

**EXPERIENCING FLOW IN JAZZ PERFORMANCE
(ASHGATE POPULAR AND FOLK MUSIC SERIES)**

Gael Gingell

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We take some comfort from the evidence that our sample was not so demographically different from jazz audience members in the US National Endowment for the Arts, and that the concert-going public may well be musically sophisticated Pitts, but our recruitment method and the fact that so many of our listeners were trained musicians and music lovers do raise the questions of the extent to which this method allows generalization to the full complement of the jazz listening public, to listeners of other genres, or to listeners who are less focused and attentive to this survey task. Other Professional Degree e. Bonny, H. We see our findings as demonstrating what can happen rather than what is guaranteed always to happen. Each screen of survey questions about a performance included the complete audio file so that listeners could relisten as often as they liked while answering those particular questions. Nick Chau, a friend of Clintons who we had as our vocalist in the ensemble, Ellen Chan who helped us organise with the food and drinks, sound and lights in the concert.

In a similar way the blues held the structure of the session. Adam Krims. Filed under jazzMusic TherapySaxophoneUncategorized.