "role of therapist" (E.) using the professional tools and methods you have in your profession. You can pretend sometimes. Play a role. Indicate presence. It can be compared to being an actor sometimes – and sometimes more of a B actor than an A actor. (E.) Performing a music therapist.	Having the role of the one keeping up the energy, even if you are a little sick. You can't BE tired even if you are. Taking on a more energetic appearance than you have can feel like "selling the participants a 'light version'." (G.) The difference between inner and outer energy can be felt extra clearly when G. turns up the outer energy, despite illness and low inner energy.	As a musician on stage, G. experiences having to find a performer attitude, a "diva attitude" (G.), and be more extroverted than she is. Musical expertise is not enough. A show must be delivered, and "the audience must feel 'contained'." (G.) Having a different role on stage than in private. Being "extremely outgoing" (K.) on stage, even though she is not like that privately. It's a role that K. can access and reinforce.
Settings and relationships can affect the role	The role is easy to be in when it is within a familiar framework and you know your means of action. But it can, at times, be more challenging, for example, in this research project. R. can have doubts when something is new and when she feels she must perform it well. It can activate thoughts about how the others perceive the activities and her. Consequently, she can experience playing a role where the inner experience does not match what she expresses on the outside.	In some situations, G. may feel pressured to assume the role of authority. For example, having to justify herself as a teacher or "playing a role that doesn't really feel natural" (G.) can be uncomfortable or feel inauthentic. G. can experience a difference in the role of authority when conducting children's choirs compared to adult choirs. An imposed role of authority is, for G., filling a role, delivering what she must, but without feeling that it is natural or something that gives her energy.	Being with adults, K. experiences taking on a different role, e.g., conforming and being polite. Being with children is "liberating." (K.) Being together is straightforward. K. can experience having many roles during concerts where other adults are very passive. She must be a musician and a manager, helping the children by explaining and managing the settings and their limitations. Having many roles during one concert costs a lot of energy. "You become an octopus with 27 arms,

			because you also have to manage everything else, right." (K.)
Different professions provide different roles	According to T., there is a difference between being an authentic music performer and an authentic music therapist because they contain different roles and different skills. According to R., there is a difference between being a music therapist for someone and facilitating music therapy activities for someone (as in the Mufasa-project).		According to T., there is a difference between being an authentic music performer and an authentic music therapist, because they contain different roles and different skills. Musical material from the band can be difficult to integrate into teaching. It can, for K., feel like she is not faithful to the original material. "Suddenly, there is too much of a movement song to it." (K.) The musical material must fit the role.
External as well as internal expectations can affect the role	R. has several professional roles in her position (psychotherapist and music therapist) and can occasionally feel pressured into music therapy professionalism. Others' expectations make her (R.) obliged to do music therapy, even though she would prefer to focus on psychotherapy. Being forced into a specific professional role can create frustration and challenges in doing the job well.	Being given authority from the adults: "Well, you know what you're doing, you're the teacher." (G.) Previous role models (choir directors with big personalities) can influence G.'s expectations of her own role and appearance as a choir director.	To be perceived as a theatre rather than as an active concert: "the further out we go [<i>in the countryside</i>], we have become more and more of a theater,"(K.) where the audience sits passively instead of participating actively. Pretending that you are a different kind of musician – if you suddenly feel that you do not have the skills or competencies – can be experienced as inauthentic.
Navigating between several different professions		Being able to use your multidisciplinary flexibly and meaningfully. Using your musicianship as a music teacher provides an experience of authenticity. Not being afraid of using yourself, not being afraid of being a role model and showing your musician side as a music teacher.	

Stepping out of the role can create a shift in the relationship

G. has experienced it as positive when stepping out of the role of a teacher and becoming more "just me." (G.) This can create a shift in the relationship.

Context	Music therapists (E., T. & R.)	Music educators (G.) + (O.)	Music performers (O. & K.) + (G.)
New and unfamiliar settings can affect authenticity	When the setting is new and unfamiliar, it can affect the experience of one's own authenticity. New settings or performing new tasks can create a greater awareness of how others experience the activities. Consequently, R. is more in her conscious thoughts than "with the other." (R.) New settings (e.g., a research experiment) increase the level of mental activity in E., who can experience herself as more uneasy, 'stiff', and not as authentic in her presence. Your skills as a professional can be challenged if the settings change and the competencies are not quite sufficient.	The framework for G.'s work – the Mufasa-project – affects her experience of authenticity in relation to the teaching she usually does. When the group is small it all becomes "very vulnerable and exposed in one way or another - for them too." (G.) There will be more focus on each individual participant. A small group is less dynamic than the larger groups G. is used to. It becomes more difficult to engage the children when the group and the energy is smaller. The time frame is different. The duration of sessions is sometimes too long for children to concentrate. G. experiences overruling her professional intuition. Instead of ending: 'thank you for today', she continued the session. "It felt wildly inauthentic and very like (...) actually just like I was dragging my feet." (G.) The fact that the setting is unfamiliar means that it is experienced as more vulnerable by G. Thus she also occasionally experiences herself as inauthentic.	
Good settings can enhance professionalism	Good premises, instruments and professional collegiality make it possible to develop professionalism. Familiar settings are more relaxing for E., as she can use her ideas and methods flexibly. Having the opportunity to choose your professional paths and pursue your interests.	Support and freedom of method from managers and colleagues make G. give "at least 30% more." (G.) Being allowed to manage independent projects helps to give "a boost" (G.) to everyday work. If G. is not given the freedom to unfold her professionalism, she finds that it drains her.	

Ignoring the contextual aspects, having 'binocular-vision'	Being able to trust the structure and not letting it influence you too much gives room for authenticity, according to T. Being able to ignore the context can be an advantage. T. sees an image of binoculars, where you "zoom in and, in reality, leave everything else that you find 'arhrr' [frustrating] outside." (T.) If "zooming in" is sincere and focused, authenticity can occur, according to T.	G. has no problems being videotaped - as long as things go well. But she imagines becoming much more aware of the camera if things go badly. The solution, in her view, is to focus on what she's doing and try to forget about the camera. "Once it [the music] is up and running, (...) there's still some authenticity in it, because ... it still vitalises something." (G.)	K. possesses an ability to be not terribly influenced by the setting and the context. She focuses on the children who want to engage in dialogue. Everything else she doesn't notice. Being able to ignore the people (usually adults) who are not participating in the concert.
External demands, expectations, cultures, and challenges affect authenticity	Workplace-related or colleague-related challenges can affect the degree of emotional involvement in the practical work with clients, in E.'s experience. It can be challenging to have to adapt your work to wishes, needs and expectations from colleagues and employers. Wishes and needs other than the clients' can affect R.'s work and her ability to be present. External expectations can create frustration and the experience of being drained. There are different ways of being authentic depending on the context. The context influences and generates different experiences of your own authenticity and presence. It is possible to be "authentically professional," (E.) but it can be difficult to be emotionally involved if there are many extraneous pressures.	The structure of the practical work can affect G.'s way of being present (e.g., a certain repertoire, a specific end result, or a concert). G. becomes more bound by this and experiences herself as less flexible G. experiences that her gender can influence people's expectations of her professionalism. She experiences having to prove that she can play instruments Collaboratory challenges and frustrations in the organization can make the work a bit heavy for G. It drains her energy and is experienced as "fundamentally frustrating." (G.) G. can experience resistance at various institutions in relation to her wishes for work conditions and salary, which can make it difficult to find energy for her practice. Lack of support results in G. doing what she must, but no more than that: "Okay, I'll take care of the basics, and that's how it is." (G.) Collaboration with over-committed and very ambitious parents can affect and disrupt G.'s work in relation to how she organizes her teaching.	It can be difficult to "maintain a cohesive group if suddenly there are also motor skills games going on." (O.) These kinds of side activities must go away completely when O. plays concerts. The further they go into the countryside to play their concerts, the more they are labelled and considered a theatre, (K.) where the children must sit in fixed places on their own cushions. Occasionally, K. must spend time instructing children and adults on how to participate in an "active concert." (K.)

Specific wishes for O.'s work, from the teachers at the institution, can affect O.'s perception of her practice. She has done her job, but with a "GIANT alarm in my stomach saying, 'this won't work'." (O.)

A discrepancy between outside needs and dogmas, and her own professional intuition can affect her way of being present. A "feeling of clipped wings." (O.)

Professionalism	Music therapists (E., R. & T.)	Music educators (G.) + (O. & K.)	Music performers (O. & K.) + (G.)
Focusing on what is needed, initiating relevant activities, setting oneself aside	Professionalism is about choosing a focus. Focusing on what is important for the client and what the client needs, even if it conflicts with your own needs, impulses, or preferences. Being able to "ask relevant questions" and initiate "relevant activities" (E.) makes the work meaningful and the presence authentic. Being able to sort irrelevant and disturbing (extraneous) elements and set them aside Lifting the others' relationships into the spotlight Being able to "pull yourself a bit up in a helicopter" (E.) and not get carried away by your own feelings, only expressing them if relevant Being able to set aside your own preferences in a professional understanding of what is in focus Focusing on the participants and their relationship with each other. The music therapist is not at the centre of it, but facilitates this relationship, which is meaningful. (R.)	Professionalism is about being able to balance the relationship, notice what is going on, and initiate activities accordingly. Being able to "be present" and create "a reality together with them"[the children] (G.) is important for the experience of authenticity. Making an ongoing assessment of the activities that are initiated in relation to the inputs that the children give. Being able to lead, fail, and be the bad example are important factors in teaching. G. wants the children to take ownership of what is going on, while she keeps the responsibility for the process and can maintain the flow of the session. Assessing whether there is value in the activity for everyone, or just for some individuals. Both options are perfectly fine. As a music teacher, you must be able to set yourself aside.	Organizing concerts in consideration of the attention span of children. Varying the activities without "channel surfing" here and there. Ensuring dynamic and suitable variety so that children and parents can be invited into the world of music and have an experience of community. Finding that "bliss point between something familiar, which means that they don't get totally overwhelmed and confused, and something that in one way or another tastes like something new, so that they become curious, and uhm ... and want it." (O.) Being able to pass on new material so that no one feels stupid or on shaky ground when they "actually just have to experience something." (O.) Being able to discern and professionally assess the order of musical experiences so as to create a good structure throughout a concert. Being able to create a framework that gives children the opportunity to maintain their innate, inherent musicality. Selecting and rejecting material can be done based on your own taste and personal preferences but must also be seen in light of whether it works for the target group. It is possible that it is not the best song in the world, but "it is probably the best song in the world for what I want." (O.)
Balancing one's inherent, personal qualities in the professional work	Keeping a balance between professional life and personal life. You can be real and authentic without sharing private thoughts.	Your professionalism is affected by who you are as a person as well as the temperament and personality you have	Don't spend too much effort on what others think but do what you think works best: "What I think is funny, will be the funniest, right." (K.)

	Having confidence in yourself and in the situation. Being able to balance the personal and the professional and trust that you have the competencies needed. Professionalism is affected by the personality, but balanced in relation to how much space the personality takes up.	Doing things that give you energy. Finding your inherent qualities as well as finding out where and how these come into play most fruitfully. Communicating why you do what you do, but also accepting that not everyone likes it. (K.)	Stand up for what you believe in. Make use of what makes sense to you and leave out what doesn't make sense. "So, I can't convey that. (...) Because I simply don't think... I don't think that's right." (K.) Avoid exposing other parents to activities that she herself, as a parent, has experienced as awkward: "Okay, if I thought that this was deeply ridiculous when my children were two years old ... then they probably think so too (<i>laughs</i>), right." (K.)
Using one's skills to act and react flexibly and meaningfully for oneself and the participant	Having ideas, methods, and techniques that can be applied flexibly when meeting different people. Having musical competencies to respond in a musically authentic way. Awareness of the relationship with the other and what he/she is going through, gives the music therapist the freedom to make clinical, musical choices that will benefit the other. Being able to feel free and indulge in the music without an underlying awareness of purpose. Not being hindered by anything, being able to express what you want. Feelings and moods are transformed into sound. Technical level is no obstacle. A non-ego-defined experience, not being conscious of performance or of "outside gazes." (R.) Experiencing yourself as inspired and being able to react on impulses that	G. experiences herself as a more authentic music educator when she includes her music performer expertise. A teacher's professionalism is about keeping an eye on both the musical and the social elements. Being able to read the children's bodily expressions and understand how they feel, so as to initiate, change, or vary the activities accordingly in order to maintain the children's engagement, joy, interest, and regulation. (O.)	Having the competence to know what works in certain groups and situations, and having the techniques and methods that are suitable for you and the people you are with. Being flexible and able to vary the concerts according to the input you get from the audience. Having a set list until you have a new one. As an experienced musician, K. has 300 songs in her repertoire, which can be freely varied and adapted. Thus, flexibility can depend on the degree of experience. Musical expertise is about having musical competence but also about having the ability to assess your own potential and limitations and your own means of being authentically present in the most suitable way. Experiencing yourself as lacking the skills to carry out the task can have an impact on the experience of your own professionalism and authenticity. "If I somehow (...) experiences myself as not musically capable ... then it feels inauthentic to me." (O.)

	come from yourself and from others. Being able to "surrender to the music" but not to "get lost in the music." (R.) Being able to react and adapt to the situation with your instrument. Being aware of when you are taking up a lot of space (perhaps too much), and when you can be carried away by your own music. Taking up space can be potentially limiting for others. Balancing how much space you take up. Being able to create a musical space, but with room for and attention to others. However, taking up space is not necessarily negative. Performing the participants' relationships through music is a joint project but the responsibility of the music therapist. Understanding the musical means, understanding – through the music – how others feel. Using the music to help the participants to go "to their playful place" (R.) and be allowed to join them without this being noticed.		Being able to see the children's personalities and – through the music and the activities – being able to "put them into new contexts." (K.) Although it is 'utilitarian music', it can still be an aesthetic product as well. It can be important to make the music aesthetically exciting, so that adults find it exciting to listen to Being able to make the music accessible in a meaningful way in "bite-sized pieces" (O.), even if it is unfamiliar. Being able to introduce children to a wide range of music.
Being aware of fatigue and low energy	Fatigue can mean that you as a professional can fall back into old habits and patterns that are not appropriate. "A certain arousal present in the system" is required to be "awake and directed towards the outside world." (R.) It becomes easier to attune and find	Being able to carry out your work despite a lack of energy is also part of professionalism, although this can be experienced as less authentic and like "running on autopilot." (G.) It's hard to have an off day as music professional. The work is demanding and requires energy and your full attention.	You must try to "pull it out of your hat" when you enter a classroom or a stage, "whether you feel it or not" (G.)

your way into the relationship and the interaction.

Authenticity is not about being very energetic, but about being true to the energy you bring on the specific day, according to E.

The personal present energy can be used as an asset in the therapeutic work.

It is essential to be able to use and allow your tiredness as well as be present with what you are. This can activate new ways of behaving and socializing in the relationship.

When you can be who you are, others can also be who they are. "And one of the times there was actually one of the young people that I ... talked to who... who also opened up to something else. (...) I think it has something to do with my... my way of being present" (E.)

You don't have to be private about your tiredness; you can be tired without saying why.

Not hiding your tiredness in your professional work is authentic.

Being particularly attentive during vulnerable periods. Take care of yourself so you don't get exhausted.

The activities facilitated depend on G.'s personal commitment and energy, and this can be more difficult on bad days

On bad days, G. doesn't feel like being "committed" or "contributing" (G.), and her teaching may well be characterized by this: "It may not really come through that you are passionate about it. So, it might be more like ... ordinary." (G.)

There is a difference in how bad it feels to be "on autopilot" (G.) when comparing a longer teaching course to a single workshop.

Large groups can be more challenging than solo students; G. can't say that she feels ill; she can't "actually even BE it." (G.) It is her responsibility to facilitate the process and carry the energy.

With experience, you can become better at delivering professional content, despite a lack of energy.

You must try to "pull it out of your hat" (G.) when you enter a classroom or a stage, "whether you feel it or not." (G.)

You can work your way into authenticity by starting with pretending. Later, it feels real because you work your way into it.

In case of illness, it can be essential to be professionally skilled enough to be able to carry out the activities despite a lack of energy.

It is also important to bear with yourself when you do not deliver what you want to deliver.

There will always be days when it doesn't work so well. But with

		a strong professionalism you can carry through a lot even on bad days.	
Being aware of one's inner life, one's own motivation, musicality, and creativity – and use it in a balanced way	Being able to recognise your inner life as well as your reactions and impulses and where these come from and use them in therapy. What you say and do must have some "connection to reality." (R.) You can't just make something up. Being honest, so that the children can comprehend and reflect on what you say and what they experience. Using your own experiences in a balanced way gives the feeling of being with an authentic person. Give a "piece of some reality." (T.) Being able to apply your own emotional life adequately. Not putting a lid on your own feelings but being able to "turn it up and down." (E.) Facilitating activities that you enjoy can be positive for others as well.	Keeping in touch with the music and what it means to you as well as why it is important to teach people to play music. Keeping your own musicality and creativity going, in order not to become bitter; "oh my, I haven't been able to do that" (G.), and to be able to be a role model. When you are in a good place with your music and grounded in your professionalism, it becomes easier to accept how others live with their music. Not being overambitious on behalf of others. It is essential, according to G., to consider what feels authentic and meaningful to yourself as well as be aware of whether it makes sense to others at the same time.	Using your creativity to see the potential in music, being able to make unfamiliar material accessible using well-known means, (such as egg shakers)
Having good colleagues and good facilities	To have colleagues, so as to not feel so alone as a music therapist. Having good facilities, such as well-equipped rooms with many instruments.	Being able to regard yourself as a supplement in an interdisciplinary collaboration and collaborating with professionals who have different skills.	
Balancing well-known experiences and routines with new material	Initiating new and unfamiliar activities can activate a feeling of inauthenticity because it can become more difficult to pay attention to how participants are feeling and whether adjustments need to be made.	A significant part of professionalism is not to stagnate, but to keep up and develop continuously. With time and experience, G. feels that she is getting better at being who she is and accepting that her teaching is "the way it is." (G.)	Listening to new music and keeping up to date and being open to what is happening in music culture in order to communicate with the children at eye level. Being open to all music - "If it works, it works." (K.)

	Just because something is new, it doesn't have to feel inauthentic. You must be able to "venture into something where you feel in deep water." (R.) Being careful about leaning back too much in routines and familiar activities, as this can lead to laziness and a lack of alertness in terms of reading the cues of others. It is essential to fluctuate between something old and familiar and something that feels new and unfamiliar.	It takes time to get a "professional backpack" (G.) that is comprehensive enough to respond to whatever needs there may be, listen to your instincts, and dare to believe that they are okay. G.'s professionalism is centered on an ability to be continuously curious and to "dare to be in the room instead of leaning back." (G.)	
Knowing oneself and developing one's professional skills on an ongoing basis	With greater experience comes greater flexibility. With experience, distinctions between different professions are not as sharply defined. It becomes less important to define your profession but more important to "be with those families" (R.), regardless of how that is expressed.	Going from recent graduate to experienced professional implies both professional and personal development. Professionalism changes over time, but you can also be authentic as a recent graduate: "You can easily be authentic and then have to stick to a plan more often." (G.) As a recent graduate, it can be more difficult to be grounded in your professionalism. You are more attentive, it takes more effort, and it can be "hard work to be AS alert as you are when you are new." (G.) It's about "being yourself in the work," because "the more authentic you are as a recent graduate, the faster you get it... 'the professional backpack' (...) because you somehow find a way to be well-balanced." (G.) Being young and with limited experience can have an impact on the experience of authenticity and authority. As a recent graduate, it can be challenging to teach people who are much older.	With experience come more knowledge and more competency in terms of justifying one's professional choices. With experience comes the ability to lean back and be more mindful of what you think is right.

		As a recent graduate, it can be difficult to follow your gut or professional intuition when you are faced with older, more experienced colleagues. (O.) As an experienced teacher there can be a risk that you lean back too much into your routines. When the work becomes routine, G. can start to make mistakes because she relaxes too much. Her professionalism is therefore centered on an ability to be continuously curious.	
Taking responsibility, creating structure, setting limits, and ensuring basic trust	Being able to "attend to the therapeutic space" (E.) and look after those who seek help, by focusing on their process.	It is G.'s responsibility to set limits and structure so that there is consensus. Sometimes, the group can figure out the structure and rules on their own. At other times, not at all "I'd rather be strict the first two times, and then we can have fun the rest of the year." (G.) The limits are primarily about having room to play and unfold, but with respect for the group. Does it affect others or not? If so, clear rules must be set. Setting limits for children if the parents don't, even if they are present, can feel like stepping over the parent's boundaries a bit. G. has no problem with it, however, but she "doesn't think it should be necessary." (G.) G. facilitates the space and defines the guidelines for parents and children. For example, it is ok to withdraw as long as you don't disturb others. Being able to set necessary boundaries and use the music to "play in' the rules (...) there are so many things about rules and manners that we can 'play in'." (G.)	To ensure that both children and adults feel safe to do what makes them comfortable. The adults [parents/teachers] are the children's safe persons, and making the adults feel safe will instill safety and trust in the children. The facilitator must be able to "maintain a sense of community" (O.) and communicate the guidelines and rules for the group when together. Setting boundaries for what you can and cannot do in the room. Rules and guidelines can be communicated both by talking and by doing certain things; taking the lead, being a role model, and showing or telling "Now we'll do this" (O.). At the same time, one has to be true to one's educational and human values. To convey, in a friendly and simple way, what is ok to do in the space you create together. It can be more difficult to establish rules and guidelines when parents are involved. Children often get "much, much more out of being at a concert

without the parents than with the parents." (K.)

As a musician with a band, a microphone, and a stage, you have a lot of power and can use that setting and role to help adults change their perspective of their children. Making them see the children in a new way.

Being able to give children new possibilities and experiences of success, to be able to put them in a new context. You can "challenge so many things" (K.) as someone coming from the outside, when you're on a stage.

Personality	Music therapists (E., T. & R.)	Music educators (G.) + (O. & K.)	Music performers (O. & K.) + (G.)
Being oneself. Being honest and 'in tune'	There may be a need to give something of yourself, something personal - verbally and/or non-verbally – so as to appear "genuine and present to the other." (E.) Authenticity is about having a "degree of me" present in the professional work. Not "privately-personally" but "personally-therapeutically." (E.) Being authentic as a music therapist is about balancing your own person and personality with your professionalism to maintain the relationship. Being aware of when you are moved – and sometimes showing it or articulating it as part of your work. Experiencing your feelings as a "barometer." (T.) Being able to feel yourself being moved, being in tune, or resonating with the clients' feelings. If your emotional life is not active, or impressions "bounce off," (T.) it can be experienced as inauthentic.	Being able to be yourself in what you do is relevant for both music teachers and musicians. (G.) If you are not passionate about it or authentic, it is difficult to "sell it" (G.) and get others involved in the activities. Being curious and daring to "be in the room instead of leaning back." (G.) When you must be 'yourself', your product – the teaching – is also characterized by this, because people are different (K.) It is essential to ask yourself; Why do you teach? Based on what? What are you serving them? (K.) Being able to pass on the good experiences that you have had, can be "very satisfying for me, because it was something I myself was really happy about." (O.)	Being able to be yourself in what you do is relevant for both music teachers and musicians (G.) Being a real person present in what you do. It is nice to have "knowledge and didactics and aesthetics (...)" But it is just so important to be a human being." (O.) Being able to make demands on the audience, to involve them and expect something in return. Being able to use one's own sense of humor, including irony, in the company of children. Otherwise, it will feel inauthentic for K. Being playful, curious, and making fun of yourself. It doesn't matter if you play the wrong notes. Being able to reinforce inherent aspects of yourself and live those out on stage. K. has an extroverted side that is easy for her to expand when she is with children.
Personal history and social preferences affect the personality and thus professionalism	According to E, your personality is affected by the attachment patterns and disorders you carry with you, which also affects your professionalism. Old themes from your personal history or your personality can affect how you interact as a professional. Especially if you are tired, according to R.	The experience of professionalism is affected by your own personal history as well as good and bad experiences. Previous experiences can influence personal preferences regarding who you would like to teach. At the same time, those you teach can in turn influence the experience of yourself as a professional.	K. prefers the company of children – as she is "motivated by the children." (K.) K.'s passion for children nourishes the contact to and the relationship with the children. K.'s social and relational preferences influence how the concerts unfold and who K. pays attention to, i.e., children, especially "the unruly children." (K.)

	Early attachment experiences influence R.'s skills in the relational aspects of music therapy.		K. makes use of her personal fondness and devotion for children to help caregivers see their children from another perspective.
Doing things in one's own way	It can have a powerful effect if the music therapist can use herself and her experiences actively in a balanced way. You get a "piece of reality" (E.) from the therapist, and it becomes an expression of something authentic. Pretending and just "making things up" (E.) can disrupt the relationship with the client; "So, she just shuts down if it's bullshit, you know." (E.) According to T., authenticity depends on what feels right and meaningful to the individual. "If it feels right for you, then it's probably right for you." (T.)	Doing the work as yourself, not as others do it "because if anything, children can see right through you in no time, if you are not yourself." (G.) Not being a copy of others, even if what others are doing works well. It doesn't necessarily work as well when you do it yourself. Finding your own way of doing things, converting the material to suit you – here authenticity is a super important concept, according to G.	The material must be connected to the person you are. It might not work for another person, another type, or in another body. There is no "one-size-fits-all." (O.) It must make sense in one's own body and one's own system. "So, it was so amazing [<i>what a colleague did</i>], and it always just fell to the ground with a BANG when I tried to do the same, right." (O.) Being able to integrate music and dance steps from other cultural backgrounds and making them your own, so that it's not pretentious, but experienced as authentic. They are "MY body's movements." (O.) You can be clear and understandable in many ways, depending on who you are. "You know, what works for me doesn't necessarily work... for you and vice versa, right." (K.)
Sharing one's own experiences and at the same time maintaining one's own boundaries	E. restricts what she wants to share – to protect her own family who live near her workplace and are known by the families she works with. R., on the other hand, may find it good and relevant to share her own challenges in parenting. Sharing something gives the experience that they "are both human" (R.), which can give hope to families who have defined themselves as "problem families." (R.)		

	Personal boundaries are dependent on your personality, in terms of feeling that your boundaries have been overstepped when sharing personal experiences. Sharing something and being honest (R.) For the sake of the children.		
Personality being present in the musical material	Being able to be "essentially me" (R.) on a specific instrument that suits the expression and personality. R. uses the music to attune to others and herself through sound, and in that way also become aware of how she is feeling. "Using authenticity therapeutically." (R.) The children and families often return to the activities that she herself enjoys doing: "Can't we do that again?" (R.) Experiencing the connection between inner experiences and the external musical expression. "It feels like a coherent – actually authentic! – expression." (R.) Being able to "come up with a relatively precise expression in sound of my own personal experience" (R.), can provide an experience of being in control, when the inner and the outer are connected in this way. Having an instrument where you can "be there," "be authentic, actually, and express... what's inside" (R.) Music can express the inner life. There is coherence.	For G., there is value in not being afraid of using herself in a teaching situation, putting herself forward and creating something musically that people can lean on. Using yourself and the instrument on which you express yourself best and acting as a facilitator for a teaching process. Using herself means that G. does not always think hierarchically but sees her students as equals. They are co-creating the music. Using activities that G. enjoys and that suit her. However, for some participants it may well be very challenging. A discrepancy may arise between what activities she prefers and how they are received by the participants.	Acknowledging your own resistance to certain genres or songs and bypassing this in your own material. Using your own musical preferences in the preparation of concerts and teaching. Organizing and editing the activities and the musical material so that it suits your temperament, personality, and communication style. Enjoying the music yourself. Doing what you feel good about. Having fun so that the children have fun too. "If you have a little self-confidence and a little craziness (...) then children are easy to engage." (K.) Personal knowledge, understanding and acquisition of new music are meaningful to O. Both in terms of being able to communicate the music to others in relation to her own interest in the music, and in terms of being able to enjoy the music and be happy about it and not feel alienated from it. Being able to work aesthetically with 'utilitarian music'. Not believing everything that is written in the textbooks or what professionals say but go your own way and make the material fun and enjoyable for yourself.

			Sometimes you must be "pragmatic to be authentic." (O.) Organize your concert, your music, so that it makes sense to you, and you come forward, clearly, as the person you are. Not changing yourself or the material to adapt to the wishes or demands of others. (K.) Her own personality can make some things more challenging for G., for example when presenting herself as a frontperson or lead singer on a stage and trying to be like other lead singer role models. Experience has taught G. that she does not need to be anything other than who she is, which is experienced as more authentic by her.
Personality affecting the professionalism		Being an authentic musician and an authentic music teacher is characterized by the type of person you are, your temperament, and personality. The basic feeling is the same, that "you are yourself" (G.) and that you try to "stand up for who you are" (G.), but this can be expressed in different ways, depending on professional qualifications and tasks.	Being an authentic musician and an authentic music teacher is characterized by the type of person you are, your temperament, and personality. (G.) The basic feeling is the same, that "you are yourself" (G.) and that you try to "stand up for who you are" (G.) but this can be expressed in different ways, depending on professional qualifications and tasks. Standing firm about what you think is fun and important, and not compromising on what you want to pass on. (K.) Not changing yourself or the material to adapt to the wishes or demands of others. (K.)
Setting aside one's own feelings, impulses, and preferences	If R. disappears too much into her own experience, she can lose focus, because she is "in a good place" and "enjoys it so much." (R.)	It requires the ability to set yourself aside as a music teacher, to tuck away the performer a little. A teacher is not at the center of attention. (G.)	It requires extroversion to stand on a stage and be a "diva" (G.) Something that G. doesn't necessarily think she carries naturally in her personality.

You can lose your awareness of the whole when you primarily focus on your own process, your own expression.

Being able to choose the connection to and the relationship with the client over your own preferences, even if this can cause an inner conflict and require some effort.

What is good for you is not necessarily good for others.

Being able to overcome self-criticism and nervousness; "I don't give a damn" (K.), and go on stage and just do it.

Being able to forget everything outside the concert and focus on the here-and-now with the children and the families.

There can be a difference between what you express as a private person and what you can display as a professional on stage.

Values	Music therapists (E. R. & T.)	Music educator (G.)	Music performers (O. & K.)
Professional values	Living and working according to "what you like to do" (R.) The principles you find important. Working in accordance with what you find important. Being guided by a conscious choice about a direction. Being able to use the music to join other people "in their playful place." (R.) Letting others be in the center of things and participate in their relationships with each other, without them being aware of you.	Letting others be "the ones who shine." (G.) Not talking down to children, not being patronizing. Being able to provide something that creates value for the individual family and for the whole group. Being able to set limits and create frameworks that inspire creativity. Creating unity, cohesion, and focus.	Stimulating curiosity about children's culture and children's literature. Making cultural life accessible - also in everyday life. Speaking up for the children's cultural life. Transfer: that the activities are so simple that everyone can bring them and use them at home. Children must be involved, they must not be talked down to, physically, verbally, or spiritually. The child as an aesthetic person with aesthetic needs. Children must be able to participate with their entire bodies. Fostering new perspectives and understandings of children. Music has value in itself. Quality (musically, and regarding equipment) That the music also has some "adult deliciousness." (K.)
Interpersonal values	Equality and common understanding. Feeling that "we are both human." (R.) To be a living human being who is affected by others and affects others.	Equality and co-creation. Making room for others. Participation. Inviting others into the music so that they can feel it in their own bodies. Community, ownership. Participation. To "create a reality together with them." (G.)	Folk culture - music as equal participation. Folk culture - that music is not an "expert thing." (O.) An activating and engaging activity that involves the children's bodies and their ideas. Companionship and community. Responsibility. Decency.

			Making space for participation. Respect. Involvement. Independence. Fun. Playfulness. Imagination. Co-creation with the audience. Connection and relationship to the audience. Friendliness, respect, cooperation.
Personal values	That there is "some me" (E.) present in music therapy. Being able to share something from your own life. Being present, "vulnerable" and "susceptible." (R.)	Maintaining your own desire to make music. Continuing to develop musically in order to inspire, engage, and motivate others. Having active musicianship. Being present - "being there." (G.)	Genuineness, credibility, and authenticity. Generosity, being able to give. Being true to yourself and your aesthetic values. Not compromising with yourself. Being open to various kinds of music. Having fun.

Floating - anchoring	Music therapists (E., T. & R.)	Music educator (G.)	Music performers (O. & K.)
A twofold awareness between sensations and analytical reflections	Having an awareness in "the now" (T.), and at the same time having a professional awareness can provide an experience of authenticity: "it becomes something where I can... um... understand myself as being authentic." (T.) Being able to see things in a larger process perspective, while at the same time being able to be playful and intuitive. Not just "flowing along" (T.) and "flowing into the music" (T.) but focusing on the therapeutic process and relational aspects. Experiencing moments of "flow and stream" (R.) where the music "joins together" (R.) and reveals the way forward.	It contains both an analytical level and a feeling-sensing-being level. Being able to be "down in (...) a sensing-feeling thing" (G.) and at the same time be able to "go up in helicopter mode occasionally." (G.) This continuous analysis of the activities is part of "maintaining flow" (G.), "...that's where I can sort of see the the process as a whole." (G.) Being able to be consciously aware of what is going on, but at the same time trying to be "in flow" (G.) with the participants so as to approach the experience of: "now we are in this, emotionally, together." (G.)	Sensations are used to anticipate how, and which activities are to be communicated and initiated. As a mediator and facilitator of a musical experience, you have a responsibility to "drive it forward." (O.) As a musician, you have a greater opportunity to drive it forward without taking everyone into account. O. tries to scan the children, their movements, their involvement in the activity, and their regulation and arousal levels. Then she "tries to decode whether there is a need to turn up or down the intensity, so that as many as possible can still keep their interest and the desire to participate." (O.) The focus is on being able to keep the children's / the participants' commitment and attention in the group and the community by paying attention to their behavior and feedback, as well as by variation and flexibility.
An ability to assess and plan ongoing activities	Being able to assess, based on the participants' feedback, how long the activity should continue and being able to respond appropriately. Having an overview of "possible paths to take and being able to navigate them." (R.) Having mental energy and eye for the process as a whole; having a clear sense of possibilities.	Being able to notice what happens in the relationship and initiate activities accordingly. Facilitator must be able to go into helicopter view occasionally, to maintain flow and a feeling of trust in the group, see the big picture, so that the group gets a feeling that they can relax. There is a plan. Having a flexible plan that can be changed as needed. That's also what music is about. Adjusting according to what is needed.	Regardless of being in a concert or teaching context, focus is to read the group in relation to which activities are to be initiated. Paying attention to the children, seizing their responses, and using these in the concert, but at the same time maintaining the interaction with the band. Being able to have a plan or an idea of a direction, but at the same time being able to let go of that plan if something else is needed.

	Being able to think long-term and see the importance of the interventions for the process.	Being able to assess continuously the activities that are taking place and the activities that must follow. Which choices are the best to make and what consequences can those choices have. It is an "inner reflection." (G.)	Continually assessing and keeping an eye on "what should we do next?" (O.) To see the big picture and make the process move forward.
An inherent balance of inward and outward attention	Too much focus on the inner relationship (and the connection between one's own inner life and the outer, musical expression) can reduce the ability to see the process as a whole. It's about balance. A blend of and balance between more aspects of consciousness; the intuitive and the analytical. Being aware of yourself but also in contact with a "reflective level" (T.) containing thoughts about both internal and external conditions. This takes place simultaneously on many levels. Being able to "surrender to the music" (R.) but not to "get lost in the music." (R.) Being able to be in your own space, to be 'yourself' and at the same time in the professional space, to be the 'therapist'. Balancing your attention.	Too much conscious awareness about creating new strategies all the time is experienced as a "superego thing" (G.) and a "thinking session." (G.)	O. draws inspiration from the concept of 'receptive orientation' [Da.: <i>receptiv rettetted</i>], which describes an attention to both the material being worked with, the child, the whole group and then yourself at the same time.