

## Imagery

As a musician/performing artist and as a visual artist, imagery plays a great role in the creation/execution of art. In order to draw, paint, and sculpt, I must first see it clearly/vividly through imagery practices. My art is very much physical and as such, the artistic experience is highly polysensory and kinesthetic. Much of my intuitive imagery experience adheres to Holmes and Collins (as cited in Post, Williams, Simpson, & Berning, 2015, p20) working PETTLEP model, a combination of the bioinformational and functional equivalence theories.

PETTLEP is an acronym for the seven key components in imagery practice: physical, environment, task, timing, learning, emotion, and perspective (Wakefield & Smith, 2012). "Physical" refers to the physicality of the imagery experience--multi-sensory awareness and kinesthetic experience; imagery should be as physical as possible (e.g. wearing sculpting gloves and holding the chisel; wearing a black dress sitting at the piano bench or holding the violin) (Wakefield & Smith, 2012). "Environment" refers to where the imagery practice is taking place; it should be as similar (or replicate) the actual performance/task situation (Wakefield & Smith, 2012). Imagery practice should be "task" specific, task-oriented, and relevant; "timing" refers to whether the imagery practice spans real-time or slow-motion or accelerated (fast-forward) time (Wakefield & Smith, 2012). "Learning" refers to the relevancy of imagery practice/scripts to the learner's skill level; imagery skills must be progressed/learned (Wakefield & Smith, 2012). "Emotion" refers to the emotional experience of the task/performance and addressing those emotions during imagery practice (Wakefield & Smith, 2012). The final component, "perspective", refers to the internal/external viewpoint of the learner during the imagery experience (Wakefield & Smith, 2012).

For an example, in preparation for a musical performance, I would wear my formal attire just to make sure I could function properly in "dress-up" clothes without a wardrobe malfunction. I would sit at the piano bench or hold my violin, both on and off-stage (or at home). With the violin, I might even finger the notes on the neck without the bow. Sometimes, if the performance hall was vacant, I would go and just stand on stage, mentally visualizing and running my routine (from walking on stage, tuning, preparing and listening for the accompanist's cues to enter, run through the entire piece, bow, and exit). During my imagery, I would also replicate emotions of myself performing, the emotions of the music, and I would use my "inner ear" to "hear" or visualize the notes (steps between pitches) and the "spaces" between the notes. I used both internal and external viewpoints during my imagery practice.

Saintilan (2012) studied the use of imagery during the performance of memorized music in 3 violinists, 2 cellists, 2 pianists, 1 bassoonist, and 1 horn player (N=9, 4 males, 5 females, 30-60 years old). The musicians reported salient imagery experiences including: reading the music notes in their head; visualize form; use their "inner ear" or "inner performing"; physical experience--fingers, bowing, finger patterns (Saintilan, 2012). The imagery for the musicians was vivid, polysensory, and kinesthetic (Saintilan, 2012).

The PETTLEP model serves as a good guide for developing imagery practice as it appears to cross multiple domains beyond sports.

## Reference

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- Saintilan, N. (2014). The use of imagery during the performance of memorized music. *Psychomusicology: Music, Mind, And Brain*, 24(4), 309-315.
- Wakefield, C., & Smith, D. (2012). Perfecting practice: Applying the PETTLEP model of motor imagery. *Journal Of Sport Psychology In Action*, 3(1), 1-11.