

Title: Comparing Flow State and Flow Disposition in Jazz vs. Classical Musicians and their Practice

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BACKGROUND: “Flow” is an optimal experience where one’s focus is completely absorbed in the task at hand, and actions come naturally and automatically without effort or seemingly conscious willful intention (Csíkszentmihályi, 2008). There are two major approaches – state flow and trait flow. States are temporary and specific to a certain event in time, while traits are long-term stable patterns of thought or behaviour that are often dispositional and innate (Schmitt & Blum, 2020). Although flow is a popular area of study, very little research explores musicians in the context of musical genre specific practice. The present study examines the following: (a) are state and trait flow scores distinct or homogeneous?; and (b) is state or trait flow affected by jazz vs classical music practice?

METHODS

1. Recruitment criteria: jazz and classical musicians ages 16+ and with 5+ of jazz/classical experience. Snowball sampling was used to recruit participants through music clubs in SFU and UBC.
2. The Dispositional Flow Scale 2 and Flow State Scale 2 (Jackson et al., 2010) were used in an online survey format to collect flow scores.
3. Data analysis plan: between-within subjects factorial ANOVA

FUTURE RESEARCH

- Apply Latent State-Trait Theory analysis to further clarify the state-trait categorization of dimensions in the flow construct.
- Use of experimental designs instead of self-report questionnaires.

Anticipated Findings:

State and trait flow scores will be in similar ranges, but with small differences in the sample size distribution and multi-dimensional variable trends.

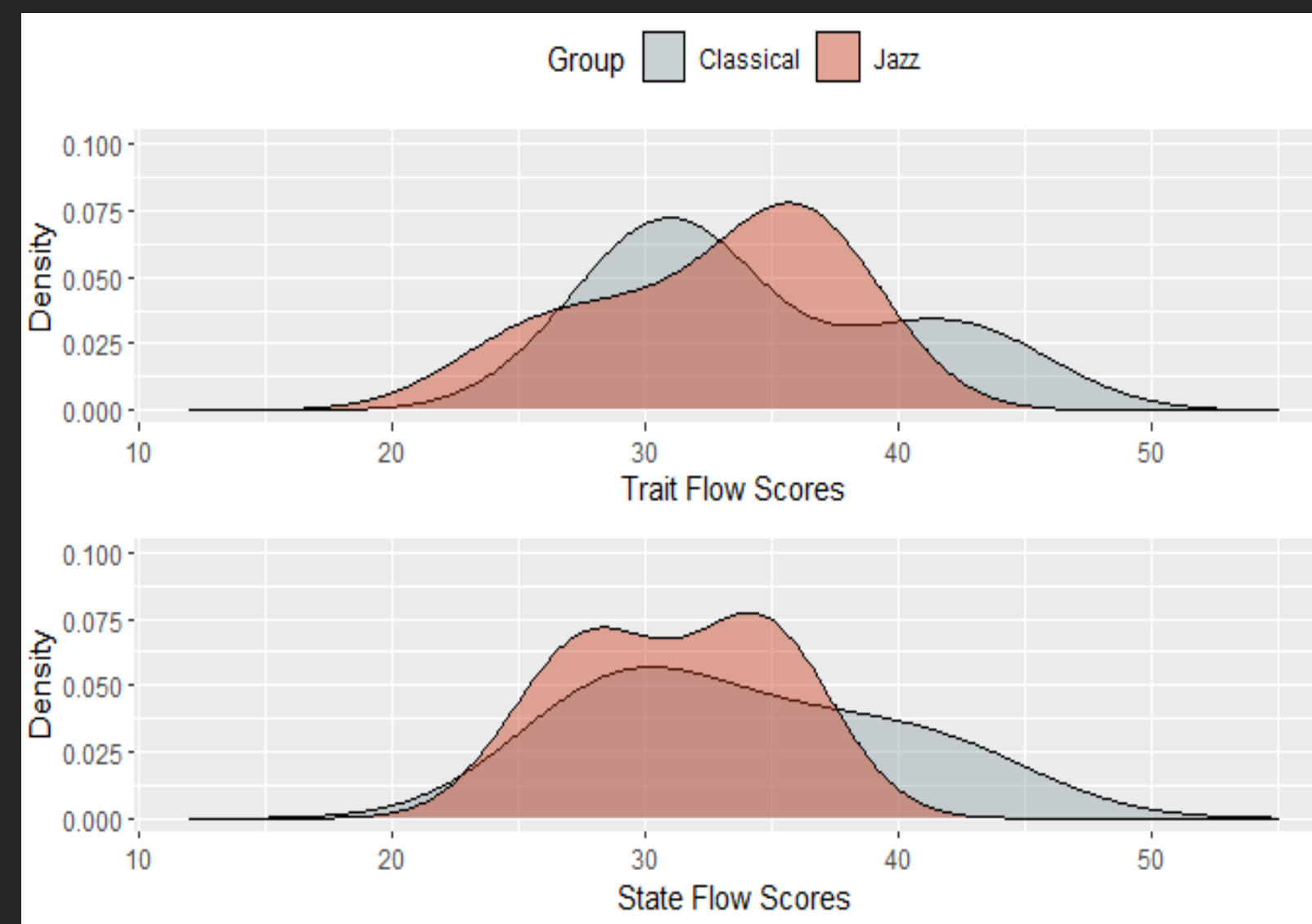


Figure 1. Possible trends in the sample size distribution for state and trait flow scores.

Limitations:

1. **Similarity of state and trait survey items:**
 - Repetitive questions – taking the trait survey first may affect responses to state survey and vice versa.
 - Measurements of state/trait flow or measurements of memories of specific vs general experience?
2. **Scoring procedure of scales:**
 - Flow score number does not equal magnitude/intensity of measured flow, but instead indicates how “flow-like in nature” the experience was.
3. **Dimensional construction, measurement, and scoring:**
 - Lack of gestalt conceptualization.

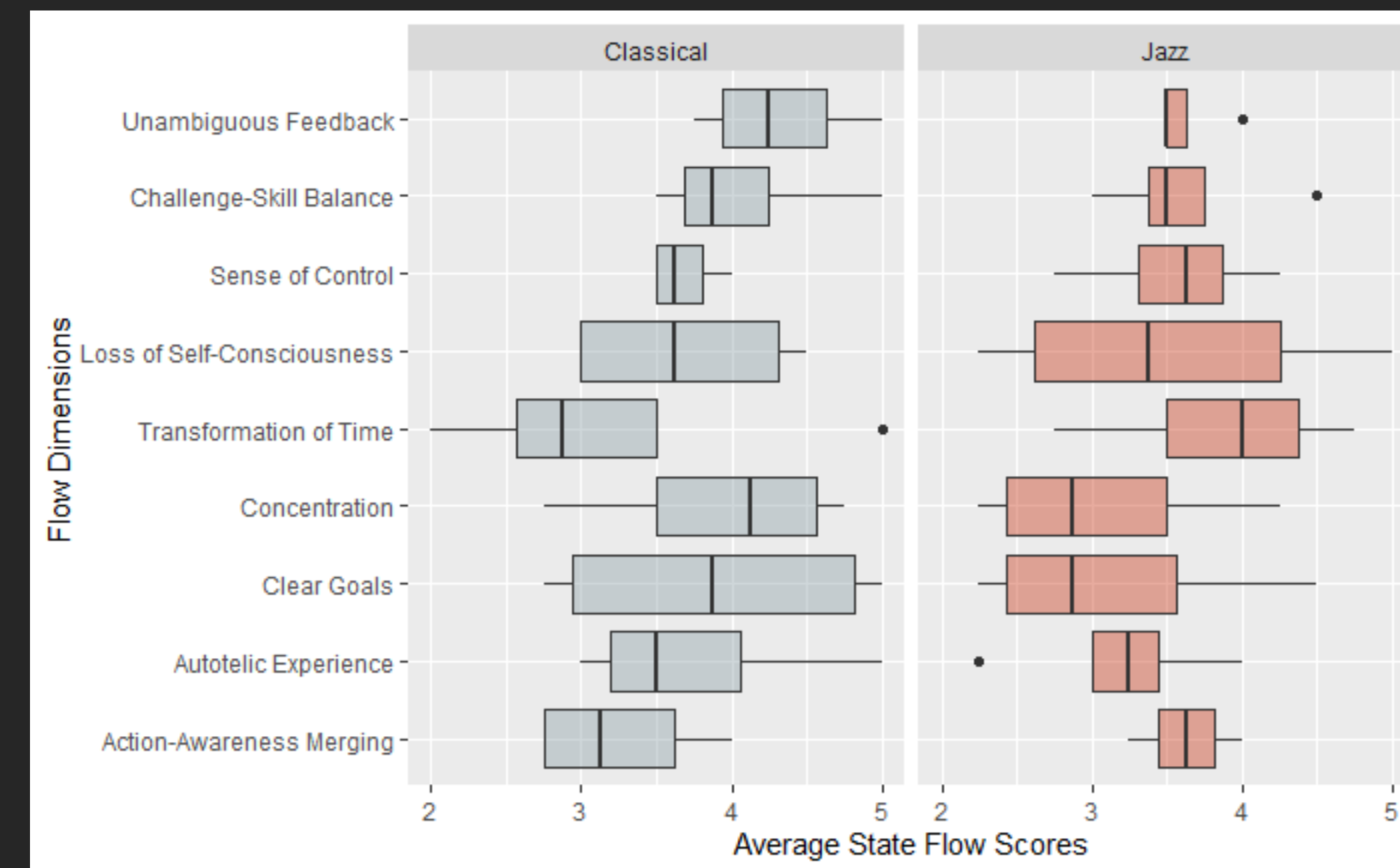
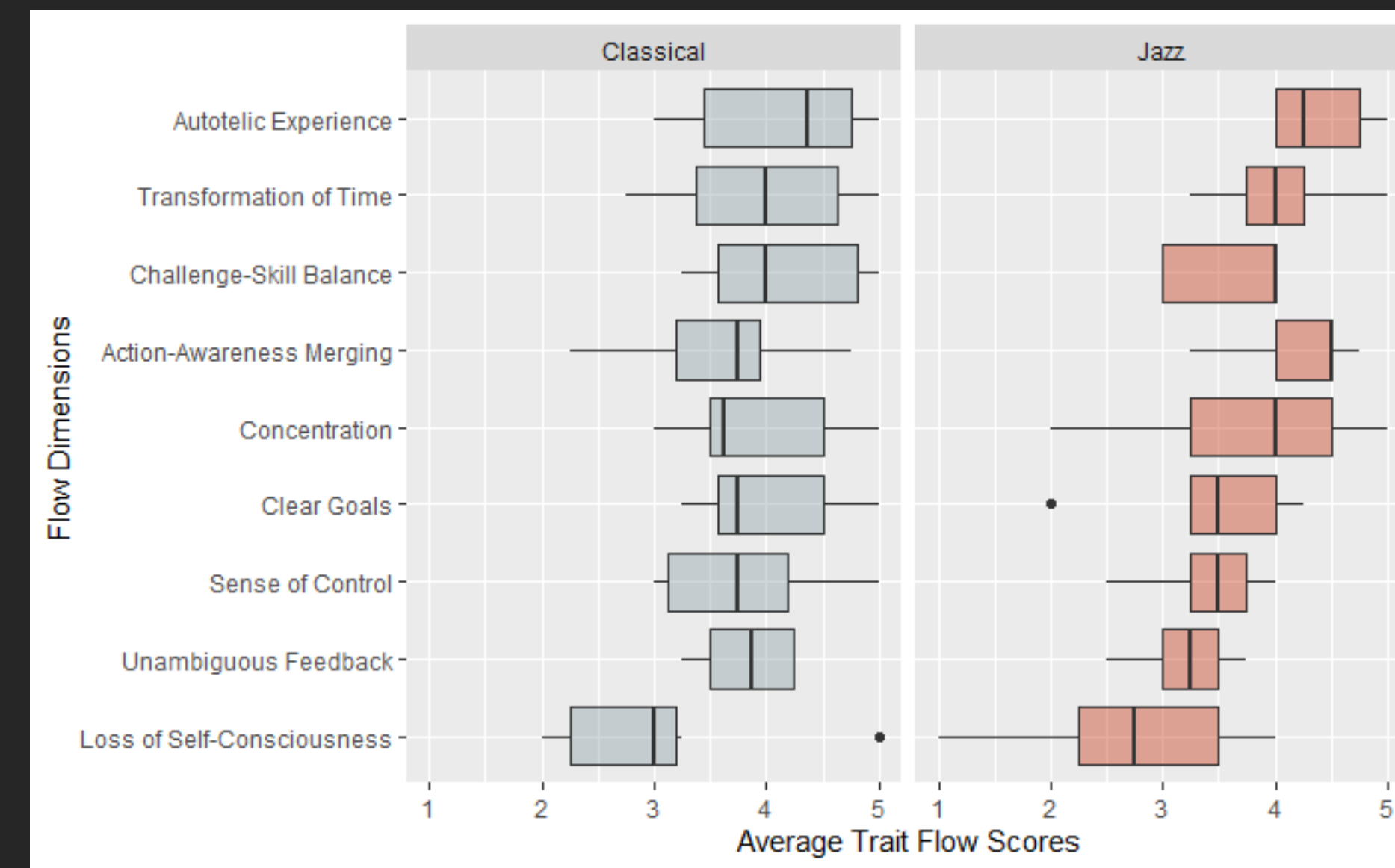
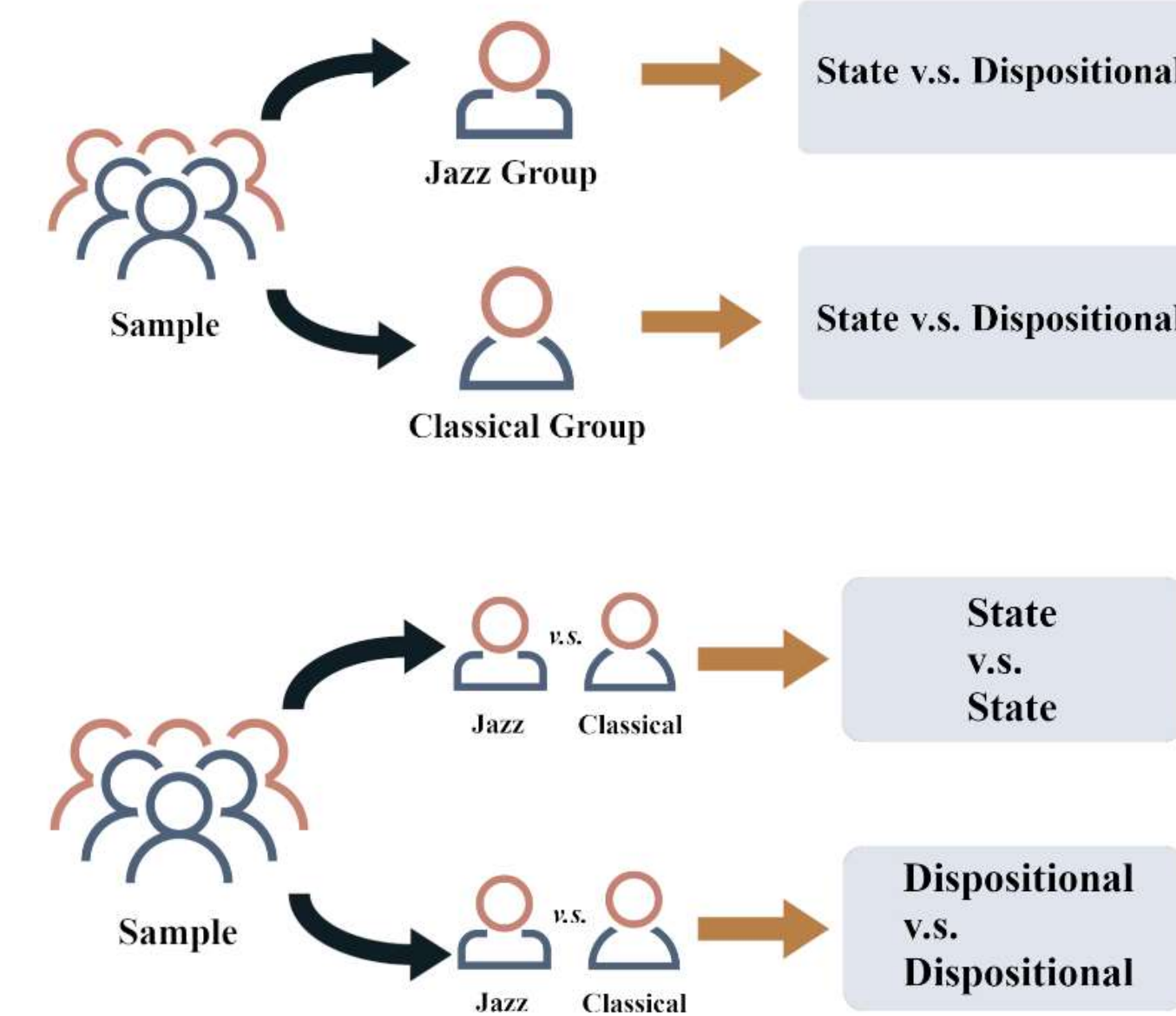


Figure 2. Possible trends for the nine dimensions of flow.

Implications:

1. **Overall flow experience in jazz and classical music practice is very similar. Supports literature-wide statement that flow does not differ due to genre.**
2. **However, the distribution of dimensional averages vary between jazz and classical practicing. Are there unique patterns within the flow experience in different genres?**

Data analysis procedure explained visually:



REFERENCES

- Jackson, S., Eklund, R., & Martin, A. (2010). The FLOW Manual. Mind Garden Inc. <https://www.mindgarden.com/flow-scales/467-flow-manual.html>
- Schmitt, M., & Blum, G. S. (2020). State/Trait Interactions. In V. Zeigler-Hill & T. K. Shackelford (Eds.), Encyclopedia of Personality and Individual Differences (pp. 5206–5209). Springer International Publishing. https://doi.org/10.1007/978-3-319-24612-3_1922

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