Special Project

20423767

MUSI-4015

How can Christian Ideology Re-shape Jam Sessions to Enable Participants to Experience Christian Freedom?

Word Count: 27,471

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Abstract

This study was designed to discover how jam sessions can be re-shaped to enable the experience of Christian freedom. It began by suggesting how Christian freedom is relevant to music performance, before outlining five models for jam sessions that align with these principles. These jam session models were tested in workshops and participant feedback was analysed to assess which models best enabled the experience of Christian freedom, of which two types were explored, the first being the traditional Protestant understanding of justification by faith. This is the idea that Christians are made right with God by faith in Christ. This frees them from God's judgement so that their actions are no longer needed to justify themselves but can be truly of service to their neighbour. The second type is from the new perspective on Paul, which highlights the centrality of forming communities across hierarchical and ethnic boundaries shown in Paul's epistles. In a musical setting, this means a jam session open to musicians of any background or ability. It found that freely-improvised music games that encouraged participants to focus on each other rather than themselves best enabled both these types of freedom. This study offers a novel way for theology to be applied to music, focusing as it does on ethnographic methods, participant experience and social interaction over aesthetics.

Introduction

This study used a deductive methodology to investigate how jam sessions can be re-shaped to enable participants to experience Christian freedom. It defines Christian freedom on the basis of existing literature and proposes two ways of applying this to musical jam sessions. These two ways are *freedom to serve*, which relates to justification by faith (Sproul R. C., 2010; Largen, 2013; Zahl, 2018; Luther, 2020), and *freedom to form a community*, which references the 'new perspective' on Paul (Sanders, 1977; Barclay, 2020). Literature on jam sessions was reviewed for common themes and practices, several of which – including hierarchy, inclusion and community – relate strongly to Christian freedom. This theory was used to propose jam session models that would enable the participants to experience Christian freedom. These models were then tested using a mixture of qualitative methods drawn from those observed to have been commonly used in the review of jam session literature, which included: participant observation (Kisliuk, 1988; Gazit, 2015); field notes (Dempsey, 2008); and video recording and transcription (Doffman, 2013); as well as questionnaires and interviews with participants to gain insight into their perceptions of their experience of the jam sessions. These multiple sets of data were used to triangulate the findings of this study (Flick, 2018), while coding was used to analyse the questionnaire data (Corbin, 1990). The themes in the latter were compared to the literature on Christian freedom, then coded into those consistent with the experience of Christian freedom and those that were not. The spread of these themes across the jam session test was then used to assess which tests had the highest reported experience of Christian freedom. By reflecting on this, along with the other data sets (field notes, video and

focus groups), the researcher saw common elements that resulted in a greater experience of Christian freedom. These included using free improvisation (rather than repertoire), game-based improvising, timed performances and a stage to perform from.

Largen (2013) frames justification by faith as freedom *from* and freedom *for*. In the theological sense, this means freedom *from* bondage to sin and freedom *for* submission to God and service to our neighbour (Largen, 2013, p. 239). This study found that participants' experience of Christian freedom in jam sessions followed this pattern. To experience Christian freedom, participants needed to experience the fear and pressure of performance, which was then relieved through participation in the session and the realisation that they would be supported by each other and the facilitator, and that no musical failing would exclude them from the session. This meant that the most successful jam session models for enabling the experience of Christian freedom maintained a level of risk by using an audience and a stage. This heightened the pressure of performance, exaggerating the sense of relief felt by participants as they settled into performing. This reflects the pattern of consolation offered by justification by faith as described by Melanchthon. First, the Holy Spirit makes Christians aware of their sin and need for salvation, raising a fear in them that is relieved by the knowledge that those needs have been met already by Christ's sacrifice which is accredited to them by faith (Zahl, 2018 p.138). For the musician, Christian freedom is freedom *from* the fear of failure, *for* the service of their fellow musicians. This freedom is characterised by an ability to set aside worries about sounding good to prioritise listening and engaging with the group.

The spread of themes across participants was also analysed, showing variation in the experience of Christian freedom by each participant. This highlighted the impact of their personal musical journey on their experience of Christian freedom in jam sessions. This was an unexpected but resonated with both the existing literature on jam sessions and the theology of Christian freedom. Existing studies of jam sessions emphasise the importance of jam sessions as sites of pedagogy and therefore recognise the changing nature of participants' experiences as they learn and grow (Doffman, 2013; Pinheiro, 2013; Pinheiro, 2014). Similarly, literature on Christian freedom shows that justification by faith is a personal experience (Zahl, 2018 p.138). Justification by faith, as Melanchthon understood it, moves the believer from a state of fear to a state of consolation by the work of the Holy Spirit. This experience is a real historical event in the believer's life, so is a personal experience (ibid.). It is, therefore, consistent that the experience of Christian freedom in a jam session is personal and varies between participants.

The second way Christian freedom can be seen in jam sessions is 'freedom to form community'. This is inspired by the 'new perspective on Paul' (Sanders, 1977; Barclay, 2020). This theological reading of Paul's letters recognises the importance of ethnic identity in the ancient world and the novelty of the early Christian communities including members from different ethnic backgrounds. The analogous application to jam sessions is a session open to musicians of varying traditions and styles. This study found that, although repertoire was foundational to the pattern of most jam session practices (Berliner, 1994, p. 63; Pinheiro, 2013), a design based on free improvisation that excludes the use of repertoire enabled musicians of varying backgrounds to

engage with each other much more easily, and so is more conducive to the freedom to form community.

Rationale

Much theological writing on music is concerned with sacred music, while secular music is spoken of with suspicion. This is to be expected in the context of the ancient world in which the faith was formed, where – like today – it was associated with drinking and sexual immorality (Jones, 1989, pp. 32-33). This attitude was compounded by early theologians like Augustine, who were influenced by Greek philosophy (Jones, 1989; Brown, and Hopps, 2018). This played into the dualistic interpretation of 'the flesh' being sinful and 'the spirit' being good (Largen, 2013, p. 237). Music was, and is, seen as being of the flesh and therefore sinful (or at least risky). When music is commended, it is usually where it is used in worship. For the reformer John Calvin, any music outside of true worship is full of 'foolish delight by which it seduces men from better employment' (Watson, 1998). This opinion may be considered harsh, but is not unusual. Luther advocated music, not for aesthetic contemplation, but for spreading the gospel message. Even his opponents noticed that Luther's hymns spread his message even more than his writing or lectures (Schwarz, 2005). It was the words, not the music, that had meaning and gave the music moral value.

When instrumental music is endorsed, it is usually for its beauty. The recent debate about the proper Christian view of music between Brown, Hopps, Begbie et al, centred on whether the beauty of music could reveal to us the character of God (Brown, 2020). However, seeing music as a beautiful object of contemplation is a problematic starting

point that opens the possibility of idolatry of music (Hone, 2000, p. 148). Seeing music as a process enables us to avoid idolising the musical work itself. It also invites us to focus on music-making as a social interaction. This invitation has begun to be taken up by researchers, with a recent paper by Christopher Connett making an analogy between the relationship of the Trinity and the relationship between performers, especially in small ensembles (Connett, 2023). This social approach is particularly helpful when we are looking for a theological perspective on music-making. We are told by Christ in Matthew 22:37 that loving our neighbour is second only to loving God. Therefore, looking at the social interactions of jam sessions not only makes sense in the context of the common ethnomusicological approach, but also in a theological context.

The community-forming nature of jam sessions makes them ideal for the application of 'freedom to form community', a theological implication of the 'new perspective on Paul'. Much of the writing about jam sessions has been from an ethnographic perspective with particular focus given to jam sessions as a social endeavour that helps form community identities (Doffman, 2013; Gazit, 2015; Rohs, 2018). As such there is a wealth of context for any contribution Christian thought might add to our understanding of community formation in jam sessions. Not only are the implications of this theological study useful to Christians looking to live out their faith in their musical practice, but they are also fruitful for musicians of any background. The claim of Christianity is not that the teachings of the faith are just a set of rules for adherents to follow. It claims to have the clearest window into the truth that grounds reality and, if the Bible describes reality, then its teachings are insightful to anyone who lives in that reality.

Theoretical Framework

Jam sessions have been thoroughly studied through an ethnographic lens (Cameron, 1954; Kisliuk, 1988; Doffman, 2013; Pinheiro, 2014; Gazit, 2015; Rohs, 2018). Common themes in this literature include the tension between inclusivity and hierarchy; identity; community, improvising; and pedagogy. The dichotomy between egalitarianism and competency hierarchies in jam sessions is especially salient. This tension is held in different ways in different sessions. In this way, the sessions can range from participatory to presentational music-making (Turino, 2008). More participatory sessions and improvised music practices value inclusion over competency (Kisliuk, 1988). Although this can lead to less aesthetically-pleasing music, such as musicians playing out of key (Turino, 2008, p. 34), playing over each other at inappropriate times (Kisliuk, 1988, p. 152) or compromising the authenticity of their performance to include less competent performers (Dempsey, 2008, p. 63), it is often important in participatory traditions, like folk music, to maintain egalitarian ideals (Kisliuk, 1988, p. 148). More presentational jam sessions prioritise competency over inclusion. This has a long history in the jazz tradition, with jams having an explicitly competitive element of a 'cutting session', where musicians seek to out-perform each other (Berliner, 1994, p. 44; Gooley, 2011, p. 45; Gazit, 2015, p. 36). Prioritising competency over inclusion does have some clear benefits, as it ensures higher-quality performance, valued by musicians and audiences. Prioritising competency can come at the expense of inclusion. Sometimes this results in less competent musicians being given less time on stage (Costa Vargas, 2008, p. 323), or self-policing their involvement in the jam, with musicians choosing not to participate until they feel they have acquired the requisite

level of skill and knowledge (Berliner, 1994, p. 43). It encourages learning among musicians. This drives musicians to learn the repertoire, so that they can join in (Pinheiro, 2013, p. 140). The repertoire is hugely important in improvised music styles like jazz. It forms the basis on which the musicians then improvise () (Berliner, 1994, p. 63; Pinheiro, 2013, p. 139). Therefore, a mechanism for building a useful repertoire is helpful to musicians' ongoing development. Jam sessions can also be a way for musicians to develop professionally, both in their skills and by networking (Berliner, 1994, p. 42; Gooley, 2011, p. 45; Pinheiro, 2014, p. 342; Gazit, 2015, p. 40). This professional aspect further elevates the importance of competency, as musicians seek to demonstrate their capabilities to prospective colleagues and clients.

Many jam sessions strike a value balance between competency and inclusion, usually by applying a set of rules, either explicit or implicit. Doffman (2013) refers to this process as 'hospitality'. The in-group has a process of welcome that makes an offer to and demands of a newcomer. It is not an unconditional welcome, but it is an open offer. The novice may participate in the jam if they engage with the rules. This perspective shows how the possibility of inclusion in the jam can drive participants to practice and improve their competency, expanding the pool of musicians engaged in the jam without compromising the quality of the music. Closely related to the idea of inclusion and common in jam session literature are the themes of community and identity. Participants in the jam session form a sense of identity from the shared repertoire and activity of the jam session (Pinheiro, 2013; Gazit, 2015; Rohs, 2018). New participants join the group by learning the repertoire (Gazit, 2015, p. 32; Rohs, 2018, p. 150) and participating in the rules of the jam (Doffman, 2013, p. 84). As shown by its prevalence

in the literature, this tension between egalitarianism and hierarchies of competency is ripe for comment from a Christian theological viewpoint.

There is a wealth of theological writing about music, including improvised music and jazz, which uses music to understand theology better (Heltzel, 2012) and inform our interpretation of scripture (Benson, 2011). Particularly relevant to this study is the idea that the social practice of jazz musicians when improvising can teach us how to behave outside a musical context in a way that reflects God's creativity and love (Heltzel, 2012). The primary debate in the theology of music in recent years has been between David Brown and Jeremy Begbie, about the place of revelation in the arts. Brown holds that revelation of God through the arts (including music) can overrule scripture (Arnold, 2023, p. 37). Begbie, on the other hand, rejects this, saying that revelation through the arts must complement scripture and cannot contradict it (Arnold, 2023, p. 37). In reviewing the debate between Begbie and Brown, Arnold (2023, p. 43) concludes that "our initial theological viewpoint will influence, if not determine, our interpretation of the world – including, in this case, music". This is an important consideration, as the present study starts from a theological viewpoint, and these presumptions will have a strong impact on the conclusions it reaches. Indeed, the presumptions of this study are likely to align more strongly with Begbie's viewpoint, as the theology being used, especially justification by faith, is closer to Begbie's evangelical position than the more sacramental, Anglo-Catholic perspective of Brown.

Much of this debate has focused on the experience of listening to music, and how a particular piece of music might enable the listener to experience God (Brown, 2018, p. 1). As such, it is primarily concerned with aesthetics. This is unsurprising as the

Christian perspective on music as disclosive of God owes much to the ideas of Pythagoras and Plato. Augustine and Boethius brought the Greek concept that music reflects the divine structure of the universe into Christian thought (Brown, 2018, p. 10). This raises several issues: it leaves theologians open to privileging their own aesthetic taste preferences without necessarily aligning them with the theology (Casselberry, 2012, p. 182). All music has an aesthetic and an aesthetic value. However, as Timothy Hone points out: "While the aesthetic contemplation of a musical object holds many attractions for philosophers, most people do not respond to a musical experience in this way. More commonly, music is a process in which we engage." (Hone, 2000, p. 148). Focusing on music as a process, rather than as an object, avoids one theological issue with music, that of idolatry (Hone, 2000, p. 148).

The everyday, modern understanding of freedom is the autonomy to make free choices and determine our own path (Largen, 2013, p. 233). Christian freedom is something quite different and, like most theological concepts, there are myriad interpretations. Let us first understand the traditional, protestant interpretation of Christian freedom in Paul's letters, 'justification by faith'. Justification by faith can be understood in contrast with works. The traditional protestant view is that we are justified by faith alone. Good works (any actions we do) do not contribute to our justification; they are a result of the change that faith has made within us (Sproul, 2010). Justification by faith has three important characteristics (Largen, 2013). *Firstly*, it is relational (ibid.): justification by faith changes the believer's relationship with God. Justification means being made legally right with God (Sproul, 2010, p. 15). The protestant understanding is that justification is a legal declaration by God. This is called 'forensic justification' (Sproul, 2010, p. 15). *Secondly*, justification by faith is a gift (Largen, 2013): it is an incongruous

grace (Barclay, 2020, p. 22) . Those being justified do not deserve it. God gives them the gift of justification while they are still unworthy. Everything required to make a person right with God was achieved by Christ's death and resurrection, and Luther argued that to add any works to this requirement was to deny that Christ is sufficient (Barclay, 2020, p. 21). *Thirdly*, justification by faith compels the believer to serve their neighbour (Largen, 2013). It changes believers' perspective on other people. As Barclay puts it: "For Paul, the value of each person resides in the worth they are given by the love of God in Christ. Believers are required to care about others "for whom Christ died" (1 Cor 8:11), and since, as Paul says, Christ died for all (2 Cor 5:14-15), we may regard everyone as according with the same worth in that single act of unconditioned grace." (Barclay, 2020, p. 153). Despite challenges from different theological interpretations, especially participatory models of salvation, justification by faith remains a core feature of Protestant theology (Zahl, 2018).

Largen's threefold pattern of justification by faith can be used as a model for understanding how Christian freedom can inform the running of jam sessions, changing how participants relate to music, how they see themselves and how they relate to the people they are playing music with. Taking Largen's formulation of Christian freedom as freedom *from* and freedom *for* (Largen, 2013), Christian freedom in the context of musical jam sessions is freedom *from* the need to sound good and freedom *for* serving each other in our choices. The freedom from the need to sound good (Werner, 1996) has profound implications for jam sessions. What 'The Inner Game' (Green, 2015), 'Effortless Mastery' (Werner,1996) and 'Flow State' (Cskiszentmihaly, 2014) all have in common is the freedom found in being in the moment. They describe this as 'relaxed concentration' (Green, 2015, p. 35), 'The Space' (Werner, 1996, p. 77) and flow

(Cskiszentmihaly, 2014). Whatever the nomenclature, these works focus on this as a psychological state and the implications it has on the success and enjoyment of a task. Werner (2022, pp. 221-223) links this state to spiritual practice and understanding.

There has been much written about performance anxiety and its effect on musicians and some academics in this area have put forward practical strategies for reducing it. In her summary of solutions to the fear of performance, Valentine suggests: playing easier pieces; rehearsing more; anti-anxiety medication; and physical relaxation techniques (Valentine, 2002, p. 178). In 'The Inner Game of Music' (2015, p.35), Green puts forward exercises that reduce interference and place the performer in a state of 'relaxed concentration'. These exercises include directing awareness to physical sensations while playing, or to particulars of the sound. Werner's approach openly embraces spiritual concepts (Werner, 2022, pp. 221-223) to overcome tense and fearful playing. The spiritual reference points that Werner uses in his writing are from mystical and what he calls 'Eastern' traditions (Werner, 2022, pp. 212-223). Werner calls his readers to no longer play from a place of fear but from what he names 'The Space', an inner space where there are no conditions or requirements placed on the music-making, and where the musician is in a self-less state (ibid., pp. 80-81).

Werner's 'effortless mastery' (Werner, 1996) has much in common with justification by faith. Both start with the musician being in a place of fear. Both include a call to selflessness. Both include an acceptance of the musician as they are. Both allow freedom for the musician. This is not tyrannical freedom where all order and values are rejected (Largen, 2013, p. 233). They embrace freedom from the musician's need to prove themselves by sounding good (Werner, 1996). Because Jesus' sacrifice is

sufficient to redeem us completely, no actions are needed to justify us before God (Barclay, 2020, p. 21). Therefore, we are free to serve others without doing it to prove our worth. Werner (1996) advocates that we can play music free from fear by letting go of sounding good and that this makes for better music-making. Similarly, Christian freedom does not apply a binary contrast between egoism and altruism. Instead, it calls us to set aside our interests when they come at the *expense* of others and to embrace those that are in conjunction with the *interests* of others (Barclay, 2020, p. 157). So, rather than the motivation being the self or the other, it is the group together. This study will take these ideas and apply them to the context of musical jam sessions. Participants in a jam experiencing the freedom to serve will not fear making mistakes. They will not be concerned about sounding good to prove their value. They will be enjoying playing music and looking to serve the music and the others in the group by what they play. They will not be making value judgments of the sounds they individually or as a group are making. Examples of this can be found in existing literature on jam sessions. In his article 'Hook Ups and Train Wrecks', Dempsey tells the story of an experienced pianist altering his choice of chords of the song from the original to match the incorrect version that the less competent Dempsey was playing (Dempsey, 2008, p. 63). The pianist did this to create a more cohesive performance, using his skills to include, elevate and encourage the less-experienced performer. This is a great example of Christian freedom in a jam session. It also shows that freedom from having to 'get it right' enables performers to prioritise serving each other over following the rules and can lead to a more pleasing sound and a more inclusive experience.

The second theme we can draw from Paul's letters is freedom to form community. The emergence of the new perspective on Paul with the publication of Sanders' 'Paul and

Palestinian Judaism' (1977) challenged the traditional protestant understanding of Paul's epistles. Since the Reformation, Paul's epistles have been understood to contrast following the law as a means of justification with faith in Christ as the means. The new perspective adds the context that Paul was addressing a newly-formed religious community that included people from different ethnic groups. This was unusual in the ancient world and presented challenges as to which cultural practices were required for someone to be a member of this new group. The theology in Paul's epistles enabled the formation of new communities across the boundaries of ethnicity and hierarchy (Barclay, 2020, pp. 151-152). Joining this new community did not remove a person's previous identity; it gave them a new identity which incorporated their ethnic status as Jewish or gentile, while also providing a new Christian identity (Abel, 2019, p. 252; Barclay, 2020, p. 152).

Most jam sessions are centred on a specific genre of music, such as a 'jazz jam'. These jam sessions require participants to have knowledge of that particular style of music, such as knowing both its repertoire and its conventions (Berliner, 1994, p. 63). Musicians from other musical traditions are unlikely to have this knowledge, so find it difficult to participate in these sessions. This research aims to design a model for jam sessions that avoids this problem and enables the experience of Christian freedom by allowing the participation of musicians from any tradition. This will allow the formation of a new community of musicians that crosses the boundaries of genre that would normally divide them. Analogously with inclusion of a Christian's existing ethnic identity in the newly-formed Christian communities that Paul was writing to (Abel, 2019, p. 252), the jam session must also enable the participants to maintain their existing musical identity.

If participants are experiencing freedom to form community, they will be able to play music with other participants of different musical traditions without their own being a barrier. This new model will allow participants to be equal in the jam: to prioritise serving one another over themselves and to play with musicians from different backgrounds on an equal footing. By creating these conditions, the jam sessions should create more aesthetically-pleasing music, but the priority will be enabling an experience of Christian freedom. The beauty of the music will be a consequence of that experience, much as the good works of a Christian are the consequence of a heart changed by the Holy Spirit.

Jam Session Models for Testing

Standard Perkalater

The Standard Perkalater jam session model originated in the author's professional work as a facilitator. It was developed over six years' running jam sessions in a range of contexts in the city of Nottingham before this research had begun. This model aimed to be inclusive and educational and was designed to create an event at which a novice musician and a professional could share a stage without the fear and pressure which is usually part of jam sessions. This reflects the theology of Christian freedom as it recognises the equal value of each participant afforded to them, not by merit but by God's gift (Barclay, 2020, p. 153). In doing so it challenges the typical hierarchy of jam sessions where musicians tend to perform with others of similar ability.

The Standard Perkalater jam session model works as follows:

- The facilitator writes down the names of all the participants on small pieces of paper, folds them and places them in a hat/teapot/bowl.
- The facilitator then stands on-stage and draws out three names from the hat, calling them as they are drawn.
- These three participants take to the stage and, without conferring, improvise together for five minutes.
- The facilitator times these five minutes and at the end takes to the stage to signal the end of that group's improvisation and to draw the next three names.

As the Standard Perkalater model is designed for music venues and bars, it follows the conventional use of a stage or stage area for performances. This use of the space clearly defines who is performing and who is in the audience. The model is participatory, yet the inclusion of a stage and temporary audience makes it slightly more presentational than the other models proposed in this study (Turino, 2008). Any participants not called up to play act as an audience to those performing. Each of the rules of the Standard Perkalater model was written with a specific purpose or in response to a problem that came up when using the model.

The facilitator collects the names of all the musicians who want to play. This enables a direct interaction between the participants and the facilitator, building trust. The facilitator makes sure to talk to and encourage all the people in the room to participate, whether they think of themselves as musicians or not. This is because most people, especially novices, need encouragement to get up and play. If this step is left out, the jam can easily become closed and cliquey, with only a small group of regular musicians getting up to play. In the framework of this study, this encouragement is important in

enabling the freedom to form a community across boundaries as, without it, only a limited number of people would participate. The facilitator writes the names of all the musicians wanting to play down and puts them in a hat because getting the participants to write their own names down is time-consuming and runs the risk of the facilitator not being able to read their writing. Writing their names down also means that the facilitator must ask their name, building that interpersonal relationship and allowing the facilitator to make the participant feel known by remembering their name at the next jam.

Before the start, the facilitator stands on-stage and explains the rules. This ensures that everyone who wants to participate understands what is happening; no pre-existing knowledge of jam session rules is assumed. This keeps the jam open to new people joining, which is required for the participants to experience the Christian freedom to form a community across existing boundaries (Barclay, 2020, pp. 151-152). while avoiding confusion.

Everything played at the jam must be entirely improvised. This means no use of pre-composed material, so no-one is excluded because of not knowing repertoire. Such exclusion is common in traditional jazz jams (Pinheiro, 2013, p. 140) and this is not always a negative thing. The repertoire is a vital component of jazz, providing the material on which performers can improvise (Berliner, 1994, p. 63). The need to know songs to engage in jam sessions drives novice musicians to grow their knowledge and skill set (Pinheiro, 2013, p. 140). The use of repertoire does, however, create a competency hierarchy and excludes those who do not know it, both of which inhibit participants' experience of Christian freedom: firstly, by contradicting the equality of value afforded to all, regardless of merit, by God's gift in Christ (Barclay, 2020, p. 153);

and secondly, by excluding participants based on their tradition. A jam session that enables the experience of Christian freedom will be open to all musicians, regardless of tradition. This is analogous to Paul's exhortation to early Christian communities to be open to all believers regardless of ethnic background (Barclay, 2020, pp. 151-152). The downside is that they may be excluded by an unfamiliarity with improvising, but the format and atmosphere of the jam will hopefully overcome this.

Using a 'name out of the hat' system makes the groupings of participants random, preventing them from choosing to play with musicians of a similar background or with whom they are already familiar. This makes it more likely that they will perform with new people and those from different musical backgrounds, leading to less genre-specific playing, more cross-genre collaboration and more diverse relationship-building across the group. This will further enable the formation of community across genre boundaries.

Each group of three improvises together for five minutes: this must be the full five minutes and no longer than five minutes. If the music ends before five minutes have passed, the performers must start again and play until the five minutes are over. This makes the time onstage for all the participants the same, whatever their level of skill, and thus prevents the more experienced performers from dominating the event and encourages participants to keep going when a performance does not feel like it is working. This is an important guard against less-competent musicians being given less time on stage in favour of their more experienced counterparts, as can occur in traditional jams (Costa Vargas, 2008, p. 323). It also recognises the equal value of each participant, in line with the principles of Christian freedom which, rather than

encouraging us to climb existing hierarchies, recognises our equal value afforded by God's gift (Barclay, 2020, p. 153) and prioritises serving each other in our choices, rather than ourselves (Largen, 2013).

Participants are not allowed to confer before the performance. This prevents them from suggesting songs, keys or other musical conventions that might be unfamiliar to or excluding of other participants. This encourages players to communicate through the sound of their instrument and listen more carefully to each other, as they cannot rely on technical knowledge such as knowing what key to play in. This enables musicians from diverse backgrounds to play together, reflecting the 'freedom to form community' found in the new perspective on Paul (Barclay, 2020, p. 151). This is significant as, depending on the musician's background, knowledge of and reliance on key signatures may not be part of their usual work or their musical knowledge. Coming from a Western classical background, it can be easy to assume that the use of key signatures is universal, but for non-Western musicians and those from some popular Western styles, key signatures can be confusing.

Just Jamming

The Just Jamming model was developed by the author over three years of running a community jam session. This model is closer to a workshop than a jam session. This means that this model is more reliant on the facilitator. In the Just Jamming model, there is no stage to separate audience and performers. Instead, the participants and the facilitator sit in a circle on chairs with their instruments ready to play. This jam session model is entirely participatory, there is no artist-audience distinction and everyone who attends is expected to participate (Turino, 2008, p. 29). This arrangement

will encourage Christian freedom by reducing the pressure to perform, reflecting that their value does not lie in their ability to fulfil the musical task, but in the value accorded to them by God's gift in Christ (Barclay, 2020, p. 151) given regardless of their achievement (ibid., p. 22). Reducing the pressure to perform takes the participants' focus away from themselves and allows them to focus on serving those around them. To use Largen's language of freedom *from* and freedom for (2013, p. 239), this is freedom *from* the fear of performance (Valentine, 2002), *for* the service of the other musicians. Within the context of Christian freedom, this is not purely altruistic, but is the freedom to let go of the selfish interests that come at the expense of others, in order to allow the flourishing of those that align with the interests of others (Barclay, 2020, p. 157).

Rather than a single set of rules, the Just Jamming jam session model involves several games that are explained and initiated by the facilitator. These games can happen in any order, at the discretion of the facilitator, but usually follow a similar pattern. Commonly-used games in the Just Jamming model include:

The Random Note Game

This is usually the first game of the session. The facilitator will ask the players to pick a random note or sound to make with their instrument. This can be any repeatable sound. The facilitator will stand when leading this game and will tell the participants to play the same note when the facilitator raises their hands and stop when the facilitator pulls their hands back into their chest. The facilitator will then use this movement to cue the group to play and stop their sound together, starting with a long, loud sound and then

stopping and starting to create rhythms. This game encourages the participants to set aside their aesthetic preferences and prioritise collective playing of the game. By doing so, it focuses on the process, rather than the music as an aesthetic object (Hone, 2000, p. 148) . Participants are freed from the need to sound good (Werner, 1996; Largen, 2013), as the task takes the overall sound of the group out of their control: they cannot make aesthetic judgments of their contribution and can therefore accept whatever sound is made as acceptable and appropriate for the situation. This freedom from judgement reflects the Christian freedom from divine judgement afforded by justification by faith.

There are several ways in which this game can develop. This can be varied at the facilitator's discretion. Once the game has been introduced, the facilitator will then begin to play with the volume dynamics of the group by raising their hands for a louder sound and lowering them for quieter. Players will usually follow this intuitively, without needing a verbal instruction. To exaggerate this effect, the facilitator may use their whole body, crouching with their hands held out, palms down close to the floor, to signal the quietest possible sound; and standing up on the tips of their toes with their hands raised high, palms to the ceiling, to signal the loudest possible sound.

The second way that the random note game can develop is by dividing the participants into two groups, one signalled by the facilitator's left hand and one signalled by the right. This creates two contrasting sounds for the facilitator to conduct. By using the stop/start, louder/quieter signals described above, the facilitator can then create a performance with the participants using both sounds.

The facilitator usually leads this game long enough to establish the rules for the players to follow before passing the leading role over to one of the players themselves. The participants then take turns conducting the group using these rules. This breaks down the leadership hierarchy, recognising that within the frame of Christian freedom we are all of equal worth.

Names in the Hat Trios

The facilitator writes down the names of the participants, places them in a hat and draws out three names. These three players then improvise together for five minutes. They are not allowed to talk before play and must play for five minutes. These are the same rules as the Standard Perkalater model but, rather than standing on a stage, the participants remain seated in a circle throughout. The five-minute limit encourages an egalitarian approach to performance length which, in normal jam session practice, can give more time to more experienced musicians (Costa Vargas, 2008, p. 323). This reflects the principles of Christian freedom by freeing the musicians from the need to perform well to be allowed time on-stage. By recognising that God's grace for us is unearned (Barclay, 2020, p. 22), we are compelled to show the same generosity to others (Largen, 2013, p. 239). Giving others the same time to perform, regardless of skill level, reflects this generosity.

The Just Jamming model was included in this study to contrast with the Standard Perkalater. The most significant difference is the layout, the Standard Perkalater model using a stage and Just Jamming seating the players in a circle. The participants will experience the Standard Perkalater and Just Jamming jam session models differently and this will provide useful insight into which elements enable Christian freedom.

Kenotic Trios

The Kenotic Trios jam session model was designed specifically for this study. It draws on Kenny Werner's Effortless Mastery (1996) and the Christian theological concept of *kenosis* drawn from Philippians 2: 6–11. The idea of kenosis is that, while on earth, Jesus chose to empty himself of his divine powers, omnipotence and omnipresence, to live as a man (Davis, 2003). The Kenotic Trio takes this idea and encourages the participants to set aside their musical skills and preferences, and focus entirely on one other person in the trio. This enables Christian freedom by asking players to use their musical choices to respond to their fellow performers, reflecting the principle of serving our neighbour before ourselves (Largen, 2013, p. 239).

The Kenotic Trios jam session model works as follows:

- The facilitator writes down the names of all the participants on small pieces of paper, folds them and places them in a hat/teapot/bowl.
- The facilitator then stands on-stage and draws out three names from the hat, calling them as they are drawn.
- These three participants take to the stage.
- Each performer is assigned one other performer to focus all their attention on. This is usually clockwise around the trio, to form a circle.
- They improvise in this manner for five minutes.
- The facilitator times these five minutes and, at the end, takes to the stage to signal the end of that group's improvisation and to draw the next three names.

The notable element of this model is the focus of all the performer's attention on one other player in the group. This means the performer is not thinking about how they are playing or sounding, just what the next person around the circle is doing. The same is true of the next performer and the next, forming a circle of focus around the trio. This enables the experience of Christian freedom in two ways: firstly, they can free themselves from the need to sound good, as the rules of the game are to respond to the performer they are watching. So, while the music might also be aesthetically pleasing, this is not the performer's psychological focus while they are playing. This bears some similarities to methods used elsewhere to reduce performance anxiety (Valentine, 2002, p. 178; Green, 2015, p. 35). It enables the experience of Christian freedom by taking the performer's focus away from themselves and directing it towards others (Largen, 2013, p. 239). The rules of the game permit performers to let go of sounding good (Werner,1996) and embrace their sound as it is. In this way, it reflects Luther's concept of the Christian being completely free: any sound is acceptable; while being subject to everyone, any choice the performers make must be in response to someone else (Luther, 2020, p. 1).

Kenotic Ensembles

The second variation of the Kenotic jam session model used in this study was Kenotic Ensembles. The idea was to take Kenotic Trios and open them up to include the whole group of participants. The motivation for doing so was to recognise the value of each participant to the point of removing the distinct role of facilitator, reflecting Luther's concept of a priesthood of all believers (Largen, 2013, p. 240) and Paul's view that each

person's value comes from God's love for them and is therefore equal (Barclay, 2020, p. 153)

The Kenotic Ensemble jam session model works as follows:

- All participants sit on chairs in a circle with their instruments ready to play.
- The group improvises together, each participant giving their full attention to the person on their left.

Repertoire

The Repertoire jam session model was designed to emulate a typical popular music jam session in a pub or music venue. As such, the layout was that of a stage at the front with the audience sat facing it to watch. It would have been more authentic to have the audience standing, but the limitations of the chosen venue meant that this was not possible. Using a pub or bar space would have been more authentic, but would have added the new variable of a new venue into the data, which could have skewed the results in such a way as to make them unusable. Therefore, the compromise of using the seating for the audience was the best way forward. Much of the typical practice of jam sessions uses repertoire, so it was important to include a repertoire-based jam model in this study. This is evident in the existing literature on jam sessions (Kisliuk, 1988; Berliner, 1994, p. 63; Dempsey, 2008; Doffman, 2013; Pinheiro, 2013, p. 139; Rohs, 2018).

The Repertoire jam session model works as follows:

- The participants gather and discuss what song they would like to play.
- The participants decide on a song.

- Those who want to play this song move on to the stage and get ready to play, while the rest of the group sits in the audience seats to watch.
- Those on-stage play the songs they have chosen and then the process repeats.

The facilitator is present throughout this process and may help organise the players and join in the performance, but will generally let the participants organise themselves and make their own choices.

Methodology

This paper's research question involves the application of a theological theory, Christian freedom, to musical practice. A deductive methodology was most appropriate as the research question starts with a theory that is then applied. Once the theory had been outlined it was used to form a hypothesis. This suggested several jam session models and to what degree they could be expected to enable the experience of Christian freedom. These hypotheses were then tested in a series of workshops, the results being interpreted through the lens of theological theory to make conclusions about which model best enabled Christian freedom. As the data collected in the testing brought up themes outside of those expected in the hypothesis, it was necessary to revisit the musical and theological literature and allow for some directional changes in the paper's conclusions. The most significant unexpected theme to be unearthed was the participants' journey through the workshops. Reflection on the literature consulted at the beginning of the study showed that, while unexpected, this theme was present in existing studies on jam sessions and theology. The building of group and individual repertoire is seen in many studies on jam sessions (Kisliuk, 1988; Rohs, 2018) as is their

function as a space for learning (Doffman, 2013; Pinheiro R. F., 2014). Both can be considered a journey similar to that observed in this study.

The choice of a deductive methodology was unusual for a study of jam sessions as academic studies in this field almost always use an inductive approach. They tend to be ethnographic studies of existing practices (Cameron, 1954; Kisliuk, 1988; Dempsey, 2008; Doffman, 2013; Pinheiro R., 2013; Pinheiro R. F, 2014; Gazit, 2015; Rohs, 2018). In these studies, existing sessions were observed, and the researchers used these observations to comment, drawing out themes and patterns from the data. An inductive methodology was not appropriate to answer the overall research question in the present study, as it concerned the application of theological theory to music, necessitating a deductive approach. However, many of the methods used in ethnomusicology were relevant in the testing and observation of the jam session models. These included video recording of the hypothesis tests (Doffman, 2013); field notes and observation (Cameron, 1954; Dempsey, 2008; Gazit, 2015); participant interviews (Rohs, 2018); and participant observation, where the researcher takes part in the activity they are observing (Kisliuk, 1988; Gazit, 2015).

Testing the session models produced real-world data to compare with the hypothesis, opening up the possibility of data-based direction changes in the research. In fact, the test data suggested some results beyond what had been expected in the hypothesis, such as themes of “journey” and “familiarity”. The researcher reflected on this in their conclusions by reconsidering the theological and musicological sources cited in forming the hypothesis. This process of reflexivity added to the depth of the findings and reiterated the relevance of theology as a lens with which to interpret jam sessions.

The research question in this study asks about participants' experience of jam sessions. Therefore, data on the participants' subjective experience of the jam session models was needed. To collect this data a qualitative approach was chosen, because it would allow participants to talk about their experience, and the researcher to observe and interpret the models through the theological lens of Christian freedom. The use of qualitative methods is common across most previous studies of jam sessions.

The researcher chose not to share the theological theory of the jam session models with the participants. The information they were given about the focus of this study was general. There was though an opportunity for them to ask further questions before the workshops began. The presumption was made that if participants needed more information, they would ask for it (Jorgensen, 1989, p. 87), thus reducing the risk of misunderstanding by overexplaining the research to the participants and allowing a more natural engagement and a more natural expression of thoughts and feelings (ibid., p. 88).

Methods

To create multiple data sets a range of collection methods were used, including questionnaires, workshops, observation and focus groups. This allowed the conclusions to be tested by triangulation (Flick, 2018) and introduced a broader range of insights than would have been possible with just one approach. Much of the narrative interpretation of the observations relied on the author's interpretation, so corroboration with multiple data sets was important to eliminate the risk of bias. The existing literature uses multiple data sets, usually combining observation, field notes and interviews (Kisliuk, 1988; Dempsey, 2008; Gazit, 2015; Rohs, 2018). Most scholars use

literature reviews to outline the theoretical approach taken by their study. This places the research within a context and gives the researcher a framework for interpretation and reflection on the data collected.

As the research question in this study asks how theology can reshape jam sessions to enable participants to experience Christian freedom; synthesis of the theological literature review with the existing models of jam sessions produced models and a hypothesis as to which would best enable Christian freedom. In line with deductive methodology, once this hypothesis had been posited, it needed to be tested and, to this end, it was necessary to conduct in-person workshops, as the research question was about participants' experience. Qualitative data was collected during the workshops, which allowed the researcher to reflect on the models and assess which best enabled the experience of Christian freedom.

Two participant questionnaires provided the primary data set in this study. The first was conducted prior to the workshops (see Appendix 9.0) to provide context about the participants themselves: their musical background and how often they improvise on their instrument. Both these data points would help analyse their experience of Christian freedom through the freedom to form community. As outlined in the 'new perspective on Paul', this freedom refers to the way in which early Christian communities formed across existing boundaries and hierarchies of worth in the ancient world (Barclay, 2020, p. 151). This new community is inclusive of participants' previous identities. In a theological context, this means that the recipients of Paul's letter to the Galatians were included in the newly-formed Christian community, taking on a new identity 'in Christ' without losing their ethnic identity as Gentiles (Abel, 2019, p. 252). In

a musical context, this means that participants are included in the jam session and accredited a new identity as members of the jam community without losing their previous musical identity. This is significant because different musical traditions have different value systems and hierarchies, demonstrated by the contrast between more participatory jam sessions that value inclusion over competency (Kisliuk, 1988, p. 148) (Dempsey, 2008, p. 63) and more presentational jams that prioritise competency and aesthetics (Berliner, 1994, p. 44; Gooley, 2011, p. 45; Gazit, 2015, p. 36). Christian freedom in the jam session would allow these hierarchies to be transcended without the participants losing their identity as classical, pop, jazz or folk musicians (Abel, 2019, p. 252). Conclusions were drawn about how successfully a jam session model enabled this form of Christian freedom by looking for patterns in the data that related the participant's musical background to their experience of the jam session model, which would include participants from contrasting musical backgrounds without a sense of hierarchy or compromising their existing identity.

A second questionnaire was conducted (Appendix 4.0) after each jam session test. This questionnaire collected data on participants' experience of the session. The questions were chosen to provide data on participants' experiences of 'freedom to serve'. In a theological context, freedom to serve means believers are made free 'in Christ' to serve others. Taking Largen's formulation of Christian freedom as freedom *from* and freedom *for* (Largen, 2013), Christian freedom in the context of musical jam sessions is freedom *from* the need to sound good (Werner, 1996, p. 37) and freedom *for* serving each other in our choices.

The author took observation notes in some of the workshops. This is a common practice in ethnomusicological studies of jam sessions (Dempsey, 2008; Gazit, 2015), but was not always possible as his main responsibility was running the workshop. These notes offer another point of triangulation. They also allowed the researcher to reflect on his own experience of the sessions, recognising his positionality and subjective experience. This reflection was necessary to account for any bias in his observations. These field notes were also useful, as live music performance always feels different in the room to how it feels listening or watching back on a recording.

Two focus groups were conducted during the workshops. These provided participants with the opportunity to share more of their experience of the jam session models, which allowed the author to build a more detailed picture of the participants' experience. The author watched back and transcribed the workshops and focus groups. This was important, as it provided text data, allowed the author to think in detail about what happened during the sessions and allowed the inclusion of non-verbal information, both musical and body language, in the transcription.

The author chose to facilitate the workshops himself. Observing someone else facilitating could have provided a more objective view, as the author would not have been directly involved. However, the budget was not available to pay a third-party facilitator. This would have been a time-consuming and highly-skilled job to ask of a volunteer and it was unlikely that anyone would be available to do it. Secondly, by facilitating the workshops himself, the author was able to respond in real time to the participants' needs and feedback. This meant that time was not wasted running tests that were not working, and more time could be spent trying new ideas. The author

chose to participate in the tests himself, not just as a facilitator but also playing in the jams. This was mainly because this is how the models are designed and how the author works in his professional facilitation of jam sessions. It also gave the author first-hand experience of the jam session models, which was helpful in his reflections and analysis of other participants' experiences. Participant observation is a common practice in ethnomusicology (Kisliuk, 1988; Gazit, 2015). The researcher was comfortable with his role as facilitator in the jam sessions as he had previous experience, which also enabled him to know when he could focus attention on making observations without disturbing the flow of the workshop (Jorgensen, 1989, p. 86). It was also important that the researcher was aware of how their previous experience, both as a participant and facilitator of jam sessions, might colour their interpretation of the jam session tests (ibid., p. 84). To this end, the researcher wrote personal reflections on his previous experience of jam sessions and of the jam session tests. This helped the researcher to identify which parts of his subjective experience of the jam session tests were useful and which were not appropriate for answering the research question.

Participant Selection

Participants for this study were invited from the researcher's network of musical contacts. Part of enabling the 'freedom to form community' is making the jam accessible to participants of all musical backgrounds. Therefore, participants from a range of backgrounds were included in all the test workshops. This questionnaire was intended to collect data on the musical background of participants to address whether the jam session models enable the freedom to form a community across boundaries.

Data was collected from the participants on their musical background, their instruments and how much they improvised. This data is shown in the table below.

Name	**Instrument**	**Which of the following best describes your musical background?**	**Do you improvise on your instrument?**
Josh	Trumpet	Jazz	4 - Often
Kate	Violin	Worship music	3 - Sometimes
Sam	Percussion	Jazz	4 - Often
Patrick	Trombone (piano / voice potentially!!)	Mixture of many, classical background, but a lot of pop, some jazz	3 - Sometimes
Pierre	Alto sax / clarinet	mixture classical & jazz	3 - Sometimes
Daisy	Saxophone	Jazz	4 - Often
Percy	Bass Guitar	Rock	3 - Sometimes
Richard	Guitar	Rock	5 - Always
Luna	Flute	Classical	4 - Often

The most common background among the participants was jazz with more than half the participants identifying as having a background in jazz. Musicians of classical and rock backgrounds were also included, although they were in the minority. All the participants had experience of improvising. None of the participants reported never or rarely improvising on their instrument. This shows that the participants engaged in this study were more likely than not to be comfortable improvising and came from a tradition

where improvising is common. This is probably due to self-selection, as the workshops were explicitly focused on improvisation; musicians who were not interested in improvising were therefore unlikely to volunteer. It is also likely that, as a jazz musician regularly running improvisation workshops, the researcher's pool of contacts tended towards improvising musicians. This was considered at the selection stage, and non-improvising musicians were specifically invited to take part. This ensured that there were participants from different musical backgrounds present at every jam session test, which in turn meant that conclusions were possible for the jam session models' impact on 'freedom to form community'.

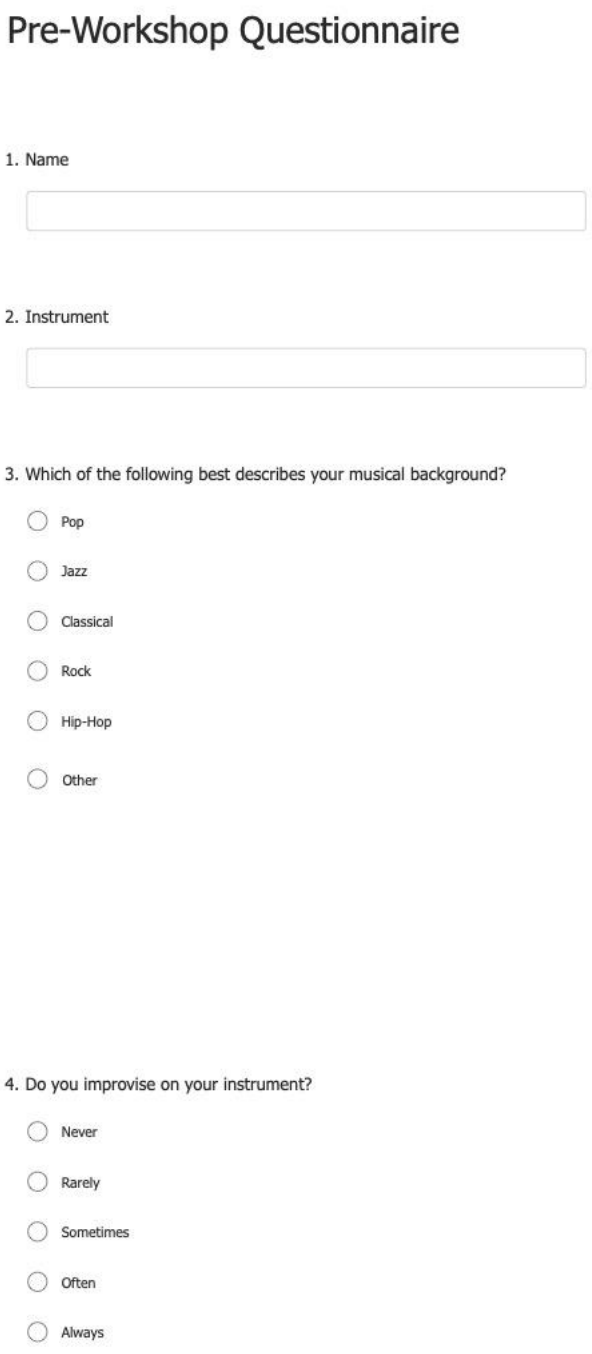
How the Data Was Collected

Four workshops were conducted on Monday evenings between 5th June and 3rd July 2023. They began at 6:30 pm, finished at 9 pm and took place in the Djanogly Recital Hall (DRH) within the University of Nottingham Music Department. The workshops were each split into two halves. The first half ran from 7 pm until 7:45 pm, followed by a short break and the second half ran from 8 pm until 8:45 pm. This allowed time for late arrivals and the setting up of instruments.

During the workshops, seven jam session tests took place. The first workshop contained Test 1, which used the Standard Perkalater jam session model, and Test 2, which used the Kenotic Perkalater model. The second workshop contained Test 3, which used the Just Jamming model, and Test 4 which used the Kenotic Ensemble model. The third workshop contained Test 5, which used the Kenotic Perkalater model, and Test 6, which used the Standard Perkalater model. The fourth workshop contained Test 7, which used the Repertoire jam session model. All the workshops were filmed,

and transcripts were made of what happened in each one. This included speech and descriptions of how the session was organised, who played when and descriptions of the music-making.

Before the workshops, participants were asked to fill in the ‘Pre-Workshop Questionnaire’ shown below.



Pre-Workshop Questionnaire

1. Name

2. Instrument

3. Which of the following best describes your musical background?

- Pop
- Jazz
- Classical
- Rock
- Hip-Hop
- Other

4. Do you improvise on your instrument?

- Never
- Rarely
- Sometimes
- Often
- Always

This provided data for each participant on their musical background which was needed to assess freedom to form community across boundaries in the jam session models. All the participants; names were pseudonymised, protecting their identity while allowing

connections to be made in the research between their feedback about the jam session models at each stage.

After each test, the participants filled in the ‘Post-Jam Questionnaire’, shown below.

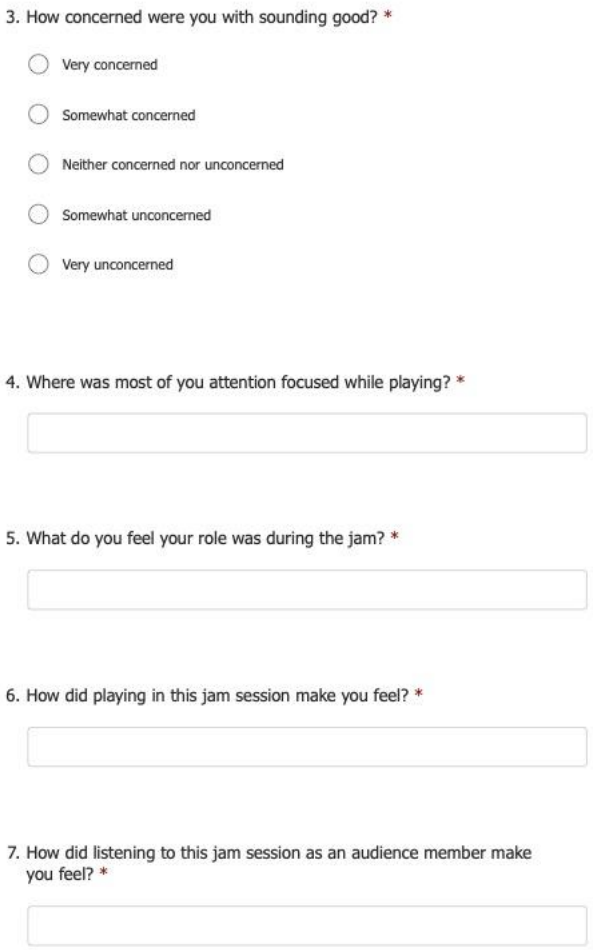
Post-Jam Questionnaire

* Required

1. Name *

2. Jam Session Test Number *

- ◯ Test 1
- ◯ Test 2
- ◯ Test 3
- ◯ Test 4
- ◯ Test 5
- ◯ Test 6
- ◯ Test 7
- ◯ Test 8



3. How concerned were you with sounding good? *

- ◯ Very concerned
- ◯ Somewhat concerned
- ◯ Neither concerned nor unconcerned
- ◯ Somewhat unconcerned
- ◯ Very unconcerned

4. Where was most of you attention focused while playing? *

5. What do you feel your role was during the jam? *

6. How did playing in this jam session make you feel? *

7. How did listening to this jam session as an audience member make you feel? *

Data provided by the Post-Jam Session Questionnaire was used to assess participants' experience of Christian freedom. In this case, freedom to serve. Freedom to serve comes from the theology of justification by faith. This can be characterised as freedom *from* and freedom *for* (Largen, 2013). In the musical setting, this is freedom *from* the need to prove a level of competency to gain a place in the hierarchy or acceptance to the group (Pinheiro, 2013, p. 140), enabling freedom *for* enjoying the musical process and focusing attention not on the self but on the other performers. The focus on others is a key component of Christian freedom. For Luther, freedom before God leads to the service of others, hence his statement "A Christian is completely free, subject to

nothing and no one." And "A Christian is dutiful servant, subject to everyone." (Luther, 2020, p. 1). This is because in understanding the incongruency (given without regard to the recipient's worthiness) of God's gift to them (Barclay, 2020, pp. 13-18), the Christian is moved to behave similarly to their neighbour, doing nothing except what is good for their neighbour (Largen, 2013, p. 236) without regard to their neighbour's worthiness or how it might benefit the Christian. Data on the participants' level of concern for sounding good and where their attention was focused during the jam session was needed to assess their experience of Christian freedom.

Questions 6 and 7 were added after Test 4 as, upon reviewing the data collected from tests 1 to 4, it was clear that more context would help interpret participants' responses to questions 3, 4 and 5. It was crucial to understand the reasons for their level of concern for sounding good. This is because Christian freedom is about the motivation behind acts of service – not just the acts themselves. Acts done in Christian freedom are motivated by generosity that reflects God's generosity to us (Barclay, 2020, p. 156). This differs from the modern understanding of altruism, where the interests of the self are in binary opposition to the interests of the group. Instead, the self can enjoy the shared benefits of the group, while ceasing to pursue that which is in its interest but not that of the group (Barclay, 2020, p. 157).

Focus groups were held with the participants after the second and fourth workshops. After the second workshop, the focus group collected more information on the participants' experience of freedom to form a community in the jam session tests. It included the six participants who participated in the second workshop, which was led by the author. Participants were asked to describe their musical background and any

ways they felt the jam session models could be modified to make them more accessible to musicians of their background. The focus group was semi-structured, with the researcher asking each participant the same questions: 'Could you describe your musical background?', 'What does a typical jam session look like in your musical tradition?' and 'Was there anything about the session today that you found particularly difficult or didn't fit with where you're coming from?'. There was also space for more open discussion, where participants could raise any other points that they felt were relevant, helping build a more detailed picture of their experience of the jam sessions.

The focus group after the fourth workshop was an unstructured discussion to allow the participants to give further feedback about their experience of the jam session tests. It covered which models they preferred; why they preferred them; and some of the experiences they had had with other jam sessions outside of this study. The further context and evidence this provided addressed both freedom to serve and freedom to form a community.

Methods used to Analyse the Data

Comparing scores for Question 3

Question 3, 'How concerned were you with sounding good?', had a multiple-choice answer which corresponded to a numerical scale of 1 to 5, shown below.

Very Concerned – 5

Somewhat Concerned – 4

Neither Concerned nor Unconcerned – 3

Somewhat Unconcerned – 2

Very Unconcerned – 1

This question was asked to address 'freedom to serve' in the jam session tests. If participants were experiencing 'freedom to serve' they would not be worried about making mistakes, sounding bad or being judged by others. Therefore, a lower score for 'concern for sounding good' would indicate that the participant is experiencing 'freedom to serve'. Scores for question 3 were put into a spreadsheet arranged by participant and by session (See Appendix – Tables 1.0 and 1.1). Averages were calculated for each participant and each test. Trends were observed across the participants and the tests. The standard deviation was calculated for both the participant's and the session's average scores. The variable that causes the greatest variation in the score for question 3 is the one with the higher standard deviation. Calculating the standard deviation showed whether it was the jam session model being tested or the participant being asked that had the greatest impact on the score for concern for sounding good.

Thematic Coding for Questions 4, 5, 6 and 7

Thematic coding was used to analyse participants' responses to the 'Post-Jam Questionnaire' questions 4, 5, 6 and 7. Such thematic analysis has been used in similar studies on jam sessions (Hart and Di Blasi, 2015; Gilbert, 2018). Questions 1 and 2 were the participants' names and which test was being done and question 4 gave a numerical response, hence the coding analysis starting at question 4. The first stage was open coding (Corbin, 1990, p. 12). The participants' responses were read through, and a note was made of any commonly occurring themes. The responses were then coded by theme (see Appendix, Table 2.0). Each response could include none, one or

many themes. At this stage, the categories that the responses were sorted into did not have to relate to the freedom to serve or the freedom to form a community. At this stage, the data for each question was put into a spreadsheet (see Appendix, Tables 3.0, 3.1, 3.2 and 3.3), the use of which will be discussed later in this method section.

Once open coding had been done and initial themes deduced, axial coding took place. The themes were grouped into categories. These groups varied depending on the question, as each question gave different themes. As the research question had already defined what was being sought, a new paradigm was used that was specific to the question being answered, rather than using a pre-existing coding paradigm. For questions 4, 6 and 7, this meant grouping themes into those that are consistent with Christian freedom and those that are not. This paradigm did not fit for question 5 and therefore different categories were used, namely: leading/following and roles changing over time. Once axial coding had taken place, the transcripts from the workshops and focus groups were read through to find further statements from participants on the subjects and themes identified in the coding process. All of this was then analysed to draw conclusions about the participants' experience of Christian freedom and how the different jam session models affected it.

There were, it should be said, themes for every question that did not fit within these categories, but which were still significant. These showed concepts that had not been predicted in the research hypothesis such as 'changing roles over time'. These themes were made note of and explored further by looking at participant feedback in the transcripts from the workshops and focus groups.

Observing Trends in the Responses to Questions 4, 5. 6 and 7

Spreadsheets were made for each question, displaying the themes contained in participants' responses for each jam session test (See Appendix, Tables 3.0, 3.1, 3.2 and 3.3). These were used to calculate how many responses to each question contained each theme. One of the issues with the data was that the number of participants across the tests was not consistent. Some tests had six participants; some had eight. Therefore, for consistency, percentages were used to compare the occurrence of themes between participants and between tests.

Each percentage was calculated by dividing the number of responses containing a theme by the number of responses in the data set for that question and multiplying the result by 100. For example, to calculate the percentage of responses to Question 4 (see Appendix, Table 3.0) containing the theme 'self' in Test 1, the total number of responses containing the theme 'self' was divided by the number of responses to Question 4 for Test 1. This equated to 1 divided by 6, or 0.1667, which was then multiplied by 100 to provide the percentage: 16.67%. The same calculation was done to provide a percentage for each theme in each test. For example, 16.67% of participant responses to Question 4 for Test 1 contained the theme 'self'. This allowed comparisons to be made between tests: for Question 4 in Test 6, 14.29% of responses contained the theme 'self', slightly less than Test 4.

Percentages of responses containing themes were also calculated for each participant. For example, 85.71% of Daisy's responses to Question 5 (See Appendix, Table 3.1) contained the theme 'following'. As above, this was calculated by dividing the number of Daisy's responses to Question 5 that contained the theme 'following' by the total

number of Daisy's responses to Question 5 and multiplying the answer by 100 to give a percentage. In this case, it was 6 ('following') divided by 7 (total), i.e. 0.8571, multiplied by 100 to give 85.71%. This could then be compared to other participants' use of the theme 'following' in answer to Question 5.

As previously pointed out, the data was analysed by both jam session test and by participant. Once percentages of responses containing the different themes had been calculated for both participants and tests, the standard deviation was used to work out which variable had the greater impact. Standard deviation gives a figure that describes how much a set of data deviates from the average, thus allowing comparison between sets of data; a data set with a higher standard deviation is one where the values vary more greatly and a data set with a lower standard deviation is one where the values vary less. For example, the standard deviation of the percentage of responses to Question 5 (see Appendix, Table 3.1) containing the theme 'following' when calculated by participant was 0.33. The standard deviation when calculated by session was 0.1. This shows that the percentage of responses to Question 5 containing the theme 'following' varied more by participant than by jam session test. This suggests that which participant was responding to the question was more significant than the jam session model being tested.

Transcripts of the Workshops and Focus Groups

The videos of each of the jam session tests were manually transcribed. A note was made of what happened and when. Due to the musical nature of the workshops, the amount of verbal data was limited, so thematic analysis was not appropriate for the video evidence. Instead, the transcriptions were used to observe the aesthetic quality

of the music produced, the timings of the music making, and which participants played together. Manual transcription allowed for observing the sessions and forming initial ideas of what had happened. Transcription data was used to corroborate the conclusions from the participants' questionnaire answers.

Evaluation of Methodological Choices

As the focus of this research was participant experience of Christian freedom, workshops were required to answer the research question. The question could have been approached purely theoretically, which would have saved time, but the results were unlikely to have been as insightful as testing the jam session models in live workshops with real participants. Several conclusions would not have been possible without the use of workshops to test the models. The impact of the individual participants in their experience of the jam session models would also not have been observable. The experience of Christian freedom as it changes over time through repeated participation in the jam sessions would not have been observable. The focus group sessions were not held after every jam session test so do not provide a full picture. Holding more focus groups could address this; however, they would have taken up more of the participants' time and would probably not have been worth it given the limited insight they provided.

Obstacles Encountered and their Solutions

A range of methods was used to collect data, resulting in a large amount of data being produced; in fact, too much to analyse effectively within the time frame of this study. Therefore, priority had to be given to the most appropriate data sets. Analysis of the

participants' responses to the Post-Jam Questionnaire was prioritised for two reasons. Firstly, this data was in a form that was easily coded and analysed, with clear, objective conclusions. This would have been much harder with the observation and transcription data and the conclusions would have been less reliable. Therefore, observation and transcription data were used to check and verify the conclusions made with the coded data. Secondly, as the research question was about participants' experience, the most important part of the study was how they experienced the jam sessions. Any appropriate data would address their subjective experience; this came from their feedback on the sessions. Transcribing the videos of the workshops was time-consuming but worth doing for the benefit it brought to the research, both in corroborating the findings of the questionnaire data and in the further time that the transcription process afforded to the researcher, to reflect on the jam session tests.

Conducting the workshops was time-consuming and required a large amount of music equipment. This was only made possible by using the university's space and the researcher's music equipment, and by asking participants to bring their own equipment. However, this research would not have been possible without workshops, so this was a necessary obstacle to overcome to answer the research question.

One obstacle to analysing the data was the inconsistent numbers of participants for the different tests. This was accounted for by using percentages in the thematic analysis comparisons rather than the raw numbers. There were also slightly different groups of participants across the seven tests. This was not addressed in the data analysis and would be something to address if this study were to be repeated. Ideally, any future studies would use a consistent group of participants, which would avoid this issue.

Results

The analysis of participants' responses to the Post-Jam Questionnaire begins at question 3. Question 1 asked for the participant's name; Question 2 required the test number (for Post-Jam Questionnaire, see Appendix 4.0).

Responses to Question 3

Question 3 asked participants 'How concerned were you with sounding good?'. This question was formulated to assess whether participants were experiencing freedom from the need to sound good. This takes the concept of Christian freedom and applies it to playing music. Theologically, justification by faith frees Christians from God's judgment by imputing to the believer the righteousness of Christ (Sproul, 2010, p. 33; Abel, 2019, p. 248). By removing this fear of judgment, the Christian is free to submit to God, acting out his will not for their justification but as an overflowing of God's grace (Largen, 2013, p. 239). Question 3 addresses this freedom in a musical context: if the participant is unconcerned about sounding good, they are experiencing freedom from that need. As with freedom from God's judgment, this freedom reduces fear and allows musicians to prioritise serving others in their playing (Werner,1996).

Participants were asked to respond with one of the following:

- Very Concerned
- Somewhat Concerned
- Neither Concerned nor Unconcerned
- Somewhat Unconcerned

- Very Unconcerned

These responses were then converted for analysis into an integer between 1 and 5, with 1 being Very Unconcerned and 5 being Very Concerned.

The average level of concern for sounding good reported by participants varied between each test. These averages were calculated as a mean average, by adding together the participants' responses for a given test and dividing them by the number of responses. The average scores for 'concern for sounding good' for each test are displayed in the table below.

Test 1 Perkalater	Test 2 Kenotic Perkalater	Test 3 Just Jamming	Test 4 Kenotic Ensemble	Test 5 Kenotic Perkalater	Test 6 Perkalater	Test 7 Repertoire
4.33	3.83	3.83	3.17	3.75	3.63	4.13

These results show the highest levels of 'concern for sounding good' were reported for Test 1 (Standard Perkalater) and Test 7 (Repertoire). Participants' experience of Christian freedom – in this case, the freedom from the need to sound good – was relatively low for Test 1 and Test 7. They were playing from a place of fear and were making judgements about the sound they were making. This experience is inconsistent with Christian freedom, as that is founded on the notion that Christians are freed from God's judgement by faith in Christ (Abel, 2019, p. 248). This is a freedom that is not dependent on their actions (ibid., p. 245). They remain sinners (Sproul, 2010, p. 35), but are counted righteous by Christ's righteousness imputed into them (ibid., 2010, p. 33). To experience this in a musical setting is to play without the need to sound good and to accept everything you hear as beautiful (Werner,1996, p. 128). This is analogous to

'forensic justification' (Sproul, 2010, p. 15), by which a Christian is declared righteous by God while still a sinner. The sound being made does not change, but is reframed as acceptable by the context and thus accepted by both the performer and those hearing it.

All the tests, other than Test 7, were conducted in pairs: Test 1 and Test 2 in the first workshop, Test 3 and Test 4 in the second, Test 5 and Test 6 in the third and Test 7 in the fourth. All the tests conducted in the first half of the workshops scored higher for 'concern for sounding good' than the tests in the second half. This suggests that participants' experience of Christian freedom increased as they became more comfortable and relaxed throughout the workshop. The highest result for 'concern for sounding good' was for Test 1 (Standard Perkalater). Considering the finding above, this would also suggest that participants felt nervous in a new environment with a new group of people. They, therefore, were more concerned with sounding good. We might expect to see a fall in 'concern for sounding good' consistently over the four workshops. However, this is not the case. As shown in the table above, 'concern for sounding good' fell in the second workshop, rose again in the third workshop and was highest (per workshop) in the last workshop. This can be best explained by the difference between Perkalater and Just Jamming and the inclusion of repertoire in Workshop 4.

A low level of 'concern for sounding good' was reported in Workshop 2. The significant difference between Workshop 2 and the other three workshops was that the participants were seated throughout. This was because Workshop 2 was the only workshop conducted using the Just Jamming model. This difference in levels of 'concern for sounding good' shows that being seated to perform reduced participants'

concern. This would suggest that the Just Jamming model enables the experience of Christian freedom more than the other models, as participants were less concerned with how they sounded themselves and could therefore focus more fully on the service of others in the music.

Workshop 3 contained the same jam session models as Workshop 1, but were performed in a different order. Workshop 1 consisted of Standard Perkalater in the first half and Kenotic Perkalater in the second half; Workshop 3 was the other way round, to see if the lower result for 'concern for sounding good' in Test 2 (Kenotic Perkalater) was due to the Kenotic jam session model or because it was conducted in the second half of the workshop. The hypothesis was that this decrease in concern was due to the Kenotic jam session model, but the data shows that it is more likely to have been because it was conducted in the second half of the workshop. In both Workshop 1 and Workshop 3 the test conducted in the second half of the workshop gave a lower result for 'concern for sounding good', whatever the model. Workshop 3 gave a lower average level of 'concern for sounding good' overall than Workshop 1. As these two workshops contained the same jam session models, albeit in different orders, this data supports the conclusion that the participants became more comfortable and relaxed over time. This reduced their levels of 'concern for sounding good', enabling a greater experience of Christian freedom in the form of freedom to serve.

Workshop 4 appears initially to contradict this conclusion. However, considering the jam session model used in Workshop 4, we can see this is not the case, as Workshop 4 was the only one using a model based on repertoire, all the others being based on free improvisation. Therefore, the task being engaged in was very different to the other

workshops. There was more pressure for them to play accurately, as they were playing existing songs rather than freely improvising. Therefore, they were more concerned with sounding good.

In the feedback session conducted after Workshop 4 Daisy said:

"I absolutely hated the first part of this session. I disliked it .... about my brain getting in the way and getting completely nervous and going back to that fear of sounding good and I literally couldn't remember anything. .... as soon as we started doing Mercy, Mercy, Mercy, and Summertime... it was completely different in the second half." (See Appendix 5.0, 0307)

In the same feedback session, Josh said:

"I felt that when it was a more free session because there was nothing to fall back on, I feel that it encouraged listening because people were listening to each other more." (See Appendix 5.0, 1135)

This further suggests that the free improvisation models (Perkalater, Just Jamming and Kenotic Trios/Ensembles) encourage participants to take their focus off themselves and to play more in the service of others, enabling freedom to serve. When read in the context of the high level of 'concern for sounding good' reported in Test 7, it suggests that the Repertoire model reduces participants' experience of Christian freedom: they must focus more on playing their part correctly and are more concerned about making mistakes. This takes their focus away from the group sound and how they can serve others in their music-making and focuses them on evaluating their own performance. This focus on judgment and evaluation of accuracy contradicts the experience of

Christian freedom in which God's judgement is removed by the believer being imputed with Christ's righteousness (Sproul, 2010, p. 33). An analogous musical experience would be one in which judgment of accuracy, both of their playing and the playing of others, is not the focus. As in the theological context, in which good works are still performed (Abel, 2019, p. 245), this does not mean that the music cannot be accurate and beautiful, but is a consequence of the removal of judgment, rather than the focus of the activity.

The Perkalater model had a stage/audience layout. Standing on a stage area in front of an audience increased the participants' concern for sounding good and is reflected in the results for question 3 of Tests 1, 2, 5 and 6 (see Appendix 1.2). Test 7, which used the Repertoire model, also had a stage/audience layout, and gave a high result for 'concern for sounding good'. Tests 2 and 3 were run using the Just Jamming model, which involved having the participants sit in a circle to play; this reduced their 'concern for sounding good'.

Tests 2 and 3 used the Just Jamming model as above. This style of session is much more demanding of the facilitator and allows a lower barrier of entry for participants. Although this model could be considered more inclusive, there is an inherent lack of risk within it that could be considered patronising to participants and offers a lesser opportunity for overcoming fear than the Perkalater model. Part of Christian freedom is being set free from fear. We must be aware of our sin to appreciate our salvation. If the jam session model removes any fear by removing any chance to take risks, then the participants cannot experience Christian freedom. For these reasons, we can conclude

that Just Jamming is less suitable for enabling Christian Freedom than the Perkalater model, which allows more risk-taking.

In Test 2 (Just Jamming), the Random Note game's use of a conductor takes the participants' attention away from themselves and places it on to the conductor, and the randomness of the game makes participants less concerned with sounding good. Both contribute to the possibility of freedom from fear of sounding bad (Werner, 1996), enabling freedom to enjoy performing. Theologically, this reflects the pattern of freedom *from* and freedom *for* proposed by Largen (2013). Participants are unlikely to be concerned with controlling the group's sound in this situation. There is, however, a sense in which this randomness takes away from the quality and intentionality of each participant's contribution, and this undermines the sense of service in what they are doing. The Random Note choice takes the sense of responsibility away from the participant. This has positive and negative impacts on their experience of Christian freedom. It removes their fear of getting it wrong, but does not allow them to take the risk of getting it wrong.

There were two points in the workshops where the participants led the session. During Test 3 participants took turns leading the Random Note Game. This temporary giving over of leadership by the facilitator is one way the Just Jamming model enabled a form of Christian freedom not used in the other jam session models, reflecting Luther's concept of a priesthood of all believers (Largen, 2013, p. 240). In future, the sharing of leadership could be included in the Perkalater model to make the best of what both models offer in enabling Christian freedom. In the design of the Repertoire model, the participants were intended to choose what songs to play and organise themselves on stage to perform them. In practice,

the facilitator had to intervene to run the session. The participants chose the tunes but needed help to organise themselves on stage and get the song started.

It was hoped that the Kenotic Ensemble model would be an extension of the success of the Kenotic trios. However, the number of musicians involved in the ensemble meant that the sound got lost and muddy, and the music became difficult to participate in. Working in this way reduced participant concern for sounding good to the lowest of all the tests conducted in this research: a score of 3.17 out of 5 (see Appendix 1.2). This low result in response to the question 'How concerned were you with sounding good?' could be interpreted as a positive result for this test, because it indicates that the participants were not concerned with sounding good and therefore were free from ego, to serve each other in the music. However, viewed in the broader context, this model had the opposite effect. Due to the high number of people playing all at once, participants felt either that their contribution was not valuable or that they could not make the contribution they wanted to, as they could not hear themselves. This meant they were not concerned with sounding good because they did not feel it was possible in this model. This removes their agency and ability to contribute so, rather than enabling the freedom to serve, it curtails it. Christian freedom is about more than just freedom from ego. It offers a different solution to the binary competition between egoism and altruism. In Christian freedom, the self lets go of its interests where these come at the expense of the group, but embraces them where they benefit it (Barclay, 2020, p. 157). In the case of music-making, this shared good can be the group's sound. The problem with the Kenotic Ensemble model was that it did not enable a shared good to emerge, as the sound made was too messy for the participants to make musical choices that would serve the group as a whole.

Participants' experience of 'freedom to serve' increases over time. They become more familiar with each other, the jam session models and the venue. This happens within workshops and across the whole series. Levels of 'concern for sounding good' were consistently lower in the second half of workshops (see Appendix 1.2); they were also lower for the same model repeated later in the series (see Appendix 1.3). The jam session model directly impacts the participants' freedom to serve. Models using free improvisation enable greater 'freedom to serve' than those using repertoire. Seating the participants in a circle, as in the Just Jamming model, leads to greater 'freedom to serve' than standing them on a stage before an audience, as in the Perkalater model.

Although lowering the participants' 'concern for sounding good', the seated arrangement of the Just Jamming model removes the participant's choice to take risks and face fear, and therefore limits their ability to experience Christian freedom. The Random Note game from the Just Jamming model does, however, let the participants take risks in leading the group and enables Christian freedom by breaking down the hierarchy of the session and distributing the facilitator's power. Incorporating the game into the Perkalater model would presumably achieve the best of both of these aspects.

The Kenotic jam session model, on the other hand, did not directly lower the participants' responses for 'concern for sounding good' and therefore, this data alone does not show that the Kenotic model increases experience of 'freedom to serve'.

The results for question 3 were more varied across tests than across participants. This is demonstrated by the higher Standard Deviation (SD) in scores for 'concern for sounding good' when analysed by test (0.87) compared with the same data when analysed by participant (0.62) (see Appendices 1.0 and 1.1 respectively). This shows

that the jam session model being tested has more of an impact on the participants' 'concern for sounding good' than the participants do as individuals. This is exceptional in this study; as we will see later in this analysis, for most of the feedback the most important variable is the individual participant. This further supports the conclusion that the different jam session models shape participants' concern for sounding good and therefore impact their experience of Christian freedom.

There are nevertheless still patterns in the data reported for Question 3 that show the importance of the individual participant (see Appendix 1.4). For example, Richard reported a score of 5 (very concerned) for every test he was involved in (Tests 3 to 7), regardless of which jam session model was being used. Luna and Pierre also reported the same score for Question 3 regardless of which jam session model was used. However, they only participated in two tests, so their results are less conclusive. Kate, Lewis, and Larry all reported a high variation in scores for Question 3, all with a SD of around 1.00 (the average being 0.59). Other than Kate, whose scores followed the general trend of the group, there was no consistent pattern here.

Individual participants each bring their own experiences and feelings about music-making to the jam session. These affect the participants' experience of Christian freedom. If a participant is generally nervous, this makes it likely that they will be nervous in the session and, as such, will experience less 'freedom to serve'. If a participant is generally relaxed and confident, they are more likely to be relaxed and confident in the session and experience more 'freedom to serve'. However, the results from question 3 show there was a greater variation in the level of 'freedom to serve'

caused by which jam session model than was caused by the difference between individual participants.

Responses to Question 4

Question 1 asks 'Where was most of your attention focused while playing?'. Its purpose was to assess the impact of the jam session models on participants' experience of 'freedom to serve'. Both 'The Inner Game of Music' (Green, 2015) and 'Effortless Mastery' (Werner,1996) use directing attention to particular physical sensations or parts of the sound to increase the musicians feeling of being in the moment, reduce negative or distracting thoughts and enable them to play at their best. Justification by faith also includes an imperative to serve others (Largen, 2013), so focusing on others would reflect this element of Christian freedom. This influenced the design of the kenotic jam session models; they encouraged participants to place all their attention on one other member of the performing group. The hypothesis was that this would have similar effects to focusing on physical sensation, as advocated by Green (2015), while incorporating the service of others that is central to 'freedom to serve' (Largen, 2013).

The participants' responses to this question gave the following themes:

- Self
- Mistakes
- Others – Individual
- Others – Group
- Musical Elements

These themes can be divided into three categories. Focus on self and mistakes can be categorised as inconsistent with Christian freedom. Focus on mistakes is inconsistent with Christian freedom, because Christians are entirely justified by faith in Christ's sacrifice; no good works need to be added to ensure their salvation (Barclay, 2020, p. 21), which gives them freedom of conscience (Abel, 2019, p. 248). Within justification by faith, there is also the imperative to serve others (Largen, 2013). This comes from the realisation that God's grace is incongruous and the Christian is no more deserving than their neighbour. This motivates altruism as a participation in God's generosity (Barclay, 2020, p. 156), because focusing on self and mistakes prevents the experience of 'freedom to serve'. Being free to serve means not feeling the need to get things right to prove yourself. 'Freedom to serve' means letting go of being concerned about how you sound and focusing on serving others. If participants are focused on themselves and mistakes, it is likely to get in the way of them experiencing Christian freedom. Focus on others, whether individual or group, can be categorised as consistent with Christian freedom, as it shows that the participant can let go of what they are playing and how they are perceived, and look to serve others. This reflects the imperative to serve that is part of justification by faith (Largen, 2013) and reorientation of interests to put those of the group above those of the self, as found in the writings of Paul (Barclay, 2020, p. 157). Focus on musical elements can be categorised as neutral on Christian freedom. It could still be helpful psychologically, but the lack of focus on other people means that this does not fulfil the criteria for Christian freedom in the way that the other themes do.

The difference between the percentage of responses that are consistent with Christian freedom and those that are inconsistent will show which jam session tests best enable Christian freedom. This was calculated by subtracting the percentage of responses

containing themes inconsistent with Christian freedom from those containing themes consistent with it.

	Percentage of responses containing themes consistent with Christian freedom	Percentage of responses containing themes inconsistent with Christian freedom	Percentage difference between consistent and inconsistent themes
Test 1 Standard Perkalater	66.67%	50%	16.67%
Test 2 Kenotic Perkalater	100%	0%	100%
Test 3 Just Jamming	50%	16.67%	33.33%
Test 4 Kenotic Ensemble	66.67%	16.67	50%
Test 5 Kenotic Perkalater	100%	0%	100%
Test 6 Standard Perkalater	100%	14.29%	85.71
Test 7 Repertoire	62.5%	37.5%	25%

A high result for 'Percentage difference between consistent and inconsistent themes' indicates that participants experienced a high level of 'freedom to serve' in that particular test. This table shows that Tests 2 and 5 enabled the highest level of 'freedom to serve': much higher than all the other tests apart from Test 5. Tests 2 and 5 were both using the Kenotic Perkalater model. This suggests that it is better at enabling 'freedom to serve' than the other models tested.

There are two elements that go into the design of the Kenotic Perkalater jam session model: the Kenotic element and the Perkalater element. Tests 1 and 6 share the Perkalater elements of the design with the high-scoring Tests 2 and 5. If the common reason for high levels of Christian freedom was the Perkalater design, then we would

expect that Tests 1 and 6 would also score highly for 'Percentage difference between consistent and inconsistent themes'; and Test 6 did score highly, with the highest percentage after Tests 2 and 5. However, Test 1 has the lowest result for this criterion. Considering the findings in the rest of this study, especially the results for question 3, this is probably because Test 1 was the first to take place, and the participants were unfamiliar with each other, the space and the different models, thus limiting their experience of Christian freedom. This conclusion is supported by the high score for Test 6, which shows that it was not the jam session model used in Test 1 that caused the low score, but the fact that it was the first to take place.

The tests using a Kenotic model all had a higher 'Percentage difference between consistent and inconsistent themes' than similar tests that using a different model: Test 2 scored higher than Test 1; Test 4 scored higher than Test 3; Test 5 scored higher than Test 6. This shows that the Kenotic jam session models, where each participant is directed to focus entirely on one other participant, does increase participants' experience of 'freedom to serve'.

Analysis of participants' responses to question 4 suggests that the Kenotic Perkalater jam session model best enables 'freedom to serve' and that the instruction to focus entirely on another participant contributed to this. The data suggests that some elements of the Perkalater design also contributed to the experience of 'freedom to serve', but it is unclear from the data which element or how. Another likely finding is that this experience of 'freedom to serve' is impeded if the group has not played together long enough to be familiar with each other and the venue.

Participant	Percentage of responses containing the theme of Self	Percentage of responses containing the theme of Mistakes	Percentage of responses containing the theme of Others - Individual	Percentage of responses containing the theme of Others - Group	Percentage of responses containing the theme of Musical Elements	Total No. of tests participated in
Patrick	25.00%	00.00%	50.00%	50.00%	50.00%	4
Percy	00.00%	16.67%	33.33%	66.67%	16.67%	6
Daisy	14.29%	14.29%	00.00%	57.14%	71.43%	7
Kate	00.00%	28.57%	42.86%	42.86%	57.14%	7
Pierre	00.00%	00.00%	50.00%	00.00%	100.00%	2
Sam	00.00%	00.00%	40.00%	60.00%	60.00%	5
Lewis	33.33%	00.00%	66.67%	00.00%	00.00%	3
Josh	40.00%	00.00%	40.00%	60.00%	00.00%	5
Richard	00.00%	00.00%	33.33%	33.33%	66.67%	3
Larry	00.00%	00.00%	66.67%	33.33%	00.00%	3
Luna	00.00%	00.00%	100.00%	00.00%	00.00%	2
Mean Average	10.24%	05.41%	47.53%	36.67%	38.36%	4.27

The table above shows the participants' responses to Question 4 across all 7 tests as a percentage of their responses. It was necessary to calculate this as a percentage because most of the participants did not take part in all seven tests, therefore giving a varying number of responses.

All participants other than Daisy gave at least one response containing the theme of Others – Individual. Percy and Richard also have a low number of responses containing the theme of Others – Individual when answering Question 4, both just 33.33%. For

Richard, this can partly be explained by the fact that he only participated in two of the three 'Kenotic' Tests as he was absent for Test 2 (for a breakdown of which tests were attended by which participants, see Appendix 6.0). These Tests used jam session models with the rule of focusing on one other individual and had higher percentages of responses containing the theme Others – Individual. Percy's low number of responses containing the theme Others – Individual cannot be explained by his absence from Tests that encouraged this, as he attended all three of these. Percy did, however, give the highest result for responses containing the theme Others – Group, so this may be down to his listening habits as an individual.

All but four of the participants had between thirty and sixty per cent of their responses containing the theme of Others – Group to Question 4. Pierre, Lewis, and Luna gave no responses containing this theme, but they also participated in fewer Tests than most participants. The mean number of tests participated in per participant is 4.27 (see Appendix 6), while Pierre, Lewis, and Luna participated in 2, 3 and 2 respectively. This could support the conclusion that participants are more likely to experience 'freedom to serve' the more of the sessions they participate in. As they get more comfortable and familiar over time, they can build trust and let go of the concern with sounding good, enabling them to play more freely and in the service of others.

Responses to Question 5

All the figures used in this discussion of responses to question 5 can be found in the spreadsheet in Appendix 3.1.

Question 5 asked participants 'What did you feel your role was during the jam?'. It was asked to produce data on participants' experience of 'freedom to serve' in the tests. One of the elements present in improvised music is the practice of having defined roles in the band. These roles are usually particular to specific instruments or groups of instruments. In jazz music, the double bass typically plays a supporting role. It plays walking lines with the root note of the chord stated at each chord change (Berliner, 1994, p. 315). This combination of responsibility and power has many things in common with Christian freedom. We can relate this to the theological concept of kenosis from Philippians 2:7, which talks of Christ emptying himself. Christ was fully God and chose to live within the limitations of being human (Davis, 2006, p. 254). For highly-skilled musicians, one of the applications of Christian freedom is to set aside technical prowess and play in a way that serves the music and the other musicians. This reflects kenosis; it also relates to Christian freedom. The new perspective on Paul centres on the importance of community and identity in Paul's writings. One of the ways in which this plays out is by valuing the interests of the group over the interests of the self. This is not a binary choice. Christians should embrace their interests where they align with the interests of the group and set them aside where they do not (Barclay, 2020, p. 157). This means that a musician's skill can flourish in a way that benefits the whole group without contradicting the principles of Christian freedom.

As discussed throughout this paper, one element of Christian freedom is the freedom to serve. This means freedom before God to serve others. In the Christian context, this means that our service to others is no longer to prove our worthiness but, as we are already justified in Christ, it can be purely to the glory of God. In the musical context, this is manifest as freedom from what Kenny Werner calls 'the need to sound good'

(Werner, 1996). The Christian notion of freedom to serve also includes the freedom of knowing what our role is. It is not freedom in the chaotic, autonomous sense; we are still obliged to each other and to God (Largen, 2013). In order to observe whether this kind of freedom is being experienced in the jam session tests, data is required as to what the participants feel their role is in the jam.

Question 5 therefore asked participants after each test 'What do you feel your role was during the jam?'. A close reading of their responses showed the following themes:

- Following
- Responding
- Leading
- Support
- Equal
- Roles changing over time

More than 80% of participants' responses contained at least one of these themes. (See Appendix 3.1 for the full spreadsheet of participant responses to Question 5).

Of the eight responses that did not contain one of the six themes above, five were short answers such as "Good.", which did not address the question asked. One of these eight responses (Percy's) stated:

> *Percy, Test 5 Kenotic Perkalater, Question 5: "Should have been keeping time with drums, but not sure that happened!" (Appendix 2.0, AA5)*

This statement shows that Percy has a fixed idea of the role of his instrument, the electric bass, and a frustration that he does not feel he fulfilled this role effectively. This

suggests that Percy was not experiencing Christian freedom during Test 5 as he was worried about fulfilling his role rather than feeling free to bring what he could do and not worry about any shortcomings. Other than Percy's response for Test 5, none of the responses to Question 5 were directly inconsistent with Christian freedom.

The themes of leading and following were often used together. This suggests a concept of music-making that contains those two opposing roles: that of leading and that of following. Only one response contained the theme of leading without mention of themes of following, responding or supporting. This suggests that most participants understand these roles as related and contrasting. The following, responding and supporting themes suggest similar musical roles and are usually used in contrast to leading. I have included following, responding and supporting as separate themes because – despite being similar – they are in fact distinct. Following another performer would mean taking the lead from them, for example getting louder when they get louder. Responding to another performer would mean reacting to them, but not necessarily in the same direction, for example, one could respond to another performer getting louder by getting quieter. Supporting another performer, while contrasting with leading, could mean pushing them to react to changes in your playing rather than reacting to changes in theirs. For example, supporting could mean getting louder when accompanying a soloist, to prompt them to raise their dynamic.

The percentage of responses containing the theme 'following' was relatively consistent across all seven jam session tests, at around 30%. However, Tests 5 and 7 had a significantly lower percentage of responses containing this theme, at 12.5%. This does not seem to suggest any difference in the participants' experience of Christian freedom.

Test 5 was the Kenotic Ensemble test and although it had a low percentage of responses containing the theme ‘following’, it had the highest percentage of responses containing the theme ‘responding’.

Across all seven tests, the percentage of responses containing the theme ‘responding’ varied greatly, with an SD of 0.26, the highest of all the themes, the average SD being 0.15. The percentage of responses containing this theme was higher for Tests 2, 5 and 6. High results for ‘responding’ include two of the Kenotic tests, but not Test 4 (Kenotic Ensemble). It was also high for Test 6, but was 0% for Test 1, both of which were Standard Perkalater jam session models. This suggests that something other than the model being tested caused this variation in response.

The percentage of responses containing the theme ‘leading’ was similar across the seven tests, at between 16% and 33%, with a mean average of 22.62% and an SD of 0.06, the lowest SD of all the themes. This suggests that the different models did not greatly change the participant’s likelihood of taking a leading role in the music-making.

The percentage of responses containing the theme ‘supporting’ varied widely across the tests, with an SD of 0.19, the second-highest SD of all the themes. Test 1 (Standard Perkalater) had the highest percentage of responses containing the theme ‘supporting’; Test 3 (Just Jamming) and Test 7 (Repertoire) both had relatively high percentages of responses containing this theme; and Test 5 (Kenotic Perkalater) and Test 6 (Standard Perkalater) both had 0.00% of responses containing it. This shows that there is no pattern between the jam session model being tested and the percentage of responses containing the theme ‘supporting’, so – as with ‘leading’ – there is probably another factor causing this.

The percentage of responses containing the theme ‘equal’ was on average 13.1% and showed a relatively low SD. However, the likely cause of this is that all but one of the responses containing this theme came from one participant, Kate, who mentioned it in 71.43% of her responses and participated in all the tests. As such, this cannot tell us much about the impact of the different models on the experience of the theme ‘equal’ for the group as a whole. This will be discussed further in the analysis of the spread of themes across participants’ responses to Question 5.

The percentage of responses containing the theme ‘roles changing over time’ varied across the tests, with an SD of 0.2, the second-highest SD of all the themes in Question 5. This suggests that the change of model has a high impact on whether the participants experience a changing role while playing in the jam. However, the percentage of responses containing this theme was high for Tests 1 (Standard Perkalater) and 3 (Just Jamming) and low for all the other tests. This cannot be interpreted as a pattern as these are two different jam session models. It is significant that this theme is present in 13.69% of responses, as it had not been predicted at the beginning of this research.

The results from question 5 do not show any patterns of the jam session tests impacting the participants’ experience of Christian freedom. Participants reported the theme of ‘roles changing over time’, which suggests a willingness by the participants to change the role they are playing in the music to better serve others. There were performances in all the tests where participants would take turns soloing and accompanying each other. This is an example of ‘freedom to serve’. The first soloist does not cling on to their role but passes it on to the next performer and assumes a role of service, accompanying (supporting) the next soloist.

The mean average SD of the percentage of responses containing the themes found in Question 5 was higher when results were spread across participants (0.25) than when spread across jam session tests. This suggests that the use or not of these themes is correlated to participants rather than to tests. This is supported by the absence of a pattern when analysing themes in Question 5 by test, as explained above, and the presence of patterns when analysing themes by participant, as explained below.

Only three participants of a total of 11 mentioned the theme 'following'. Of the three that did, two mentioned it in more than 75% of their responses. Daisy, who mentioned 'following' in 85.71% of her responses, participated in all seven sessions, which may explain why the theme 'following' occurred so consistently, and confirms that it correlates to individual participants, rather than to different models. Notably, Daisy did not use the theme 'responding' in any of her answers and only used the theme 'supporting' in 14.29% (10% lower than the average of 25.32%) of her responses. The other theme prevalent in Daisy's responses was 'leading'. This suggests a preference in the language Daisy uses and potentially in how she sees music-making, in tending towards describing her role as leading and/or following.

The percentage of responses to Question 5 split across participants for the themes 'following' and 'responding' had the highest SD, both at 0.33, compared with an average SD of 0.25. Participants either used the theme 'following' or the theme 'responding' but did not use both. None of Percy's, Pierre's, Sam's, Josh's, Larry's or Luna's responses contained the theme 'following', but all their responses contained the theme 'responding' at least 33% of the time. They were also more likely to have given responses to Question 4 that contained the theme 'supporting'.

Lewis did not use the themes ‘following’ or ‘responding’ at all, but 66.67% of his responses contained the theme ‘supporting’. Similarly, Pierre did not use the theme ‘following’ at all, but 50% of his responses contained the theme ‘responding’ and the remaining 50% contained the theme ‘supporting’. The theme of ‘equal’ was mentioned five times by Kate and only once by another participant. The theme of ‘roles changing over time’ was mentioned by more than half of the participants and in 12.50% of all responses to Question 4. It was significant enough to mention but occurred less frequently than any of the other themes other than ‘equal’, which was also mentioned in only 12.50% of the responses.

All of this suggests that the themes in the participants’ responses to Question 5 correlate not to the jam session model being tested but to the participants themselves. The strongest, most common themes were ‘following’, ‘responding’ and ‘supporting’, and these were often used in contrast with leading. We can see from this and a close reading of the responses to Question 5 that their perception of their role in the jam session is a binary choice between leading and following/responding/supporting and that their role is not fixed: it can change throughout the session. This is typical of a jazz jam, where participants take turns taking solos and accompanying (Berliner, 1994, p. 63). However, as to what the results of Question 4 can teach us about which jam session model best facilitates the experience of Christian freedom, the findings are not conclusive.

Responses to Question 6

All the figures used in this discussion of responses to question 6 can be found in the spreadsheet in Appendix 3.2.

Data for Question 6 is only available for Test 5, Test 6 and Test 7. This is because Questions 6 and 7 were added after an assessment of the data collected by the end of Workshop 2 showed that more context around how participants felt as performers and audience members would be helpful in interpreting their answers to Questions 3, 4 and 5. Conclusions drawn from Question 6 may, therefore, be limited by lack of data, but it was important to include them, as they do give context to the rest of the results, especially when combined with quotes from the two feedback sessions after Workshops 2 and 4 respectively.

Question 6 was “How did playing in this jam session make you feel?”. Its purpose was to give more context to the participants’ responses to the rest of the questionnaire. Open coding the responses gave four themes: joy/enjoy/happy; relaxed/confident; comparing self to others/negative; and familiarity. These themes are divided into two categories: those consistent with Christian freedom and those that are inconsistent. It is certainly consistent with Christian freedom to experience joy while playing music. If the participants are reporting feeling happiness and joy while playing, this means that they are free of the fear and anxiety of making mistakes or sounding bad. They are not playing from a place of fear, but a place of joy, which is consistent with Christian freedom. Themes of relaxation and confidence are common in two of the sources we

used to define Christian freedom as it relates to music. Green (2015) idealises a state of relaxed concentration, while Werner (1996) advocates playing music from 'The Space'.

25.00% of responses to Question 6 contained the theme of 'comparing themselves to others', being out of their depth or feeling like they should sound different to how they do.

For example, in response to Question 6 Kate said:

"[I] was aware of the sound and I felt my trios sounded not as harmonious as some of the others." (Appendix 2.0, AB6)

In response to Question 6 Daisy said:

"Wishing I could do some more Latin sounds or world music rhythms" AJ6 in the table.

Larry said, "Challenged and satisfied."

(Appendix 2.0, Z6)

These negative feelings about playing are inconsistent with Christian freedom. Christian freedom is rooted in justification by faith. This means that our worth is not reliant on what we do but on what Jesus has already done, which is credited to us by faith (Sproul, 2010). In a musical performance setting, this means knowing that – whatever you play – there is no negative consequence; the music is just there to be enjoyed. If the participants are comparing themselves to others or feeling that they should be able to play differently than they can while jamming, then they are not experiencing Christian freedom. They are caught in fear.

To summarise, the themes that were used by participants in their responses that are consistent with Christian freedom include:

- Joy/Enjoy/Happy
- Relaxation/Confident

The themes that were used by participants in their responses that are inconsistent with Christian freedom include:

- Comparing Self to Others/Negative/Should Be

The other theme in participants' responses to Question 6 was 'familiarity'. This is not necessarily either consistent or inconsistent with Christian freedom, but could affect it, depending on context. For example, being more familiar with a jam session model or a song is likely to help a performer feel more relaxed, and thus increase their experience of Christian freedom. This will be discussed further in the next section.

By dividing the themes into the two categories of consistent with Christian freedom and inconsistent with Christian freedom we can assess and compare each participant's level of experience of Christian freedom and whether it is the jam session model or the individual responding that most determines levels of Christian freedom being experienced.

This table shows the responses to Question 6 arranged by participant.

Participant	No. of Responses	%J	%R	%N	%F	%J or R	% Difference between 'J or R' and N
Percy	3	100.00%	0.00%	0.00%	0.00%	100.00%	100.00%
Daisy	3	0.00%	33.33%	66.67%	33.33%	33.33%	-33.33%
Kate	3	33.33%	0.00%	66.67%	33.33%	33.33%	-33.33%
Sam	3	33.33%	33.33%	33.33%	33.33%	66.67%	33.33%
Lewis	1	100.00%	0.00%	0.00%	0.00%	100.00%	100.00%
Josh	3	0.00%	33.33%	0.00%	33.33%	33.33%	33.33%
Richard	3	33.33%	0.00%	0.00%	0.00%	33.33%	33.33%
Larry	3	33.33%	0.00%	33.33%	0.00%	33.33%	0.00%

Luna	2	50.00%	50.00%	0.00%	0.00%	100.00%	100.00%
	Average %	42.59%	16.67%	22.22%	14.81%	59.26%	37.04%
	Standard Deviation	0.36	0.20	0.29	0.18	0.32	0.54

J = Joy/Enjoy/Happy

R = Relaxed/Confident

N = Comparing Self to Others/Negative/Should Be

F = Familiarity

The second column from the right (%J or R) shows the percentage of responses for each participant that contained themes consistent with Christian freedom (Joy/Enjoy/Happy; Relaxed/Confident). The fourth column from the right (%N) shows the percentage of responses from each participant that contained themes inconsistent with Christian freedom. By subtracting the percentage of inconsistent themes from the percentage of consistent themes (shown in the column furthest to the right, % Difference Between 'J or R' and N), we can get a sense of the level of Christian freedom reported in Question 6 by each participant.

There is great variation in this percentage difference figure, which ranges from 100.00% to -33.33%, and this is further confirmed by the SD of % Difference Between 'J or R' and N being relatively high compared with the other results, at 0.54. This shows that the individual participant being questioned has a high impact on the levels of Christian freedom being reported.

The other theme, not addressed in this analysis so far, is ‘familiarity’. Half of the participants, Daisy, Kate, Sam and Josh, responded to Question 6 with this theme. Notably, these tended to be the participants who reported lower figures for % Difference Between 'J or R' and N and can therefore be considered to have experienced lower levels of Christian freedom in their experience of the jam session tests. This

suggests that a lack of familiarity, whether with repertoire or with the methods of improvising being used, limits their experience of Christian freedom.

Drawing from Daisy's, Kate's, Sam's and Josh's responses, we can build a clearer picture of what they mean by familiarity and how it affects their experience of Christian freedom.

In answer to Question 6 for Test 7, Kate said:

"When I knew the tune, key and start note it was nice to be able to participate and be a part of producing some nice, recognized music."

(Appendix 2.0, AP6)

The desire to know what key the music was in was a common theme in Kate's feedback.

In the feedback session after Test 4, when discussing the impact of the participants' different musical backgrounds on their experience of the jams. Kate said:

"One thing I find very difficult is, what key? What key are we in? I know some people love the freedom to take it anywhere but I'm thinking, oh, what key. I'm always conscious of, oh, that note didn't fit, you know. Always thinking of discordant. Knowing I need to sound harmonious."

(Appendix 8.0, 0538)

Patrick, who is also from a classical background, gave similar feedback saying:

"It'd be really nice to have the security of some dots."

(Appendix 8.0, 0256)

'Dots' in this case means some written music to play from, usually including the indication of a key signature, time signature and melody.

This demonstrates that the tradition that the participant comes from has a significant impact on their experience of Christian freedom in the jam sessions. Being from a classical background means that Kate and Paul are more comfortable when knowing, in advance of playing, what key the music will be in. As well as limiting these participants' 'freedom to serve', by putting them in an anxious state while performing, this is a clear example of the freedom to form a community being limited by the different needs of participants from different traditions.

In answer to Question 6 for Test 7, Josh said:

"People not knowing the same tunes made it harder to find common ground."

(Appendix 2.0, AQ6)

This contains the theme of familiarity, this time from a different angle. It shows that Josh and the other participants he was playing with in Test 7 did not have a common pool of repertoire to draw from. This limited their ability to play freely on the tunes as they were unfamiliar, limiting their freedom to serve. It also suggests that their freedom to form a community was limited by a lack of common repertoire, as only those who knew the same tunes could play together; therefore, those playing together are likely to be from the same tradition as each other, thus freedom to form community is limited.

Larry reported feeling out of his depth during Test 6 (Standard Perkalater), which was freely improvised. From the perspective of the flow state, this suggests that the task being completed was too high a challenge for Larry's skill level (Cskiszentmihaly, 2014,

p. 147). Larry reported feeling 'really good' about his playing in Test 7 (Repertoire) which was playing songs that the participants knew. This suggests that, for this participant, playing repertoire that he is familiar with gives a greater sense of freedom than improvising. This conclusion is not true for all the participants, but is true for some. Flow state is distinct from Christian freedom, but they do have similarities; and, as flow state occurred multiple times in Larry's feedback, it was important to address it. Flow is a psychological state usually characterised by a heightened state of concentration in which distractions and concerns disappear and the person is fully present in the moment (Turino, 2008, p. 4). There is a wealth of literature linking flow state to musical practice and detailing all the components needed to achieve it. It does not, however, contain the imperative to service that Christian freedom encapsulates (Largen, 2013) or make claims about freedom to form a community. Flow state may occur when Christian freedom is enabled in music-making. Both concepts promote a suspension of judgment and a sense of freedom, but participants do not need to be in a flow state to experience Christian freedom.

The responses to question 6 show that, to enjoy playing in a state of relaxed concentration, participants need to be familiar with the model being used to make the music. This is true of jam session models and of repertoire. When in a state of relaxed concentration, the participants are not making judgments about their playing. In some ways, this reflects Christian freedom. By being justified by faith, Christians are freed from God's judgement (Abel, 2019, p. 249). This reframes how they interact with hierarchy and worldly achievement, reorientating these things around the superior worth of knowing Christ (Barclay, 2020, p. 152). Although experiencing this as a flow state is not guaranteed, seeing the world this way would make it easier to achieve a

state of relaxed concentration as it removes the pressure to perform. Familiarity is also needed to enable 'freedom to form community'. Lack of familiarity with improvising excluded some participants from feeling relaxed and comfortable in some jam session tests. This shows that it is important for jam session designs to respond to the needs of the participants. The appropriate jam session model for a group will change depending on what mode of music-making and repertoire are familiar to its members. This will be different for every group of participants; it may also change over time, and it is the facilitator's job to work on what is best for the group they are working with at any particular moment.

Test No.	No. of Responses	%J	%R	%N	%F	%J or R	% Difference Between 'J or R' and N
Test 5 Kenotic Perkalater	8	12.50%	37.50%	25.00%	0.00%	50.00%	25.00%
Test 6 Standard Perkalater	8	37.50%	12.50%	37.50%	12.50%	50.00%	12.50%
Test 7 Repertoire	8	62.50%	0.00%	12.50%	37.50%	50.00%	37.50%
	Average %	37.50%	16.67%	25.00%	16.67%	50.00%	25.00%
	Standard Deviation	0.25	0.19	0.13	0.19	0.00	0.13

J = Joy/Enjoy/Happy

R = Relaxed/Confident

N = Comparing Self to Others/Negative/Should Be

F = Familiarity

Data for Question 6 is only available for Tests 5, 6 and 7. This limits how helpful Question 6 can be in supporting conclusions about the impact of the different jam session models, as it cannot address Tests 1, 2, 3 or 4.

As previously explained when discussing the spread of responses for Question 6 across participants, the clearest result for assessing the level of Christian freedom shown in the data for Question 6 is the percentage difference between 'J or R' and N, shown above on the furthest right column.

The SD for % Difference Between 'J or R' and N when spread across *tests* is 0.13. This is lower than the same figure for the data when spread across *participants* (0.54). This tells us that responses to Question 6 suggest that the level of Christian freedom reported is affected more by which participant is responding than by which jam session model is being used.

The table above shows that Test 6 (Standard Perkalater) had the lowest percentage difference between 'J or R' and N, suggesting that it enabled the lowest experience of Christian freedom based on data from Question 6. The highest percentage difference between 'J or R' and N was reported for Test 7 (Repertoire), with Test 5 (Kenotic Perkalater) scoring in between the two. The reported levels of ‘J or R’ are consistent across the three tests, so the variation in percentage difference is entirely down to higher levels of N reported for Tests 5 and 6. This could suggest that participants’ positive experience of the jam session models was not diminished by their difficulties with them, but more data would be required to provide any certainty.

Responses to Question 7

For a spreadsheet of all the figures used in the discussion of responses to question 7, see Appendix 3.3

Data for Question 7 is only available for Test 5, Test 6 and Test 7. This is because Questions 6 and 7 were added after an assessment of the data collected by the end of Workshop 2 showed that more context around how participants felt as performers and audience members would help interpret their answers to Questions 3, 4 and 5. Conclusions made from Question 7 may, therefore, be limited by lack of data, but it was important to include them, as they do give context to the rest of the results.

Question 7 asked participants 'How did listening to this jam session as an audience member make you feel?'. There were four prominent themes in participants' responses:

- Envy
- Inspired/Engaged/Absorbed
- Surprise/Intrigue
- Disjointed/Hard to Follow

The theme of envy came up three times in response to Question 7. This was twice in Percy's feedback and once in Daisy's.

Envy is addressed in Old Testament law and wisdom literature as well as in the New Testament epistles. Envy is always warned against. It is even outlawed in the God-given commandments of Exodus 20:17. Envy brings suffering in this life: Proverbs 14:30 tells us, "A tranquil heart gives life to the flesh, but envy makes the bones rot", and Job 5:2

offers similar wisdom. Notice here that envy is the opposite of tranquillity. In the context of musical performance, we can think of this tranquillity as the 'relaxed concentration' (Green, 2015, p. 35) that is broken by envy. In his letter to the Galatians, Paul lists envy alongside idolatry and sexual immorality as activities that exclude people from the kingdom of God. (Galatians 5:19-21). Envy is a consequence of the fallen world that will not be present in the new creation. Christian freedom is one small way in which we can begin to experience God's kingdom here on earth and freedom from envy is part of this.

The theme of engagement, absorption and inspiration came up in 12 of the 22 (just over 50.00%) responses to Question 7. These responses were spread across all the participants apart from Larry and Josh. Although Larry did not specifically talk about engagement, absorption or inspiration, he did mention themes that are consistent with Christian freedom in his response to Question 6 for Test 5.

Larry said, "Challenged and satisfied." (Appendix 2.0, Z6)

This response matches strongly with the flow state (Cskiszentmihaly, 2014) and relates closely to Christian freedom. Flow state occurs in activities like music when the challenge of the task is in balance with the participant's skills. If the task is too easy, they become bored; if too hard, they become anxious. When the task is set at the correct difficulty, the participant can lose themselves in it. This loss of ego (ibid., p. 141) is part of what it means to experience a flow state and is similar to Christian freedom, but there are some differences. Through the lens of the flow state, the aim is "complete absorption in what one does" (ibid., p. 239). From a Christian perspective, the experience of a flow state might be pleasant; and knowing that we are saved by our

faith, not by works, might help us to achieve this state more often. However, what ultimately matters is salvation, and this is not dependant at all upon how we experience tasks. So, although Christian freedom and flow state might be experienced similarly, they have different ultimate aims.

The themes Disjointed/Hard to Follow occurred once for each test, twice from Larry and once from Josh. These responses do not give a particular pattern as to which model felt disjointed or hard to follow, but it does show that participants in these jam sessions value coherent, aesthetically pleasing music. This idea was also present in the feedback sessions after Tests 4 and 7 (Appendix 5.0 and 8.0), for the participants both as performers and as audience members.

Question 7 asked participants about how they felt watching the other performers and half of their responses contained the theme 'absorption'. Changing how we feel about music affects how we listen to it as much as how we play it. Kenny Werner devotes a chapter of his book Effortless Mastery to addressing listening to music (Werner, 1996, pp. 69-73). Letting go of jealousy and comparison when we listen to music allows us to fully enjoy it and be absorbed in the music.

In the feedback session after Test 7, Kate said:

"I think as musicians ... you want to make a nice sound, that's part of it."

(Appendix 5.0, 2226)

"When you're in the audience people like to listen to nice-sounding music, it's pleasurable."

(Appendix 5.0)

This desire to produce aesthetically pleasing music can also be a barrier to participants experiencing Christian freedom as it can distract them from being in the moment or make them feel that they are not competent enough to engage in music-making.

In the feedback session after Test 4 Daisy said:

"I'll find myself having to stop playing because I'm afraid it's all going really nicely."

(Appendix 8.0, 0855)

In the feedback session after Test 4, Lewis said:

"One of my weaknesses has been harmony and knowing where I fit in harmony."

(Appendix 8.0, 1420)

The theme of the music sounding disjointed or hard to follow was mentioned almost exclusively when participants were asked about their experience as audience members. This would suggest that is more of a concern when watching the music making. Making aesthetically pleasing music is a positive experience and outcome for a jam session model, as attested to by Kate's quote from the feedback session after Test 7, shown above, but it is not a key component of experiencing Christian freedom while performing in the jam session, which is the focus of this study.

Christian freedom can be experienced as an audience member at a jam session. Participants experiencing Christian freedom as audience members will be able to let go and be fully absorbed in the music. Envy of other musicians' abilities prevents participants from experiencing Christian freedom when listening to others play. The aesthetic quality of the music became more important to the participants when they were listening than when they were playing. Although these results are not

comprehensive enough to point to a specific model that best enables Christian freedom, they do suggest that a 'cutting session' (Gazit, 2015, p. 36) style jam, where players try to outdo each other competitively (Gooley, 2011, p. 46), is not conducive to experiencing Christian freedom.

Further Observations About the Jam Session Models

The Random Note game used in Test 3 (Just Jamming) largely excludes any genre or style of music and is probably best understood as being part of the free improvisation tradition. The introduction of this game in Test 3 specified that participants "pick a note or a sound. Any note or sound as long as it's repeatable." (from the transcript of Test 3). This instruction is sufficiently open to apply to any kind of music-making, regardless of instrument, genre or tradition. The inclusion of 'sound' rather than just 'note' avoids some of the assumptions about pitch associated with the word 'note'. This language also expands the options of sounds the participants can choose, making the resulting music more varied and interesting.

Test 4 showed that the Kenotic Ensemble jam session model was generally unsuccessful and was called to an end five minutes early due to a lack of enthusiasm from participants. The main issue was that the number of participants all free-improvising at the same time made it difficult for participants to hear the person they were meant to be focusing on. This was evident in the participant feedback about Test 4. In the feedback session after Test 4, Kate said:

"When we done it in three [Kenotic Trios, Test 2], that worked well, I found when we did it in a big group [Kenotic Ensemble, Test 4] it was too much going on."

(Appendix 5.0, 2917)

In her Post-Jam Questionnaire responses for Test 4, (Kenotic Ensemble) Kate said:

"This was my least favourite model. My focus should have been on the player to my right but it was hard to hear with everyone playing. I didn't think it was as easy to make a nice sound because there was too many different notes. So, I guess a nice sound is important to me and this test didn't work for me."

(Appendix 2.0, V4)

Louder instruments disrupted the participant's ability to follow the rules of the kenotic ensemble game and to be able to hear themselves. Josh, for instance, reported being distracted by the louder instruments around him, which stopped him from being able to concentrate on the person next to him. It was so difficult to hear what was going on that saxophonist Daisy was reliant on fingerings for note choice rather than being led aurally (Appendix 2.0).

Kenotic Ensemble does not require a specific genre knowledge and is open to participants of all backgrounds. It is, however, reliant on participants being confident working aurally and this may limit its accessibility, especially to musicians who are not used to working in this way. This limits 'freedom to form community'. By making the session less accessible to musicians who are used to not working from written music, it means that only musicians of certain backgrounds can attend the session and therefore it is not a place where musicians of different backgrounds can meet and form community.

For most of test 4, the participants sat in the same places around the circle, focusing on the same other musicians. Although they were able to leave the circle, this was not

the focus of this model. Therefore, it created few opportunities for the development of relationships across the group, as most participants would be responding to one or two other people during the thirty-minute jam. As participants decided where to sit in the circle, there was potential that they would sit near people they already knew well, further reducing the opportunity to form new relationships.

Minimum Level of Musical Ability

Observations across the jam session tests showed that a base level of musical ability is required for a participant to actively engage in 'freedom to serve'. In the transcript from Test 6, I observed that:

"The guitarist [Richard] is not visibly reacting to the other instruments."

"Guitar remains fairly atonal throughout due to the musician's limitations."

In the transcript for Test 7, I observed that:

"Richard is in his own world playing the same guitar bits but is moving in time with the music."

"Feels like a trio of Sam, PI [the author] and Josh playing Come Together while Richard plays something totally unrelated over the top. Feels like a fight for the trio to keep itself together against Richard's guitar playing."

This shows that Richard was unable to react significantly to what others were doing, but was sometimes able to follow rhythm. He struggled though to have any control over note choice. Richard did not intend to make playing difficult for the others, but did so because of his limited musical ability. This incapacity to gel with the group sound did diminish the experience for the others playing. However, their reaction – holding the

music together and continuing to include him – demonstrates both 'freedom to serve' and 'freedom to form community'. This was not down to the jam session model; it was down to the participants' reaction to Richard's playing. They demonstrated both 'freedom to serve' and 'freedom to form community' by setting aside their enjoyment of playing to include Richard in the music (Largen, 2013, p. 239). .

Community and Repertoire in Test 7

Musical communities can be bound together by knowledge of a common repertoire () (Doffman, 2013, p. 77; Rohs, 2018). Many jams run on a model of playing commonly-known songs (Kisliuk, 1988; Berliner, 1994; Doffman, 2013; Rohs, 2018). Test 7 was devised to replicate this format. Fortunately, at least half of the participants in test 7 meet up for a monthly jam session (known from here on as the Robin Hood Jam), where they learn and perform instrumental versions of pop songs. More than half of the songs played in Test 7 were from the Robin Hood Jam. The table below shows the songs chosen in Test 7.

Song Title	Line-Up	Timecode	Time to choose tune and set up.	Origin of Repertoire
Uptown Funk	Daisy, Larry, Percy, Sam and the author	0440 – 0920, 4 minutes 40	4 minutes 40	The Robin Hood Jam
Chameleon	Lewis, Josh and Sam	1050 – 1445, 3 minutes 55	1 minute 40	Other
Stand by Me	Kate, Larry, Daisy, the	1756 – 2120, 3 minutes 24	3 minutes 11	The Robin Hood Jam

	author, Percy and Sam			
Come Together	Richard, the author, Sam and Josh	2520 – 2938, 4 minutes 18	3 minutes 50	The Robin Hood Jam
Summertime	Kate, Larry, Daisy, Richard, Percy, Sam and Josh	3540 – 4045, 5 minutes 5	6 minutes 2	The Robin Hood Jam
Mercy, Mercy, Mercy	PI, Kate, Daisy, Josh, Sam and Percy	4330 – 4736, 4 minutes 6	2 minutes 35	The Robin Hood Jam

This highlights a community division within the participants of Test 7. Percy, Larry, Kate, Daisy and Richard attend the Robin Hood Jam; Josh, Sam and Lewis do not. The impact of this can be seen in which songs the participants chose to play on. Lewis played only on 'Chameleon', a song not in the Robin Hood Jam repertoire. In contrast, Josh chose to play on nearly all the songs in Test 7. Josh is not an attendee of the Robin Hood Jam, but he is a highly-competent and experienced musician, who does a lot of improvising and attending jams and has a broad repertoire of songs. He is comfortable playing by ear as well, so it is not surprising that he joined all these songs. The attendees of the Robin Hood Jam did not play on 'Chameleon', the one tune outside of the Robin Hood Jam repertoire.

This shows that the more experienced musician is more easily able to move between musical communities and experiences more 'freedom to form community' than the less experienced musician. It also shows that, in a short-term situation, a one-off jam session for example, a repertoire-based model is unsuitable for enabling 'freedom to form community', as it relies on a shared repertoire across the group, and this is unlikely to be available to a group that has participants from multiple different musical backgrounds. If a jam session including participants from different backgrounds takes place regularly over a longer period, then the building of a common repertoire can be an expression of 'freedom to form community', as the group develops the repertoire together, drawing influences from their different backgrounds and sharing them. This forming of repertoire can contribute to the participants' formation of musical identity as individuals and as a group (Rohs, 2018).

Discussion of Results

This study aimed to see what the theology of Christian freedom could add to our understanding of jam sessions, suggesting ways of running them that maximise participants' experience of Christian liberty. This was a novel approach to jam sessions which have otherwise been well studied from musicological and ethnological perspectives. A review of the literature showed two understandings of Christian freedom. These were the traditional protestant reading of Paul's epistles, as interpreted by Martin Luther (Luther, 2020) as justification by faith and the 'new perspective on Paul', which interpreted Paul's letters as centring on the freedom that Christianity gave early believers to form a community that crossed the ethnic, cultural and hierarchical

boundaries of the ancient world (Sanders, 1977; Abel, 2019; Barclay, 2020). Both interpretations have implications for jam sessions. Traditional Protestantism claims that Christians are justified (made legally right with God) by faith, not by works (Sproul, 2010), thus they are freed from the need to justify themselves by their actions. This justification is incongruous: it is a gift of grace from God that is given despite the believer's unworthiness (Barclay, 2020, p. 22). As works are no longer needed to justify the believer, acts of service are carried out freely as an overflow of the generosity of God (Largen, 2013). Largen conceives of this as freedom *from* and freedom *for* (ibid.). This was applied in a musical context as freedom *from* the need to sound good (Werner, 1996) *for* serving others. By letting go of the need to sound good, which is analogous to the need to perform works to be justified, musicians can play without fear, reducing performance anxiety and ultimately making for better music. One of the aims of this study was to design jam session models that would enable this experience. This type of Christian freedom is referred to in this study as 'freedom to serve'.

Recent literature on Paul's letters has focused on the 'new perspective' (Sanders, 1977; Abel, 2019; Barclay, 2020). This interpretation highlights how the early Christian communities, to which Paul wrote his epistles, consisted of members from many ethnic backgrounds. This was unusual in the ancient world, where religious and ethnic identity were commonly bound together, and was made possible by their new identity in Christ (Abel, 2019). In joining the Christian community, the new believers did not lose their previous ethnic status, but this was included in their new identity as Christians (ibid., p. 252). Applying this idea to music-making, this study aimed to design a jam session that welcomes musicians of any background while allowing them to maintain their identity.

This study tested five jam session models over four workshops with nine participants and evaluated how well each model enabled both types of Christian freedom. Data were collected by questionnaire, participant observation, video transcription and focus groups and threw up several trends. Participants were less concerned about sounding good when engaging in non-genre-specific free improvising models than in repertoire-based models. This can be seen in the results of question 3 (Appendix 1.4). This reduced concern for sounding good suggests a greater experience of Christian freedom, as it shows a freedom from the need to sound good. This allowed the participants to focus their attention on each other rather than themselves, valuing the social and relational elements of the music-making above the aesthetic. Aesthetically-pleasing music was still made, but as a consequence of the listening, responding and relaxed concentration (Green, 2015) enabled by letting go of sounding good (Werner, 1996). This further reflects the principles of justification by faith in that, by being made free from God's judgement by the incongruous grace of God in Christ, Christians do good works not out of fear of God's judgement, but from a Christ-like love of others (Largen, 2013). This is what Martin Luther meant when he said a Christian is both completely free and a dutiful servant (Luther, 2020).

Most existing jam sessions are genre-specific: they rely on the players knowing a shared repertoire and the conventions of how it is played (Kisliuk, 1988; Berliner, 1994, p. 63; Pinheiro, 2013, p. 140). For this reason, it was important to include a repertoire-based jam session model in the case study for this research. The literature on this subject shows many benefits of using a repertoire-based jam session; for instance, the need to know the material in order to be able to engage in the jam drives new participants to learn songs and, in the process, improve their musical competence. Shared repertoire

can also create a sense of community among the participants. This sense of community centred on a shared repertoire could express Christian freedom in the guise of freedom to form a community. New participants gain membership in this community by learning the repertoire. This, however, is a potential barrier to entry, in opposition to the unearned grace of God seen in Christian freedom.

Free improvising models enable 'freedom to form community' better than the repertoire-based model. Unlike repertoire-based models, free improvising jam sessions do not require participants to have specialist knowledge. By allowing the formation of communities by musicians of different backgrounds free-improv jam sessions reflect the Christian freedom of the new perspective on Paul. No specific repertoire or language is required in the free-improv models. This further reflects Christian liberty as the players can maintain their musical identity while joining the new jam session community (Abel, 2019, p. 252). Test 7 in the case study showed that a repertoire-based jam session excluded those who did not know the repertoire. Most of the songs played in this test were from the repertoire of the Robin Hood jam session that some participants attended. They played songs that they had learnt together at the Robin Hood jam, thus excluding those who were not part of the Robin Hood jam. This prevented the freedom to form a community in Test 7, as it divided the participants based on their previous experience and excluded those who did not have specialist knowledge. This does not mean a repertoire-based jam session model never enables freedom to form a community. Reflection on existing literature shows that communities can form around repertoire (Rohs, 2018); in fact, the building of group and individual repertoire is seen in many studies on jam sessions (Kisliuk, 1988; Rohs, 2018), as is the function of jam sessions as a space for learning (Doffman, 2013; Pinheiro, 2014). The

limitation is that these repertoires are usually genre-specific, i.e. folk jams or jazz jams. The Christian freedom found in the new perspective on Paul involves forming a community across existing boundaries (Barclay, 2020, p. 151). If a repertoire-based jam session were to reflect these values, it would need to find a way to include musicians of different backgrounds. This study did not find a way to do this.

The participants' feedback in this study consistently pointed to the theme of 'journey'. Although unexpected, this resonates with the theology of Christian freedom. Through faith in Christ, the believer is freed from death and sin and is given Christ's righteousness and salvation (Largen, 2013, p. 235). By appreciating what has been done for them, the believer is then motivated to acts of service, not for their justification, but as a 'participation in the generous self-giving of God' (Barclay, 2020, p. 156). This is a journey from damnation to salvation to action. A journey is, therefore, a necessary component of a jam session that reflects Christian freedom. The most notable journey observed in this study was the increase in participants' experience of Christian freedom, particularly the freedom to serve, throughout the workshops. The evidence for 'freedom to serve' increasing over time can be seen in the participants' responses to question 3, 'How concerned were you with sounding good?', the scores for which fell throughout the workshops for comparable jam session tests. For example, the participants were less concerned about sounding good for Test 6 than they were for Test 1, both of which used the Standard Perkalater model (see Appendix 1.2). The same was true of the two tests using the Kenotic Perkalater Model. Similar changes happened within individual jam session tests. Test 7 started hesitantly, and the participants gained confidence throughout the session. The last performance in Test 7, that of 'Mercy, Mercy, Mercy', was the most confident. This is a microcosm of the

journey that participants in a jam session informed by Christian Freedom will go on. To begin with, they were held back by their awareness of their shortcomings. As the session proceeded, they were freed of this burden and took their focus away from themselves. This allowed them to engage more fully and confidently and to serve each other.

In the jam session, the stakes need to be high to give the participants a sense of achievement in overcoming them. The jam model should allow the participants to choose to take the risk of failure. In allowing the participants the choice to take risks, the jam session model recognises the image of God in each participant, their creative potential and the value of their contribution. The Perkalater model achieved this aim best of the jam session models tested in this research. Using a stage for performers and having an audience allowed this to happen. The seated arrangement of the Just Jamming model lowered the participants' 'concern for sounding good'. However, it removed the participant's choice to take risks and face fear and thus limited their ability to experience Christian freedom. The Random Note game from the Just Jamming model lets the participants take risks in leading the group and enables Christian freedom by breaking down the hierarchy of the session and sharing out the facilitator's power. Incorporating the Random Note game into the Perkalater model would get the best of both.

The results of question 3 from the Post-Jam Questionnaire did not show that the Kenotic jam session models decreased participants 'concern for sounding good' (Appendix 1.2). This was disappointing, as I had hoped the Kenotic models would increase 'freedom to serve'. The results from question 3 suggested that the Kenotic

models were no more effective in this area than the Standard Perkalater or Just Jamming models. However, the results from question 4 did show that the Kenotic jam session models increased participants' experience of 'freedom to serve'. The tests using a Kenotic model all had a higher 'Percentage Difference Between Consistent and Inconsistent Themes' than similar tests that did not use a Kenotic model (Appendix 3.01). This meant that participants' experience of the session was more likely to be consistent with Christian freedom if the model being tested included the Kenotic elements. Based on all the results taken as a whole picture, the model tested in this study that best enables Christian freedom is the 'Kenotic Perkalater' model. This model includes all the elements that enable 'freedom to serve' and 'freedom to form community'. Using a stage and audience allows participants to feel they are taking a risk, enabling a sense of journey, which was shown above to be key to the experience of Christian freedom. The Kenotic model of focusing attention totally on one other performing participant was shown to increase 'freedom to serve' by encouraging focus on others and discouraging focus on self or mistakes. This reflects the outward-looking perspective of justification by faith. This gives Christians freedom of conscience (Abel, 2019, p. 248) and affirms their worth outside of any achievement or status (Barclay, 2020, p. 154); this in turn frees them from worrying about past mistakes and allows them to focus on serving others, without it being needed to affirm their worth.

The facilitator sets the tone of the jam session and has the responsibility for encouraging less confident participants to get involved. These personal relationships are vital to engaging novice musicians in jam sessions and enabling an experience of Christian freedom. Although the focus of this study was the jam session model design, the data shows that the participant's relationship with the facilitator is also highly

significant. The second highest score for 'concern for sounding good' was for the only jam session model designed to have minimal input from the facilitator, Test 7 (Repertoire). The lowest scores for 'concern for sounding good' were for the jam session model that involved the most input from the facilitator, Tests 2 and 3 (Just Jamming). This shows that input from the facilitator can increase the participant's experience of 'freedom to serve'. The importance of this relationship is also shown in the participant feedback. In the feedback session after Test 4, Daisy said:

"Improvisation wise, this has been a really scary journey but for me it's been a fabulous journey. It's really unlocked a lot. I always wanted to do it and you're helping a lot; my confidence is getting better but that is because of you. And what you've been doing so..."

(Appendix 0.8,0855)

The facilitator can build trust with a participant over time. This reduces their fear and allows them to experience more 'freedom to serve'. It also shows how this relationship can open new modes of music-making to participants, increasing their experience of 'freedom to form community'. It enables participants to access ways of music-making that, without the aid of a facilitator, would not be open to them. The importance of facilitators in shaping jam sessions is highlighted in the existing literature. For example, Gary Crosby's role in forming the Tomorrow's Warriors jam session (Doffman, 2013, p. 75) or the role of the house bandleader in traditional jazz jam sessions (Pinheiro, 2013, p. 135). In both cases, the facilitator was responsible for setting the tone of the session, deciding what material was performed and who got to play. All these factors influence participants' experience of Christian freedom.

This research showed that each participant's experience can be very different. Although influenced by the models being used, the biggest factor that determines a participant's experience of Christian freedom in a jam is themselves. Some participants experienced consistently low levels of 'freedom to serve' as they were very anxious in all the jam session tests. Some participants found it easy to adapt to new situations and so experienced higher levels of 'freedom to form community', easily engaging in new forms of music-making. This means that, although a Kenotic Perkalater model was the best design to meet the needs of this group of participants, it may not be the best design for another group. This brings us back to the role of the facilitator or leader of the jam session. They need to get to know the group they are working with and what that group is comfortable with, and design a model for them. This model will need to be open to change over time and will need to react to new people joining the group. It also requires the participants to buy in on the ideals of Christian freedom, playing music in service of others and being willing to adapt to include new people. This can be achieved by the facilitator taking the time to build trust with the participants, building their confidence so participants can feel Christian freedom in their music-making and want to share this experience with new people.

The theological perspective resonated with the existing literature on jam sessions and brought to light elements of jam session practice that would not have been seen from other perspectives. A common theme in existing literature on jam sessions is the tension between inclusivity and hierarchy. Some musical traditions tend towards a more participatory model (Kisliuk, 1988, p. 148; Turino, 2008, p. 34), which values inclusion over competency. In these settings, musicians are willing to compromise on the aesthetic quality of the music to maintain its social values. Other, more

presentational practices, like competitive forms of jazz jams (Berliner, 1994, p. 44; Gooley, 2011, p. 45; Gazit, 2015, p. 36), value hierarchy and aesthetics above inclusivity. Through the lens of Christian freedom, these two perspectives do not need to be in conflict. Rather, only the interests of the individual that conflict with those of the group need to be put aside; those that benefit the group can be embraced whole-heartedly (Barclay, 2020, p. 157).

Musical aesthetics are often the focus of theological writings on music, as shown in the introduction to this research. Theologians have reflected on the ability of music to disclose the beauty of God and his creation (Brown, 2018; Arnold, 2023). This is not without its challenges and can lead to theologians making aesthetic assumptions, privileging conventionally Eurocentric aesthetics and being dismissive of popular music (Casselberry, 2012). The purpose of this study was not to oppose the relevance of aesthetic beauty in the theological approach to music, but to avoid some of these pitfalls by starting from participants' experiences and interactions. Prioritising their experience of Christian freedom and enabling freedom to form a community does not need to come at the expense of aesthetic beauty. Some of the most beautiful music in the jam session tests came from the Kenotic Trios model, which stipulated that the three performers focused entirely on another person in the trio. Every sound they made had to be in response to the other performer. This reduced the participants' anxiety about sounding good and gave them an external focus, reflecting the principles of Christian freedom in that, by being free from God's wrath, we can serve one another without fear. Just as being free from God's wrath leads to greater acts of service out of love, this musical freedom leads to deeper listening, freer expression and, ultimately, more beautiful music.

Conclusions

This study found that free improvising sessions enable the experience of Christian freedom to a greater extent than those that use a repertoire as a basis. Of the models tested, the Kenotic Perkalater model best enabled Christian freedom. The study was limited by its small number of participants, so further case studies with more participants would take this research forward and give more conclusive results. As it addresses the integration of musicians from different backgrounds, further study would benefit from including researchers from a range of musical backgrounds. More research into the links between Christian freedom and flow state would also add to the understanding developed in this paper. This study has nevertheless shown that Christian freedom is a fruitful topic for the practical application of theology to music; and that jam sessions can be re-shaped to enable the experience of Christian freedom by using free improvisation games.

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Appendix

1.0 – Responses to Post-Jam Questionnaire, Question 3, Arranged by Test

Participant	Test 1 Perkalater	Test 2 Kenotic Perkalater	Test 3 Just Jamming	Test 4 Kenotic Ensemble	Test 5 Kenotic Perkalater	Test 6 Perkalater	Test 7 Repertoire	
Patrick	4	3	3	2	n/a	n/a	n/a	
Percy	5	5	n/a	n/a	4	3	4	
Daisy	5	4	4	3	3	4	5	
Kate	5	4	3	3	3	2	4	
Pierre	4	4	n/a	n/a	n/a	n/a	n/a	
Sam	3	3	n/a	n/a	4	3	3	
Lewis	n/a	n/a	4	2	n/a	n/a	4	
Josh	n/a	n/a	4	4	4	4	5	
Richard	n/a	n/a	5	5	5	5	5	
Larry	n/a	n/a	n/a	n/a	4	5	3	
Luna	n/a	n/a	n/a	n/a	3	3	n/a	Average
Average Level of Concern	4.33	3.83	3.83	3.17	3.75	3.63	4.13	3.81
SD of Level of Concern per Test	0.82	0.75	0.75	1.17	0.71	1.06	0.83	**0.87**

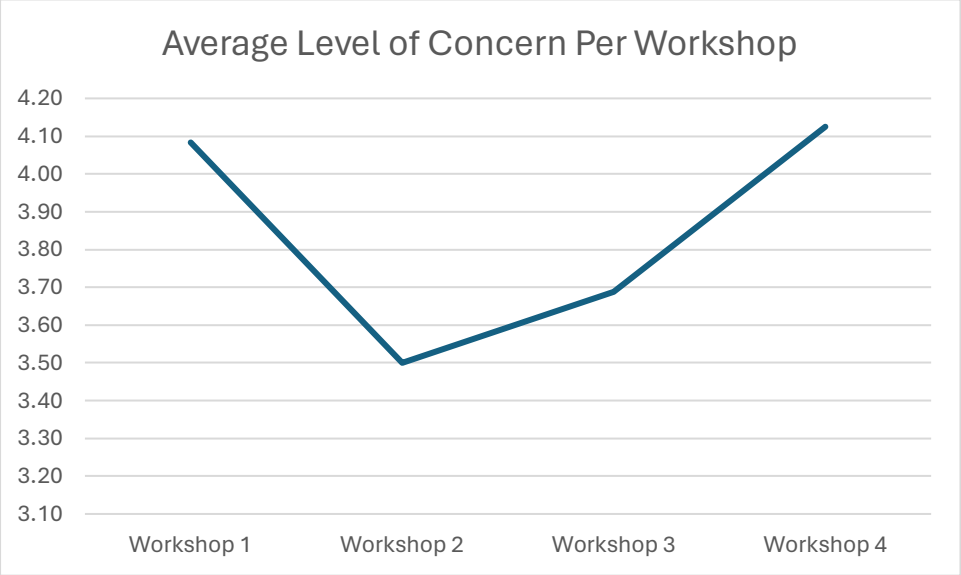
1.1 – Responses to Post-Jam Questionnaire, Question 3, Arranged by Participant

Participant	Average Level of Concern	Standard Deviation
Patrick	3.00	0.82
Percy	4.20	0.84
Daisy	4.00	0.82
Kate	3.43	0.98
Pierre	4.00	0.00
Sam	3.20	0.45
Lewis	3.33	1.15
Josh	4.20	0.45
Richard	5.00	0.00
Larry	4.00	1.00
Luna	3.00	0.00
Average Level of Concern Per Participant	3.76	
Standard Deviation of level of concern per Participant	**0.62**	
	Average Standard Deviation per participant	0.59

1.2 – Concern For Sounding Good by Jam Session Test

Workshop 1 -1st half Test 1 Perkalater	Workshop 1 – 2nd half Test 2 Kenotic Perkalater	Workshop 2 – 1st half Test 3 Just Jamming	Workshop 2 – 2nd half Test 4 Kenotic Ensemble	Workshop 3 – 1st half Test 5 Kenotic Perkalater	Workshop 3 – 2nd half Test 6 Perkalater	Workshop 4 Test 7 Repertoire
4.33	3.83	3.83	3.17	3.75	3.63	4.13

1.3 – Average 'Concern for Sounding Good' per Workshop



1.4 – Spreadsheet of Participant Responses to Question 3 of the Post-Jam Questionnaire

	A	B	C	D	E	F	G	H	I	J	K	L
1	How Concerned Were You With Sounding Good?											
2	1 = Very Unconcerned											
3	2 = Somewhat Unconcerned											
4	3 = Neither Concerned or Unconcerned									Participant	Average Level of Concern	SD
5	4 = Somewhat Concerned									Patrick	3.00	0.82
6	5 = Very Concerned									Percy	4.20	0.84
7										Daisy	4.00	0.82
8										Kate	3.43	0.98
9										Pierre	4.00	0.00
10										Sam	3.20	0.45
11										Lewis	3.33	1.15
12										Josh	4.20	0.45
13										Richard	5.00	0.00
14										Larry	4.00	1.00
15										Luna	3.00	0.00
16										Average Level of Concern Per Participant	3.76	
17										SD of level of concern per Participant	0.62	
18											Average Standard Deviation per participant	0.59
19												
20	Participant	Test 1 Perkalater	Test 2 Kenotic Perkalater	Test 3 Just Jamming	Test 4 Kenotic Ensemble	Test 5 Kenotic Perkalater	Test 6 Perkalater	Test 7 Reportoire				
21	Patrick	4	3	3	2	n/a	n/a	n/a				
22	Percy	5	5	n/a	n/a	4	3	4				
23	Daisy	5	4	4	3	3	4	5				
24	Kate	5	4	3	3	3	2	4				
25	Pierre	4	4	n/a	n/a	n/a	n/a	n/a				
26	Sam	3	3	n/a	n/a	4	3	3				
27	Lewis	n/a	n/a	4	2	n/a	n/a	4				
28	Josh	n/a	n/a	4	4	4	4	5				
29	Richard	n/a	n/a	5	5	5	5	5				
30	Larry	n/a	n/a	n/a	n/a	4	5	3				
31	Luna	n/a	n/a	n/a	n/a	3	3	n/a	Average	Standard Deviation of Average Level of Concern Per Test	0.37	
32	Average Level of Concern	4.33	3.83	3.83	3.17	3.75	3.63	4.13	3.81			
33	SD of Level of Concern per Test	0.82	0.75	0.75	1.17	0.71	1.06	0.83	0.87			
34	Average Concern for Kenotic Jams	3.58										
35	Average Concern for Non-Kenotic Jams	3.98										
36												
37	Workshop	Average Level of Concern Per Workshop										
38	Workshop 1	4.08										
39	Workshop 2	3.50										
40	Workshop 3	3.69										
41	Workshop 4	4.13										

2.0 – Thematic Coding of Participant Responses to Post-Jam Questionnaire

	1	2	3		4	5	6	7
	Name	Test No.	How concerned were you with sounding good?		Where was most of you attention focused while playing? Self Mistakes/playing correctly Others – Individual – Others – Group Musical elements	What do you feel your role was during the jam? Following Responding Leading Support Equal Roles changing over time	How did playing in this jam session make you feel? Enjoy/Joyful/Happy Relaxed/confident Comparing self to others/Negative/Should be Familiarity	How did listening to this jam session as an audience member make you feel? Envy Inspired/Engaged/Absorbed Surprise/Intrigue Disjointed/Hard to Follow
A	Patrick	Test 1 (Standard Perkalater)	Somewhat concerned	4	Myself, listening out to some sort of structure	Following, taking the lead from others		
B	Percy	Test 1	Very concerned	5	Avoiding bum notes and listening to partners	Laying down a rhythmic base for the others to do with it what they felt		
C	Daisy	Test 1	Very concerned	5	Other instruments, rhythm and notes	Lead and support		

D	Kate	Test 1	Very concerned	5	Listening to the other player to harmonise and ensure that we did follow each other to some degree.	I felt that I initially deliberately followed Daisy's lead with rhythm and pitch and then we both fitted together and were Cequally taking roles.		
E	Pierre	Test 1	Somewhat concerned	4	Some sort of tonal centre, a vague structure of emotions , calm / frantic etc sometimes establishing a pulse.	Being part of a conversation, giving a tonal centre, sometimes bass note, sometimes melody sometimes rhythmic		
F	Sam	Test 1	Neither concerned nor unconcerned	3	Ideas from other players follow or leading. Listening for change - fast/slow	To improvise		
G	Patrick	Test 2 (Kenotic Perkalater)	Neither concerned nor unconcerned	3	One of the other players throughout	Felt more like it was a combined effort and more level playing field. More		

						collaborative[1]		
H	Daisy	Test 2	Somewhat concerned	4	Rhythm and finger movements on the guitar and violin	Follower		
I	Percy	Test 2	Very concerned	5	On Kate's violin, particularly her fingers, rather than her bowing.	To try to lock in. Not necessarily harmonically, but certainly rhythmically, and to give Phil something to play off on the sax.		
J	Kate	Test 2	Somewhat concerned	4	On the member of the trio I was following. I was also aware how the sound changed as we followed each other. It worked well.	Equally as important as the other 2 members of the trio. There was no specific leader each person had a role to follow their neighbour so it was equal.		
K	Pierre	Test 2	Somewhat concerned	4	The person I was following , shapes, legato, staccato, tonal centre	I felt no responsibility as leading, just responding		

[1] Patrick found Test 2 (Perkalater with Kenotic Trios) more collaborative, combined and level playing field than Test 1 (Standard Perkalater)

L	Sam	Test 2	Neither concerned nor unconcerned	3	One player in two. Clockwise direction in a circle	To react to another person. Listen and respond instantly.[2]		
M	Patrick	Test 3 (Just Jamming)	Neither concerned nor unconcerned	3	Listening to the rest of the group, imitating rhythms or patterns heard	Jointly leading and following, moving around and fitting into the overall sound		
N	Josh	Test 3	Somewhat concerned	4	Listening to the people I was playing with	Alternating between supporting the people I was playing with and taking the lead		
O	Kate	Test 3	Neither concerned nor unconcerned	3	Trying to listen to the people I was playing with to try and fit with them.	Equal role with the other two members of the trios.		
P	Lewis	Test 3	Somewhat concerned	4	Myself	Holding it down, and then not. Experiementing communicating with other members.		
Q	Richard	Test 3	Very Concerned	5	Yes	Nice, helps me up!		

[2] Instantly suggests an element of pressure

R	Daisy	Test 3	Somewhat concerned	4	Rhythm and notes. Later trying to find minor notes to fit in with a change of key	A part of the group		
S	Daisy	Test 4 (Kenotic Ensemble)	Neither concerned nor unconcerned	3	Finger movement as it was difficult at times to hear the rhythm of chord progression	Follower		
T	Patrick	Test 4	Somewhat unconcerned	2	About 90% On the next player round the circle, 10% the other sounds around me	Entirely following, but not necessarily through imitation. Found it easier [than test 3?] just play, less concern with 'right notes' just listening out for patterns played by others, slight imitation, but more as a guide		
U	Josh	Test 4	Somewhat concerned	4	On the person next to me, partially on the louder instruments	I was trying to respond to what I was hearing, sometimes by harmonisin		

						g with it, sometimes by reacting to it		
V	Kate	Test 4	Neither concerned nor unconcerned	3	This was my least favourite model. My focus should have been on the player to my right but it was hard to hear with everyone playing. I didn't think it was as easy to make a nice sound because there was too many different notes. So I guess a nice sound is important to me and this test didn't work for me.	I felt my role was more difficult in this test to concentrate and try to make something melodic so the person to my left could follow.		
W	Lewis	Test 4	Somewhat unconcerned	2	Joe E or Trombone player	Sometimes leading. Most of the time a link in a chain.		
X	Richard	Test 4	Very concerned	5	Nice movement of tunes	Good.		
Y	Josh	Test 5 (Kenotic Perk	Somewhat concerned	4	To the player clockwise to me	I was the only purely melodic instrument so I mainly	I was very relaxed and in the moment, both groups I	Everything sounded interesting and unpredicta

		alater)				tried to create a loose melody that fit what I was listening to	was in seemed to gel really quickly, but not in an obvious, predictable way	ble, I was regularly caught off guard by something I didn't expect
Z	Larry	Test 5	Somewhat concerned	4	On the musician to my left	To interpret the music of the musician to my left	Challenged and satisfied[3]	It is important to play together and try not to create some melody of your own because it feels more comfortable
AA	Percy	Test 5	Somewhat concerned	4	On the other players, particularly my "focus" partner	To pick up a pattern or theme if one arose.	Joyful	Inspired, impressed, sometimes amused.
AB	Kate	Test 5	Neither concerned nor unconcerned	3	Listening to the person I was following	Trying to sound in tune and keep it going but equal to the other 2 players	Was aware of the sound and I felt my trios sounded not as harmonious as some of the others.	I enjoyed listening to the other groups and seeing how they followed each other. I could hear the sessions developing and following a flow of movement.

[3] This hits Csikszentmihalyi's idea of Flow.

AC	Daisy	Test 5	Neither concerned nor unconcerned	3	On the notes and rhythm of the other musician plus Call and response. Loud and soft sounds not drowning out the other musician too much. Giving space to the music.	Lead and follower	Relaxed and comfortable	Sometimes envious of the Sounds they made. Other times relaxed and absorbed by the music
AD	Richard	Test 5	Very concerned	5	Yes.	Good	Good.	Very uplifted.
AE	Sam	Test 5	Somewhat concerned	4	Listening in a clockwise trio. Playing quietly.	Reacting and responding to others. Changing dynamics. Changing sounds.	Like a beginner. Just a few creative ideas. A sound challenge to me.	Quite engaging. Becoming more familiar with other players.
AF	Luna	Test 5	Neither concerned nor unconcerned	3	On the musician I was asked to focus on	Listening and responding to the person I was focused on.	Responsive, intuitive, positive.	I enjoyed most of it. I apply visuals to the music so sometimes I feel the music was meditative and responded accordingly - sometimes I was transported to a New York evening and

								sometimes I wondered where the conflicts between the musicians would take them- whether it would resolve or drift.
AG	Percy	Test 6 (Standard Perkalater)	Neither concerned nor unconcerned	3	Just trying to stay connected	Just listening and trying to respond.	Joyful	Surprised and intrigued by variations in approach.
AH	Josh	Test 6	Somewhat concerned	4	I was divided halfway between what I was playing and what the other people were playing	I feel I took more of a leadership role than in the previous test, paying attention to what people were playing but trying to direct it more	I was more aware of what I was playing and was trying to guide people towards what I wanted	These sessions seemed to have one person who emerged as a leader, more so than in the previous sessions
AI	Luna	Test 6	Neither concerned nor unconcerned	3	Mostly with the dominant player at any given moment so that would be fluid.[4]	Again to stay present and to pick up on any rhythm or a melody that	Happy. But it is easier to focus on one other player rather than	Happy. Again I enjoyed the moments of conflict as much as the

[4] Moving attention in the moment, always on a single point, changing to follow the music

						was presented and to flow with that	picking up on 2 players[5]	resolved areas
AJ	Daisy	Test 6	Somewhat concerned	4	Tone and sound of the guitar and rhythm	Follower	Not very confident in playing alongside the guitarist. Wanting to speed up the rhythm and play less subdued. Wanting to experiment with sounds to liven it up. Wishing I could do some more Latin sounds or world music rhythms.	Absorbed and wanting to pick up some of the sounds.[6]
AK	Larry	Test 6	Very concerned	5	On the other musicians	Mixed , some harmony , some melody. Not really sure of my role	A little out of my depth, feel the need to improve. [7]	Had to concentrate very hard and found it difficult to follow the music.
AL	Richard	Test 6	Very concerned	5	Yes	Got together	Made me feel very good and uplifted.	Very nice.
AM	Sam	Test 6	Neither concerned nor	3	Interplay with others. Dynamics.	Listening. Providing	More confident with familiar	Enjoying others

[5] Vote in favour of kenotic trios

[6] Engagement/being absorbed in the music is often followed by being inspired/wanting to play.

[7] Being unsure of roles has lead to Larry feeling 'out of [his] depth' and 'need[ing] to improve'. Participants need clearly defined tasks in order to feel competent

			unconcerned		Colour. Crescendos.	textures and ideas.	players. A bit more creative[8].	playing together.
	Kate	Test 6	Somewhat Unconcerned	2	Listening to the other musicians to try and harmonise , be in tune, rhythm, dynamics that they used.	Call and response to others. I followed them as they followed me to make a harmonious tune.	This [Test 6] was better [than Test 5], allowing more freedom to follow multiple musicians rather than having to follow one musician. The groups do have an impact on how you can perform. I usually read music and find improvisation more difficult so it helps to be paired with someone who can easily improvise a melody.	It was interesting to listen and see how the group members interacted and worked together
AN	Percy	Test 7 (Repertoire)	Somewhat concerned	4	Trying to listen to pick up chords/melody	Should have been keeping time with drums, but not sure that happened![9]	Really enjoyed it	Envious, impressed.

[8] Familiarity with other musicians is important when playing repertoire

[9] 'SHOULD have been keeping time' – Not able to meet his own expectations in this jam session model, compounded by 'envy' of other musicians. Was still a positive experience.

AO	Larry	Test 7	Neither concerned nor unconcerned	3	Saxophone player next to me.	Mainly harmony	Really good.	Entertained and inspired.
AP	Kate	Test 7	Somewhat concerned	4	Trying to play correct notes because we had named a tune we wanted to play.	Equal to the other players. We all seemed to work well together no pressure.	This was fun, when I knew the tune, key and start note it was nice to be able to participate and be a part of producing some nice recognized music.	Happy, it was nice to listen to the other groups playing and very enjoyable.
AQ	Josh	Test 7	Very concerned	5	Equally between myself and the other musicians	I was mostly driving the melody and taking an accompaniment tone when someone else was soloing	The varied backgrounds of people taking part was more difficult than before as people not knowing the same tunes made it harder to find common ground[10]	People seemed to find it harder to coalesce, making it a more disjointed listening experience than before [Compared with previous tests][11]
AR	Daisy	Test 7	Very concerned	5	Trying to remember the notes of the song. Compared to last week when I improvised uptown funk	Definitely a follower on the first two tunes later a follower and leader. More comfortable when able	Totally nervous at the beginning and felt completely out of my depth. Could not	Sometimes a bit envious and sometimes felt like a poor musician but became

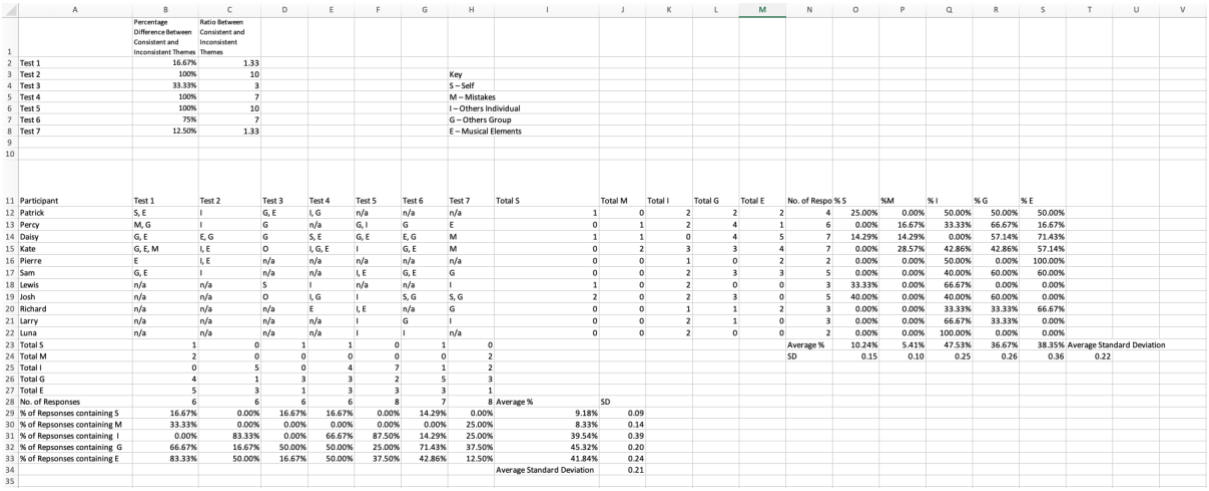
[10] Playing repertoire makes it difficult to have freedom to form community across boundaries

[11] Test 7 was the only jam session to involve playing repertoire and Josh found it was the most 'disjointed'.

					this was almost impossible to remember the tune and even the most basic of note. Later this became easier once I was able to relax and tune into the music on summertime and mercy mercy mercy	to add some improvisation	remember the tune or basic notes. Brain fog. Disliked the experience. Later it was better when I felt I was on territory I was comfortable with.	more comfortable and engaged and less nervous[12]
AS	Sam	Test 7	Neither concerned nor unconcerned	3	Listening to the guitar and bass. Listening to the melody lines. Hearing the phrasing of guitar	Time keeping. Playing at a tempo.	Good fun. Playing with others.	I was listening as I played in the jam.
AT	Lewis	Test 7	Somewhat concerned	4	Drummer	Glue	Enjoyed it. Confused when musicians didn't get together.	Bored.
AU	Richard	Test 7	Very concerned	5	Combine with group	Good	-	-

[12] Changed over time!

3.0 – Spreadsheet of Participant Responses to Question 4 of the Post-Jam Questionnaire

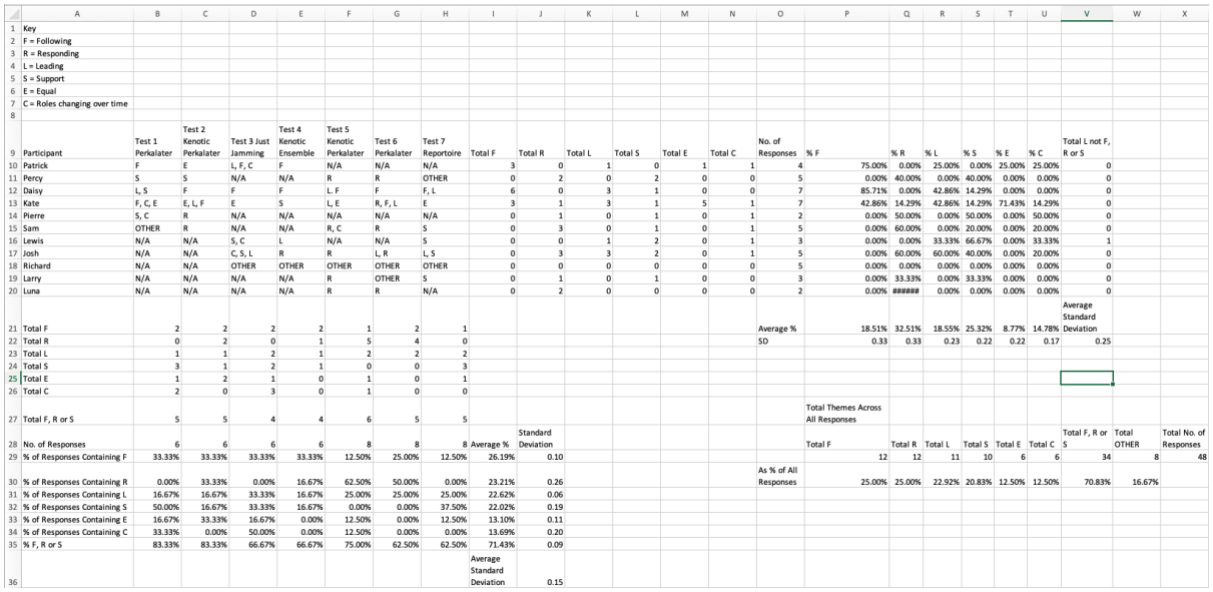


	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V
1		Percentage Difference Between Consistent and Inconsistent Themes	Ratio Between Consistent and Inconsistent Themes																			
2	Test 1	16.67%	1.33																			
3	Test 2	100%	10					Key														
4	Test 3	33.33%	3					S – Self														
5	Test 4	100%	7					M – Mistakes														
6	Test 5	100%	10					I – Others Individual														
7	Test 6	75%	7					G – Others Group														
8	Test 7	12.50%	1.33					E – Musical Elements														
9																						
10																						
11	Participant	Test 1	Test 2	Test 3	Test 4	Test 5	Test 6	Test 7	Total S	Total M	Total I	Total G	Total E	No. of Respo	% S	%M	% I	% G	% E			
12	Patrick	S, E	I	G, E	I, G	n/a	n/a	n/a	1	0	2	2	2	4	25.00%	0.00%	50.00%	50.00%	50.00%			
13	Percy	M, G	I	G	n/a	G, I	G	E	0	1	2	4	1	6	0.00%	16.67%	33.33%	66.67%	16.67%			
14	Daisy	G, E	E, G	G	S, E	G, E	E, G	M	1	1	0	4	5	7	14.29%	14.29%	0.00%	57.14%	71.43%			
15	Kate	G, E, M	I, E	O	I, G, E	I	G, E	M	0	2	3	3	4	7	0.00%	28.57%	42.86%	42.86%	57.14%			
16	Pierre	E	I, E	n/a	n/a	n/a	n/a	n/a	0	0	1	0	2	2	0.00%	0.00%	50.00%	0.00%	100.00%			
17	Sam	G, E	I	n/a	n/a	I, E	G, E	G	0	0	2	3	3	5	0.00%	0.00%	40.00%	60.00%	60.00%			
18	Lewis	n/a	n/a	S	I	n/a	n/a	I	1	0	2	0	0	3	33.33%	0.00%	66.67%	0.00%	0.00%			
19	Josh	n/a	n/a	O	I, G	I	S, G	S, G	2	0	2	3	0	5	40.00%	0.00%	40.00%	60.00%	0.00%			
20	Richard	n/a	n/a	n/a	E	I, E	n/a	G	0	0	1	1	2	3	0.00%	0.00%	33.33%	33.33%	66.67%			
21	Larry	n/a	n/a	n/a	n/a	I	G	I	0	0	2	1	0	3	0.00%	0.00%	66.67%	33.33%	0.00%			
22	Luna	n/a	n/a	n/a	n/a	I	I	n/a	0	0	2	0	0	2	0.00%	0.00%	100.00%	0.00%	0.00%			
23	Total S	1	0	1	1	0	1	0						Average %	10.24%	5.41%	47.53%	36.67%	38.35%	Average Standard Deviation		
24	Total M	2	0	0	0	0	0	2						SD	0.15	0.10	0.25	0.26	0.36	0.22		
25	Total I	0	5	0	4	7	1	2														
26	Total G	4	1	3	3	2	5	3														
27	Total E	5	3	1	3	3	3	1														
28	No. of Responses	6	6	6	6	8	7	8	Average %	SD												
29	% of Reponses containing S	16.67%	0.00%	16.67%	16.67%	0.00%	14.29%	0.00%	9.18%	0.09												
30	% of Reponses containing M	33.33%	0.00%	0.00%	0.00%	0.00%	0.00%	25.00%	8.33%	0.14												
31	% of Reponses containing I	0.00%	83.33%	0.00%	66.67%	87.50%	14.29%	25.00%	39.54%	0.39												
32	% of Reponses containing G	66.67%	16.67%	50.00%	50.00%	25.00%	71.43%	37.50%	45.32%	0.20												
33	% of Reponses containing E	83.33%	50.00%	16.67%	50.00%	37.50%	42.86%	12.50%	41.84%	0.24												
34									Average Standard Deviation	0.21												
35																						

3.01 – Consistent and Inconsistent Themes in Responses to Question 4

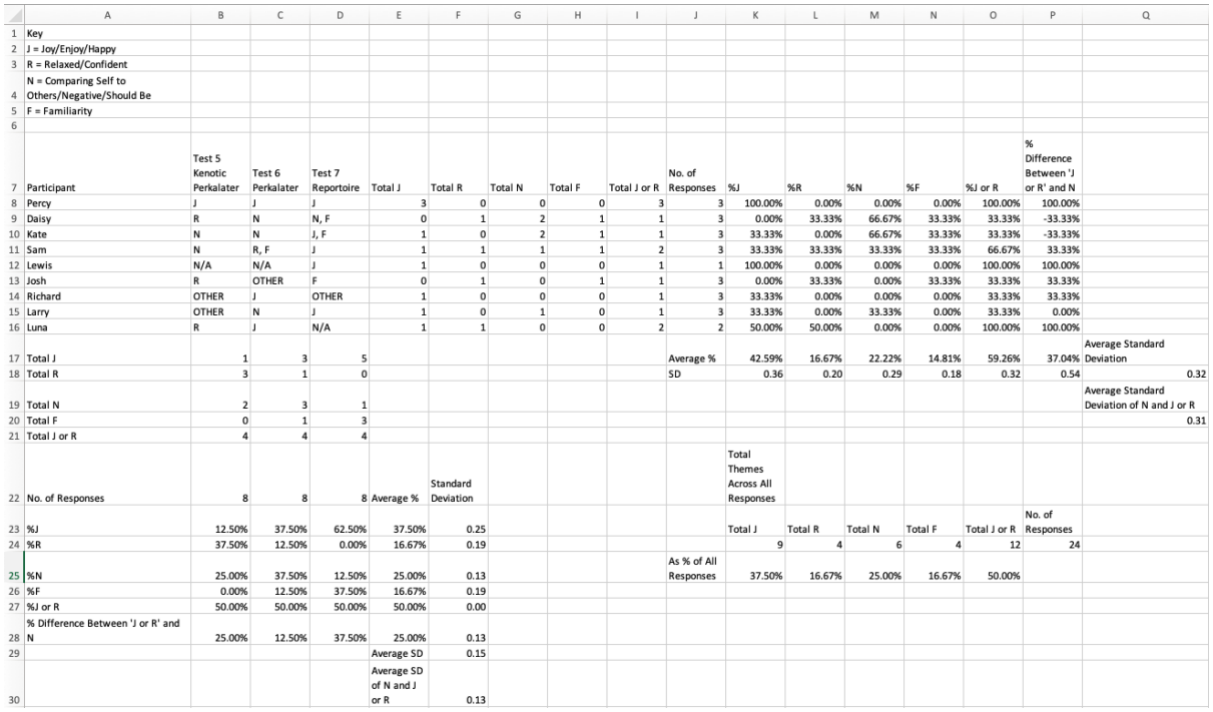
	Percentage of Responses Containing Themes Consistent with Christian freedom	Percentage of Responses Containing Themes Inconsistent with Christian freedom	Percentage Difference Between Consistent and Inconsistent Themes
Test 1 Standard Perkalater	66.67%	50%	16.67%
Test 2 Kenotic Perkalater	100%	0%	100%
Test 3 Just Jamming	50%	16.67%	33.33%
Test 4 Kenotic Ensemble	66.67%	16.67	50%
Test 5 Kenotic Perkalater	100%	0%	100%
Test 6 Standard Perkalater	100%	14.29%	85.71
Test 7 Repertoire	62.5%	37.5%	25%

3.1 - Spreadsheet of Participant Responses to Question 5 of the Post-Jam Questionnaire



	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X
1	Key																							
2	F = Following																							
3	R = Responding																							
4	L = Leading																							
5	S = Support																							
6	E = Equal																							
7	C = Roles changing over time																							
8																								
9	Participant	Test 1 Perkalater	Test 2 Kenotic Perkalater	Test 3 Just Jamming	Test 4 Kenotic Ensemble	Test 5 Kenotic Perkalater	Test 6 Perkalater	Test 7 Reportoire	Total F	Total R	Total L	Total S	Total E	Total C	No. of Responses	% F	% R	% L	% S	% E	% C	Total L not F, R or S		
10	Patrick	F	E	L, F, C	F	N/A	N/A	N/A	3	0	1	0	1	1	4	75.00%	0.00%	25.00%	0.00%	25.00%	25.00%	0		
11	Percy	S	S	N/A	N/A	R	R	OTHER	0	2	0	2	0	0	5	0.00%	40.00%	0.00%	40.00%	0.00%	0.00%	0		
12	Daisy	L, S	F	F	F	L, F	F	F, L	6	0	3	1	0	0	7	85.71%	0.00%	42.86%	14.29%	0.00%	0.00%	0		
13	Kate	F, C, E	E, L, F	E	S	L, E	R, F, L	E	3	1	3	1	5	1	7	42.86%	14.29%	42.86%	14.29%	71.43%	14.29%	0		
14	Pierre	S, C	R	N/A	N/A	N/A	N/A	N/A	0	1	0	1	0	1	2	0.00%	50.00%	0.00%	50.00%	0.00%	50.00%	0		
15	Sam	OTHER	R	N/A	N/A	R, C	R	S	0	3	0	1	0	1	5	0.00%	60.00%	0.00%	20.00%	0.00%	20.00%	0		
16	Lewis	N/A	N/A	S, C	L	N/A	N/A	S	0	0	1	2	0	1	3	0.00%	0.00%	33.33%	66.67%	0.00%	33.33%	1		
17	Josh	N/A	N/A	C, S, L	R	R	L, R	L, S	0	3	3	2	0	1	5	0.00%	60.00%	60.00%	40.00%	0.00%	20.00%	0		
18	Richard	N/A	N/A	OTHER	OTHER	OTHER	OTHER	OTHER	0	0	0	0	0	0	5	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0		
19	Larry	N/A	N/A	N/A	N/A	R	OTHER	S	0	1	0	1	0	0	3	0.00%	33.33%	0.00%	33.33%	0.00%	0.00%	0		
20	Luna	N/A	N/A	N/A	N/A	R	R	N/A	0	2	0	0	0	0	2	0.00%	######	0.00%	0.00%	0.00%	0.00%	0		
21	Total F	2	2	2	2	1	2	1							Average %	18.51%	32.51%	18.55%	25.32%	8.77%	14.78%	Average Standard Deviation		
22	Total R	0	2	0	1	5	4	0							SD	0.33	0.33	0.23	0.22	0.22	0.17	0.25		
23	Total L	1	1	2	1	2	2	2																
24	Total S	3	1	2	1	0	0	3																
25	Total E	1	2	1	0	1	0	1																
26	Total C	2	0	3	0	1	0	0																
27	Total F, R or S	5	5	4	4	6	5	5								Total Themes Across All Responses								
28	No. of Responses	6	6	6	6	8	8	8	Average %	Standard Deviation						Total F	Total R	Total L	Total S	Total E	Total C	Total F, R or S	Total OTHER	Total No. of Responses
29	% of Responses Containing F	33.33%	33.33%	33.33%	33.33%	12.50%	25.00%	12.50%	26.19%	0.10						12	12	11	10	6	6	34	8	48
30	% of Responses Containing R	0.00%	33.33%	0.00%	16.67%	62.50%	50.00%	0.00%	23.21%	0.26					As % of All Responses	25.00%	25.00%	22.92%	20.83%	12.50%	12.50%	70.83%	16.67%	
31	% of Responses Containing L	16.67%	16.67%	33.33%	16.67%	25.00%	25.00%	25.00%	22.62%	0.06														
32	% of Responses Containing S	50.00%	16.67%	33.33%	16.67%	0.00%	0.00%	37.50%	22.02%	0.19														
33	% of Responses Containing E	16.67%	33.33%	16.67%	0.00%	12.50%	0.00%	12.50%	13.10%	0.11														
34	% of Responses Containing C	33.33%	0.00%	50.00%	0.00%	12.50%	0.00%	0.00%	13.69%	0.20														
35	% F, R or S	83.33%	83.33%	66.67%	66.67%	75.00%	62.50%	62.50%	71.43%	0.09														
36									Average Standard Deviation	0.15														

3.2 - Spreadsheet of Participant Responses to Question 6 of the Post-Jam Questionnaire



	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q
1	Key																
2	J = Joy/Enjoy/Happy																
3	R = Relaxed/Confident																
4	N = Comparing Self to Others/Negative/Should Be																
5	F = Familiarity																
6																	
7	Participant	Test 5 Kenotic Perkalater	Test 6 Perkalater	Test 7 Reportoire	Total J	Total R	Total N	Total F	Total J or R	No. of Responses	%J	%R	%N	%F	%J or R	% Difference Between 'J or R' and N	
8	Percy	J	J	J	3	0	0	0	3	3	100.00%	0.00%	0.00%	0.00%	100.00%	100.00%	
9	Daisy	R	N	N, F	0	1	2	1	1	3	0.00%	33.33%	66.67%	33.33%	33.33%	-33.33%	
10	Kate	N	N	J, F	1	0	2	1	1	3	33.33%	0.00%	66.67%	33.33%	33.33%	-33.33%	
11	Sam	N	R, F	J	1	1	1	1	2	3	33.33%	33.33%	33.33%	33.33%	66.67%	33.33%	
12	Lewis	N/A	N/A	J	1	0	0	0	1	1	100.00%	0.00%	0.00%	0.00%	100.00%	100.00%	
13	Josh	R	OTHER	F	0	1	0	1	1	3	0.00%	33.33%	0.00%	33.33%	33.33%	33.33%	
14	Richard	OTHER	J	OTHER	1	0	0	0	1	3	33.33%	0.00%	0.00%	0.00%	33.33%	33.33%	
15	Larry	OTHER	N	J	1	0	1	0	1	3	33.33%	0.00%	33.33%	0.00%	33.33%	0.00%	
16	Luna	R	J	N/A	1	1	0	0	2	2	50.00%	50.00%	0.00%	0.00%	100.00%	100.00%	
17	Total J	1	3	5						Average %	42.59%	16.67%	22.22%	14.81%	59.26%	37.04%	Average Standard Deviation
18	Total R	3	1	0						SD	0.36	0.20	0.29	0.18	0.32	0.54	0.32
19	Total N	2	3	1													Average Standard Deviation of N and J or R
20	Total F	0	1	3													0.31
21	Total J or R	4	4	4													
22	No. of Responses	8	8	8	Average %	Standard Deviation					Total Themes Across All Responses						
23	%J	12.50%	37.50%	62.50%	37.50%	0.25					Total J	Total R	Total N	Total F	Total J or R	No. of Responses	
24	%R	37.50%	12.50%	0.00%	16.67%	0.19					9	4	6	4	12	24	
25	%N	25.00%	37.50%	12.50%	25.00%	0.13				As % of All Responses	37.50%	16.67%	25.00%	16.67%	50.00%		
26	%F	0.00%	12.50%	37.50%	16.67%	0.19											
27	%J or R	50.00%	50.00%	50.00%	50.00%	0.00											
28	% Difference Between 'J or R' and N	25.00%	12.50%	37.50%	25.00%	0.13											
29					Average SD	0.15											
30					Average SD of N and J or R	0.13											

3.3 - Spreadsheet of Participant Responses to Question 7 of the Post-Jam Questionnaire

	A	B	C	D	E	F	G	H	I	J	K	L	M	N
1	Key													
2	E = Envy													
3	I = Inspired/Engaged/Absorbed													
4	S = Surprise/Intrigue													
5	D = Disjointed/Hard to Follow													
6														
7	Participant	Test 5 Kenotic Perkalater	Test 6 Perkalater	Test 7 Reportoire	E	I	S	D	No. of Responses	%E	%I	%S	%D	
8	Percy	I	S	E	1	1	1	0	3	33.33%	33.33%	33.33%	0.00%	
9	Daisy	E, I	I	E, I	2	3	0	0	3	66.67%	100.00%	0.00%	0.00%	
10	Kate	I	S	I	0	2	1	0	3	0.00%	66.67%	33.33%	0.00%	
11	Sam	I	I	OTHER	0	2	0	0	3	0.00%	66.67%	0.00%	0.00%	
12	Lewis	n/a	n/a	OTHER	0	0	0	0	1	0.00%	0.00%	0.00%	0.00%	
13	Josh	S	OTHER	D	0	0	1	1	3	0.00%	0.00%	33.33%	33.33%	
14	Richard	I	OTHER	OTHER	0	1	0	0	3	0.00%	33.33%	0.00%	0.00%	
15	Larry	D	D	I	0	1	0	2	3	0.00%	33.33%	0.00%	66.67%	
16	Luna	I, S	I	n/a	0	2	1	0	2	0.00%	100.00%	50.00%	0.00%	
17	E	1	0	2					Average %	11.11%	48.15%	16.67%	11.11%	Average Standard Deviation
18	I	6	3	3					Standard Deviation	0.24	0.38	0.20	0.24	0.26
19	S	2	2	0										
20	D	1	1	1										
21	No. of Responses	8	8	8	Average %	Standard Deviation								
22	%E	12.50%	0.00%	25.00%	12.50%	0.13								
23	%I	75.00%	37.50%	37.50%	50.00%	0.22								
24	%S	25.00%	25.00%	0.00%	16.67%	0.14								
25	%D	12.50%	12.50%	12.50%	12.50%	0.00								
26					Average Standard Deviation	0.12								

4.0 - Post-Jam Questionnaire

Post-Jam Questionnaire

* Required

1. Name *

2. Jam Session Test Number *

- ◯ Test 1
- ◯ Test 2
- ◯ Test 3
- ◯ Test 4
- ◯ Test 5
- ◯ Test 6
- ◯ Test 7
- ◯ Test 8

3. How concerned were you with sounding good? *

- ◯ Very concerned
- ◯ Somewhat concerned
- ◯ Neither concerned nor unconcerned
- ◯ Somewhat unconcerned
- ◯ Very unconcerned

4. Where was most of you attention focused while playing? *

5. What do you feel your role was during the jam? *

6. How did playing in this jam session make you feel? *

7. How did listening to this jam session as an audience member make you feel? *

5.0 – Transcription of Feedback Session After Workshop 4 - Test 7

PI = Primary Investigator, referred to elsewhere as 'the author'.

0030	Pi - 'is there anything particular that you want to share with me, what you want to tell me about how you found it?' Sam 'I've always thought whether it's certain instruments that play well together or whether it's certain people. First, I thought it was the instruments that went well together. Now I think that because we got more familiar it's people.' PI 'When you say more familiar do you mean as playing with other people you've become more familiar…' Sam 'More and more confident. When you do the trios, you can see, some trios are very good.' PI What do you think makes it work better?' Sam 'Wind instruments tend to work well'
0150	Percy 'I was just going to say that I've enjoyed the variety of it. In a way that's the opposite [of what Sam said]. It's not a completely opposite point but it's … I mean, today I thought I was going to find it really difficult, and it was because when you're fully impro you're just working with getting a bit closer to each other. When you've got something that you';ve got the music for and you've rehearsed and practice then it's… but when it's somewhere in the middle like this [test 7] then I find it really difficult. I did enjoy it more than I thought I would.'
0307	Daisy 'I absolutely hated the first part of this session. I disliked it but I really recognised this whole thing about effortless mastery, which I'm reading at the moment, about my brain getting in the way and getting completely nervous and going back to that fear of sounding good and I literally couldn't remember anything. That Uptown Funk that we did last week [at a different jam session attended by some of the participants] was completely different situationj which we prduced sometrhing that we thought was really goof together and then [today] was awful and as soonas we started doing Mercy Mercy MErcy and Summer time and I don't know if it was who… I don't know… it was completely different in the second half.' Josh '…[cant make it out] Daisy 'Couldn't remember the tune. Couldn't tune in. Just couldn't do it. But I think its my nerves. It went back to the first day and everything just flooded and I felt really quite unhappy and very sick , feeling quite nervous about it. Couldn't do it. I think as well it's that thing whether you're trapped back into a piece of music and I don't know it that's just me. If I'm on my way I'm fine and if ive practiced im ok but to be able to play a peiece of music then I just couldn't do it. Then Mercy Mercy just clicked back in then summertimte just…' Percy 'you led it [uptown funk] last week'

	Kate 'it's quite a hard tune. It;'s not got a melodythat you can sing, I couldn't have done that' Daisy 'we did it last week and I think it's probably casue I led it last week' Percy ' I was following your lead last week' Josh 'It's more groove based.' Kate ' It's not got a tune'
0600	Larry 'I enjoyed the session [test 7] more than the last one . Because it's very surprising how other people without the music can actually find the tune. It was good to be able to follow people'
0630	PI 'I just wanted to pick up.. Today was the most different… the other sessions were all very much in the same kind of model…. the idea with today was to give it something to contrast it with. So, the things that I'm looking for in the jam session model… alowing people of different traditions to play together, maybe we could talk about that a second.'
0800	Lewis feels like he need to know the map of a tune to be able to play it
0900	Kate felt she couldn't have played chameleon as it's too far from what she is familiar with and it doesn't fit on her instrument. This sentiment about that type of melody not fitting on the violin was shared by josh.
0928	Josh - 'At something like the Peggy's or Malt Cross Jam, where most of the people that come to those have a similar straight ahead jazz background there's a greater amount of shared knowledge. Even if someone pulls out a tune that someone there doesn't know, there's still enough of the language that …. [it'll work].. You can pick it up'
1030	Kate 'Deinitely, this, what we've done today, there has to be alevel of ability for people to play. It wouldn't be so all inclusive for people who are perhaps starting off learning. You've got to have knowledge of being able to play by ear which comes with I guess time…' Pi 'one of the things that's significant about this group of people is that half of you do have a shared knowledge because you guys attend a jam and you work on that stuff together so that allows you guys to have a shared reportoire a little bit.' Which gave us tunes to play today. If it wasn't for that it might have been more difficult.'
1135	Josh 'I felt that when it was a more free session because there was nothing to fall back on I feel that it encouraged listening because people were listening to each other more. And were paying closer attention to what each other were doing. Once you know the tune. People almost fall back into the more traditional roles, rhythm section. And perhaps not playing as much attention to what the other people are doing. But that's just cause…' Percy 'Listening when we were doing it [without a particular tune] was absolutely intense. Especially when we did the [kenotic] trios. When you are focusing on one person. Watching their hands, as well as… Then that's intense.'

	Sam - 'I would like to know if anyone follows the drums. Cause I was doing my best to stay out of the way, because I was louder than anything else.' Percy ' I'm definitely trying to keep the rhythm. When I start loosing the notes the rhythm goes as well but...'
1316	Kate - 'I think the drums are really important for.. You know when you do a tune like we did today... for keeping that beat and where you are.' Sam - 'that's today... but in previous times I was staying away completely from playing time. I just wondered what people are listening to.' Daisy - 'I listen to you.'
1344	Lewis - 'I think if people, if say at perkalater for instance, the week before youre like these tunes are some of the tunes we're going to be doing. I can imagine some people would be more attracted to that and you can get poeople from classical, maybe from loads of different genres to come because they have something to get them in to it. If people want to do it that way. If they don't want to put in the work beforehand then I imagine it would be a barrier for people.' Josh - 'I think that's covered by Peggy's and Malt Cross. They don't say these are the tunes we are doing although Steve's jazz workshop does but there are jams where you show up with tunes that you've practiced and prepared.' Daisy - 'There's a lot of workshops around doing that, like the jazz workshop, y'know, covers all that.' Josh - 'There's a something that was done at Perkalater, we haven't done it here, but it was you get three people up and play when you've got direct eye contact with someone. I noticed that sometimes when we did that people would get into, sync up to the extent that they're actually breathing with each other, particularly with wind instruments. Which is quite interesting.' Percy - 'The other thing that relates to that is the call and response thing. Which obviously doesn't happen so much when you're playing a tunes but when we're improvising it's one of the tricks that really works.' Daisy - 'I think as well, one of the things that you're [the PI] doing , is you're getting people to listen and play by ear. And so in that sense there's that whole other technique that's coming through. Because lots of people get stuck on the pages to what you're doing is getting us to listen to what other people are playing and picking up on it and I think that ear training is one of those difficult things to shift to especially if you haven't done it. But it's kind of amazing to find yourself kind of coming in sync, then suddenly with the pitch of our tones, well for me, I thought was almost pitch perfect on certain parts, when i didn't lose it, and that's something, it's an amazing skill.' Percy - 'You'll be in phase with the moon next.'

1640	PI - 'So, that's one aspect, the tradtions. Then the second thing that I'm interested in is freedom and how we experience freedom but I'm thinking about freedom in a specific way. So, I'm taking the ideas of freedom from Christian theology. The simplest way to put it is to say that we are freedom before God, or a higher power, we're making an analogy here so you can call it a higher power if youlike. We're free before God and that allows us to serve each other. So, in a musical context I'm looking for a jam session that frees us up from that fear, from the ooo am I going to sounds good, ego driven part and allows us to play in a way that is in service of each other. You'[re not thinking ooo hoiw do I sound you're in the music and you're listening to each other and everything is in response, that's the kind of ideal that I'm trying to engender in the way that I design the jam session. Does anyone have any questions about that as a description, I know it's a little bit wooly.' Percy - 'The only thing is, is I would but it a slightly different way, which is about responsibility to each other rather than service of each other. So, you have a responsibility to the group to try and keep the whole thing together and you have a responsibility to the music to try and keep, I mean today, not so much when we're completely improvising. So I think that the level of responsibility in a way is higher in this format. And whether that means, it's a fine line between wanting to play the right note because you want to be heard playing the right note and playing the right note because it's going to put everyone else off and lead everyone is a, well not... not fulfil the responsibility that you have.'
1925	Josh - 'I think that is more, in the session like today, it's [responsibility] more focused on rhythm section players, like melody people can play on top and if it doesn't work that's ok but you guys [rhythm section] you're, cause you're, I guess more of support role. It's like if drums go out of time or start playing 5/4 whenh it's meant to be 4/4, that's going to screw everyone up and if the chords are in the wrong place or decide to do something completely different or the bass then it's almost impossible to perform well there. Where as melody players we're just, less of an impact on the group as a whole.' Daisy - 'Unless you're playing out of tune...' Josh - 'Well no, even then, everyone can just ignore you. Like if I'm playing in totally the wrong key and...' Percy - 'That's jazz...' Daisy - 'Excatly, there is no wrong key.' Josh - 'If someone goes off key [playing melody] the rhythm section can just ignore it, in which case I'm clearly wrong or the rhythm section can adjust to what the melody instrument is doing or singer is doing and save their areses. I think that's more of a rhythm section thing. Where are when it's more free, the rhythm section is then, that responsibility is more even [shared between all the players, not just rhythm section].'
2130	Percy - 'I know that the Nottingham Jazz Workshops. I started off, in the couple of days I've got to try and do the chords. I'm only really capable of doing the root and third or something like that but because that way they work, the melody instruments

	play four or eight bars and they go round but the bass and the drums if there are drums just keeps going and keeps going and the responsibiility of that (talking of responsibility), was too much for my level of competence at the moment.'
2226	Sam - 'Do you think that competence is related to playing in time well? Like if your pitching is poor but you play within the form [meaning in time] it looks like you're still playing with others where as everything falls over [goes out of time]. It makes me look silly.' Kate - 'I think as musicians, it's something, I'm speaking for myself but maybe for all of us, you want to make a nice sound that's part of it. You don't want to just be making some ding, you want it to sound good.' Percy - 'yes, but I think the issue is why. It is for your own satisfaction, is it because you don't want to let the others down?' Kate - ' Well, I suppose two things really, whenh you're in the audience people like to listen to nice soudning music, it's pleasureable. Like as an audience whenj you hear something nice, it's really nice, so from an audience point of view you want it to sound good. But then playing as well you want, you have that responsibility to the other people, I don't know, you…' Daisy - 'You want to enjoy it as well, I think some of the things that I'm beginning to realise is sometimes when you work so hard to get something you actually lose the joy. Of the sound or just playing, just playing or just the music.' Larry - 'Like Guns and Roses at Glastonbury, just going through the motions.' Percy - 'Who was that?' Larry - 'Guns and Roses' Percy - 'Phoning it in were they?' Yeah SAm - 'They blamed everybody but them selves, everybody from the engineers to some bloke there with a dog,…'
2435	PI - 'The reason I pick up that point of wanting it to sound good is casue I think that they are not necessarily contradictory. The kind of letting go that we're trying to achieve is the kind of letting go that allows it to sound good! That's the aim here. So definitely, I would 100% agree, if we're playing music we wantit to sound good. Just thinking back over the last few sessions and all the different bits that we've done, I'll give you a miniute to thinking about it and speak up when you've got something to share. What do you think sounded the best, what do you thinkn was the most aesthetically satisfying thing that you did, any why? What made that happen?' Sam - 'In pervious jams?'

	PI - 'Yeah, in any of the sessions that we've done here' Sam - 'From a listening point of view it's when we had alto, violin and flute. It was a trio. It was totally free, no rules. I think it could have been the kenotic one.' PI - 'The flute, the sax and violin yeah. What was it about that?' Sam - 'it was telepathic by the end, you could see they were feeling their way, by the end of it you could hear it'
2600	Lewis - 'Did it sound the best? [is that what you want feedback on?] As a listener do you mean?' PI - 'yeah, yeah, or if you're playing, thinking, this sounds great!'
2644	Larry - 'I thought today was really fun. It was really good.' 'I think there's a build up to that point over weeks. And sort of the stuff in the impro sessions with you yourself. That was almost like a good end. A very good end. And playing with freedom as well. I think going back to the freedom thing, I think for me there's a self-conscious thing. There's an increasing lack of self-consciousness, and you play better. Maybe that's what today was.' Pi - 'Do you think that what we did today contributed to that? The fact that we were playing tunes, do you think that helped as well?' Larry - 'Yeah, I think it was, brought it together, that bit of structure, toa new level. BNased on what we have done before.' PI - 'Do you think it would have been the same if we were doing tunes from the start? Or do you think it was going the improv doing the listening stuff, then doing the tunes..' Larry - 'I think it was a progression.' Percy - 'I ceratinly thought the first one [first tune of test 7], I thought was backwards, but as we got into it today it was better and was better than it has been.' PI - 'What do you mean by the first one being backwards?' Percy - 'I found it almost impossible.' Pi - 'So the start of today [test 7] was hard and got easier?' Percy - 'Yes' Daisy - 'I think I would mirror that as well. On summer time I could hear us pitching all together and the drums was doing that ... in the backghround and then Mercy MKErcy where we were all and I could hear the pitching of the sounds click in sync with each other, so personally...'

	Percy 'I enjoyed the stand by me Polka'
2917	PI 'Any other particular moments or observations? Looking for momnet when you felt musically free.' Lewis - 'Yeah, I think when we did that exercise two of three weeks ago when we were listening to one other peson. That created more, for me, the structure of what we did and getting out of that ego setting, it doesn't have to be, does matter whether it's a tune or fully improvisation it';s the attitude, if it's directed by you, if it's the exercise, or if it's cause we've talked about music, about serving and about communicating and listening to each other. It seems to be that that makes the difference.' Nodds and statements of agreement from aroudnd the group. Josh - 'I think any time when (the kenotic thing comes into this0 but I think when people are really focused on what the other people are doing rather than focused on what they're doing. Cause you can hear when they're doing that because what they're playing fits better with what other people are doing even if they're not paying that much attention to themselves. Those are the times when it fits best together.' Daisy - 'I think what was really interesting about that experience of doing the kenotic trios and it was absolutely stunning and suddenly you [the PI] were like let's just get together and start playing like the original way [standard perkalater] and I could almost hear, it was beginning to fall apart. Because we'd lost the focus, it was really, really, really interesting.' PI - 'Was that last time when we started with the kenotic…' Daisy - 'Yeah, and then we like everybody just start to play whatever you want to play. The other way round it worked really well. It was really funny doing it in reverse and I'm going to say fall apart and I mean that not because. It was because we'd lost that skill. I was really interesting how it all become more difficult because we'd lost the focus of each other. And we all started doing our own thing. But didn't want to, I don't think we wanted to. WE just somehow, just didn't fit as well.' Kate - 'When we done it in three, that worked well, I found when we did it in a big group it was too much going on.'
3258	Lewis - 'I found that as a player, I've enjoyed the jam but as an audience member I'm bored with seeing people play the same tunes, I want to see the musical connection and that's more when it's improvised.'

6.0 – Table of Which Tests Each Participant Attended

The table below shows which tests each participant participated in and how many each participant participated in in total. 'Yes' means the participant did participate in the test. 'No' means the participant did not participate in the test.

Participant	Test 1	Test 2	Test 3	Test 4	Test 5	Test 6	Test 7	Total No. of Test Participated In
Patrick	Yes	Yes	Yes	Yes	No	No	No	4
Percy	Yes	Yes	Yes	No	Yes	Yes	Yes	6
Daisy	Yes	Yes	Yes	Yes	Yes	Yes	Yes	7
Kate	Yes	Yes	Yes	Yes	Yes	Yes	Yes	7
Pierre	Yes	Yes	No	No	No	No	No	2
Sam	Yes	Yes	No	No	Yes	Yes	Yes	5
Lewis	No	No	Yes	Yes	No	No	Yes	3
Josh	No	No	Yes	Yes	Yes	Yes	Yes	5
Richard	No	No	No	Yes	Yes	No	Yes	3
Larry	No	No	No	No	Yes	Yes	Yes	3
Luna	No	No	No	No	Yes	Yes	No	2
							Average No. of Test Participated In	4.27

8.0 – Transcription of Feedback Session After Workshop 2 - Test 4

0010	PI - 'Ok, cool, so the thing that I want to know a little bit more about from you, if we've got time, is more about your own musical background and what kind of traditions you come from. Because that's one of the things that I've looking at. I'm looking at how I can format a jam session that's going to allow people from various musical tradtions, all to play together. So let's got round the circle and briefly say what your musical background is and I might ask you a few questions to break down some stuff. [to Patrick] In a few words what's your kind of musical background and tradition?'
0100	Patrick - 'Quite traditional. I went through my grades. Mostly ensemble playing. Orchestral/wind band sort of stuff. Little bits of big band but that sort of stuff.' PI - 'within that world are there are jam sessions that happen?' Patrick - 'No. The closest would be probably back in school doing my jazz combo stuff. But that's as close as it's been to anything remotely like this' PI - 'is there anything in the way we run the jam sessions that has been difficult for you because of your own musical background?' Patrick - 'Initially, last week, the fact the I was drawn out of the hat in the first trio and it was a case of, it was entirely new, was a little bit sort of scary. But I think just going for it was the best way to get out of it. I'd say just newness is probably the biggest thing.'
0256	PI - 'is there anything that's normal in your musical background that you'd like to add to what we do in the jam sessions?' Patrick - 'No. I think the easy answer is, yeah, it'd be really nice to have the security of some dots or some, but that probably isn't needed.' PI - 'Great, thanks Patrick'
0324	PI - 'Josh, what's your musical background?' Josh - 'Bit of everything. Did all the grades when I was a kid. Mostly sort of jazz and funk background. But everything from classical through to metal.' PI - 'What's home for you?' Josh - 'Home would be jazz and funk.. [inaudible]' PI - 'Within music that you would consider your kind of home, is there a jam session type of think that happens and if yes, what's it like?' Josh - 'Yes, there's one that's run by someone called Joe Egan. There's lots of different types from more open ones to more structured ones like Peggy's

	where it's get up and play some standards. Then things that are more blues orientated.' Pi - 'Yeah, so it's typical within the background you're coming from. It there anything thing from a jazz of funk session, bearing in mind what you said about it being more structured and there being the element of genre in there too, is there anything about that that you'd like to add to the models that we've been doing?' Josh - 'No. Cause I think what they bring is, it's structured, it's playing a specific type of music. They're unlikely to go beyond or outside of that. They might be some extent but not massively. So, for this sort of thing, I like the fact that it can go anywhere, sometimes more of a jazz thing going on or a more classical at the same time.'
0538	PI - 'So Kate, what kind of musical background do you come from? What's normal to you?' Kate - 'Again, probably very traditional, classical, worship music. Very much my background is reading music notes. So I've played lots of different types of music. I'm in an orchestra, about to join another one. But most of my music is reading music. So, improvising and these sessions are not in my confort zone. I think I struggle to, some people can just make the music. I struggle because I've been taught and trained to read music, not to have to think and make it up as you go along. And so that's very different, you know. I love it and having been to your sessions, it's a new way of playing and I've loved it a lot but it's still more difficult because I'm used to always reading music or being given sheet music. It's the way I've been trained. . I think it's a good skill to have [improvising]. PI 'I think you've answered all my questions there… go on..' Kate - 'One thing I find very difficult is, what key? What key are we in? I know some people love the freedom to take it anywhere but I'm thinking ooo what key. I'm always conscious of ooo that note didn't fit, you know. Always thinking of discordant. Knowing I need to sound harmonious. PI - 'So, if anything, you'd find it easier if there was a bit more structure. a bit more of…' Kate - 'Knowing what key. But that's probably more, it wouldn't suit everybody' PI - 'Yeah, but that's what I want to know.' Kate - 'Or this rhythm, to keep to this rhythm or this beat. Again, it's all to do with my training, stepping outside that, because I've found some of the jamming, we might have started off you're thinking of ¾, 6/8 or whatever but not then sticking to that, jumping about and things.'

0828	PI - 'So, having some kind of…' Kate - 'But that might not be the definition of jamming..' PI - 'No, it would, no, it would though. I think that's helpful because I think that there are definitely ways of designing it so that it can offer you that is you need that, you know, there's still space for other people to do their thing as well. That's kind of what I'm looking for as well. That's really helpful.' Lewis - 'All things to all people' PI - 'Exactly'
0855	PI - 'Daisy, tell us a little bit about your musical background.' Daisy - 'Erm, well, I've had my saxophone for God knows since I was twenty but it was only really three years ago, just before the pandemic when I left work that I took it up again. and I started out with having a teacher but after a year and a bit, not because of the teacher but because I really got bored with playing to sheet music and feeling like I was playing everybody else's music but there was no opportunity to have any creativity in it or feeling or maybe changing the rhythm. I think that kind of fits in with my whole background which is I've always got to feel like I'm being creative and if I'm not being creative its like a part of me is gone. So I started to do a lot of work on my own with a number of online courses. I was doing mainly jazz and again looking at improvisation which I feel more at home with. But it's been a long journey learning about chord progressions and whatever. Then I got a teacher so that's quite useful. He does a lot of funk jazz and he worked with Pee Wee Ellis who was his mentor so we've tried to work through that type of stuff. So in terms of genre I kind of started off thinking about jazz, so learning a lot of jazz but what I'm trying to do at the same time is learn to play by ear so again that's a similar skill. It's a slow process but I think I'm getting a bit better. So, it's a mix genre wise, I was thinking jazz but I'm getting more into funk and getting back into pop. I suddenly fell back in love with killing me softly by the Fugees and picking up Jambala from mc hammer so I'm kind of throwing loads of bits of music together from loads of different genres. I mean even if I wanted to do a bit of classical. That comes back to me being quite eclectic in how I do things and process things. So that's where I am. Improvisation wise, this has been a really scary journey but for me it's been a fabulous journey. It's really unlocked a lot. I always wanted to do it and you're helping a lot; my confidence is getting better but that is because of you. And what you've been doing so…' PI ' great, so, is there anything that you would like added to the sessions we've been running' Daisy 'yeah, my greatest thing that I get worried about is when someone is playing and they go from maybe a major key to a minor key and I suddenly feel like I need to fumble around trying to see if where it's discordant. That's the

	only thing, well not the only thing, there's lots of stuff but that is one of the things that suddenly I'll find myself having to stop playing because i'm afraid its all going really nicely. Say you're playing guitar and you're playing a lovely minor key and I want to find that key but I cant seem to have the confidence and I don't want to mess about trying to find it while there's a smoothness going on. That's what I mean, switching between major and minor.' Patrick - 'Can I jump in there? There's a tip that I've heard that I think seems to work really nicely. Which is, whatever note you're on, if you're on what feels like the wrong note go up or down one semi-tone and you will find the right note.' Daisy 'right, and you could do that quite quietly couldn't you?' Patrick 'Yeah. It just tends to work. And if it doesn't quite work just go one more and it probably will.' Daisy 'Can we practice that? Is that something we can practice because that… because if I could get that, that would make me feel a lot better.' PI 'nice, that's really helpful, thanks for that.'
1332	PI 'erm, Richard, what's your kind of musical background?' Richard 'Everything, 50s onwards mainly. Still follow it now. Can't beat it really. Chuck Berry, Beatles. Haven't dated at all. You do your own music. You do the notes, you put notes into it. While you're doing notes, you can take a note out of their songs. It goes well.' PI 'Nice. Is there anything particular you found challengin about the session we ran today?' Richard 'All good.' PI 'Is there anything you'd like to add?' Richard 'No, it's straight forward.'
1420	PI 'Lewis, what's your musical background, tradition?' Lewis 'Originally classical and then probably rock, funk is home.' PI 'And if you think about what is home to you now, what does a typical jam session look like in that?' Lewis 'I haven't experienced many rock jams, usually things get funky or reggae-ish of some form or jazz fusion-ish. So in a rock aspect not much but I'd say funk..' PI 'What does the jam session look like? What's the format? What's a normal jam session?'

	Lewis 'Not been to that many different jams but generally it seems to be very freeform, the ones I've been to. So it's like, show up and if you want to play, play. That's.. Whatever happens, happens. I think usually, actually, there's a distain for structure so if someone comes with an idea. If someone comes with like a tune that someone else has already published then usually people get pissed off.' PI 'Was there anything about the session today that you found particularly difficult or didn't fit with where you're coming from?' Lewis 'Eeeerm, I don't think so no. I see it more as my ability as a musician. So, the things that found challenging. For example, one of my weakness has been harmony and knowing where I fit in harmony. I think I see it more in terms of, probably to improve those things and if I was to improve those things, I would find it easier to jam.' PI 'Cool, and it there anything, particularly from the rock/funk kind of background, it there anything from that that you'd like to see more of in the jam session models?' Lewis 'I'd really like a drummer to be here' PI 'Cool, yeah, that makes sense!'

9.0 – Pre-Workshop Questionnaire

Pre-Workshop Questionnaire

1. Name

2. Instrument

3. Which of the following best describes your musical background?

- ◯ Pop
- ◯ Jazz
- ◯ Classical
- ◯ Rock
- ◯ Hip-Hop
- ◯ Other