



Study of songwriters' involuntary musical imagery : musical epiphany as a cognitive phenomenon

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École doctorale 139 : Connaissance, langage, modélisation
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Study of songwriters' involuntary musical imagery – musical epiphany as a cognitive phenomenon

*L'imagerie musicale spontanée et involontaire chez les auteurs - compositeurs : l'épiphanie
musicale comme processus cognitif*

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en vue de l'obtention du doctorat de Psychologie de l'Université Paris Nanterre
sous la direction de Mme Maya Gratier (Université Paris Nanterre), Mme Ewa Czerniawska
(Université de Varsovie) et M. Piotr Podlipniak (Université Adam-Mickiewicz de Poznań).

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L'imagerie musicale spontanée et involontaire chez les auteurs - compositeurs : l'épiphanie
musicale comme processus cognitif

Badanie mimowolnej wyobraźni muzycznej songwriterów – epifania muzyczna jako
zjawisko poznawcze

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Warsaw/Paris, 2023

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Abstract

The goal of this project was to test whether spontaneous musical creativity occurs among songwriters. In the current thesis the term musical epiphany is proposed. It is defined as a cognitive episode of sudden appearance of innovative ideas in a form of internalized music.

The phenomenon occurs spontaneously in circumstances unrelated to composing; the internal music consists of element(s) of a song that are new and original according to the person who experiences it. Thematic analysis was performed in Study 1, Study 2a and Study 2b.

Study 1 consisted of the analysis of interviews by songwriter Paul Zollo (2003) with 68 songwriters - experiences that can be interpreted as musical epiphanies were present in 46% of the interviews. In Study 2a semi-structured interviews with 49 songwriters were conducted in English, French and Polish. Sixty-three percent of the participants described experiences of spontaneous musical creativity. The results were coherent: episodes of spontaneous creativity appear before falling asleep, after waking up, and during repetitive activities were confirmed. Moreover, the characteristics of “inspiration type” (Bahle, 1936) were not confirmed collectively as a type, but found confirmation separately. Sixteen participants took part in Study 2b devoted to songwriting under the influence of psychoactive substances. The findings did not confirm higher declared frequency of spontaneous musical ideas after substance use. Study 3 was a testing of Experience Sampling Method used for tracking musical epiphanies. The qualitative data presented in the thesis support the inclusion of musical epiphany in the models of the creative process in music.

Key words: creative process in music; Involuntary Musical Imagery; spontaneous creativity; musical epiphany; creative cognition.

Streszczenie

Celem badań było sprawdzenie, czy wśród songwriterów występuje spontaniczna kreatywność muzyczna. Zaproponowano wprowadzenie nowego terminu: epifanii muzycznej, definiowanej jako epizod nagłego pojawienia się innowacyjnych pomysłów w postaci wewnętrznej muzyki. Cechą tego zjawiska poznawczego jest spontaniczne występowanie w okolicznościach niezwiązanych z komponowaniem. Ta wewnętrzna muzyka składa się z elementu (lub elementów) utworu, który jest nowy i oryginalny według osoby doświadczającej. Analiza tematyczna została przeprowadzona w Badaniu 1, Badaniu 2a i Badaniu 2b.

W Badaniu 1 przeprowadzono analizę wywiadów przeprowadzonych przez songwritera Paula Zollo (2003) z 68 songwriterami – w 46% wywiadów opisane zostały epizody zidentyfikowane jako epifanie muzyczne. W Badaniu 2a przeprowadzono wywiady częściowo ustrukturyzowane z 49 songwriterami. Sześćdziesiąt trzy procent badanych opisało doświadczenia spontanicznej kreatywności (epifanii muzycznej). Wyniki tych badań zgodnie potwierdziły, iż epifanie muzyczne często pojawiają się przed zaśnięciem, po przebudzeniu oraz podczas powtarzalnych czynności. Ponadto, cechy typu kompozytora opierającego proces twórczy na nagłej inspiracji (Bahle, 1936) nie zostały potwierdzone jako zespół cech, ale potwierdziły się indywidualnie. W Badaniu 2b dot. komponowania pod wpływem substancji wzięło udział 16 osób. Wyniki nie potwierdziły wyższej deklarowanej częstości spontanicznych pomysłów muzycznych po zażyciu substancji. Badanie 3 było pilotażem metody pobierania próbek doświadczenia (ESM) mającej służyć uchwyceniu epifanii muzycznych. Przedstawione dane jakościowe przemawiają za włączeniem epifanii muzycznej do modeli muzycznego procesu twórczego.

Słowa klucze: proces twórczy w muzyce; mimowolna wyobraźnia muzyczna, spontaniczna kreatywność; epifania muzyczna; twórcze poznanie.

Resumé

Le but de ce projet était de tester si la créativité musicale spontanée se produisait chez les auteurs-compositeurs. Dans la présente thèse, le terme d'épiphanie musicale est proposé. Il est défini comme un épisode cognitif d'apparition soudaine d'idées innovantes dans une forme de musique intérieure. Le phénomène se produirait spontanément dans des circonstances sans rapport avec la composition. La musique intérieure serait constituée d'élément(s) d'une chanson qui sont nouveaux et originaux selon la personne qui l'éprouve. Des analyses thématiques ont été effectuées dans l'Etude 1, l'Etude 2a et 2b. L'Etude 1 a consisté en l'analyse d'entretiens avec 68 auteurs-compositeurs effectués par Paul Zollo, qui est lui-même auteur-compositeur (2003). Cette analyse révèle que des expériences pouvant être décrites comme des épiphanies musicales étaient présentes dans 46% des entretiens. Dans l'Etude 2a, des entretiens semi-structurés avec 49 auteurs-compositeurs ont été menés. Soixante-trois pour cent des participants dans cette étude ont décrit des expériences de créativité musicale spontanée. Les résultats ont montré que des épisodes de créativité spontanée apparaissent avant l'endormissement, après le réveil et lors d'activités répétitives. De plus, les caractéristiques du "type d'inspiration" (Bahle, 1936) n'ont pas été confirmées collectivement en tant que type, mais ont trouvé une confirmation séparément. Seize participants ont participé à l'Etude 2b consacrée à la composition sous l'influence de substances psychoactives. Les résultats n'ont pas confirmé une fréquence déclarée plus élevée d'idées musicales spontanées après la consommation. L'Etude 3 était un test de la méthode d'échantillonnage d'expérience (ESM) utilisée pour suivre les épiphanies musicales. Ces données soutiennent l'inclusion de l'épiphanie musicale dans les modèles du processus créatif en musique.

Mots clés : processus créatif en musique ; imagerie musicale involontaire ; créativité spontanée; épiphanie musicale; cognition créatrice.

Synthèse

L'expression musicale humaine est intrinsèquement liée à la créativité. Même les vocalisations précoces des enfants ont une composante créative. Les enfants explorent la musique à travers l'improvisation vocale auto-initiée (Young, 2003). Dès les premiers stades de développement, les humains ont une capacité musicale générative leur permettant de créer des mélodies simples (Gratier, 2020 ; Hildebrandt, 1998).

Autrefois, la créativité musicale était attribuée à des pouvoirs surnaturels : égies, fantômes ou anges. Le mot «génie», si couramment utilisé de nos jours pour les compositeurs talentueux, faisait initialement référence à un esprit auquel les anciens Romains priaient pour l'inspiration artistique. Dans la tradition occidentale, l'approche envers les compositeurs musicaux a changé à travers les âges. Au siècle des Lumières, le compositeur était considéré comme un artisan et son rôle était de créer une musique qui imite la réalité plutôt que de présenter son originalité. La raison et la pensée rationnelle étaient considérées comme les principaux outils de composition (Siechowicz, 2020). Cette approche très méthodique a subi un changement radical à l'époque romantique. Les compositeurs romantiques ont mis l'accent sur l'ingéniosité et l'expression individuelle (Millen, 2010). Créer sous l'inspiration soudaine a eu la primauté sur l'artisanat et la méthode rationnelle de composition (Walton, 2014).

La psychologie moderne attribue la créativité musicale à des processus cognitifs contraints par des facteurs biologiques et impliquant l'activité du système nerveux. Contrairement aux connaissances populaires des époques antérieures à l'émergence de la psychologie universitaire, elle présente une vision de la créativité musicale éclairée par la recherche. Bien que l'idée de la puissance créatrice soudaine frappant un artiste comme un éclair appartient au passé (Burkus, 2014), je soutiens néanmoins que de telles descriptions ont tenté

d'illustrer un phénomène cognitif réel de créativité spontanée, d'une manière appropriée à l'état de connaissances à l'époque. La créativité spontanée est présente dans les récits de nombreux compositeurs qui décrivent l'apparition soudaine de mélodies originales dans leur esprit. Bien que ces notions puissent sembler étranges, les études sur l'audition musicale interne se sont multipliées (par exemple, Beaty et al., 2013 ; Floridou, Williamson, & Stewart, 2017 ; Floridou, Williamson, Stewart, & Müllensiefen, 2015 ; Halpern & Bartlett, 2011 ; Huovinen & Tuuri, 2019 ; Hyman et al., 2015 ; Moseley et al., 2018 ; Wammes & Barušs, 2009 ; Williamson et al., 2011, 2012, 2014 ; Williamson & Jilka, 2014 ; Williamson & Müllensiefen, 2012). Ainsi, la créativité spontanée ne doit pas être assimilée à des visions non scientifiques et dépassées de la créativité, mais elle doit plutôt être étudiée à travers des méthodes utilisées en psychologie afin d'expliquer comment les idées musicales sont générées. Bien que la psychologie de la créativité musicale soit déjà une discipline bien établie, la question de la créativité spontanée n'a pas fait l'objet d'un intérêt de recherche suffisant jusqu'à présent.

L'analyse thématique des entretiens de Paul Zollo (2003) a permis de mieux comprendre l'audition interne spontanée composée d'éléments de chansons nouvelles et originales chez les auteurs-compositeurs. Etude 1 a confirmé notre première hypothèse sur l'existence d'une sorte d'épiphanie propre au domaine musical, qui consiste à entendre en pensée, spontanément et soudainement, des éléments d'une chanson qui sont nouveaux et originaux selon la personne qui l'expérimente. Parmi 68 participants aux entretiens menés par Paul Zollo (2003), l'enquête a permis d'identifier 31 auteurs-compositeurs qui éprouvent potentiellement ce que j'appelle une épiphanie musicale. C'est un nombre substantiel constituant 46% de l'échantillon. Seuls les éléments musicaux qui étaient nouveaux et originaux selon l'individu, donc ceux qu'il/elle jugeait appropriés pour ses nouvelles chansons, ont été pris en compte. De nombreuses citations ont

permis de confirmer que certains auteurs-compositeurs expérimentent des idées musicales spontanées et nouvelles qui apparaissent sous forme d'éléments de chansons. Etude 1 a montré que ce que propose d'identifier comme un épisode d'épiphanie musicale peut consister en différents éléments de chanson (paroles, mélodie, harmonie) et que ces éléments peuvent coexister dans un épisode (par exemple, une mélodie avec des paroles). Ces idées musicales varient en longueur et en complexité - aucun modèle chez les individus n'a été observé à cet égard. Les auteurs-compositeurs qui ont vécu les épisodes d'apparition spontanée d'idées musicales les ont décrits comme récurrents et bien qu'ils aient souvent déclaré ne pas connaître l'explication exacte de ce phénomène, ils en ont parlé comme une partie habituelle de leur processus créatif.

Les descriptions de l'apparition d'idées musicales spontanées utilisaient des phrases similaires décrites en détail dans les résultats. Les récits des auteurs-compositeurs se sont souvent concentrés sur la facilité avec laquelle ces idées sont générées. Beaucoup de participants ont évoqué même l'impression de ne pas être l'auteur de ces idées spontanées. Les auteurs-compositeurs ont utilisé diverses métaphores pour décrire la sensation d'apparition spontanée d'une idée et pour expliquer leur point de vue sur son sens spirituel. Certaines des métaphores courantes étaient : des chansons (spontanées) comme cadeaux ou messages ; servir de canal aux idées. Les explications spirituelles étaient basées sur les croyances en une puissance supérieure fournissant les idées - le plus souvent la «conscience collective». L'analyse thématique menée sur les entretiens de Paul Zollo a permis de confirmer l'hypothèse 1.

Au cours de l'analyse thématique dans l'Etude 2, plus de 150 citations ont été sélectionnées parmi 38 témoignages d'auteurs-compositeurs recueillis à partir d'entretiens semi-directifs afin de confirmer la même hypothèse 1. Trente-huit personnes sur 49, soit 63 % des

participants, ont été identifiées comme ayant fait l'expérience d'une épiphanie musicale (9 femmes, 29 hommes). Les citations rassemblées dans l'enquête ont prouvé que les idées peuvent être constituées d'éléments musicaux. Les résultats indiquent que des éléments tels que la mélodie, les paroles, l'harmonie, le rythme ou l'instrumentation peuvent survenir spontanément à un individu via l'audition interne. Une découverte importante était qu'une épiphanie musicale peut révéler une idée germinale - c'est-à-dire un tout premier élément de chanson qui est suivi d'une décision de commencer une nouvelle composition. Ainsi, une telle idée initiale va au-delà de ce qui pourrait être assimilé à un aperçu, car on ne cherche pas cette idée musicale en premier lieu. L'enquête a permis de disséquer un éventail de métaphores concernant la créativité spontanée. La créativité musicale spontanée était décrite métaphoriquement comme une découverte plutôt que comme une création et comme consistant à « recevoir » les idées plutôt qu'à les créer.

Les résultats de l'Etude 1 et de l'Etude 2a étaient également cohérents à d'autres égards. La proposition de Julius Bahle d'une typologie des compositeurs a été rejetée. Ses cinq caractéristiques : expérimenter une idée musicale spontanée, composer spontanément, commencer à composer lorsque des idées spontanées surviennent, ne pas planifier de sessions de composition, composer sans effort - ne constituent pas le profil d'un compositeur, néanmoins elles se produisent chez les auteurs-compositeurs. Un lien entre la rétention en mémoire après une idée spontanée et sa transcription était visible dans l'Etude 1, ainsi que dans l'Etude 2a. Le bouclage intentionnel de la mémoire après l'épiphanie musicale a été décrit par certains participants. Les participants ont souvent décrit la hâte d'être en mesure de capturer tous les éléments créatifs qui leur viennent soudainement à l'esprit. La transcription, selon les récits des auteurs-compositeurs, consistait le plus souvent en un enregistrement vocal, une notation sur

papier ou une expérimentation de l'idée sur un instrument. Les résultats ont confirmé l'apparition d'idées spontanées dans des activités comprenant des mouvements répétitifs, lors de l'endormissement et après le réveil.

L'analyse menée dans l'Etude 1 et l'Etude 2b n'a pas permis de confirmer l'hypothèse selon laquelle l'épiphanie musicale se produit plus fréquemment après la consommation de substances psychoactives. D'après les données recueillies au cours de ces études, il est possible que la consommation de substances n'ait pas d'impact sur la fréquence des idées soudaines et ne soit pas nécessaire pour vivre une épiphanie musicale. À son tour, l'analyse a conduit à la conclusion que les auteurs-compositeurs peuvent utiliser des drogues avant de composer dans le but d'obtenir l'impact souhaité sur le processus créatif autre que de stimuler des idées soudaines, par exemple, augmenter leur endurance.

Dans l'Etude 2b treize participants (81% du total) ont admis avoir eu des idées musicales soudaines après l'utilisation d'au moins une des substances qu'ils utilisaient avant d'écrire des chansons. Tous les participants sauf un ont déclaré que leurs idées musicales soudaines ne se produisaient pas seulement après la consommation de substances - en d'autres termes, les substances n'étaient pas nécessaires pour que des idées musicales spontanées se produisent. Treize participants (81 %) ont signalé une différence dans la composition après au moins une des substances. Dix participants (63 %) ont déclaré avoir des idées musicales plus soudaines après au moins une des substances par rapport à la sobriété. C'est une découverte cruciale, mais du fait que le terme "idées soudaines" ait été utilisé dans plusieurs sens et pas uniquement en lien avec l'épiphanie musicale cette découverte ne constitue pas une preuve solide permettant de confirmer l'hypothèse 5. Les résultats ont montré que cinq participants de l'étude 2b (31 % sur 16) ont décrit des expériences que j'ai identifiées comme une épiphanie musicale après le cannabis

(Personne 3, Personne 6 et Personne 7) et l'alcool (Personne 2 et Personne 12). Aucun schème cohérent d'idées spontanées coïncidant avec la consommation de substances n'a été trouvé. Les résultats ne sont pas suffisants pour confirmer l'hypothèse 5.

Cette enquête visait également à fournir des données qualitatives concernant les principaux effets de la consommation de drogues dans le processus créatif. Chaque auteur-compositeur a discuté des avantages et des inconvénients de composer sous l'influence d'une certaine substance, et certains ont décrit l'influence d'une drogue comme neutre. Parmi les effets les plus courants figuraient : la difficulté à évaluer les idées musicales (présentes dans 10 entretiens - 63 % des participants) et l'affaiblissement du sens critique (9 participants - 56 % des personnes interrogées). De plus, les participants ont fait référence à des changements perçus dans la perception et la pensée. Parmi ces changements, une concentration accrue comme effet après l'utilisation d'au moins une des substances était présente dans la moitié des entretiens (8 participants - 50%). Parmi les autres effets mentionnés dans les entretiens, il y avait : l'induction d'une certaine humeur propice à l'écriture de chansons, la relaxation ou l'endurance, ainsi qu'une attention excessive aux détails (méticuleux). Afin de décrire les changements perçus dans le processus créatif lui-même, les participants ont utilisé des adjectifs tels que : plus rapide et plus facile. Dans plusieurs entretiens, la question du dosage a été discutée. Parmi les participants, deux ont révélé avoir souffert d'une dépendance dans le passé - ils n'ont bénéficié de l'utilisation de la substance que parce qu'elle leur a permis de calmer la réaction de sevrage, mais cela n'a pas fourni d'autres avantages pour leur processus de création.

L'Etude 3 était un test de la méthode d'échantillonnage d'expérience (Expérience Sampling Method - ESM) utilisée pour suivre les épiphanies musicales. Il y a quelques points à retenir qui peuvent guider d'autres tentatives d'utilisation de journaux pour suivre la créativité

musicale spontanée. Le fait que les participants aient pu suivre leurs idées spontanées in vivo est prometteur. Les résultats de cette étude pilote pourraient servir de confirmation de l'apparition spontanée d'idées musicales dans la vie quotidienne. En raison de la forme de la recherche, cette méthode a permis de capturer l'épiphanie musicale dans l'instant, sans compter sur le rappel de la mémoire. De plus, les récits des participants ont fourni des informations importantes sur l'expérience d'une participation à ce type d'étude. Même si l'étude semblait avoir un impact différent sur leurs épisodes spontanés pour chaque sujet, il est important de signaler que le seul fait de participer à l'étude modifie le processus créatif.

Les recherches menées pour la thèse actuelle présentaient une série de limites en tant que première étape de la recherche sur une nouvelle notion proposée pour décrire un phénomène peu connu. Le principal écueil de cette étude était qu'elle s'appuyait sur des données déclaratives, susceptibles d'être influencées par les biais découlant de l'auto-présentation. La viabilité des données repose en grande partie sur l'honnêteté des répondants, leur niveau d'introspection et leur capacité à mettre des mots sur leurs expériences mentales. Les conclusions de l'étude basée sur les entretiens peuvent être considérées comme anecdotiques et largement spéculatives. On ne peut affirmer avec certitude que si quelque chose n'a pas été dit dans l'entretien, cela n'a pas lieu dans l'expérience de l'interviewé. D'autre part, un biais de confirmation pourrait amener le chercheur à être trop inclusif lorsqu'il s'agit de sélectionner des citations. La capacité de recueillir des données a également été limitée par des difficultés causées par un tabou entourant le fait de parler d'audition interne. Les mises en garde dans l'analyse des entretiens écrits existants (Etude 1 sur la base des entretiens menés par Paul Zollo, 2003) consistent dans le manque de possibilité de poser des questions supplémentaires, le manque d'indices prosodiques et donc des difficultés d'interprétation. Le fait qu'un fragment ait été identifié comme une description d'épiphanie

musicale peut être discutable en raison de la multitude d'interprétations possibles. Il y a un certain caractère aléatoire typique de l'analyse du matériel existant - par opposition au matériel collecté dans le but de rechercher un phénomène spécifique. De plus, les citations dans les études ont été analysées et traduites à travers le prisme de l'idiolecte de l'auteur de la recherche. Une autre limitation est que dans l'interview, les épiphanies musicales et d'autres types d'idées soudaines étaient souvent confondues. En raison de la disproportion des participants masculins et féminins, il était impossible de faire des généralisations sur les différences liées au genre. La principale limitation de l'Etude 3, qui était une étude pilote pour la recherche basée sur le journal ESM, était un manque de précision dans l'instruction (en particulier en ce qui concerne un modèle unifié de réponses).

Dans l'ensemble, les 3 études ont apporté de nombreuses directions possibles pour les recherches futures. La principale est d'inclure la créativité spontanée dans les modèles de processus créatifs. De plus, l'utilisation de méthodes complémentaires pourrait être un moyen d'obtenir des données plus précises concernant l'épiphanie musicale. Les méthodes rétro- et introspectives reposent sur la mémoire et l'honnêteté des participants, mais elles permettent d'atteindre des expériences des sujets inaccessibles autrement. Les méthodes in vivo, telles que les études de journal ou le suivi en temps réel, minimisent les biais tels que les effets de faux rappel de mémoire, mais elles interfèrent avec le cours naturel du processus créatif. Les données de première main et d'observation (de seconde main) pourraient être fusionnées avec succès dans les études, afin de pallier mutuellement leurs lacunes.

Les recherches futures sur le phénomène devraient tenter de trouver des indicateurs objectifs. Je propose des études expérimentales dans le prolongement de l'enquête actuelle, afin d'obtenir des données objectives et quantifiées pour une confirmation ultérieure de la validité du

phénomène d'épiphanie musicale. Afin de mener les études de neuroimagerie lors de l'expérience d'épiphanies musicales, une méthode efficace d'induction d'épiphanies musicales serait souhaitable. Le problème de la capture d'un phénomène spontané et inattendu dans la recherche expérimentale pourrait être résolu - les résultats de ces études ont montré que les activités banales dans lesquelles le corps effectue des mouvements répétitifs, ainsi que l'endormissement ou le réveil sont susceptibles de coïncider avec l'apparition d'épiphanies musicales. De plus, la pratique musicale suscite l'apparition d'InMI (Liikkanen, 2012) - cela pourrait éventuellement être utilisé dans la conception d'une étude des épiphanies musicales. En termes de neuro-imagination, je propose une comparaison de l'activité cérébrale pendant l'expérience de l'épiphanie musicale aux cas suivants : entendre une musique familière ; écouter de la musique inconnue ; imaginer de la musique ; ainsi que composer mentalement. Les recherches actuelles ont indiqué une gamme de similitudes entre l'épiphanie musicale et d'autres types d'idées soudaines (déclenchées par des événements de la vie ou se produisant pendant l'improvisation). Les mécanismes cognitifs derrière l'épiphanie musicale et d'autres types d'idées soudaines pourraient être les mêmes, mais il est possible de susciter ces dernières dans un cadre expérimental (contrairement à un phénomène spontané comme l'épiphanie musicale).

D'autres études sur l'épiphanie musicale devraient être menées sur différentes populations pour vérifier que ce phénomène cognitif n'est pas spécifiques aux auteurs-compositeurs. Pour prouver que l'épiphanie est un phénomène cognitif, donc existant universellement quelle que soit la culture, il serait crucial de rechercher des auteurs-compositeurs non occidentaux (de telles études sur InMI ont été menées sur une population non occidentale, par exemple Jue et al., 2020 ; Pitman et al., 2021). En Occident, il existe une forte pression sur l'individualité (mythe du « génie solitaire ») qui pourrait se traduire par une exagération du rôle des idées spontanées. Il

serait également important de mener une telle étude sur des musiciens de formation classique - de telles études confirmeraient l'épiphanie musicale comme un phénomène universel non limité aux auteurs-compositeurs. La recherche d'autres artistes, par exemple en arts visuels, permettrait de tester si l'occurrence de l'épiphanie est spécifique au domaine musical ou si elle se produit dans l'imagerie liée à différents sens.

Il y a aussi plusieurs autres questions qui découlent de la thèse actuelle qui méritent une attention plus approfondie. Quels mécanismes cérébraux sont responsables de l'apparition simultanée des paroles et des éléments musicaux ? Les auteurs-compositeurs sont-ils capables d'une mémoire à long terme plus efficace pour les idées musicales que la population générale, ce qui les rend plus efficaces aussi pour préserver les idées musicales spontanées ? De plus, les questions liées à la verbalisation des concepts abstraits et aux différences linguistiques méritent un examen séparé dans le paradigme de la linguistique cognitive.

En raison du fait qu'un nombre relativement élevé d'auteurs-compositeurs déclarent consommer régulièrement de la drogue, il est important, dans les recherches portant sur la composition sous influence, de prendre en compte des questions telles que : les dépendances, la gueule de bois, les effets à long terme des drogues. Les études doivent être conçues de manière à permettre de mesurer une dose du médicament pour pouvoir quantifier les effets. Pour optimiser les études concernant l'expérience vécue des épiphanies musicales, je proposerais une étude de journal consistant en un journal audio. L'automatisation de l'enregistrement des entrées favorisera la collecte des données. De plus, un processus de présélection des participants aux études de l'ESM devrait être mis en place afin d'éviter d'inviter des participants qui ne déclarent pas vivre des épiphanies musicales. Une recherche de suivi en temps réel basée sur l'observation

du processus de création est nécessaire pour voir comment la forme initiale des épiphanies musicales est modifiée et quelle est leur forme finale.

Il serait conseillé de mener des études avec un nombre similaire d'hommes et de femmes afin de pouvoir comparer les deux groupes. Une tendance visible dans toutes les études menées est que la participation des femmes était inférieure à celle des hommes.

L'implication pratique de l'étude pourrait être utile aux auteurs-compositeurs - les études suggèrent que la génération d'idées peut se produire en dehors des sessions de composition planifiées. Les découvertes concernant les circonstances dans lesquelles les épiphanies musicales sont susceptibles de se produire pourraient être un indice sur la façon de stimuler ces capacités de génération d'idées. Les employeurs du secteur créatif pourraient en tenir compte - l'efficacité du travail des auteurs-compositeurs peut ne pas dépendre des heures passées intentionnellement à écrire des chansons.

Human's musical expression is intrinsically linked with musical creativity which has probably its roots in the evolution of human musicality (Podlipniak, 2021). Even children's early vocalizations have a creative component. Children explore music through self-initiated vocal improvisation (Young, 2003). From early stages of development humans have a generative musical capacity enabling them to create simple tunes (Gratier, 2020; Hildebrandt, 1998).

In the past, musical creativity was attributed to supernatural powers: Muses, ghosts, or angels. The word "genius", so commonly used for gifted composers nowadays, initially referred to a spirit to whom ancient Romans prayed for artistic inspiration ("Creativity In The Arts And Sciences," n.d.; "Genius," n.d.). In the Western tradition, the approach towards musical composers has changed throughout the ages. In the Enlightenment period, the composer was seen as a craftsman and his role was to create music which imitates reality and draws from existing music rather than presenting the author's originality. Reason and rational thought were deemed as main tools in composing (Siechowicz, 2020). This highly methodic approach underwent a drastic change in the Romantic era. Romantic composers emphasized ingenuity and individual expression (Millen, 2010). Creating under sudden inspiration had primacy over craftsmanship and rational method in composing (Walton, 2014).

Modern psychology ascribes musical creativity to cognitive processes constrained by biological factors and involving the activity of the nervous system. Contrary to folk knowledge of the eras before the emergence of academic psychology, it presents a view of musical creativity informed by research. Although the idea of the sudden creative power striking an artist like a lightning bolt belongs to the past (Burkus, 2014), nonetheless I argue that such descriptions attempted at illustrating an actual cognitive phenomenon of spontaneous creativity, in a way appropriate to the state of knowledge at the time. Spontaneous creativity is

present in the accounts of many composers who describe the sudden appearance of original melodies in their minds. Although these notions may sound uncanny, studies of internal musical hearing have been flourishing (e.g., Beaty et al., 2013; Floridou et al., 2015, 2017; Halpern & Bartlett, 2011; Huovinen & Tuuri, 2019; Hyman et al., 2015; Moseley et al., 2018; Wammes & Barušs, 2009; Williamson & Jilka, 2014; Williamson et al., 2014, 2011). Thus, spontaneous creativity should not be equated with unscientific and outdated views of creativity, but it should instead be studied through methods used in psychology in order to explain how musical ideas are generated. Although the psychology of musical creativity is already a well-established discipline, the issue of spontaneous creativity has not received sufficient research interest so far.

Chapter 2: Psychological tradition of viewing creativity in music:

Creativity - definitions

A short and fairly standard definition of creativity that can be found in a variety of fields of study is that it is: the ability to generate something new and valuable (Mumford, 2003), but there are many variations of this definition (e.g., Kampylis and Valtanen cite 42 different definitions from various publications; 2010). Moreover, the word creativity is used in diverse senses within creativity studies (Walia, 2019). Creativity has been defined not only as an ability, but also as an action (Boone & Hollingsworth, 1990), motivation (Kris, 1952), divergent thinking (Torrance, 1972), bringing something into being (Ochse, 1990) and more. It is also commonly viewed by researchers as a quality (Amabile, 1983; Parkhurst, 1999).

Walia pointed out that the term creativity is often conflated with creation (a product of the process/act, not in the sense of the act of creation¹) in the popular modern view: “Herein lies

¹ The use of word “creation” and its two possible understandings: 1) product of the creative process 2) process of creation, shows on how many levels the terminology of creative studies is conflated. The double meanings of “creation” are echoed in French (*la création*) and Polish (*kreacja*).

the problem in studying creativity as synonymous with creation, because creation can be judged only when it has concluded, whereas creativity is active throughout the process and may not even end after having led to creation.” (Walia, 2019, p. 3). The researcher indicates also another important issue, stemming from the standard definition which focuses on the product – “The selected ideas then go on to become creations and are then studied in literature for innovation and creativity [...] however, does that mean the rejected ideas were not creative?” (Girotra, Terwiesch, & Ulrich, 2010, p.2). In the current thesis, an idea will be considered a creation (product) whereas creativity will be considered as an ongoing act, regardless of whether it leads to the creation of a larger work (Walia, 2019), in the case of this thesis – a song. The definitions based on the problem-solving approach such as an ability to discover new problems (Csikszentmihalyi & Getzels, 1988) or “a specific capacity to not only solve problems but to solve them originally and adaptively” (Feist & Barron, 2003, p. 63) suit intentional creativity but, as I will argue, fail to encompass spontaneous creativity, such as sudden germinal (very first) idea for a song (Benham, 1929). In the current thesis creativity is perceived from a perspective of an individual, without the context of public appreciation of the novelty of the ideas (Nakamura & Csikszentmihalyi, 2001).

The term “creativity” in this thesis will be used in two senses, in order to allow for flexibility: (1) activities leading to idea generation (Mumford, Scott, Gaddis, & Strange, 2002); (2) an ability of a person: “the ability to come up with ideas [...] that are new, surprising and valuable²” (Boden, 2004, p. 95), a distinct cognitive generative capacity (Ward, Smith, & Finke, 1999). The definitions of musical creativity used in the current thesis were selected because they encompass intentional and spontaneous aspects of the creative process.

² I excluded one part of the definition from Boden’s proposition; “the ability to come up with ideas [~~or artefacts~~] that are new, surprising and valuable” as artifacts would not apply to the scope of the current thesis.

Musical creativity at the intersection of disciplines

Psychology of music is a branch of both psychology and musicology which originated in the middle of the nineteenth century (Stumpf, 1890; Wundt, 1912). It merges the interest of psychology in human experience and behavior with musicology's focal point – music. Already in the early 20th century psychology of music did not show much connection with musicological reflection, centered around the scholarly study of music (Duckles et al., 2001). In the late 20th century the psychology of music was dominated by cognitive studies (e.g., Cook, 1994; Hargreaves, 1986; McAdams, 1996; Raffman, 1993; Sloboda, 1985) and as empirical studies became more and more common (e.g., Clarke & Cook, 2004; Huron, 2006) the contrast with the musicological approach rooted in the humanities became stark.

Creativity studies as a separate field within the discipline of psychology was founded in the 1950s (Guilford, 1950). There is a growing number of studies on cognition in creativity (creative cognition; e.g., Finke, Ward, & Smith, 1992; Ward, 2007; Ward & Kolomyts, 2019), including from a neuroscientific perspective (e.g., Carlsson, Wendt, & Risberg, 2000; Dietrich, 2004; Khalil, Godde, & Karim, 2019).

Certain researchers point out that there is a lack of research on composition within music psychology and that this subject deserves more attention (Brown, 2003; Pearce & Wiggins, 2002; Sloboda, 1985). While studies on general creativity are abundant, there is little research conducted on the process of composition within the psychology of music (Impett, 2017). The models of creative process in music are usually general models of creativity applied to musicians (but see: Sloboda, 1985). Moreover, the musicological approaches to analyzing composition are based predominantly on the analysis of the formal structure of the oeuvre and on biographical facts surrounding its creation, rather than on the process of its creation (Impett, 2017). A growing

interest in researching creation as a process is demonstrated in a French subdiscipline called *les études génétiques* focused on a development of a musical oeuvre and not merely its final form (e.g., Donin, 2010, 2015; Donin & Féron, 2012; Donin & Ferrer, 2015; Donin & Theureau, 2007; Stévance, 2018).

Furthermore, modern cognitive-oriented creativity studies seek to explain the phenomenon of creativity through understanding the cognitive processes which comprise it, as well as scrutinize the cognitive capacities which enable the creation of music (Bashwiner, Wertz, Flores, & Jung, 2016).

Although a large body of research in creativity studies was devoted to finding general patterns in the population of art creators, including composers, there is a growing interest among researchers in observing the characteristics of the idiosyncratic creative process in the field of music. There has been a general shift in musical creativity research which consists in growing cooperation between researchers and musicians; musicians' are no longer mere anonymous subjects of the research, but their voice contributes to the analyses (Canonne, 2010, 2014; Donin, 2010, 2015; Donin & Féron, 2012; Donin & Ferrer, 2015; Donin & Theureau, 2007; Stévance, 2018).

Early theories of musical creativity

The interest in musical creativity as a scholarly subject increased in the early 20th century. Three main Western traditions of scholarship in this field emerged: English-, German- and French-speaking. The early studies in creativity had methodological shortcomings compared to the state of the art of psychology of creativity nowadays. They were also characterized by vagueness in use of proposed terms. Nonetheless, they were on some counts advanced for the time and introduced important notions concerning the creative process in music. While these

traditions do not explicitly make reference to one another, each of the lines of thoughts separately presents valuable insights into spontaneous and creative musical imagery.

Several publications in English-speaking psychological journals with recognition of spontaneous musical imagery appeared already in the 1920's. These early scientific texts were based on qualitative data largely stemming from accounts and observation of composers.

Marie Agnew's work (1922) is one of the earliest examples of recognition of spontaneous auditory imagery and its role in composing. The aim of her study was to recognize individual characteristics of imagery in each of the studied composers (Robert Schumann, Wolfgang Amadeus Mozart, Hector Berlioz, Pyotr Tchaikovsky, and Richard Wagner) and to depict how imagery was used in their creative processes. Five case studies were chosen among eminent composers on the basis of available autobiographies and letters. The study consisted in gathering and analyzing quotes from these materials.

Despite the lack of precision in the definitions, the author made an important distinction between spontaneous auditory imagery and voluntary mental imagery. She also identified mental composing (the music creation that takes place in the mental realm), though without referring to it as such, among three of the composers (Schumann, Mozart, and Berlioz). According to Tchaikovsky quoted by Agnew, he was capable of hearing the whole harmony in his imagery and such events happened to him unexpectedly, for example when he was travelling. Agnew pointed out his habit of writing down these kinds of spontaneous ideas: "I usually write my sketches on the first piece of paper to hand" (Agnew, 1922, p. 286).

Henry Cowell's article published in 1926 was based on a self-reported case study. The author was an academically trained musician. He emphasized the importance of both voluntary and spontaneous musical imagery in composition, as well as acknowledged mental

composition as a part of the creative process. The author displayed an in-depth introspection of his creative process. He recounted music appearing in his mind spontaneously (including novel tunes with complex harmonies). He was not able to capture the internal music by writing it down at first, but over time he developed the capacity to capture, loop in his memory, and write down the internal music:

I practiced directing the flow into the channels of the sounds of a few instruments at a time, until I could conjure their sounds perfectly at will" [...] I was able, by virtue of studying notation, to write down the thought, after going over it until it was thoroughly memorized (Cowell, 1926, p. 235-36)

It is worth mentioning that the author referred to his spontaneous musical idea occurrence as “sounds leap”, “musical visitations”, “musical flow” or “inspiration”. He described it as follows:

No sooner did I begin this self-training than I had at times curious experiences of having glorious sounds leap unexpectedly into my mind – original melodies and complete harmonies such as I could not conjure forth at will, and exalted qualities of tone such as a I had never heard nor before imagined (Cowell, 1926, p. 235)

Evelyn Benham published her article in 1929 with the aim of analyzing musical imagery prior to and during the process of composing. She inquired also about the initial (germinal) idea for a composition (“nucleus”) and how it was developed in the creative process. Furthermore, the author’s goal was to establish and refine methods for studying imagery. Due to laconic description, it can only be assumed that her scrutiny consisted in a qualitative study using behavioral observation informed by self-report of the research subject. Her conclusions suggested – although in other words - that auditory imagery plays a role in composing.

The most comprehensive view of musical creativity in the early academic German-speaking sources appeared in the 1930’s. Julius Bahle was a German psychologist and musicologist with scholarly interest in creative process. In his works he focused predominantly on composers, but applied his theoretical stance also to other artists (e.g. a case study of a playwright Franz Grillparzer; Bahle, 1974). The analysis of case studies and self-

reports allowed him to find common patterns and formulate proto-scientific theories of the creative process as well as a typology of composers and of their spontaneous creativity.

Julius Bahle noticed how thus far discussions on creativity remained a topic of solely metaphysical speculations and interpretations, lacking empirical evidence. Moreover, Bahle criticized contemporary studies in arts and aesthetics for focusing strongly on the work of art and retrospectively constructing the pathway of the creative process based on the final shape of the work. In his monography *Der musikalische Schaffensprozess: Psychologie der schöpferischen Erlebnis- und Antriebsformen* (Eng. The musical creative process: psychology of creative forms of experience and drive) published in 1936, his outline of an approach for studying creativity was innovative for his times and characterized by an effort to make creativity a valid subject of empirical research. He displayed an interest in creative process as a whole (the entire process from the beginning until the end – the “natural growth of the work”, with recognition of its phases), rather than tracking separate elements of composition or individual features of creativity in artists (Bahle, 1947; van Strien, 1998). He decided to fill in the blank in scholarly analysis with his studies of creative individuals, undertaking a purely psychological investigation of creative process.

Julius Bahle conducted his most important study in 1931. He invited 32 acquainted composers from Germany and abroad. In his invitation letter he asked them to compose music to one of the 8 poems attached to the letter. Bahle described his study as a “remote experiment” and “performance experiment”, insisting that it went beyond a simple “survey” as it also required engagement in creation. The author saw a need to design studies so that it would be possible to capture the creative process in real-time or very shortly after, to reach realistic conclusions about their individual way of creating music.

In the invitation letter he also asked the composers to conduct a thorough self-analysis of their creative process of composing music to a given poem. He asked the participants for a retrospective self-report guided by such questions as: “What are the most important phases in the composition of the song?”³ (p. 10); “To what extent is the composition an expression of the (direct or indirect) moods, feelings or values triggered by the poem?”⁴ (Bahle, 1947, p. 10). He asked participants to attach musical scores of the resulting composition.

In response to Bahle’s request, none of the composers actually wrote a new piece of music to one of the poems. Nonetheless some of the participants decided to share their insights about their creative process and composing habits. This material, together with the analysis of personal notes of eminent composers from the past, led Bahle to develop a theory of the creative process. It also laid a foundation for a development of a typology of composers and of spontaneous creativity in general.

Bahle coined the term “creative experience” or “artistic-productive experience” (*“künstlerisch-produktiven Erlebnissen”*) – a part of a composer’s life story that directly inspires musical elements in a given composition (Bahle, 1947). Bahle proposed that it is a “leap between experience to creation”. Moreover, he also used the term “creative drive” to characterize the level of creativity of an artist which fluctuates depending on the time of day. This consideration stemmed from an analysis of daily cycles of artists and the moments when they describe themselves as more receptive to new ideas.

Based on the correspondence with these contemporary composers and the accounts of historic eminent ones, Bahle has created a typology of composers consisting of two types: the “working type” (*Arbeitsstypus*) and the “inspiration type” (*Inspirationstypus*; Bahle, 1938). The

³ The original quote: “Welches sind die wichtigsten Entstehungsphasen der Komposition des Liedes?”

⁴ The original quote: “Inwieweit ist die Komposition Ausdruck der durch das Gedicht ausgelösten (unmittelbaren oder mittelbaren) Stimmungen, Gefühls- oder Werterlebnisse?”

“working type” composers schedule the time in which they regularly compose and they refrain from creating music between the sessions. They can be described as more methodic and disciplined in their composing (Bahle, 1938). In turn, the “inspiration types” do not devote time in their schedule to composing, instead they wait for the ideas (“inspiration”) to come to them spontaneously. When this occurs, they note down their ideas and further develop the compositions by gathering new sudden ideas. Julius Bahle emphasized the importance of spontaneous idea generation in music for the “inspiration type” composers.

Bahle further developed a typology of sudden creative outbursts: conceptions (Germ. *Konzeptionen*), ideas (Germ. *Einfälle*) and inspirations (Germ. *Inspirationen*). The conceptions are sudden “schematic anticipations” of the whole work, or what can be commonly called a general idea for a composition – in other words a holistic plan for the artistic work. According to Bahle’s typology, ideas - in contrast with conceptions - do not relate to the whole work, but to its individual parts. The ideas can be either vague or precise solutions for parts of the composition (e.g., motifs, melodies, harmonic schemes). They might appear as a sort of particularization of the conceptions; or they can consist of analogies drawn from composers’ experience in the musical realm:

Very often these ideas took on such plastic forms in the poet's fantasy that he could already tell them and only needed to write them down. With this an imperceptible transition from the vague ideas to the sensual ones has taken place.⁵ (Bahle, 1947, p. 46)

The third type of spontaneous occurrences described by Bahle are inspirations. Inspiration in the perspective of Bahle is “a chain of sensual ideas” – ready-made fragments of the composition that appear in the composer’s mind, or solutions to artistic problems in developing a certain part of a composition.

⁵ The original quote: “Sehr häufig nahmen diese Einfälle in der Phantaise des Dichters derart plastische Formen an, dass er sie bereits erzählen konnte, und nur noch niederschreiben brauchte. Damit hat sich ein unmerklicher Übergang von den schemenhaften Einfällen zu den sinnlichen Einfällen vollzogen.”

Julius Bahle devoted a separate monography to the “inspiration type” artist. He discussed a case study of a German playwright, Franz Grillparzer (Bahle argued that his typology of composers can be extended to other artistic domains). Bahle’s work *Franz Grillparzer als Inspirationstypus. Werdegang, Schaffensweise und Menschentum* (Eng. Franz Grillparzer as the inspiration type. Career, creative process and human nature; 1975) described the “inspiration” type process as analogous to the one of music composers. Bahle uses direct quotes from Grillparzer’s writings in order to depict the sudden aspects of his creativity. Grillparzer deemed spontaneous ideas as a core of artistic creativity:

This indistinct image, I say, of this distinguishable aggregate of images flashes like lightning through the soul at the same time as the thought and it supplies the form of the concept with its content. This phantasy picture lies even in the most abstract concepts and ideas, which at that moment, when the imagination has become faded, brought in its parts to greater clarity of consciousness, gives the basis of the ideal of art.⁶ (1974, p. 43)

Bahle quoted Grillparzer’s account of writing the drama “Ahnfrau” as a model example of the “inspiration type” creative process:

I sit down and write on and on, the thoughts and verses come by themselves, I could hardly have copied them faster. The next day the same apparition [emerged], in three or four days the first act [was finished], almost without a crossed-out word (...). The second and third act were just as quickly created. I still remember that I was at the big stage [...], I was writing from five in the morning to five in the evening, without resting and without eating nor drinking anything ... After a two or three day break, I finished the piece with the same speed with which it was started.⁷ (1974, p. 47)

Bahle’s studies stirred various responses from the artistic and academic circles in Germany. He received harsh criticism from Hans Pfitzner – a German composer. Pfitzner addressed Bahle’s work in his monograph under a provocative title: “The new aesthetic of

⁶ The original quote: “Dieses undeutliche Bild, sage ich, dieses unterscheidbare Aggregat von Bilder gliden zuckt wie ein Blitz zugleich mit dem Gedanken durch die Seele und gibt der Form des Begriffes erst den Inhalt. Dieses Phantasiebild liegt selbst den abstraktesten Begriffen und Ideen, denen von Zeit, der Einbildungskraft nun, weiter verflut, in seinen Teilen zu größerer Klarheit des Bewußtseins gebracht, gibt die Grundlage des Ideals für die Kunst.”

⁷ The original quote: “Ich setze mich hin und schreibe weiter und weiter, die Gedanken und Verse kommen von selbst, ich haette kaum schneller abschreiben koennen. Des naechsten Tages dieselbe Erscheinung, in drei oder vier Tagen war der erste Akt, beinahe ohne ein durchstrichenes Wort, fertig... Ebenso schnell entstanden der zweite und dritte Akt. Noch erinnere ich mich, dass ich an der großen Szene [...] von fünf Uhr morgens bis fünf Uhr abends geschrieben habe, ohne Ruhepunkte und ohne etwas zu mir zu nehmen ... Nach zwei- oder dreitägiger Unterbrechung vollendete ich das Stück mit derselben Raschheit, mit der es begonnen worden war.”

musical impotence: a symptom of decay?” (German: *Die neue Aesthetik der musikalischen Impotenz: ein Verwesungssymptom?*; Pfitzner, 1920). The idea which enraged Pfitzner was the fact that Bahle attempted to research the source of creativity. Pfitzner, a firm supporter of the NSDAP, believed inspiration to be a divine gift. Pfitzner believed that this divine gift could not be a subject of empirical research - the cult of the genius and its occultist explanations were a crucial element of the dominant ideology at the time (Pfitzner, 1940). Pfitzner’s strong critique did not stop Bahle from continuing his research on the subject (Painter, 2001). Bahle’s study is still relevant and cited by current researchers of musical creativity as it provided important insight in the field of creativity (e.g., Lehmann, Sloboda, & Woody, 2007).

The Anglo-Saxon and German traditions of studies on composers and musical composition which recognized the role of spontaneous creativity were not pursued for a few decades after the publication of the aforementioned works. There are probably multiple reasons for this. The Second World War interrupted or influenced the work of many researchers, especially those in the countries which participated in it. After the war, new scientific currents emerged – notably, behavioral psychology in the 1950’s - in which the consideration for introspective processes was replaced by measures of outward behavior and considered as “old-fashioned” and unscientific ways of thinking about creativity.

The analyses initiated by the German-speaking authors did not have a tremendous impact on German musicology, yet they inspired more in-depth studies on the development of an artwork in French scholarship. The new stream of research - *les études génétiques* (Eng. genetic studies) – which does not refer to genes or genetic makeup of creative authors – focuses on the process of conception (Fr. *la genèse*) of a creative product, rather than on the analysis of its final version (Donin, 2015). It is a type of critical study which tracks the creative process through the

interpretation of earlier versions of the text (Fr. *avant-textes* – pre-texts; (“Critique génétique,” n.d.). The method consists of conducting analyses of various written documents (not only musical ones).

Les études génétiques as a research practice initially focused on literary works but its principles were successfully applied to musical works in the recent years (Donin, 2012). In fact, the fascination in tracking the “evolution” of a musical work in the course of its creative process dates back to 18th century. Back then, Austrian musicologist and composer Maximilian Stadler assembled and analyzed the unfinished manuscripts of Wolfgang Amadeus Mozart after his death (Donin, 2015). This example depicts an early interest in the analysis of the consecutive versions of the composition. Such practices laid a foundation for the analysis of sketches of historical composers. In the 20th century, sketches and manuscripts became a valuable source of information about the composition among European musicologists (Delecluse, 2018; Sallis, 2015). This line of thought acknowledges that creation takes place over time and is a result of numerous decisions – additions, corrections, alterations and more - which serve as clues for the researcher to track the non-linear complexities of the process of creation. The analyses within *études génétiques* focus on the traces left by the composer in the process of writing which afford their retrospective tracking (de Biasi, n.d.).

Chapter 3: The state of the art - intentional creativity in music

The choice of wording: *intentional* creativity

This chapter is devoted to intentional creativity. I chose the term intentional creativity as the most suitable for the current thesis. Intentional creativity in music describes engaging in music-making preceded by an intention to do so. Such intentional creativity may take place in the cognitive realm (mental composing) or both the cognitive and behavioral realms (engaging with musical materials with the intention to create – whether through composing or improvising).

There is a lack of consistent terminology in the literature pertaining to this phenomenon as many publications assume (implicitly or explicitly) that creativity is always an intentional act. Hence, one finds several related terms in the literature, such as: (1) voluntary (or volitional), (2) conscious, (3) methodic creativity; and (4) controlled cognition.

The first of the terms was a good option because it has been used to distinguish “Voluntary” and “Involuntary Musical Imagery” (Liikkanen, 2008; Zatorre & Halpern, 2005). Nonetheless, this term implicates the presence of will or a volitional agent. There is a debate among philosophers about the existence of free will (Gazzaniga, 2011) and in the case of creativity it gets even more complicated. Due to those philosophical implications of the term I preferred to choose a different one. The term “conscious creativity” raises a similar question – it is not possible for a subject to declare what part of his behavior or mental process was a conscious decision and what part of it was unconscious (as it is often assumed that in any of such process both unconscious and conscious thinking is involved; Hélie & Sun, 2010)). It is nonetheless possible to express whether a certain behavior or thinking process was done with intention or without intention. When it comes to the third proposition – methodic creativity – the term refers to a method (either self-imposed or trained in an educative process). This term does

not seem universally suitable for the songwriting process – based largely on self-training, as well as a trial-and-error approach (unlike classical music composing). In the literature, the intentional component of creative cognition is also referred to as controlled cognition (Marron et al., 2020), but this may cause confusion because of the difficulty of measuring “control”. Indeed, there is a debate about the extent to which we can truly control our actions, as well as control the level of engagement throughout an action (Musslick & Cohen, 2021). It thus seemed most appropriate to consider intentional creativity in comparison with spontaneous creativity.

Review of research in intentional creativity

Since its beginnings in the 1950s, studies of creativity concentrated in their vast majority on intentional creativity. Spontaneous creativity was seldom acknowledged in models or implicit and explicit assumptions about creativity (e.g., T. M. Amabile, 1996; Guilford, 1957; Nęcka, 2005; Runco, 2014; Sternberg & Lubart, 1991).

Among studies of intentional creativity there are quantitative studies (including psychometric, experimental, and historiometric methodologies) and qualitative studies (case studies and phenomenological studies; Long, 2014). These studies are concerned with the following aspects: characteristics of the creative product, personality traits of creators (Mooney, 1963), artistic education (Macdonald & Miell, 2000), creative process (Amabile, 1996), giftedness, eminent creativity, the relationship of hereditary and environmental factors with the occurrence of outstanding creativity (Runco & Richards, 1997).

Stage models are the most commonly used to depict creative process. Modern stage theories are based on the early model proposed by British Psychologist Graham Wallas (1926). The model consists of 4 phases of creation: Preparation, Incubation, Illumination, and Verification. In its premise the model was meant to encompass diverse kinds of human

creativity. This work had a big impact on how creativity was viewed and to this day the model serves as a basis for many theories of creative process (Sadler-Smith, 2015). Importantly, Wallas' model took into account the unconscious aspect of idea generation. The process starts with a phase of "Preparation" when the individual investigates the issue and starts to gather information on the work to be done. It is followed by the "Incubation" stage – when he or she no longer engages in creation and instead chooses to do something unrelated to it. Then comes the "Illumination" stage – the moment of spontaneous creative emergence. In the "Verification" phase the person implements the new ideas into his/her work and adjusts them as needed (Wallas, 1926).

The problem-solving model is based on Wallas' proposition and is a dominant way of viewing creativity in current psychological approaches (Zembylas & Niederauer, 2017). Problem solving is defined as a behavioral process that "increases the probability of selecting the most effective response" (D'Zurilla & Goldfried, 1971, p. 107). It occurs when dealing with a problematic situation and consists of the following stages: problem definition, generation of solutions, selection of a final solution, implementation, and verification of the results. It is a general model, applicable also in the context of mundane actions (D'Zurilla & Goldfried, 1971), so it does not capture the intricacies of a more abstract act of composing music. The model when applied to the creative process does not encompass spontaneous ideas as it focuses solely on intended actions.

In the problem-solving approach, creativity is seen as an essentially rational phenomenon with emphasis on conscious effort and choice (Funke, 2009; Kozbelt, Beghetto, & Runco, 2010; Mazzola, Park, & Thalmann, 2011) and it is also knowledge-based (Brown, 2003). This dominant model of creativity, viewing the creative process as a decision-based chain of

consecutive phases is wide-spread in the literature across many disciplines. Problem-finding models were proposed as an alternative to problem-solving ones. This approach proposes that the artist is searching for, formulating, and reformulating the problem in the course of creation. Nonetheless, this model shares substantial assumptions and pitfalls with the problem-solving model (Kozbelt et al., 2010).

Conscious cognition in composing

Intentional creativity involves conscious cognition. Mental imagery is just one of many cognitive capacities involved in the making of music (along with perception, attention, memory, learning, decision making). Yet it is a prevalent psychological ability for composing (Cowell, 1926; Wong & Lim, 2017). Internal auditory phenomena appear in scientific works under many names: inner ear, internal hearing, internalized sound, mind's ear, audiation (Covington, 2005). Musical imagery can be divided into two types: Voluntary Musical Imagery (VMI; Zatorre & Halpern, 2005) and Involuntary Musical Imagery (InMI; Liikkanen, 2008). The first is associated with intentional creativity. VMI refers to intentionally evoked internal hearing of music that is not present in the environment (Cotter, Christensen, & Silvia, 2019), otherwise defined as imagined music, that is strategically retrieved (Zatorre & Halpern, 2005). Voluntary Musical Imagery includes among others: notational audiation (the ability to internally hear written music), mental repetition, and mental composing (Williams, 2015).

A study by Cotter, Christensen and Silvia (2019) suggests that there are two aspects of intentionality in VMI: intentional initiation and management. Studies on management examined various qualities of VMI that can be regulated by the individual, e.g., changing the pitch of an imagined tone (Gelding, Thompson, & Johnson, 2015), loudness (Bishop, Bailes, & Dean, 2013), and transformations of melodies (Foster, Halpern, & Zatorre, 2013).

The behavioral side of composer's intentional creativity will be discussed in a following chapter (Chapter 5: "Songwriting as a type of compositional practice").

Chapter 4: The state of the art – spontaneous creativity in music

The choice of wording: *spontaneous* creativity

The main subject of the current thesis is spontaneous creativity. It refers to spontaneous creative cognition in which creative ideas emerge suddenly. The spontaneity of a thought here refers both to the manner in which the thought arises, and to the way it unfolds (free from constraints; Marron & Faust, 2019). Contrary to intentional creativity, this definition does not encompass behavior. Spontaneous musical creativity consists in experiencing novel musical ideas occurring outside of bodily engagement in musical activities (Christoff, Irving, Fox, Spreng, & Andrews-Hanna, 2016). Although spontaneous creative musical behavior does take place during improvisation, it is spontaneous creative thought that is the focus of this thesis.

For reasons already mentioned earlier in the subchapter devoted to intentional creativity and the term "voluntary", I refrained from using the term "involuntary" even though the concept of Involuntary Musical Imagery is crucial for the current thesis. I opted for the adjective "spontaneous" as it more precisely describes the phenomenon in question – underlining spontaneous appearance rather than the will of the subject to compose (in fact, one can assume any songwriter is willing to compose – even if the ideas arrive suddenly and "involuntarily", they might be indeed wanted).

Methodologies in spontaneous creativity research

Contrary to the large body of work devoted to intentional creativity, spontaneous creativity is much less investigated. Recently, the subject of spontaneous creativity has gained scholarly attention (Ellamil, Dobson, Beeman, & Christoff, 2012; Marron, Berant, Axelrod, &

Faust, 2020; Marron & Faust, 2019; Preiss, Cosmelli, & Kaufman, 2020). The methods employed in research devoted to non-musical spontaneous creativity are predominantly: mind-wandering-based methods, incubation designs, targeted behavioral tasks, and brain imaging methods (see: Marron & Faust, 2019).

Research on improvisation may use the term “spontaneous musical creativity” (e.g., Tachibana, Noah, Ono, Taguchi, & Ueda, 2019) but it refers to what is proposed in the current thesis as sudden, but not spontaneous ideas. The difference in words “sudden” and “spontaneous”, although in common parlance they are often used interchangeably, is vital for the current thesis. “Sudden” refers to something occurring quickly and unexpectedly (“Sudden,” n.d.). The word “spontaneous” means “happening or arising without apparent external cause” (“Spontaneous,” n.d.). To my knowledge, there are no studies devoted solely to spontaneous musical creativity of composers. Nonetheless, this category was encompassed in the results of various studies, sometimes referred to as novel or creative InMI. The methods used in these studies were: Experience Sampling Method (Bailes, 2006b, 2007, 2015; Beaty et al., 2013); interviews (Floridou, 2015; Mountain, 2001; Williamson & Jilka, 2014); case studies (Bailes, 2009), including self-reported case studies (Brown, 2006); questionnaire studies (Beaty et al., 2013; Wammes & Barušs, 2009); analysis of written sources (Mountain, 2001).

The involuntary and sudden nature of the phenomenon in question renders it difficult to be researched in empirical studies. Nevertheless, much psychological research on other related phenomena provides data that may shed light on the characteristics of spontaneous musical creativity. We can gain knowledge about musical creativity indirectly from research on: mental practice, everyday creativity (small-c creativity), insight, inspiration, earworms, VMI, stimulus-

independent thought, daydreaming, mind wandering, psychopathologies related to auditory sensations, involuntary memory.

Review of cognitive approaches relevant to spontaneous musical creativity

Involuntary Musical Imagery. Involuntary Musical Imagery (InMI) is a crucial term for the study spontaneous musical creativity among songwriters. InMI is defined as the internal experience of musical phrase(s) which is (are) not objectively playing in the environment (Cotter et al., 2019; Intons-Peterson, 1992). The episode is not an outcome of conscious reflection and it appears spontaneously and unexpectedly. In the literature, there are several other terms which overlap with the definition of InMI, e.g., musical mind pops (Elua, Laws, & Kvavilashvili, 2012), sticky tunes (Sacks, 2007), brainworms (Sacks, 2007), intrusive songs (Hyman et al., 2013), stuck song syndrome (Kellaris, 2003; Levitin, 2006), stuck songs (Beaman & Williams, 2013; Moseley et al., 2018), Spontaneous Musical Imagery (Wammes & Barušs, 2009). There is a lack of consensus among the researchers in terms of descriptions of InMI (Williams, 2015). The differences between InMI and various auditory pathologies were delineated in the classification proposed by Liikkanen (Liikkanen, 2012a, 2012b; but see: Williams, 2015).

The most common term associated with InMI is ‘earworm’. ‘InMI’ and ‘earworm’ were used interchangeably by many authors (e.g., Beaman & Williams, 2010, 2013; Cotter et al., 2019; Farrugia et al., 2015; Floridou et al., 2012; Floridou et al., 2015; Floridou et al., 2017; Hemming & Merrill, 2015; Jakubowski et al., 2017; Lancashire, 2017; Liikkanen, 2011; Liikkanen et al., 2015; Müllensiefen et al., 2014; Weir et al., 2015; Williamson et al., 2011, 2014; Williamson & Müllensiefen, 2012). In these cases, the superordinate category (InMI) is conflated with one of its examples – earworm (Cotter et al., 2019; Moseley et al., 2018; Williams, 2015).

Due to the abundance of theoretical texts and experiments on the subject, certain problems with the terminology and definition inaccuracies have arisen. Williams suggests that the lack of agreement on the relation between InMI and earworm is causing confusion, thus further research may become compromised (2015). Equating InMI and earworms has its repercussions for the premises of the studies. What is important for the current thesis, is that it hinders perceiving InMI as potential spontaneous creativity. Earworms' crucial characteristic is repetitiveness (Williamson & Müllensiefen, 2012). Earworms are tunes that are previously known to the subject (Beaman & Williams, 2010) and which thus exclude the occurrence of a novel, original melody. Moreover, in some studies in which earworms and InMI were conflated, the experience is characterized as unwanted and unpleasant (Beaman & Williams, 2013; Hyman et al., 2013; Kellaris, 2008; Levitin, 2006; but see for counter examples: Floridou & Müllensiefen, 2015; Halpern & Bartlett, 2011; Huovinen & Tuuri, 2019; Hyman et al., 2015; Moseley et al., 2018).

Some scholars do however underline that musical imagery (in a broader sense) is an important tool for composers (Agnew, 1922; Bailes, 2007; Cowell, 1926; Floridou, 2015; Lancashire, 2017; Mountain, 2001; Retra, 1999). Importantly, individuals who defined themselves as musicians have a higher frequency of InMI (Liikkanen, 2011), as well as those who received musical training (Beaty et al., 2013; Liikkanen, 2011; Floridou, Williamson, Stewart, & Müllensiefen, 2015; Hyman et al., 2013) and those for whom music bares importance (Beaman & Williams, 2010). Several authors suggest that InMI can consist of novel, original melodies (Agnew, 1922; Bailes, 2002, 2006a, 2007, 2009; Bailes & Bishop, 2012; Beaty et al., 2013; Benham, 1929; S. Brown, 2006; Covington, 2005; Cowell, 1926; Duch, 2013; Floridou, 2015; Liikkanen, 2012a; Lipson, 2006; Nass, 1975, 1984; Wammes & Barušs, 2009; Williamson

& Jilka, 2014). Nonetheless, implicit assumptions about InMI stemming from conflation of the term with “earworms” prevent the creative side of InMI to be captured in research (e.g., Beaman & Williams, 2010) while some researchers explicitly deny the potential creativity of InMI (Lancashire, 2017; Jakubowski et al., 2017). Freya Bailes suggests that musical composition constitutes a rare case in which a creative idea can be a ready-made part of their oeuvre (2006, 2007, 2009). The current inquiry aims at furthering the knowledge on the subject of spontaneous musical ideas in the form of song elements.

Memory loop. With regard to earworms, repetition is linked to the activation of the phonological loop (Arthur, 2023) or the executive loop (Geffen & Pitman, 2019; Thompson & Yankeelov, 2012) which enables maintaining information in memory. Moreover, the phonological loop facilitates the transition of information from short-term memory to long-term memory which might not be relevant in the case of an earworm that is familiar (a previously heard song) to the individual, but might be important in memorizing a novel, never heard before original melody. I would like to scrutinize this issue with regard to songwriters’ experiences.

Sleep. There are several anecdotal elements concerning musicians’ songwriting creativity related to sleep. One of the most well-known ones is from Paul McCartney’s account:

I woke up with a lovely tune in my head. I thought, ‘That’s great, I wonder what that is?’ There was an upright piano next to me, to the right of the bed by the window. I got out of bed, sat at the piano, found G, found F sharp minor 7th – and that leads you through then to B to E minor, and finally back to E. It all leads forward logically. I liked the melody a lot but because I’d dreamed it I couldn’t believe I’d written it. (Miles, 1997, p. 91)

Similar stories circulate about other songwriters (Benitez-Eves, 2022; Kemp, 2022; Taysom, 2022; Zollo, 2020), emphasizing the mystery of their creative processes. Psychological research suggests the state between sleep and wakefulness can be conducive to spontaneous creativity (Lacaux et al., 2021). A positive impact of sleep on creative problem-solving has also been found (Landmann et al., 2014; Lewis, Knoblich, & Poe, 2018). Possibly, the moment of falling asleep

and waking up could be the time when spontaneous musical ideas occur with a higher frequency. This issue requires further examination.

Repetitive tasks. In searching for other circumstances that could foster occurrence of spontaneous musical ideas, a possible answer could lie in repetitive, mundane tasks. Repetitive, monotonous tasks are associated with boredom (Cummings, Gao, & Thornburg, 2016) and prone to cause mind-wandering (Martarelli, Bertrams, & Wolff, 2021). Such repetitive tasks are prone to task-unrelated thought (Murray, Krasich, Schooler, & Seli, 2020). Possibly under conditions of performing a mundane task, spontaneous musical creativity could be more likely to occur among songwriters.

Substance use. It is commonly assumed that musicians may foster their creativity with the use of psychoactive substances. Numerous examples of composing under the influence of substances can be found in the accounts of musicians, as well as in the lyrics of their songs (Oksanen, 2012). Substances can be used by musicians at different stages of the creative process and in order to achieve different effects (Smith, 2015), such as reducing self-criticism or increasing relaxation. Creativity psychologists and psychiatrists are interested in the impact of substance use on cognitive processes, including artistic creativity. A number of studies suggest there is a link between creativity and substance use. Substances affect cognitive abilities – thus, they may indirectly affect the creative process (Iszák, Griffiths, & Demetrovics, 2017).

Due to their effects on the nervous system, psychoactive substances can be divided into three main categories: depressants, psychedelics (hallucinogens), and (Carrol & Zuckerman, 1977). Each of these groups may affect the cognitive abilities related to creation differently. Alcohol has shown a positive effect on creative problem solving, but not on divergent thinking (Benedek, Panzierer, Jauk, & Neubauer, 2017). Although marijuana in many studies does not

show a beneficial effect on divergent thinking in both regular and occasional smokers (Bourassa & Vaugois, 2001; Kowal et al., 2015), the very fact of its use can raise the self-assessment of the level of creativity of own ideas (Heng, Barnes, & Yam, 2022; similar conclusions can be drawn from the study of Janiger and Dobkin de Rios on the use of LSD during the creation of artwork in visual artists; 1989). Cocaine, on the other hand, has a positive effect on figurative (visual) thinking but it reduces verbal divergent thinking (Hutten et al., 2019). LSD, a psychedelic drug, has been shown to have a positive effect on the innovativeness of ideas and the creativity of symbolic thinking (Wießner et al., 2022). Drugs that according to research have a positive influence on creativity of songwriters are LSD and psilocybin (Jawad, 2020).

I would like to explore the beliefs of songwriters regarding the perceived frequency of sudden musical ideas under the influence of psychoactive substances and whether they intentionally take drugs to stimulate their spontaneous creativity.

Chapter 5: Songwriting as a type of compositional practice

Definitions

Singer-songwriter. Singer-songwriter was a term coined in the early 1970s (Williams & Williams, 2016). This approach to music, a kind of one-man-show with a strong *Do It Yourself* vibe is still popular today (Appel, 2017). Singer-songwriter is defined first and foremost by his/her occupation – singing and writing original music. Although there exist programs in higher education devoted just to songwriting (Bennett, 2015), unlike other professions, being a songwriter does not depend on having an academic title (or having any sort of musical training).

In popular music studies the term has a narrower meaning, referring to a group of mostly White, Anglo-American musicians who have achieved critical and commercial acclaim in the early 1970's (Appel, 2017). Examples of emblematic representants of singer-songwriters were

Joni Mitchell, Neil Young, and Carole King. The traditions they borrow from are rock and folk music with an overarching genre - pop.

Timothy Wise proposes to view “singer-songwriter” not as a genre, but “a format which can occur in a variety of genres, styles and historical periods” (2012, p. 430). Appel (2017), in turn, views the concept of a singer-songwriter neither as a genre nor a format but as a *performative disposition* – a sort of artistic persona which can be applied to various musicians who are not typically referred to as singer-songwriters:

The term “performative disposition” refers to a set of defined, relatively stable aesthetic and rhetorical principles that can be tactically deployed by musicians working in different styles and genres, whether throughout their entire career, over the course of a whole album, or just a single performance or recording. (2017, p. 7)

Along these lines, a singer-songwriter is often associated with a certain stage presence in which a person performs alone (singing and playing an instrument) and the repertoire is comprised of songs authored by him or her. On the other hand, singer-songwriter is sometimes a name of a genre akin to folk and rock influenced music of the 1970’s or a style in music which each singer-songwriter defines his/her music genre himself/herself (see next subchapter on the styling of the singer-songwriter).

Songwriter. The term is predominantly used for non-performers (Long & Barber, 2015) in contrast to singer-songwriter who performs his/her own songs. A songwriter may also perform his/her songs but appears as a part of a band (hence not fulfilling the standard of a solo performing singer-songwriter). Songwriter may also refer to someone who works as a professional tunesmith, someone who creates songs for others on commission.

Songwriting. Songwriting is a practice of writing popular music songs comprised of lyrics and musical elements (contrary to the practice in classical music where writing a song consists in creating music to existing lyrics, usually written by another author). Beech (2015) proposes a definition of songwriting process as follows “the lifelong experience of bringing into

being a series of popular songs with lyrics and sharing them through recording and live performance.” (Beech, 2014, p. 14).

Composing. Composing is an overarching term encompassing different music making practices, including songwriting. In the current thesis, for the sake of avoiding repetitions, the act of composing is sometimes referred to as “composition”.

Although some educators distinguish songwriting from composition (Hahn, 2015), in the current thesis due to its limited research scope the two words will be used interchangeably. For the same reason, in the current thesis, the words “song” and “composition” are synonymous.

Popular music. The term “popular music” has multiple definitions, yet I choose to use the one proposed by Beech (2015): “any music other than classical (art) music produced in contemporary industrial society that is actively distributed to the general public through online sites or physical recordings” (p. 7). The building blocks of popular music are songs (Bennett, 2012).

Song. According to the New Grove Dictionary, a song can be defined as “a piece of music for voice or voices, whether accompanied or unaccompanied, or the act or art of singing” (Chew, Mathiesen, Payne, & Fallows, 2001). It can be viewed as a subcategory of a larger term “composition” (Levitin, 2008). Popular music songs are subjected to conventions (regarding e.g., song structure, themes, keys) that can be followed or breached intentionally by a songwriter (Bennett, 2012; McIntyre, 2001)

Singer-songwriter style

The figure of a singing storyteller in Western culture dates back to the times of bards in Celtic tradition and that of troubadours and *trouvères* in French traditions (Smythe, 1921; Witton, 1892). The trope of a lone composer whose repertoire bears a personal touch (despite the

fact that his songs often pertain to historical and political events) is close to that of the modern-day singer-songwriter.

Personal truth and personal experiences are commonly attributed to singer-songwriter music, despite the fact that the authors can use *licentia poetica* and write from a perspective of a different person (Appel, 2017). An autobiographical tone is commonly associated with their music (Beech, 2015).

Modern audiences tend to oppose authentic art (including music) with commerce (sell-out; McIntyre, 2008). Songwriting is an endeavor in which both economical and artistic matters decide on the final shape of a song (Bennett, 2012), as (singer-) songwriters make a living out of it. The figure of a singer-songwriter “continues to have strong connotations of greater *authenticity* and ‘true’ *auteurship*” (Shuker, 2016, p. 103). The music here is an expression of passion (Long & Barber, 2015), vulnerability, honesty, and sincerity (Appel, 2017).

Appel argued that since the performer and the composer are in one person, the music must be written from the perspective of that person (2017). Wise underlines that singer-songwriter “broadly signifies a certain seriousness of personal expression” (2012, p. 431). Appel points out that being a singer-songwriter means valuing the “ordinary human voice” over vocal or instrumental virtuosity. These features constitute an image very different from what used to be associated with composers throughout the decades.

While these notions are crucial to the image of singer-songwriters and constitute an important feature of their music and appearance, a “tunesmith” or “staff writer” approach is common among songwriters. Representations of such contractual writers are diametrically opposed to those of the romanticized concept of the inspired, passionate singer-songwriter pouring their honest and authentic emotions into their music.

Common practices

In this subchapter I will try to discuss some of the conventional elements in the songwriter's work, though this set of elements is by no means exhaustive. The way songwriters work is highly individual. Nonetheless, there are certain modes of work that are common for popular music authors as compared to classical composers or even artists in different fields.

A singer-songwriter usually identifies with being self-made, working individually or even as a lone creative genius (Hennion, 1990; Sawyer, 2006). In fact, those who write songs may engage in different form of songwriting (alone and in cooperation), including: writing on their own or cooperative writing for their solo project, writing for others (on commission) alone or in a team, as well as writing for their own band (often being responsible for a larger part of a song's final design, yet not performing on their own) or cooperating on the material with their band. Collaboration in songwriting is actually very common (Bennett, 2012; Biasutti, 2012; McIntyre, 2008; Pettijohn & Ahmed, 2010; Williamson, P., & Luebbers, 2023). Pettijohn and Ahmed (2010) analyzed the number one hits in the UK and the USA in the last few decades and they concluded that the most common number of team members for top hits was two (the number of individually written top hits and those co-written by two people was similar).

The practices differ also when it comes to the use of tools and technologies. We are experiencing a major shift from analog means of songwriting and song production towards fully digital support for song-making. Songwriting back in the 1970s and up to the 1990s relied mostly on pen and paper, instruments, voice recorders and tape cassettes in the preliminary phases of songwriting. Nowadays, the practices have shifted to digital means: from digital notes, digital voice records on the phone, to electronic instruments and computer-based song production (Marrington, 2017). Songwriters nowadays freely use hybrid methods – analog and digital.

An innovation that revolutionized the scene of self-made music in the early 2000s is Digital Audio Workstation. Abbreviated to DAW, this is a music production software that allows users to record audio with use of computer (Marrington, 2017). These softwares, often available free of charge, allow a songwriter to create from scratch and control the whole composing process up to the final sound of their song at all levels. Due to the proliferation of DAWs, anyone who learned how to use them could become a “bedroom” producer, without a professional studio setting and a sound engineer (Marrington, 2017). This practice soon became central to commercially released music.

Working on a song can be seen as a two-stage process: songwriting and recording. Creative decisions are being made at both of the stages (Marrington, 2017). The current thesis is focused on the first stage (songwriting), while acknowledging that important creative decisions can be made until the very end of the music production process.

Idea generation practices

Songwriters tend to create typical routines, strategies, and techniques aimed at boosting creativity (Barber, 2017). These are discussed in self-help songwriting books (e.g., Leikin, 2003; Pattison, 2011; Webb, 1998). Idea generation is central to the practice of songwriting. Among idea generative practices in songwriting one finds: improvisation, trial and error, methodic composing, spontaneous idea occurrence. The first three are intentional composing practices. Improvisation can be defined as “the creation of musical work, or the final form of a musical work, as it is being performed” (Nettl et al., 2001). Trial and error is a practice in which one manipulates musical materials (e.g., instruments) and trying out random sequences of sounds or lyrics and, after performing them, – decides whether they can be used in a composition. This practice is not an official term but it is often described in self-help songwriting books (e.g.,

Webb, 1998). In the current thesis, the term “methodic composing” refers to a practice of making music based on rules of music theory (Cliff, n.d.).

Population researched in the current thesis

The current thesis focuses on singer-songwriters and songwriters – the latter being authors who do not (always) perform the songs they write, or those who may collaborate on their songs. Songwriters are an underresearched population compared to classical music composers. Singer-songwriters are suitable participants for research on cognitive phenomena due to the fact that they often compose individually – thus, they are in charge of every creative decision and their creative process is accessible for description and analysis.

Chapter 6: Problem statement

The phenomenon of spontaneous idea appearance has frequently been described as a part of the creative process. This historical recurrence suggests that it could be a universal phenomenon. While there is a consensus about the involvement of conscious and unconscious cognition in the creative process (e.g., Baumeister, Schmeichel, & DeWall, 2014; Gaut, 2003; Mazzola et al., 2011; Sloboda, 1985; Thrash, Moldovan, Fuller, & Dombrowski, 2014; Wallas, 1926; Wiggins, 2012), certain theorists have omitted spontaneous creativity (e.g., Elster, 2000; Martindale, 1989; Pressing, 1988; Sawyer, 2006).

Creativity researchers have described the creative process as a decision-based task (e.g., Amabile, 1996; Guilford, 1957; Nęcka, 2005; Runco, 2014; Sternberg & Lubart, 1991). However, problem-solving models of creativity imply the existence of a pre-defined problem (Amabile & Pratt, 2016; Dorfman, Shames, & Kihlstrom, 1996) – I argue in this thesis that musical composition cannot be reduced to problem-solving. Such models focus on the observable, conventional stages of creation, leaving out the spontaneous cognitive processes.

Deliberate manipulation of previous knowledge is not the sole explanation in the process of musical composition (Stokes, 2014). Spontaneous creativity, as I propose, could be an indispensable aspect of any viable model of the creative process.

I propose that spontaneous creativity takes the form of musical epiphany. Musical epiphany is defined as a cognitive episode involving the sudden and spontaneous appearance of novel and original⁸ ideas in the form of internalized music (internal hearing of music). The content of an epiphany may include different musical elements and its duration may vary. Upon its emergence, the musical idea(s) is (are) considered by a songwriter as potentially useful as elements that can be incorporated in a song. Composing experience is key to making use of spontaneous ideas. In terms of levels of processing, I suggest that a musical epiphany is the moment when unconscious ideas enter a person's awareness. The proposed definition of musical epiphany is behavioral and not neuropsychological.

In the case of the spontaneous occurrence of lyrics to a song, it will be called a musical epiphany if a melody appears simultaneously. We can assume - especially in the case of a songwriter and not just a lyricist - that the spontaneously appearing lyrics probably include prosodic features or a melody which defines it as a *musical* epiphany.

I want to propose this new term because existing terms relating to idea generation do not fully reflect a possible phenomenon of the internal hearing of sudden and spontaneous song elements.

Insight is an alternative term to epiphany, coined by Gestaltist psychologists to describe a sudden solution to a particular problem in a learning situation (Simon, 1986). However, musical epiphany in the definition adopted for this thesis, is not directed towards a given solution.

⁸ "Novel" refers to "new, unusual", while "original" refers to "not copied from something else".

Composition is created without a predefined end result (the final shape of a composition) and it is the composer who decides when the work is finished.

Similarly, the term illumination, although well established in the psychology of creativity, is not synonymous with my conceptualization of the term musical epiphany.

Illumination is grounded in the stage model popularized by Wallas and has come to be used in the context of finding a solution to a problem in order to achieve an outcome. This approach, I argue, is not suited for studying the creative process – as it omits germinal not even envisioned by the composer until the moment of their spontaneous occurrence.

Thrash and colleagues (2014) proposed the term inspiration which resembles the definition of musical epiphany proposed above in terms of: (1) being both a state and trait, with recognition of individual differences in the frequency of its occurrence; (2) sensation of passivity (“receiving the idea from external source”). The word “inspiration” is polysemic. In the realm of creative processes, it can be used to denote intentional patterning on someone else’s work or a predisposition to compose (a sort of willingness to start composing), as well as to describe sudden and/or spontaneous ideas for an artwork. I argue that the typology of inspiration described by Thrash and colleagues conflates those different uses of the word “inspiration”.

“Flow” is another term used in the psychology of creativity which shares certain traits with the proposed concept of musical epiphany. It is a state during which a person performing a certain activity is fully immersed in it and where doing it becomes effortless (Csikszentmihalyi, 1975). Despite the fact that musical epiphany is also defined as effortless and consists in a passive reception of musical ideas, it does not refer to intentional engagement in an activity like it is the case with “flow states”. I propose that the occurrence of musical epiphany can serve as a trigger for flow states, but the sudden musical ideas which may occur in the state of flow (state

of engagement in composing) cannot be called musical epiphanies because they do not meet the criteria of spontaneity (indeed spontaneous ideas would be those which occur without engagement in composing).

Novel InMI is a category distinguished in several studies (e.g, Floridou, 2015) but there no definition of this category was proposed and it is not contextualized within the musical creative process.

It is worth noting that musical epiphany is not synonymous with an idea. Musical epiphany is the episode of idea appearance. A musical epiphany can be a source of several ideas (if one would count each musical element as a separate idea, e.g., lyrics and vocal melody of a given duration). Ideas can also be conceived intentionally (Brown, 2003), not only generated spontaneously (as it is in the case of musical epiphany).

The term “epiphany” was used likely for the first time in the context of creation by James Joyce. The term functions was occasionally used in reference to creative literary epiphany (Nycz, 2012; Tigges, 2021). Epiphany is also used to describe “peak” experience felt by an observer of artworks (Green, 2015; Pelowski & Akiba, 2011). Epiphany in social sciences may also relate to a self-referential transformative insight (Dane, 2020; McDonald, 2008).

The aim of this thesis is to verify the occurrence of our pre-defined phenomenon of musical epiphany in the experience of songwriters. The following studies are based on information from first-hand accounts of songwriters about their experiences of episodes of spontaneous creativity. The current thesis will thus test the validity of the concept of musical epiphany for singer-songwriters.

Chapter 7: Methods

Overview

In the current thesis psychological qualitative research methods were employed. The aim of this research was to test a number of hypotheses concerning the phenomenon of musical epiphany. The choice of methods depended on factors such as the availability of sources, feasibility and costs. The scope of the methods was also impacted by practical matters in the era of the global Covid-19 pandemic. The steps of the scientific enquiry were: (1) Study 1 - thematic analysis of written interviews with songwriters conducted by a third-party interviewer, (2) Study 2a and Study 2b - semi-structured interviews conducted by the author and thematic analysis of transcribed interviews, and (3) Study 3 – pilot study of the Experience Sampling Method (ESM). The procedure of thematic analysis in Study 1, Study 2a and Study 2b will be discussed collectively in the subchapter “Thematic analysis”.

Study 1

Aims. Study 1 was set up to gather preliminary data on spontaneous creativity in the form of musical epiphany. Firstly, its aim was to identify congruences between descriptions given by interviewed songwriters and the preliminary definition identified based on previous studies, and secondly its aim was to confirm and/or particularize its characteristics.

The hypotheses which were tested in Study 1 were:

H1: There is a kind of epiphany specific to the musical domain, which consists in hearing in one's mind, spontaneously and suddenly, elements of a song that are novel and original according to the person who experiences it

H2: Specific characteristics of composers who experience epiphany are the same as the features of the “inspiration types” proposed by Julius Bahle in his composers' typology:
a) They compose spontaneously

- b) They start composing when spontaneous ideas occur
- c) They do not schedule composition sessions
- d) Composing feels effortless to them

H3: Musical epiphany is followed by:

- a) at least a short memory storage
- b) transcription⁹ of sudden ideas

H4: Musical epiphanies occur in situations unrelated to composing:

- a) mundane repetitive actions
- b) before falling asleep
- c) after waking up

H5: Musical epiphany occurs more frequently after psychoactive substance use

The qualitative data collected through the thematic analysis of written interviews conducted by a third-party interviewer was meant to lay a foundation for the further steps of the inquiry, especially for creating the procedure and scheme for the interviews conducted by the author in Study 2a and Study 2b, as well as formulating the procedure of the pilot study using the Experience Sampling Method (Study 3).

Participants. The sample from Paul Zollo's interviews was composed of 57 male and 11 female interviewees, including 3 group interviews - with duos and a band. A number of characteristics were stable across the sample of participants: all were adult Anglo-Saxon songwriters of popular and independent (indie pop) music. All of the participants were recording songwriters who gained international fame.

Materials. The body of interviews which was chosen as a source for this qualitative analysis was "Songwriters on songwriting: Revised and expanded" by Zollo (2003). The work was selected among about a dozen similar publications on the basis of: (1) the structure of the edition – being comprised of interviews with songwriters; (2) the period of activity of the interviewees (20th and 21st century); (3) the type of music composed by the interviewees

⁹ Transcription refers to registering ideas heard internally in the external realm.

(Western popular music); (4) the main theme and focus of the interviews (dissecting the creative process behind the songwriting); (5) the language in which they were conducted (English); (6) the interviewer being a songwriter himself, (7) the interviewer including questions about spontaneous creativity in the interviews, (8) availability of the edition to the author of the thesis.

Paulo Zollo is an American songwriter. His knowledge of the music industry and of the creative process is evidenced by the way he formulates questions and the subjects he touches upon. The way he conducted the interviews showed his understanding of both the intentional and spontaneous aspects of the creative process. Moreover, Zollo displayed interest in the spontaneous creative processes in his questions, for instance: “These are melodies that just pop into your head?” (p. 617); “You mentioned that “Think About Your Troubles” and other songs came to you in a flash. Is that how it usually works?” (p. 239). The length of each interview varied from 4 pages to 24 pages (A5 format).

Procedure. See subchapter: “Thematic analysis”.

Study 2a

Aims. This study was based on the observations from Study 1 and was meant to further dissect the phenomenon of musical epiphany through interviews devoted entirely to that matter. The aim was to provide detailed characteristics of musical epiphany and the circumstances of its occurrence. The interviews served to confirm the data obtained in Study 1 with first-hand accounts. Study 2a was meant to test four of the aforementioned hypotheses: H1, H2, H3, H4.

Participants. The sample consisted of 16 women and 33 men - 49 participants in total¹⁰. There were 32 participants (9 women, 23 men) whose interview was in Polish; 10 in French (4

¹⁰ Among 50 interviews conducted, one of them could not be included due to personal information shared by the participant – the information was connected to the main subject of the study and would hinder objective data interpretation.

women, 6 men) and 7 in English (3 women, 4 men). The nationalities of the participants are detailed in the Table 1.

Table 1

The number of participants, their nationality in different versions of the interview

| Language | Number of participants | Nationalities |
|----------|------------------------|--------------------------|
| Polish | 32 | Polish (32 participants) |
| French | 10 | French (6 participants) |
| | | Italian (1) |
| | | French-Italian (1) |
| | | French-Russian (1) |
| | | French-Gabonese (1) |
| English | 7 | British (4 participants) |
| | | American (1) |
| | | Irish (1) |
| | | Belgian (1) |

The obligatory criterium of inclusion in the research sample was that the participant had to be a songwriter – in other words the person had to be someone who creates songs – and his/her music had to be based on Western musical conventions (regardless of the genre). Moreover, the person had to fulfill at least one of the following criteria: (1) they publish music on EP/CD (physical or electronic); (2) songwriting is an important source of income for them, (3) they give public performances of their own music. The participants invited to take part in the study could identify as either songwriters or singer-songwriters, including those who are primarily lyricists.

The age of the participants ranged from 19 to 59 years ($M = 35.3$, $SD = 10.4$). Forty-four of the 49 participants declared being a singer-songwriter (90% of the total number), 5 as

songwriters (who often played their songs with a band yet not as a band singer; or wrote music for others as well hence deemed “songwriter” was more appropriate).

The premise of this study was to conduct semi-structured interviews on a representative group of Western songwriters who are Polish, Anglo-Saxon or French-speaking in order to deepen the understanding of the spontaneous musical creativity in the form of musical epiphany. Including participants from different countries stemmed from the willingness to see whether musical epiphany would be described by the songwriters regardless of language or culture.

Moreover, such a study may result in identifying whether a phenomenon is not culture specific – thus, may allow for a generalization of the findings. The common denominator was that their music belonged to Western popular music.

Twelve participants (25% of the total) declared making music is a crucial source of their income. Thirty-nine of the 49 participants (80%) publish their music on an EP or CD. Twenty-eight of the participants work only for themselves (they are not working on commission; 57%), 21 of the participants write both for themselves and on commission (43%). None of the participants wrote songs only on commission. Forty participants declared writing songs in cooperation (three of them always write songs in cooperation; eleven write the majority of their songs with others) while 9 participants declared always working on their own.

Fourteen participants had formal musical education (classical or popular) on some level (among these 5 had composition course as part of their curricula); three of the participants finished a few years of musical school but did not continue nor get a diploma (two of them participated in composition classes); three participants among those who never attended a music school declared attending private classes in music. Four of the participants admitted to not being able to read or write a musical score.

The participants declared the average number of hours they composed per week (taking into account their activity in 2021) – the answers ranged from 0 to 100 hours per week ($M= 8.9$, $SD=15.2$).

Many participants when answering the “warm up” introductory question about their incentive to participate declared their participation was motivated by their willingness to help a young researcher and support for the science in general or by their interest in psychology of creativity specifically.

Materials. There were several preliminary talks and interviews that lead to the formulation of the final interview. Prior to starting the work on the current thesis, its author conducted an extended interview (Polish: *wywiad rzeka*) with a Polish songwriter in 2016 which was not published. The interview did not have a precise structure, yet revolved around the creative process, both its intentional and spontaneous side. In 2018, shortly before starting the work on the current thesis, I conducted a 2-hour interview with another Polish singer-songwriter – the interview involved questions used in the final version of the interview from Study 2a and Study 2b.

In 2021 two singer-songwriters (one Polish-speaking and one English-speaking) took part in a pilot study. A preliminary version of the interview was used which led to adding a few questions and that constituted its final version.

The linguistic versions of the questionnaire and the scheme of interview were constructed in Polish, English, and French (translated by the author, from Polish to English and from Polish to French).

The online questionnaire was constructed specifically for the current study (see: **Appendix A**). It consisted of questions about demographic data and one’s musical activity. The

demographic part included: name, surname, gender, birth year. The musical activity part consisted of questions such as: “What year did you write your first song? (approximately)”; “Is composing a crucial source of income for you?”; “Are your songs released on an EP/CD?”. Some of the questions had proposed answers. There was also a field to fill in the (working) title of the last finished song which was important for the interview.

The interview in Study 2a was created by the author based on the informal interviews with songwriters, Study 1 and a dedicated pilot study. Study 2a consisted of subparts: (1) general questions about composing; (2) questions about the last finished composition; (3) questions about scheduling sessions and sudden ideas. The 4th part had two possible paths: if someone mentioned experiencing sudden ideas he/she would be asked 6 questions concerning their appearance; in the case when there would be no mention of sudden ideas throughout the interview – there was a separate dedicated question (see: **Appendix B**).

The interview was constructed in a way that prevented it from being suggestive: the questions about the mode of composing and scheduling were open-ended and the word “epiphany” was not used in the questions. Instead, they referred to “sudden ideas”. Certain questions were included in order to prime the access to memories concerning musical epiphany appearance - their purpose was not to collect data (e.g., “How do you register musical ideas?”; “Do you use instruments when composing?”).

The interview was comprised of core and additional questions. The additional questions were asked to clarify the responses of the interviewee or to obtain more details. Core questions were only asked if the information was not already stated in the course of the interview.

The first subpart consisted of one question: “How do you compose?” and could be extended through additional questions if the interviewee would not address them (e.g., “Where

do you compose?"; "Do you use instruments when composing?"). The second part referred to the last finished composition the working title of which was requested in the questionnaire. It was comprised of two questions: "Return in your memory to the moment when you had the initial idea to write the song "TITLE". Describe what happened in the course of composing "TITLE" and "Did any ideas for this song come up suddenly?" (unless the sudden idea were mentioned already – in which case the second question would be skipped). In the third step every participant got a set of three questions: "Do you schedule composing? (If not: when do you start composing?"; "Do ideas appear outside of the composing sessions?"; "Do your ideas appear outside of the place where you usually compose?". Then, there were two options for the final part of the interview. If the interviewee had mentioned the occurrence of sudden ideas even once throughout the interview, he or she would get a set of seven question concerning the specific circumstances of the musical epiphany (e.g., "Do sudden ideas appear in all songs or only some songs?"). If the interviewee never mentioned any characteristic that could point to experiencing sudden ideas, he or she would to be asked: "Some authors say that the song appears to them suddenly and unexpectedly on their own - have you experienced the ideas appearing on their own?". At the very end, everyone was asked "Do you want to add something?", as well as asked to indicate their choice regarding the anonymity issue. The default was that their data were anonymous but they could choose for their answers to be labeled with a signature of their choice (e.g., their full name, first name, alias, initials). In the case of choosing their real name or stage name, they were also asked whether they would like to keep certain pieces of information that they shared private (e.g., intimate information).

Procedure. The methods employed to recruit subjects from the target population were snowball sampling and voluntary response sampling. The participants were contacted by the

author of the study: (1) via social media groups devoted to songwriting; (2) in person or (3) by reaching out through management or online. In each case I introduced myself; informed them that I was conducting research for my PhD thesis on the subject of creative processes of songwriters and looking for volunteers; I also mentioned the estimated length of the interview. The snowball sampling consisted in gathering recommendations of other songwriters from the subjects who declared their willingness to participate. The songwriters who agreed to take part in the study received a questionnaire in a Word document to be filled in and sent back. The participants were informed about a possibility to take part in a non-obligatory and confidential additional interview (Study 2b) concerning the subject of composing after the use of intoxicating substances. Afterwards, the date of the interview was scheduled.

The interviews took place between March 2022 and September 2022. Due to the conditions of a global pandemic the interviews were designed to be conducted online using Zoom software. There were a few exceptions, e.g., participants who preferred meeting in person or those who preferred a phone call for privacy reasons or due to technical problems. Online interviews were chosen as a default due to pandemic restrictions, as well as due to the possibility to interview participants residing in other countries. Participation was voluntary. None of the respondents interrupted the interview or decided to withdraw from the study.

When the interview was about to take place, the researcher sat in a space without distractions nor noise. The researcher sent the link to the meeting via email or instant messenger. During the interview, both the researcher and songwriter had their cameras turned on. The researcher had a sheet with questions, with blank space for notes.

The interviews were started with a reminder about creating a distraction-free space, thanking for the willingness to participate, and information that there are no wrong and right

answers. The introduction also contained a buffer question (“What was your motivation to take part in the study?”), meant to get the person at ease with sharing their experiences. The subjects were familiarized with the GDPR procedure and were asked for consent for processing of personal data in accordance with the GDPR (see: **Appendix C**). The interview was recorded (via Zoom and with an external voice recorder) after receiving interviewee’s consent to record.

The interview was semi-structured: there were core and additional questions. I did not ask the core questions if the answer was already mentioned spontaneously by the participant. The core questions could be paraphrased or modified, especially if the interviewee already provided a partial response – an example of such modifications would be: “*You mentioned melody* – which *other* elements of a song appear suddenly?”. Besides, the interviewer could ask impromptu questions in order to learn more about individual experiences of spontaneous creativity.

The interviewer noted words or phrases used by the interviewees that could refer to a musical epiphany, e.g., “an illumination”, “a flash”, “the feeling of a new idea emerging” or “a wave of sound going through my head”. These were used in the additional questions, e.g., “What do you mean by *an illumination*?” After 10 interviews were conducted, I decided to add one more of the non-obligatory questions in order to collect more detailed data: “Do you feel a change on the level of consciousness: before and during ...?” One question was frequently asked despite not being part of the question set – “Can you control...?”, e.g., “Can you *control the loop of the sounds that you hear spontaneously in your head*?”

The interview was designed to last about 10-15 minutes yet there was no time limit – the songwriters were able to answer each question however short or long they wanted. The respondents were allowed to speak without interruption unless they got off the subject – in this

case after a few sentences I repeated the question. The length of the interviews in Study 2a ranged from 10 minutes to 1 hour.

The subject of the study was presented in the invitation as “creative process of songwriters”, in order to conceal its specific subject – spontaneous creativity. This information was not provided in advance in order to avoid acquiescence bias. Revealing the real subject of the study could also enhance social desirability bias. Interviewees’ self-presentation and their attitude towards spontaneous creativity could have a strong influence on their responses – e.g., they may want to present themselves as artists relying fully on sudden “inspiration” or, on the contrary, show that they create their compositions conscientiously.

There were two recurring difficulties with comprehension of the questions encountered during the interviews. In the French version of the interview the question “Do you schedule composing” was translated as “Prévoies-tu / prévoyez-vous de composer ?” which some of the participants understood as “Do you plan to continue composing?”. Additional clarification of the question was provided upon noticing this ambiguity. In the question “Do sudden ideas appear during repetitive daily activities?” the repetitiveness sometimes caused interviewee’s confusion. In this case, I suggested to think about an action in which the body is doing repetitive movements.

At the end of the interview (after Study 2a for those who participated only in this part; or after Study 2b for those who participated in both), the respondents learn what the purpose of the study and the subject of the thesis were. I explained the term “musical epiphany” and that I want to learn more about the experience of this kind of spontaneous creativity and the circumstances of its occurrence. Afterwards, I answered any questions the participant might have.

The Research Ethics Committee (Pl. *Komisja ds. Etyki Badań Naukowych*) of the Faculty of Psychology, University of Warsaw issued a positive opinion concerning the procedure of Study 2a.

Study 2b

Aims. The aim of this study was to further examine the discourse of songwriters concerning drug use and their songwriting process. Study 2b tested the hypothesis:

H5: Musical epiphany occurs more frequently after psychoactive substance use

Participants. The group consisted of 16 participants (13 male, 3 female). Additionally, quotes of two participants from Study 2a were included as Person 17 and Person 18 because they spontaneously referred to composing after drug use. They were not counted in the presentation of quantitative findings – only their quotes were used as an illustration in the narrative part of the study. These quotes were also excluded from the Study 2a analysis.

The participants were recruited among those who took part in Study 2a. Upon sending the online questionnaire to be sent back, they were informed about the possibility to take part in the “extension” of the interview concerning songwriting after drug use, on conditions that they did compose after drug use and volunteered to discuss it. They declared their willingness to participate before the Study 2a interview.

Materials. Semi-structured interviews were constructed by the author of the study. The formulation of the questions was prompted by the findings of Study 1.

Firstly, the participants were asked to list all the substances under the influence of which they composed. I noted down all their answers. Each substance was discussed separately.

There were 5 core questions and 1 proposed additional questions. The first question (“Describe the course of the composition after taking/using/drinking [substance].”) was meant to

prime the access to memories concerning composing under the influence. Other questions concerned: sudden idea occurrence (e.g., “Do you have more sudden ideas for songs after [substance] than without it?”) and the difference in composing sober as compared to after use of a particular drug (“Do you experience any difference in composing after (taking/using/drinking) [substance] compared to composing without it?” with its additional question: “If yes - what kind of a difference?”). Any impromptu additional questions could be asked by the interviewer.

Procedure. The interview from Study 2b took place directly after the interview from Study 2a. The participant was informed that this part is completely anonymous and will not be linked to the previous part (Study 2a). He/she was further asked to briefly repeat relevant pieces of information from Study 2a if one was going to refer to them in the responses in the current interview.

The participation was voluntary. None of the respondents interrupted the interview nor decided to withdraw from the study. Study 2b interviews were recorded separately and were further analyzed anonymously to provide full confidentiality to the interviewees. The participants were assigned a number from 1 to 16 as their alias. The audio files from Study 2b were named with random characters. All of the files were held in a password protected folder. After transcription the audio files were deleted and only the transcripts were analyzed. Moreover, all data allowing recognition of the person were removed from the text (e.g., song titles, country, their name). The length of the interviews in Study 2b was between 3 minutes and 30 minutes.

The Research Ethics Committee (Pl. *Komisja ds. Etyki Badań Naukowych*) of the Faculty of Psychology, University of Warsaw issued a positive opinion concerning the procedure of Study 2b.

Expected form of the descriptions of musical epiphany. I expected that the participants would refer to their experiences of spontaneous creativity in numerous ways as there is no one term present in common parlance that would refer to that phenomenon. I assumed possible descriptions would employ words such as “illumination”, “inspiration”, “influx of ideas”.

One of the songwriters who took part in the interview used a following phrase in response to my invitation: “My composing/songwriting process is akin to trying to capture a butterfly in a jar; a little sporadic, chaotic and full of fear that it could escape at any moment.¹¹” This description exemplifies the poetic and creative use of language that was expected from the interviews with songwriters.

A couple of quotes from two participants who took part in the pilot study for Study 2a provided examples of spontaneous creativity (musical epiphany) descriptions, that served as a guideline for further analysis, e.g.,

NC: Next question - I kind of heard your answer already but I just wanna make sure. Do ideas appear when you're not sitting down and composing? Do you experience this?

Respondent 1: Mhm. Absolutely.

NC: Can you tell me something more about that?

Respondent 1: [...] Sometimes [I'm] walking on the street and start getting an idea popping in my head.

Here we see the use of the phrase “popping in my head” in a non-musical context – the description could be identified as referring to a musical epiphany. The person does not refer to one singular event, but rather says it is a recurring experience. A quote from another respondent also provides an insight into the matter:

NC: Do your ideas appear outside of composing sessions?

Respondent 2: Yes, but rather rarely. I think it's more likely that vocalists have something that comes to them, some melody from beyond ..., that is, when they are without an instrument. [...] Recently, it was... it's been a long time, almost a year ago, when it comes to that sort of composing without an instrument. It was when picking mushrooms [laughs]. Something strange, unmetrical came to my mind, which I had to verbalize, sing into the voice recorder to keep this idea somehow.¹²

¹¹ Personal e-mail exchange, date: 9 June 2020.

¹² The original quote: “NC: Czy zdarza Ci się, że pomysły pojawiają Ci się poza sesjami komponowania? Respondent 2: Tak, ale raczej dość rzadko. Myślę, że prędzej wokaliści mają coś takiego, że ich coś nachodzi, jakaś melodia tak spoza..., znaczy nie mając instrumentu ze sobą. [...] To ostatnio było... już dawno dość, prawie że rok

In this excerpt, the interviewee described a situation of spontaneous idea occurrence. In the quote, the person discussed an instance when it happened to him. The quote also refers to the transcription of the spontaneous idea by singing it to a voice recorder. The person continued:

NC: And how do you feel about it coming out?

Respondent 2: Most of the time it's like... the devil whispering in your ear. It kinda flows... There are two situations - you can compose mechanically, and sometimes there is what I call a flash, a surge of inspiration. I know I'm not alone in this... it's like someone whispering in your ear... one doesn't err between the options at all, it's really like someone whispering in his ear and one doesn't go astray too much. It's just as if it was flowing from somewhere out of the guts, it had been sitting there for a long time, and suddenly some flap opened up and in an almost unchanged form one externalizes it on an instrument.¹³

The person used a metaphor to describe their experience of a supernatural power (the devil) dictating it. The person called the musical epiphany “a flash” and “a surge of inspiration”. The use of the term “to flow” accentuated the effortlessness of the idea appearance.

Thematic Analysis

Thematic analysis (TA) is a qualitative method allowing to find recurring patterns in a given dataset and trying to formulate new knowledge on its basis. TA is a flexible approach which allows both proving hypotheses and undirected exploration beyond them. The book “Thematic Analysis: A Practical Guide” written by Victoria Clarke and Virginia Braun in 2021 guided me in this analysis¹⁴. I found this method to be suitable to test the preconceptions I

temu, jeśli chodzi o takie komponowanie bez instrumentu. To było na grzybach [śmiej]. Coś mi się takiego dziwnego niemytrycznego skojarzyło, co musiałem sobie zwerbalizować, zaśpiewać do dyktafonu, żeby ten pomysł jakoś zachować.”

¹³ The original quote “NC: I jak to odczuwasz jak to wychodzi?”

Respondent 2: Najczęściej to jest tak... jakby diabeł szeptał do ucha. Jakby to płynię... Są dwie sytuacje – można komponować mechanicznie, a czasem jest taki ja to nazywam błysk, przyływ weny. Wiem że nie jestem w tym osamotniony... to jest jakby ktoś szeptał do ucha... w ogóle nie kluczy się między opcjami, tylko naprawdę jakby ktoś do ucha szeptał i nie za bardzo się błądzi w tym. Tylko tak jakby to wypływało gdzieś z trzewi, dawno tam siedziało i nagle jakaś klapka się odblokowała i w prawie że w niezmienionej formie się potem to uzewnętrznia na instrumencie.”

¹⁴ The full name of the method described by the two aforementioned authors is: Reflexive Thematic Analysis – “reflexive” referring to the attempt at deeper questioning of various identities of the researcher (e.g., gender, origins). There are a few other characteristics of reflexive approach: valuing subjectivity over objectivity, in-depth reflection upon the role and opinions of the researcher conducting it, and willingness to provide qualitative results completely outside of the empirical paradigm in science. These were not my objectives - my analysis falls into the small q category - I use the means of qualitative research trying to aim at maximal objectivity (big Q being reflexive qualitative data that is held in a strictly subjective approach, contrary to the empirical naturalistic paradigm). Hence,

formulated about musical epiphany which were summarized in the proposed definition of the term.

The authors proposed the following phases of TA – although they encourage modifications to better suit the dataset and the objectives:

- (1) dataset familiarization;
- (2) coding;
- (3) initial theme generation;
- (4) theme development and review;
- (5) theme refining, defining and naming;
- (6) writing up (building a cohesive story).

In other words, after familiarization with the material the researcher labels important and recurring notions with codes - a code being a singular information deemed relevant for the research that is noticed and labeled in the dataset. The links between different codes are established in order to determine overarching broader categories – themes. The themes are being reviewed through the process of analysis and adjusted when necessary. As an illustration: a quote says “Ideas can come all of a sudden when I’m doing the dishes.” – a researcher may label it with a code “musical epiphany when doing the dishes” and an overarching theme would be “musical epiphanies in repetitive activities”.

Dataset familiarization. In Study 1 a preliminary set of themes based on the hypotheses of the current thesis was created and it was applied to 15 first interviews from Zollo’s “Songwriter’s on Songwriting” as a trial.

I drop the “reflexive” element proposed by the authors Clarke and Braun. It is a choice that the authors themselves do not condemn – quite the contrary, they encourage a liberal approach to using this method.

In Study 2a and Study 2b there was no additional familiarization beyond the one that took place when gathering data (conducting the interviews).

Choosing codes. In Study 1, the themes were generated through top-down approach (they were formulated on the basis of the hypotheses; Table D1; see: **Appendix D**). The codes were notated throughout the selection process. A recurring piece of information (code) was linked to an overarching category (theme).

In Study 2a and Study 2b, the coding took place during the interviews, i.e., any piece of information that was deemed relevant for the study - either recurring or unusual - was notated as a code (the list of codes can be found in List D1; see: **Appendix D**).

As recommended by Clarke and Brown, I created several preliminary visual schemes for each study, in order to help me make connections between the themes and codes.

Themes' review and creating a framework for quote selection. In Study 1, the trial consisting of selection of quotes from 15 interviews was conducted. Using the framework of themes based on the hypotheses, the relevant quotes were gathered in an Excel file under suitable themes. Then, the redundant themes – those which did not gather any excerpts - were deleted and others modified, constituting the final shape of the framework (Table D2; see: **Appendix D**).

In Study 2a a bottom-up approach was used. The codes notated during the interviews were gathered into themes. Visual depiction of connections between them were also used to facilitate the process of exploration of songwriters' accounts (for an example see: Image D3; **Appendix D**). After several modifications a final framework for quote selection was constructed. In Study 2a it consisted of an Excel file for gathering quotes (Table D4; see: **Appendix D**) and Word file for gathering other information (e.g., short yes/no answers, the song elements occurring spontaneously; Table D5; see: **Appendix D**).

In Study 2b, the framework was based on the questions from the interview. An Excel file was used. Each response was notated under the question. Both short answers and detailed quotes were gathered in the same file.

Gathering quotes and other data. In Study 1 all of the interviews were analyzed through traditional coding of verbatim transcripts - the quotes were selected from the interviews using the prepared framework. The first 15 interviews used in a trial were re-analyzed to ensure inclusion of all pertinent excerpts and placing them under a correct theme. The whole body of interviews was later re-analyzed, in order to make sure all the relevant quotes were included. No additional data (beyond quotes) was gathered.

In Study 2a a procedure for the Rapid Identification of Themes From Audio Recordings (RITA) was employed (Neal, Neal, VanDyke, & Kornbluh, 2015). The rules used when transcribing the quotes is explained in the Appendices (see: **Appendix E**). The recordings were re-listened to make sure none of the relevant information was omitted.

In Study 2b, traditional coding of verbatim transcripts was implemented. A second reading of the transcripts in search of crucial data also took place.

Final selection of quotes to each hypothesis. Due to the fact that some of the quotes illustrated more than one hypothesis, a final round of distribution of the quotes was necessary in each of the three studies. In this step, only quotes unequivocally referring to spontaneous ideas were reported in the analysis.

In order to explain the process of making decisions about including or rejecting a given quote from the analysis, I will use examples from Study 1 (the same selection process took place in Study 2a and Study 2b).

As maintaining the accuracy of the analysis was the main priority, in case of doubt quotes were discarded in order for the research to be based on the most convincing and credible examples. Quotes describing a singular event (e.g., describing a musical idea appearance with a reference to a song title), were considered equally as the quotes recounting a recurring experience (without a reference to a particular event).

The experience of internal hearing is difficult to put in words and it might be difficult to distinguish it in a description from a process of simply hearing melody in the environment, e.g., in this quote by Mark Knopfler there were no indications that the quote below actually refers to internal hearing of the keyboard line, although the use of words such as a song “coming” and “really quick”, and “the song is just there” could suggest musical epiphany occurrence:

Things like "Walk of Life" just come really quick. And you just hear the keyboard line, and the song is just there, and it has to go that way, and that is pretty much it. (Zollo, 2003, p. 679)

After reviewing the context, I interpreted this quote as a description of a sudden appearance of a musical idea, but not a spontaneous one – lyrical and melodic ideas occurring upon hearing the pre-made instrumental harmony. Similarly, in the following quote by David Hal the sudden ideas occur as a result of hearing somebody say a certain phrase (that is later incorporated literally in a song), although the choice of words could make someone interpret it as a musical epiphany:

You're watching a movie or a show or a television program and you hear a line. You're in the audience and you hear a phrase, and suddenly there's an idea for a song. I think most times they just come. I guess it comes to you because that's what you do. [...] That's a specific talent you have, and the more you do it, the more it comes. (Zollo, 2003, p. 212)

Secondly, quotes which included a description of sudden idea emergence but in a context of intentional engagement in songwriting – such as playing an instrument – were not considered:

PZ: Did the music and the words for "Bridge" emerge at the same time?

PS: Yeah, they did. The whole phrase "like a bridge over troubled water, I will lay me down," the words and the melody, all of that came [*snaps fingers*¹⁵] like that.

PZ: At the guitar

PS: Yeah.

¹⁵ The annotations in square brackets were added by Paul Zollo if written in italics. Non-italic annotations were added by the author of the current thesis in order to provide the necessary context.

PZ: Did you know at the time that it was great? PS: Oh, yeah. You can always tell when you've got a good line. (Paul Simon as cited in Zollo, 2003, p. 97)

[about the song "Rainbow Rain"] Well, it was about six in the morning. I don't know how other people are, but a number of my ideas come early in the morning or late at night. When the brain is somehow released from the pressures of the day. [...] I sat down and wrote the song. Took me an hour or two. I don't usually write songs that quick. (Pete Seeger as cited in Zollo, 2003, p. 10)

Thirdly, while the instances of spontaneous ideas occurrence after sleep were subject of the analysis, some songwriters reported hearing new original songs in their dreams (which did not meet the criteria of musical epiphany) and transcribing them after waking up. These cases were not taken into account, e.g.,

[...] I have this tendency sometimes to dream songs completely written. And then it's a question of just remembering them when I'm awake and transcribing them." (Todd Rundgren as cited in Zollo, 2003, p. 421)

Furthermore, some songwriters referred to their internal musical phenomena involving already existing songs:

I mean, I'm not thinking about it, but if I think about it, there's always music going on in the background somewhere. It used to be very confusing when I was a kid, because there would always be something playing in my head. I mean, right now "Jesse" is playing. (Janis Ian as cited in Zollo, 2003, p. 312)

In the sample there were rare mentions of getting sudden ideas which did not consist of song elements (e.g., a melody) but as a title, general idea or a visualization, e.g.,

It took me forever to get the title [from the song "You wreck me"]. I had the whole melody sketched out and most of the words, but I couldn't figure out that title for a long time. [...] And then the next day it hit me. I had to find it, yeah. It's almost like it's there and I just have to keep digging until it reveals itself. (Tom Petty as cited in Zollo, 2003, p. 517-518)

The ideas just came. [...] I'd get a title, an idea, a line that could be used somewhere, a rhyme. Once I got the idea for what kind of a song it would be is it a waltz, a march, and where the title went, it gradually developed. (Tom Lehrer as cited in Zollo, 2003, p. 64)

PZ: A musical idea will come to you?

LN: Yes. PZ: A melody might occur to you? LN: A melody or an image. A certain image. (Laura Nyro as cited in Zollo, 2003, p. 218)

When it comes to gathering material concerning repetitive mundane activities interrupted by a spontaneous idea occurrence, caution had to be undertaken as some of the quotes referred to an intentional act of engaging in writing music, e.g.,

I'd go out driving because it was a good way to free my mind and try to get some lyrical inspiration. (David Byrne as cited in Zollo, 2003, p. 507)

In the old days I can remember writing a song in the car with no piano. Just singing melodies and lyrics and driving down the road. Probably the only time that ever happened. (Jimmy Webb as cited in Zollo, 2003, p. 157).

Although some words and phrases were commonly used by various songwriters to describe musical epiphanies, yet the use of those words was not a sufficient indicator of musical epiphany description. Those quotes needed to be carefully analyzed together with a broader context of the interview. As an example: The following quote by Jackson Browne, he used terms such as “[songs] dying to come out”, “seance-type of inspiration” (suggesting automatism in idea occurrence), “appear” – but it is worth noting that he mentioned doing it on purpose (“holding hands with yourself [...] to have something appear”):

[...] if you really had something to say [...] you would be saying what you have inside you that's dying to come out. So there's that kind of inspiration, that seance-type of inspiration where you're kind of holding hands with yourself in the dark trying to have something appear. [...] (Zollo, 2003, p. 417)

The same songwriter also gave a metaphorical description comparing getting sudden ideas to “riding a wave” or “having your finger in the socket” – yet the preceding sentences show that he referred to ideas occurring during songwriting sessions he chose to record:

PZ: Does that mean when you get an idea for a song, you stick with it and try to write the whole thing at once?

JB: I usually put it on tape so that I can forget about what's happening and I don't have to try to engage my conscious mind in order to remember it to shape it as it's happening. I can just let some stuff happen and sometimes, when it's happening, it's wild: it's like riding a wave. It's like having your finger in the socket. There's a current running through you and it just feels great. [...] Great ideas occur to you and the last thing you want to do is sit down, at that moment, and shape it. You just want to ride. (Jackson Browne as cited in Zollo, 2003, p. 411)

Uniformly, Hal David's quote referring to lyrics of the song “Alfie” is not sufficient to be deemed as musical epiphany description because in common parlance even a methodically conceived song can “come out of someone”:

I can't tell you what inspired it, except that it came out of me. (Zollo, 2003, p. 211)

In the quote above there is also no indication of internal hearing or spontaneity of its appearance. Moreover, some songwriters who did not mention experiences that could be identified as epiphanies, attributed their songwriting to God or muse, e.g.,

PZ: Do you feel like [creative ideas] come from beyond you?

LD: Yes, I can't take credit for this stuff. [...] I'm only human and these things are the makings of God. (Lamont Dozier as cited in Zollo, 2003, p. 151)

PZ: Where do you think those ideas come from?

RR: Well... I think it's the muse. I think that she's totally responsible for anything that I write." (Robbie Robertson as cited in Zollo, 2003, p. 389)

Such statements are common in discussions about the sources of the creativity. It is worth to take into account that at the time of conducting the interviews (mostly in the 1990s) the New Age movements became popular and with them the ideas of "collective consciousness" (York, 1995). Hence, just mentioning these concepts about one's songwriting was not necessarily an indicator of experiencing musical epiphanies.

The selected quotes were cited extensively to provide a wider context and maximum of the information available. When parts of the quote referred to creative practices other than musical epiphany (e.g., intentional composing, internal radio, sudden ideas during improvisation or triggered by life events), they were written in a gray-colored font in the Appendices.

The decision on whether a songwriter should be considered as one who mentioned experiencing what I interpret as musical epiphany was based firstly on each individual quote that was selected from the interview; secondly, the quotes were considered as a whole and the text of the interview was re-read in order to review the context of these quotes. The features of a musical epiphany were often not expressed explicitly – they often had to be inferred from these quotes indirectly which is burdened with the possibility of error related to the freedom of interpretation.

In certain cases, the decision on whether someone discussed musical epiphany was easy, i.e., there was a sufficient number of quotes which explicitly referred to internal hearing and occurrence of sudden ideas. In other cases, the decision was more difficult – like in the case of Laura Nyro and Joan Baez. Here are the quotes I took into consideration when deciding whether

Laura Nyro spoke about musical epiphany or not (the last quote was shortened for the sake of brevity):

I think it's important, sooner or later, to get on a disciplined schedule with writing [...] those are the songs I kind of wait for. To happen in the writing. (p. 218)

PZ: Do you always work at the piano?

LN: I go to the piano. But once in a while I will get an idea when I'm not at the piano. And then I'm looking for a piano. [*Laughs*]

PZ: A musical idea will come to you?

LN: Yes.

PZ: A melody might occur to you?

LN: A melody or an image. A certain image. (p. 218)

[...] I had to make a certain story clear [...] I knew that I was writing the song that I wanted to write because that chorus said what I had been thinking and what I wanted to say. [...]

PZ: Did those lines come from the music itself, or did you have them before the music?

LN: They happened together. [...]

PZ: Does this often happen, that the music and words will come at the same time?

LN: Usually. (p. 221)

If I have to sit there every day for three years, then that's what I have to do. Until the song that I want to write comes to me. Because who is to say? (Zollo, 2003, p. 223)

In the first quote, Laura Nyro mentioned songs that “happen”, pointing towards the effortlessness and their sudden appearance – nonetheless “in the writing” refers to a writing session which implies intentional involvement in songwriting. On the other hand, a second quote refers to a spontaneous experience of internal hearing of a melody (which “occurs” and “comes” to the songwriter). In the third quote, Laura Nyro mentioned music and lyric lines “happening together” which could have been an indication of a musical epiphany, yet in the context of her previous sentences it was clear that she referred to writing a song “with a theme in mind” (Zollo, 2003, p. 221). The sudden idea occurrence took place during a writing session which excludes musical epiphany. The fourth quote might be interpreted as referring to sitting at the piano, because the interviewee referred to that throughout the interview, but from the context of this particular phrase it could be just sitting – in which case the quote describes a musical epiphany. While the first and third quote did not refer to the episode of musical epiphany, I decided the second and fourth are pertaining to this phenomenon. Another songwriter in whose case it was

difficult to decide upon whether this person revealed experiencing spontaneous musical ideas in the interview was Joan Baez. Only one quote was identified as referring to a sudden idea occurrence:

PZ: Do they [lyrics] come to you from beyond?

JB: The good ones do. Like "the spring in Beijing" [from the song "China"], I had nothing to do with it. That was not work or research or anything. They just come. (Zollo, 2003, p. 174)

The quote depicted a sudden appearance of lyrics to a particular song – without intentional engagement in songwriting ("That was not work or research"). To make sure the context did not suggest the contrary, I re-read the interview, with special attention to the sentences just prior to the quote which, I reckon, did not reveal any other possible understanding of it. Although it is just a singular quote I deem it sufficient to label it as an example of a musical epiphany. It is worth adding that the interview with Joan Baez was shorter than most other interviews (a total of about 3 pages, while e.g., Laura Nyro's – over 13 pages) which could possibly be an explanation for a lack of more quotes that could shed a light on the subject.

Some accounts seemed at first to refer to characteristics of a musical epiphany, but due to the imprecise descriptions it was impossible to interpret them unequivocally or the information was insufficient to assess whether they refer to the phenomenon. In those cases, the interviews provided many quotes which could relate to sudden idea occurrence – but after scrutiny they were excluded from the analysis. In the interview with John Hiatt, I selected the following quotes possibly referring to spontaneous idea occurrence (musical epiphany):

I've got a lot of cuts and bruises. But when inspiration strikes, off I go. (p. 645)

Finding melodies is like using physical muscle memory. It's like physically pulling melodies from a melodic stream that is always floating around out there. (p. 646)

PZ: What's the source of that stream?

JH : I think it's God. Or somebody like her. (p. 646)

PZ: Do you decide what a song is going to be about?

JH: No. Oftentimes, I don't even know that. A lot of times it will be just an opening line. (Zollo, 2003, p. 649)

The first quote pertained to the process of making music – the metaphorical “cuts and bruises” suggest struggles in writing a song as opposed to seemingly more effortless inspiration. The second sentence could have been an indicator of a spontaneous idea occurrence. The second and third quote echoed the notion of the “collective consciousness” (“a melodic stream”) to which many other songwriters who were identified as experiencing musical epiphanies referred, but just like the first one did not discuss the internal hearing nor any strong indication of a musical epiphany. The fifth quotation could suggest that the songwriter was not usually choosing the subjects of his songs – possibly waiting for the sudden ideas to appear – but the quote does not provide any further confirmation of musical epiphany. After re-reading the whole interview, I did not identify any quote referring in a more direct way to spontaneous musical ideas appearance outside of songwriting context. John Hiatt was not identified by me as a songwriter experiencing musical epiphanies because providing metaphorical explanations of the source of sudden ideas was not sufficient, according to the chosen criteria. Moreover, these statements could also be made by a songwriter who does not experience spontaneous idea occurrence outside of the musical context as they refer to common ideas about creativity.

The second example of a case in which the quotes seemingly depicted musical epiphanies but they were finally rejected was Jules Shear. There was only one selected quote:

PZ: Do you have any idea where your ideas come from?

JS: Things get inside; you don't really know how they do. They tend to pop out at the oddest times.” (Zollo, 2003, p. 591)

The quote was short and sparse in information. Despite the fact that the songwriter used the verb “pop” and suggested that songs occur to him in surprising moments, there is no mention of internal hearing. It is not clear what did he refer to as “things” that get inside. This quote could as well pertain to sudden ideas in a session or reflections upon songwriting different than musical

elements. In the end, this person was not considered as someone describing musical epiphanies in the course of the interview.

There was one particular case of a songwriter (Randy Newman) who declared never experiencing spontaneous ideas (“I’ve never had and ideas just pop into my head.”, p. 269) in whose interview, nonetheless, 4 quotes attesting to him having spontaneous ideas were identified (e.g., “Rednecks” [...] popped into my head.”; Randy Newman as cited in Zollo, 2003, p. 269). The songwriter was identified as experiencing musical epiphanies despite his initial declaration.

Study 3

Aims. A preliminary testing of an ESM method was proposed for tracking the occurrence of musical epiphanies in the context of everyday life of songwriters. Experience Sampling Method (ESM; Sloboda, O’Neill, & Ivaldi, 2001), also referred to as Ecological Momentary Assessment (EMA; Rhee, Bayer, & Hedstrom, 2020)) and Descriptive Experience Sampling (DES; (Hurlburt & Akhter, 2006), or diary studies (Božek & Tokarz, 2019), consists of in vivo self-reports in naturalistic setting as opposed to laboratory studies. The studies are meant to track a lived behavior and fleeting subjective experiences that are best assessed in the given moment. They merge narrative and quantitative methods.

The ESM method is used in a variety of disciplines. The Experience Sampling Method is suitable for tracking internal sensations, like musical epiphany. It became convenient since the use of mobile technologies became widespread (Van Berkel, Ferreira, & Kostakos, 2017).

Participants. The participants were 5 men – 3 Polish (aged: 29, 31, 37), 1 British (aged 50) and 1 French (aged 27; $M = 34.8$, $SD = 9.28$). The participants were recruited among the interviewees from Study 2a – after the interview was over every participant was informed about the possibility of participation as I offered sending the instructions to Study 3.

Materials. Prior to starting the Study 3, the author tracked her spontaneous and sudden ideas for a period of over 3 months in 2019 (from 11 January 2019 until 30 April 2019) in an attempt to conduct a very preliminary testing of the method (for a visual representation of the occurrence of sudden and spontaneous ideas: Graph G1, see: **Appendix G**). Each time a sudden idea appeared, the following data was noted down: (1) the date and hour, (2) what musical elements were heard and their characteristics – especially the elements they consisted of; (3) described the activity performed when the idea occurred; (4) whether it happened in darkness or with her eyes closed or not. The author made also additional notes about diverse thoughts and circumstances that she deemed vital for the observation (Table G2; see: **Appendix G**).

Not all of the instances of the sudden ideas were later identified as musical epiphany which is indicated in the table. In the period between 11 January to 31 January, 14 instances of musical epiphany were reported (and three sudden but not spontaneous ideas). In February – 19 entries of musical epiphany were created, in March – 15 (and 2 more sudden ideas), and in April – 11 (and also 2 more sudden ideas).

This self-observation led to certain observations. Firstly, the sudden ideas took place usually before sleep or after waking up. Secondly, the ideas had to be noted down immediately or looped in the memory otherwise would be forgotten (the entry on 18 march 2019 at 22:34 depicts how someone calling author's name was an obstacle that could led to forgetting the idea). Moreover, some of the ideas were too musically complex to capture them fully on paper or recording. That trial was an occasion for the author to experience the difficulty of capturing the mental processes in a diary. It also showed how the usual recording of a spontaneous idea for songwriting purposes differs from more rigid way of describing them in a study. As of the year in which the thesis will be submitted, the majority of the entries were not used in further in any

sketch. The observation forced me to note down also sudden ideas which I would likely discard otherwise.

On the basis of self-observation, a detailed instruction for the study and a diary template were created. It was sent to the participants as a Word document (Polish participants in Polish; British and French participants in English) with the description of the study and troubleshooting (see: **Appendix H**). It included a following definition of a musical epiphany: “A musical epiphany is an episode of sudden musical idea appearance - the idea can be incorporated into a song as ready-made piece in the course of the creative process. It’s the moment when ideas coming from subconscious processing become consciously available to a person.”¹⁶

The diary consisted of a table to fill in during the study. The table consisted of following fields: date, hour, “What elements did the musical epiphany consist of?”, “During what activity (activities) did the musical epiphany appear?”, “Is it an idea for a song of which the composing has already been started?”, “Other”.

As the subjects would experience musical epiphany, they were supposed to as soon as possible add an entry to the self-observation sheet providing information: the time and date of the entry, what activity they were pursuing when it appeared and what musical element(s) was/were present (melody, harmony, lyrics or a combination of any of these elements). The participants of the study were asked to report even the musical epiphanies they chose not to incorporate into a song.

After the study the participants were asked to answer the following open-ended questions: “Did participation in the study influence the appearance of epiphanies? If yes in what way?” and “Do you want to add something?”

¹⁶ Polish version: “Epifanią muzyczną nazywamy epizod nagłego i spontanicznego pojawienia się pomysłu, który jest gotowym elementem utworu, mogącym być wykorzystanym w procesie tworzenia muzyki. Jest to moment, w którym pomysły, które są wynikiem nieświadomego przetwarzania stają się świadomie dostępne.”

Procedure. In the course of the Study 3 the group of volunteers was asked to note down every instance of appearance of spontaneous musical ideas (musical epiphany). The participants were able to choose the day in which they wanted to start the tracking which lasted 7 days.

In the instruction the participants were informed that the self-observation is complete after 7 days (7 x 24 hours) regardless of the number of entries (even zero entries counts as a valid observation).

In the case of omitting one day due to personal reasons there were no consequences for the length of the study. If they failed to provide information on musical epiphanies for 2 or 3 days, they were asked to continue the tracking for the given time period (e.g., if they had troubles reporting their epiphanies during 2 days, instead of 7 days the study will last 9 days). If they would have obstacles during 4 or more days of the study they could either prolong the duration of the study for that amount of days or choose a different week to start again – otherwise their results would not be considered.

Translation

The translation into English was made by the author. The language of the interlocutors was often ambiguous and polysemic which rendered the translation more difficult. The translation was conducted with diligence for cultural aspect of the languages. For the details about the translation (see: **Appendix F**).

Criteria of confirmation of the hypotheses

Unlike in quantitative research where certain standards determine the criteria for confirmation of a hypothesis, the criteria in qualitative research largely depend on the type of data and analysis method. In the chosen method it is not possible to conduct a comparison between two groups – a typical tool in quantitative studies. That is the case of rare

characteristics, such as eidetic images or synesthesia (Czerniawska & Hankała, 2005; Wrzałka, 2005), where the fact that a certain percentage of people admits to experiencing it, may indicate that such phenomenon exists.

I propose that experiencing musical epiphanies is a matter of individual differences, thus I assume its descriptions will not be found in all of the accounts. Even a singular participant mentioning occurrence could be treated as confirmation of its presence in creative process, thus confirming H1. While setting a bar for confirmation is low, it is worth considering that there is a probability that for several reasons (e.g., due to sampling choice) the subject group in the studies could not be representative of songwriters – there is a possibility nobody from the research sample will be someone who experiences such episodes. Researching a likely rare phenomenon poses several risks, including the sample including a low-number participants sample with a sought-after characteristic. Also, as I will show in the further paragraphs – the hypotheses are not only detailed but linked with one another (e.g., for a quote to be included in H2, it also need to be approved in H1), thus in fact posing a range of criteria for a quote to meet to even be included in the analysis.

Confirmation of H2 was twofold: in the first step, the analysis was conducted for each subhypothesis. The “inspiration type” is hypothesized to fulfill all four criteria. The group of those whose accounts confirmed all four subhypotheses of H2 was compared to the group of those identified previously as experiencing musical epiphanies. If the two groups would overlap this would indicate that “inspiration” type composers can be equated with those experiencing musical epiphanies, thus confirming H2.

With H3a I chose to confirm them if more than one person would describe the effort of maintaining the content of a musical epiphany in their memory. Similarly in the case of H3b – at

least one person's declaration of notating the contents of spontaneous musical ideas occurrence would constitute a premise to confirm H3b.

When it comes to the subhypotheses of H4, if more than one person's account confirmed: at least a short memory storage or transcription of sudden ideas (respectively) that would confirm these subhypotheses.

In the case of H5 stating that the frequency of sudden idea occurrence is higher after drug use, I set a bar of confirmation for over 50% of the participants reporting having more sudden ideas after substance use.

Due to the nature of the current research, the main aim was not to merely confirm hypotheses but provide characteristics of musical epiphany. The value of such undirected exploration lies in the opportunity in constructing theory, hence quantitative indications of confirming hypotheses are not the main focus.

Presentation of the results

The results will be presented in three forms: (1) tables of quotes relating to each of the hypotheses, (2) number of participants who mention a certain information and what per cent of the whole sample they represent, (3) narrated descriptions with an overview of the most common examples of quotes, but also the outstanding quotes.

A narrative description of the results addressing each of the hypotheses (or subhypotheses, if applicable) separately was presented in the Results chapter. In the case of Study 1 and Study 2b which employed a top-down approach to the construction of selection framework, the codes notated during the analysis were used as guidelines for creating a coherent narrative.

In Study 1 and Study 2a I used gray-colored font in the tables presenting quotes gathered in testing H1 for these fragments of quotes which did not relate to musical epiphany, but one of the following: earworms (InMI that is not novel), performance, intentional composition (improvisation, mental composition, methodic composition, trial and error with an instrument etc.), internal radio (continuous InMI), sudden ideas which are not spontaneous (e.g., triggered by life events), non-musical ideas, ideas not consisting of song elements, e.g.,

Sometimes I'll hear a song idea that's not really fleshed out, and sometimes I'll just grind away at it in a room with a guitar or piano.

And that's basically a medical fact. I thought, "I'd better write this down, because it's such a strange idea." And I thought, "Well, what are you after? What are you trying to say?"

I refrained from using gray color if the interviewee made a general statement about one of the aforementioned practices but made it clear it did not refer to his/her own experience. I chose to edit the text in such way in order to distinguish descriptions of musical epiphany from notions about other practices, without deleting large fragments of text which could impede comprehension of the quotes.

Chapter 8: Results - Study 1

Overview

Out of 68 interviewees, 31 songwriters (46% of all participants) were identified as declaring experiences of spontaneous ideas - meeting the criteria delineated in the definition of musical epiphany. Eight of them were women, twenty-three – men. None of the participants referred to their experience as an epiphany, but they used the following nouns: flash (Yoko Ono), inspiration (P.F. Sloan; Carole King - as contrary to perspiration; Townes van Zandt - as contrary to pure craftsmanship), revelation (Van Dyke Parks), little window (David Crosby), muse (Loudon Wainwright III), flow (Loudon Wainwright III). Some of the terms commonly used by the interviewees in relation to the spontaneous idea (or a song/song element) were: comes, comes

up, comes out, comes through someone, pops up, comes in a flash, occurs to someone, appears, reveals/is revealed to someone, arrives, hits someone, happens to someone, clicks in one's head, appears out of thin air, appears out of the blue, dictates itself, writes itself. Certain songwriters used onomatopoeias to show the sudden appearance of ideas, e.g., pow, boom, bam, or gestures like snapping fingers.

The elements of a song that occurred spontaneously were indicated by some of the songwriters (Table 2). Five participants mentioned a simultaneous appearance of lyrics with at least one musical element (harmony, melody). Some of the terms used to describe the elements were imprecise: David Crosby and Lenny Kravitz mentioned spontaneous appearance of “music” which can be interpreted as harmony and/or melody; Dan Fogelberg mentioned “groove” which probably refers to the accompaniment; and Suzanne Vega discussed “voices” which could mean vocalizations (with or without lyrics). Some of the participants also mentioned the scope of the contents of spontaneous musical occurrence. Bob Dylan mentioned; Randy Newman quoted a couple of lines that occurred to him spontaneously. Bruce Hornsby, David Crosby, and Bob Dylan mentioned the whole lyrics occurring to them spontaneously; while the following authors mentioned the whole songs may occur to them (lyrics with melody and/or harmony): Suzanne Vega, Tom Petty, Merle Haggard, and David Crosby.

Table 2*The elements of songs which appear spontaneously - Study 1*

| Name | Scope |
|----------------|--|
| Joan Baez | Lyrics |
| David Crosby | Lyrics; "music" |
| Bob Dylan | Lyrics |
| Dan Fogelberg | Melody; "groove" |
| Merle Haggard | Lyrics, melody, and harmony together |
| Bruce Hornsby | Lyrics; melody |
| Janis Ian | Melody |
| Lenny Kravitz | "Music" |
| Tom Lehrer | Lyrics |
| Madonna | Melody |
| Randy Newman | Lyrics |
| Harry Nilsson | Lyrics; melody |
| Laura Nyro | Melody |
| Yoko Ono | Lyrics; lyrics together with harmony |
| Van Dyke Parks | Melody |
| Tom Petty | Lyrics; lyrics, melody, and harmony together |
| Lou Reed | Lyrics |

Table 2 continued

| | |
|------------------|---|
| Carlos Santana | Lyrics; melody |
| Pete Seeger | Lyrics |
| Townes van Zandt | Lyrics; melody |
| Suzanne Vega | Lyrics; lyrics together with melody and/or harmony; “voices” |
| Neil Young | Lyrics and melody together |

Quotes identified as describing musical epiphany

Table F1 consists of all the quotes gathered in order to confirm H1: There is a kind of epiphany specific to the musical domain, which consists in hearing in one’s mind, spontaneously and suddenly, elements of a song that are novel and original according to the person who experiences it (see: **Appendix I**).

The descriptions of internal hearing usually consisted of the phrase “hearing in my head” (e.g., Bruce Hornsby, Merle Haggard, Meshell Ndegeocello, Neil Young). Different ways in which the songwriters addressed their spontaneous ideas were, e.g.,

It [the song “Like a Prayer”] just came out of my head. (Madonna as cited in Zollo, 2003, p. 620)

I have an idea out of nowhere [...]. (Neil Young as cited in Zollo, 2003, p. 354)

I just sort of sit down and it happens. Tunes come to me [...]. (Roger McGuinn as cited in Zollo, 2003, p. 705)

Lenny Kravitz compared the sensation of internal hearing to listening to a record:

When I hear something that isn't created yet, I'm listening to it in my head as if I'm listening to a record. So it's great, you hear this thing that doesn't even exist - well, doesn't exist materially - until you put it down. And it's going on in your head. (Zollo, 2003, p. 718)

Suzanne Vega compared the melodies heard in her head to pathological voices’ hearing:

It's like I hear a voice. Yeah. It sounds a little spooky: "Oh, she hears voices." But the best songs are just like that. (Zollo, 2003, p. 575)

Neil Young referred to repeated novel melodies with a following quote:

You begin to recognize [with experience in songwriting] that when you have an idea for a song and you start hearing a melody over and over again with words in your head, that's when you should write the song. (Zollo, 2003, p. 355)

Merle Haggard reported hearing the whole song:

I could hear the whole song, and I would just try to get it all down before I forgot it. (Zollo, 2003, p. 701)

Lou Reed compared the sensation of internal hearing to being a recording secretary:

It's like being a recording secretary or something. I'm just listening I mean, I know I'm listening to me. (Zollo, 2003, p. 688)

In other interviews the emphasis was on the suddenness of ideas' appearance and internal hearing was not explicitly mentioned – the context allowed to assume these quotes referred to internal hearing. The examples are:

[...] all of a sudden it's there in your mind and you might not be at the piano and you might not even have thought you were trying to compose. You're driving a car or something and pow, it's there. (Dave Brubeck as cited in Zollo, 2003, p. 58)

PZ: You mentioned how sometimes songs will just appear –
BH: Rarely. But it has happened to me. (Bruce Hornsby as cited in Zollo, 2003, p. 601)

[...] it flashed into me. (Yoko Ono as cited in Zollo, 2003, p. 253)

The elements of the song and the length of these elements varied. Certain songwriters heard spontaneously novel fragments of a song, e.g., one line of lyrics (Joan Baez, Pete Seeger), while in the case of others the entire songs appeared (Meshell Ndegeocello Randy Newman, Tom Petty, Merle Haggard, Townes van Zandt, David Crosby). The quotes that related to having the whole song appear were, e.g.,

The good songs are completely done when I get them. (Merle Haggard as cited in Zollo, 2003, p. 701)

A song will happen and it will go all the way through the end. You can see the end of it right at the beginning. (Randy Newman as cited in Zollo, 2003, p. 274)

I just took a deep breath and it came out. The whole song. Stream of consciousness: words, music, chords. Finished it. I mean, I just played it into a tape recorder and I played the whole song and I never played it again. I actually only spent three and a half minutes on that whole song. (Tom Petty as cited in Zollo, 2003, p. 512)

David Crosby described three instances of writing the entire song lyrics based on the episode of spontaneous creativity. Songwriters also mentioned different elements of the song appearing at once, e.g.,

Melodies, a rhythm, a lyric - all of them. [...] I just hear what I hear. (Carlos Santana as cited in Zollo, 2003, p. 400)

Whole songs come, melody and words, when your mind is free. (Townes van Zandt as cited in Zollo, 2003, p. 447).

Many songwriters referred to the notion of experiencing a sense of passivity accompanying spontaneous ideas' occurrence. This was often expressed as ideas/songs writing "themselves". The songwriters reported spontaneously writing songs in exceptionally short time, e.g.,

The best songs to me – my best songs – are songs which were written very quickly. Yeah, very, very quickly. Just about as much time as it takes to write it down is about as long as it takes to write it. (Bob Dylan as cited in Zollo, 2003, p. 80)

The best songs I've written, like "Mama's Hungry Eyes" or "Mama Tried," came so fast I could hardly hold the pencil. (Merle Haggard as cited in Zollo, 2003, p. 701)

The effortlessness of the idea occurrence, with emphasis on not forcing songwriting, is visible in the following quote:

Songs don't take a long time for me to write, because I don't force write. (Merle Haggard as cited in Zollo, 2003; 701)

Certain songwriters highlighted passivity of spontaneous idea occurrence with phrases referring to the songs (or ideas) taking over the process of their completion, e.g.,

The song wrote itself. (Carole King as cited in Zollo, 2003, p. 143)

[...] a song starts to dictate itself after a certain point. (Janis Ian as cited in Zollo, 2003, p. 313)

The most common way of expressing passivity in spontaneous musical idea occurrence among the interviewees was referring to the ideas as created by someone (something) else, e.g.,

Like "the spring in Beijing" [from the song "China"], I had nothing to do with it." (Joan Baez as cited in Zollo, 2003, p. 174)

When somebody tells me that one of my songs is great. I don't really have that much to do with it. (Lou Reed as cited in Zollo, 2003, p. 688)

[...] the whole thing seemed to happen in front of my face, as though I had nothing to do with it, and all the details were right there and you know you've really got it when everything starts to rhyme of it's own accord. And the rhythms and the rhymes just seem to be right there. (Suzanne Vega as cited in Zollo, 2003, p. 576)

And later you look back and think, "How did I do that?" And it's almost as though you didn't do it. And it's very scary, because you're sure it's never going to happen again. (Suzanne Vega as cited in Zollo, 2003, p. 576)

Certain among the participants of Zollo's interviews expressed surprise with the content of the songs which appeared spontaneously and reported a feeling of not recognizing the song as theirs.

The examples are:

[...] things come from somewhere and I write them down. Sometimes I'm as surprised when I write them down as anyone who hears it I've read some songs back and wept. [...] The good songs are completely done when I get them. All I have to do is learn them. (Merle Haggard as cited in Zollo, 2003, p. 701)

There are things in songs that will surprise me. Like I don't know how I thought of them. [...] there's things I'll think about later and I'll say, "Look at that - I didn't even know I did that." (Randy Newman as cited in Zollo, 2003, p. 284)

And later you look back and think, "How did I do that?" And it's almost as though you didn't do it. And it's very scary, because you're sure it's never going to happen again. (Suzanne Vega as cited in Zollo, 2003, p. 576)

Carole King expressed the notion of "channeling" the ideas in the following words:

It was written by something outside of myself through me. (Zollo, 2003, p. 143)

Madonna made a similar remark:

And it just came out of me. I don't know how. It was like somebody possessed me. (Zollo, 2003, p. 616)

Bruce Cockburn described the conditions under which his idea could "come through" him:

The important thing is to keep your mind active and open. That's the simplest way to put it is the openness. That's part and parcel of having something come through you. (Zollo, 2003, p. 541)

Tom Petty recalled being afraid of committing plagiarism with the ideas "from somewhere else":

And I was really nervous to play it [the song "Wildflowers"] to anybody. Because I thought maybe I'd stolen it. Maybe it came from somewhere else. (Zollo, 2003, p. 512)

For Townes van Zandt it was hard to acknowledge his authorship of a song:

I've heard a lot of songwriters express the same feeling, that that song came from elsewhere. It came through me. [...] On songs like that, it was a definite feeling that [...] anyone could have written that song. And I know that I wrote it. But to take credit for it... It's a hard feeling to get across. (Zollo, 2003, p. 447)

David Crosby personified his mind as "somebody" who "constructs" his spontaneously appearing songs:

DC: You know, I don't construct them. Somebody in here does. But it is not the verbal, crystallization, currently awake, busy mind that does it.

PZ: Do you think it comes from your unconscious mind or from a source beyond that?

DC: I think human minds have as many levels as the Empire State Building or probably a thousand times that many. And I'm sure we don't really know how the creative process works. (Zollo, 2003, p. 373)

Noteworthy, two songwriters linked their emotional state to the spontaneous idea

occurrence. They pointed out intense emotions after an event that happened to them as triggering for the spontaneous creativity:

There was a certain instant and I felt like I was really sad, so that's when it happened. Something terribly upsetting happened to me and then the next time we were at the studio, while the engineers were sort of putting the board in order, it flashed into me. So I just wrote it down. (Yoko Ono as cited in Zollo, 2003, p. 253)

If something has offended me or affected me deep enough to touch my soul, sometimes early in the morning things come from somewhere and I write them down. (Merle Haggard as cited in Zollo, 2003, p. 701)

Moreover, two songwriters attributed the occurrence of spontaneous ideas to

subconscious processes:

PZ: Does that make you think there's a part of you always writing songs?

TvZ: Well, it must be. The subconscious must be writing songs all the time. (Townes van Zandt as cited in Zollo, 2003, p. 447)

PZ: Do you think it comes from your unconscious mind or from a source beyond that?

DC: I think human minds have as many levels as the Empire State Building or probably a thousand times that many. And I'm sure we don't really know how the creative process works. (David Crosby as cited in Zollo, 2003, p. 373)

I feel that what they're [songwriters] feeling is it coming from a level that they don't consciously monitor to a level that they consciously do. I don't feel that it's coming from outside of them but from a level in them that they're not consciously monitoring. (David Crosby as cited in Zollo, 2003, p. 377)

The occurrence of spontaneous musical ideas is a matter difficult to verbalize. "I don't know" was a common answer to questions referring to composing songs based on spontaneous idea occurrence, e.g.,

PZ: Do you recall how that one [the song "Like a Prayer"] was born?

M: I don't know! It just came out of my head. (Madonna as cited in Zollo, 2003, p. 620)

PZ: Did you write "Wildflowers" with somebody in mind?

TP: I don't know. It just appeared. (Tom Petty as cited in Zollo, 2003, p. 513)

The songwriters often resorted to metaphors to express their experience of spontaneous creativity. Bruce Cockburn compared songwriters to photographers:

[...] I always go everywhere thinking maybe I'll get a song out of it. But I don't go intending to particularly. Or looking for the song in what I'm seeing. A good analogy would be the photographer who takes photos all the time and spends all their time looking at their camera. So they come away with a lot of nice pictures but they don't understand what's in any of them. And the songwriting thing is similar that way. (Zollo, 2003, p. 543)

He also referred to a songwriter as a “vehicle” for ideas:

Certainly that feeling that something's coming through [from another source]. In the initial process. Not in the revising that might go on. [...] You want yourself as well out of the way as you can to be a vehicle. (Zollo, 2003, p. 541)

In turn, Dan Fogelberg compared himself to a medium (Zollo, 2003, p. 457). Three songwriters used a metaphor of songs as gifts (Merle Haggard, Randy Newman, Dan Fogelberg). Suzanne Vega compared her spontaneous idea to a telegram:

I was driving somewhere in a car and it appeared almost like a telegram in my mind. Men in a war [a lyric line]. (Zollo, 2003, p. 574)

Two other songwriters used a comparison to a fax:

[...] it can really be like someone sending a teletype to me from the other side. (Merle Haggard as cited in Zollo, 2003, p. 701)

I can really feel something ready to come through, like waiting for a fax to come or a picture to develop. You watch it take shape, and you can actually feel it. It's hard to talk about, because it's something I don't understand. (Loudon Wainwright III as cited in Zollo, 2003, p. 440)

The act of experiencing spontaneous musical ideas was illustrated by Harry Nilsson with a metaphor of spitting them out:

It happens so quickly it *seems* like it's coming from somewhere else. It's not; it just means that you're in sync with yourself. And whatever your goal is, in terms of hearing a melody or a lyric, the closer you get to it, the faster it comes out and the easier it is to *spit it* out, as it were. It's just that you're not conscious of it all the time. You start studying or analyzing it, it goes away. (Zollo, 2003, p. 240)

David Crosby quoted a metaphor coined by a fiction writer – “elves take over the workshop” in an attempt to characterize the subconscious mechanisms underlying spontaneous ideas:

I asked a science fiction writer that I admire greatly, William Gibson, who wrote *Neuromancer*, about coming up with lyrics right before I go to sleep. [...] he said, "Yes, it's a known phenomenon. I call it 'the elves take over the workshop.' That's why all authors keep a pad and pencil or a typewriter or word processor right where they go to sleep. Happens to everybody. It's no surprise." (Zollo, 2003, p. 377)

Several participants referred to supernatural powers as explanations for spontaneous creativity. Particularly often they referred to the idea of “collective consciousness” being the source of spontaneous ideas, e.g.,

PZ: You use the name "Master Poet" for the source of inspiration that you've described. How do you envision the Master Poet?

PFS: My theory is that we are all one being all in the same consciousness, and that the Master Poet [...] is the source of all inspiration [...]. And through the Master Poet, that information is given so other people can give insights so that they don't need to stay in suffering, or on whatever level we're ignorant on. That's the job of the Master Poet, to be in touch with that divine inspiration and give it to your mind from the source and then deliver it to other minds [...] (P. F. Sloan as cited in Zollo, 2003, p. 184)

The idea of “collective consciousness” attributes the authorship of the ideas to the “greater power”; as well as suggests that there is a certain scope of pre-existing ideas that any songwriter may reach for:

LK: So it's great, you hear this thing that doesn't even exist - well, doesn't exist materially - until you put it down. And it's going on in your head.

PZ: And if you don't –

LK: If you don't put it down, somebody else might get it. (Lenny Kravitz as cited in Zollo, 2003, p. 718)

Maybe they try to get it to me, or maybe they try to get it to Keith Richards. Or somebody else. Maybe it takes some time for them to find someone sensitive enough to realize it's there. Hank Cochran, who wrote "I fall to Pieces," said, "If I hadn't wrote that, Harland Howard would have wrote that the next night." (Merle Haggard as cited in Zollo, 2003, p. 701)

PZ: Does that make you think there's a part of you always writing songs?

TvZ: Well, it must be. The subconscious must be writing songs all the time. I've heard a lot of songwriters express the same feeling, that that song came from elsewhere. It came through me.

PZ: Is that your feeling?

TvZ: Oh, yeah. On songs like that, it was a definite feeling that [...] anyone could have written that song. And I know that I wrote it. But to take credit for it... It's a hard feeling to get across. (Townes van Zandt as cited in Zollo, 2003, p. 447)

A contrary explanation to that of a “collective consciousness” was the comparison of a songwriter to a “sponge”, soaking different sounds and storing them in the memory - thus, spontaneous ideas being a creative reiteration of all the stimuli. As Madonna suggested:

I'm such a sponge; and I love so many different kinds of music, and I've listened to so many different kinds of music all my life. You know how you just keep memories in the back of your head all the time? I'm sure it's everything that I've ever heard. [...] I don't think it's [coming from] beyond, I just think it's all stored up. (Zollo, 2003, p. 618)

A similar take to Madonna's was presented by Harry Nilsson:

PZ: Where do you think your ideas come from?

HN: I don't know. It's like whistling [Whistles] Why did I whistle that? Did it just pop into my head or was it a combination of preconceived programs or ideas? I don't know about the higher power. I think, if you really want to get down to it, you have a file, in your mind, for every sound you ever heard. (Zollo, 2003, p. 240)

Three songwriters (Janis Ian, Lou Reed, Carlos Santana) referred to their “internal radio” (or “permanent radio”, “inner radio”) – on the one hand as something that is (semi-) constantly

playing in their mind (Janis Ian), but more so in a sense that they might tune into their internal hearing and hear new musical ideas:

When you look at how Beethoven heard “Da-da-da-dum” it wasn’t from the radio. There is an inner radio that is happening all the time. And the dial to turn it on is that you have to shut up. You have to shut up your mind, you have to shut up your mouth. And just listen. (Carlos Santana as cited in Zollo, 2003, p. 401)

Although the experience of prolonged InMI the songwriters referred to as internal radio is not a musical epiphany, I identified these songwriters as experiencing musical epiphanies as they did discuss the suddenness of some of their musical ideas:

I’m so happy when I hear the regular thing again. It makes me so happy. When I hear that stuff going on in my head, unbidden, I just love that. (Lou Reed as cited in Zollo, 2003, p. 687)

Sudden ideas triggered by life events

In the interviews, various songwriting practices were revealed beyond spontaneous musical creativity. There were instances of sudden idea occurrence which shared many features with musical epiphany and it is worth to scrutinize these differences.

Certain ideas occur in unexpected circumstances unrelated to songwriting, yet are triggered by an event. In this case, a musical (or lyrical) element occurs as a response to something as individual experiences (e.g., hears a phrase, sees a sight, is a participant or a witness of a particular situation). The examples of such episodes found in the interviews were:

I don’t know why it is, but every now and again a situation taps you on the shoulder and says, “song.” Like the “Sultans of Swing” situation; it was there. The possibility stuck me that it was there, for a song to work on a number of levels. I was actually in a physical situation. Same thing for “Money for Nothing.” Same thing for “Les Boys.” (Mark Knopfler as cited in Zollo, 2003, p. 679)

I was in Vancouver [...] Coming back across the border [...] I didn’t [get in] because I was on an H-1 visa [...]. When I finally got back, I got off the plane in San Francisco, I took a cab to my house, and sat down immediately to the piano. And I wrote “Immigration Man” on the back of a book called *The Silver Locust* by Rudy Bradbury. It was the first thing that I could find.

PZ: You wrote the words and music at the same time? GN: Yeah. It came to me completely out of anger. (Graham Nash as cited in Zollo, 2003, p. 366)

I think I was watching the movie *Black Orpheus*, and for some reason the title “*Blue Orpheus*” popped into my head. (Todd Rundgren as cited in Zollo, 2003, p. 422)

In these instances when the trigger is verbal, the songwriter might literally use a phrase as a line in his/her song:

PZ: You wrote "Money for Nothing" based on a guy you saw in an appliance store here in New York City?

MK: Yeah. I started writing it in the store, in a kitchen display area in the front window. I had a piece of paper and a pencil and just started to write down some of the lines that this guy had been coming out with. So they're pretty direct; some of those lines are pretty direct. They were written down two minutes after he said them. Music came later in that case but I had some of those lines: "That ain't working..." and "maybe get a blister on your little finger" and stuff like that. (Mark Knopfler as cited in Zollo, 2003, p. 680)

Songs come from a million different places. Somebody says something. And suddenly it rings a bell. You're watching a movie or a show or a television program and you hear a line. You're in the audience and you hear a phrase, and suddenly there's an idea for a song. I think most times they just come. I guess it come to you because that's what you do. [...] That's a specific talent you have, and the more you do it, the more it comes. (David Hal as cited in Zollo, 2003, p. 212)

Hearing someone else's music might cause a sudden idea occurrence – this can be referred to as inspiration (understood as patterning on other songs):

Sometimes I'd get a musical idea from some song that I just happened to like. (Tom Lehrer as cited in Zollo, 2003, p. 64)

Certain songwriters recounted non-musical and non-verbal sounds that could trigger sudden idea to "click" in one's head, e.g.,

I think they're [melodies] coming from somewhere beyond me but they're very much based in the physical world. I'll hear a bird go whistle and it will start me off. (Graham Nash as cited in Zollo, 2003, p. 365)

I wouldn't know how to say where musical ideas come from. They just click in your head. Maybe you hear some rhythm of nature. Literally, the sound of a hubcap rolling down a street might set you off. Or a birdcall, or someone yelling something at someone else from an upper-story window. (Mike Mills as cited in Zollo, 2003, p. 633)

One songwriter recounted a visual spur might trigger his sudden lyrical ideas:

A lot of things come from a visual place. Something that I'll see will trigger a lyrical thing. I see it in my head before they become words. (Louie Perez as cited in Zollo, 2003, p. 559)

Sudden ideas during intentional songwriting practices

Musical ideas may suddenly appear during intentional engagement with musical or lyrical material, e.g., playing an instrument, noting down rhymes on a piece of paper, and thinking about different composing solutions in one's mind (mental composing). Three types of intentional engagement in songwriting were delineated in the theoretical part of the current thesis: improvisation, trial and error and methodic (based on the knowledge of theory of music) approach. While it was hard to differentiate which type of intentional engagement in songwriting

took place in the case of each quote, it was nonetheless easy to decipher that the intention to songwrite was preceding the sudden ideas, e.g.,

Usually, what happens is in the middle of working on something, where your conscious mind is engaged, as a relief you sort of start goofing around - your body starts playing music. Your guitar. And suddenly you're playing something that's pretty good. (Jackson Browne as cited in Zollo, 2003, p. 417-418)

I think that song [the song "Did she Jump or Was She Pushed?"] started with a guitar riff. Which I think I came up while I was in the studio just noodling around. I discovered that riff and started from there. (Richard Thompson as cited in Zollo, 2003, p. 532)

It's easy to say it. But it really takes a long time to get that. I kind of try to play until I got into a semi-subconscious space. And then things start arriving. And then you get so caught up in the process that you don't want to look much deeper at the time because it could really make the whole thing disintegrate. I feel that way. I don't want to look too far behind the curtain. I'm just glad they're arriving. And then suddenly, like a bolt of lightning later on, I see, oh, I know what that is about. I would never have written that if I had known what it was about. [Much laughter] ever would have wanted that revealed. (Tom Petty as cited in Zollo, 2003, p. 513)

The following quote exemplifies a description with many characteristics in common with a musical epiphany ("a gift", "it came all at once", "seems like God to me"), yet Rickie Lee Jones stated explicitly that she had sat down in a room devoted to songwriting with an instrument:

RLJ: [The song "Altar boy"] It was really a gift. It came all at once in about one hour. And it was just perfect.

PZ: The music and the words came together?

RLJ: Yeah. Everything. [...] I was sitting in my little writing room I had made with guitar and a pad of paper early in the morning. Well, that just seems like God to me [...] [I] enjoy thinking that I'm just listening to somebody else's ideas and then just write them down. [...] For me, I don't think you can give me credit for it. I wrote it, but I just listened. (Zollo, 2003, p. 486-487)

The songwriters who co-write songs with other musicians might experience sudden idea occurrence during a session. In this case the intention of songwriting is present, but the sudden idea might be triggered by another person:

There's a huge amount of songs that are totally unplanned. We don't know what they are or where they come from. It's just being in the room there all together helps it occur. (Peter Buck as cited in Zollo, 2003, p. 639)

[You say to another musician] "What do you think it is?" And that nudges something in the other person. And they say, "What if we did this." And I get a flash myself. (David Crosby as cited in Zollo, 2003, p. 374)

Sometimes it would happen within ten minutes of getting together, and other times three hours into it, it would be just floating around, trying not to get too frustrated, and then it would hit, and then we would know we had tapped in, and we [her and Glen] would just go. (Alanis Morissette as cited in Zollo, 2003, p. 657)

Another type of purposeful engagement in songwriting is mental composing. Examples of sudden ideas that happened as an individual composed in their mind were:

[...] I was thinking of this great line that Ray had come up with [...] So I thought of the melody in my head while sitting there in the car (Jay Livingston as cited in Zollo, 2003, p. 16)

PZ: Jay, when you think of melodies, do you do it in your head or at the piano?

JL: Often in my head. When you're at the piano, your hands follow old familiar patterns. If you're away from the piano, you're freer. Your mind goes anywhere you want. I've written better melodies that way. (Jay Livingston as cited in Zollo, 2003, p. 16)

BB: I've always done that - you've got to get off the piano to the chair and just listen, in my head, to what's going on.

PZ: And what you're hearing is a single melody line?

BB: Oh, I'll hear the harmonization, too. But I've got to back off from the keyboard because I don't get the long horizontal view of it. [...] and then go back to keyboard [...] (Burt Bacharach as cited in Zollo, 2003, p. 203)

I start out with words, the idea, the line. Then after I get a line or two, I try to see what melodic line those words would better suit or be suited to. But as soon as I find out the form that I'm going to use, I can complete the song pretty much in my head and then go to the piano and figure out the changes. (Mose Allison as cited in Zollo, p. 41)

Certain songwriters described a phenomenon of internally hearing melody with lyrics upon hearing a novel instrumental background, e.g.,

PZ: [...] a song like "Roll with the Punches" began with the music, and the words came out of the music?

RN: Yes. Everything came out of the music. I got the first lines, and then I could see my way. It's not completely clear, but sometimes I can see all the way to the end right at the beginning. (Randy Newman as cited in Zollo, 2003, p. 286)

You might listen to a melody and hear what you hear but when I listen to a melody I hear words. (Sammy Cahn as cited in Zollo, 2003, p. 29)

You know, sometimes you can just hear how the melody said those words. (Rickie Lee Jones as cited in Zollo, 2003, p. 488)

Four examples of sudden ideas during a "trial and error" songwriting were reported:

PZ: How about "Stand By My Woman"?

LK: That's kind of a gospel, R&B thing. Wrote that with Henry Hirsh, playing around with those chords changes. That song just came. It was one of those magical moments where the song just materialized. The minute I heard the chords, I heard the melody. (Lenny Kravitz as cited in Zollo, p. 721)

It's trial and error. You sit and play chords. Everybody has their own way of doing things. There's no law and there's no book. (Lamont Dozier as cited in Zollo, 2003, p. 151)

That's why it's really important to have a tape machine running. Because if you're playing along and all of a sudden you make a mistake, and it turns out to be one of those glorious God-given mistakes, chances are you're not going to remember how you did it. If more than five or six seconds elapse before you find it again, you may not find it (Jimmy Webb as cited in Zollo, 2003, p. 168)

I made just enough mistakes on piano for it to be an interesting song. [*Laughs*] In some of the changes, my hand went to the wrong place, and it sounded so good I kept it. (Joan Baez as cited in Zollo, 2003, p. 174)

Comparison of “inspiration type” to songwriters experiencing musical epiphanies

Further inquiry was devoted to the verification of H2: Specific characteristics of composers who experience epiphany are the same as the features of the “inspiration types” proposed by Julius Bahle in his composers’ typology. The thematic analysis of each subhypothesis was conducted separately. Except for H2b, all songwriters were included in the analysis (regardless if they were identified as experiencing musical epiphanies or not). Table 3 presents the list of songwriters whose at least one quote was selected for testing H2 (for a table with a full list of participants see Table I2; **Appendix I**).

H2a suggested that both the “inspiration type” songwriters and those who experience musical epiphanies compose spontaneously. In order to test it, the quotes from the interviews by Paul Zollo were selected. The quotes taken into consideration were those in which composers described their spontaneous composing (intentional involvement in music making which was not pre-planned; the decision to start writing a song was made on the spot). This included impromptu composing triggered by what I refer to as a musical epiphany. Thus, all the quotes included in testing H2b (They start composing when spontaneous ideas occur) were also enlisted in the analysis of H2a. The quotes selected in the course of this analysis of H2a had to refer to intentional composing immediately after the spontaneous musical idea took place. The following quote was not included due to the fact that it was not clear whether composing took place immediately after the sudden idea occurrence is:

If I'm not at a piano, I can write riding in the car. And I just write down the notes and bring it in to the piano later (Yoko Ono as cited in Zollo, 2003, p. 252)

Table 3*Confirmation of subhypotheses of H2 and H1 among participants of Study 1*

| Name | H2a | H2b | H2c | H2d | H1 |
|---------------------|-----|-----|-----|-----|----|
| Mose Allison | + | | + | | |
| Dave Brubeck | + | | | | + |
| Bruce Cockburn | + | + | + | | + |
| David Crosby | + | + | + | + | + |
| Lamont Dozier | + | | | | |
| Bob Dylan | + | + | + | + | + |
| Dan Fogelberg | + | + | + | + | + |
| Merle Haggard | + | + | + | + | + |
| Bruce Hornsby | + | + | | + | |
| Carole King | + | + | | + | |
| Lenny Kravitz | + | | + | | + |
| Tom Lehrer | | | + | | + |
| Madonna | + | | | | + |
| Roger McGuinn | + | + | | | + |
| Graham Nash | + | | + | | |
| Meshell Ndegeocello | + | + | + | + | + |
| Laura Nyro | + | + | | | + |
| Yoko Ono | | | + | | + |
| Tom Petty | + | + | | + | + |
| Todd Rundgren | | | | + | |
| Carlos Santana | | | + | + | + |
| Pete Seeger | + | | + | | + |
| Townes van Zandt | + | + | | + | + |

Table 3 continued

| | | | | |
|-----------------------|---|---|---|---|
| Suzanne Vega | + | + | | + |
| Loudon Wainwright III | | | + | + |
| Jimmy Webb | + | | | |
| Neil Young | + | + | + | + |

Note. Gray-colored rows indicate the songwriter was identified as experiencing musical epiphany. The sign “+” indicate confirmation of a given hypothesis.

Quotes which pertained to experiencing musical epiphany but did not include information about intentional engagement immediately following its occurrence were not considered. The terms such as “to compose” or “to work” were treated as indicators (among others) of intentional composing. Another indication of spontaneous composing I decided to include was a mention of unfavorable circumstances or interruption of a non-musical activity to spontaneously compose. A description of the songwriting process as constantly on-going was also reported as a different manner of stating that composing takes place spontaneously.

Quotes of 22 songwriters (32% of all) were selected in the course of analysis aimed at testing H2a (see Table I3; **Appendix I**). Dave Brubeck accentuated spontaneity of composing:

[...] all of a sudden it's there in your mind and you might not be at the piano and you might not even have thought you were trying to compose. (Zollo, 2003, p. 58)

David Crosby expressed his inner need to compose intentionally immediately after an idea occurred spontaneously:

When I get an idea I want to pursue it immediately because there is a certain surge of muse juice right at that point. [*Laughter*] (Zollo, 2003, p. 374)

Dan Fogelberg and Madonna used the term “inspiration” to express the spontaneity of the process:

PZ: So you work only when the inspiration is there for you?

DF: Absolutely. Yeah, something clicks on and I go in there. (Dan Fogelberg as cited in Zollo, 2003, p. 456)

M: I wait for inspiration. (Madonna as cited in Zollo, 2003, p. 617)

Lenny Kravitz referred to composing when he “felt it”:

PZ: Do you write all the time?

LK: Yeah. Whenever I feel it. And that’s the way it works for me. (Zollo, 2003, p. 718)

Similarly, two songwriters used the phrase “when I feel like it” to describe the spontaneity of their songwriting (Neil Young, p. 356; and Meshell Ndegeocello; Zollo, 2003, p. 728). Merle Haggard’s quote can serve as a good example of spontaneous composing:

A song comes to me, and then I sit down to write it. (Zollo, 2003, p. 701)

The songwriters described different ways of spontaneously starting to compose. Some of them recounted spontaneously starting to play an instrument and composing (e.g., Dan Fogelberg, Townes van Zandt). In turn, a quote by Suzanne Vega illustrates how spontaneous musical idea occurrence (musical epiphany) led to intentional mental composing (expressed as self-asked questions about the content of the musical epiphany):

[The song "Men in a war"] That was a weird one, because I was not paying attention. I was driving somewhere in a car and it appeared almost like a telegram in my mind. Men in a war. And that's basically a medical fact. I thought, "I'd better write this down, because it's such a strange idea." And I thought, "Well, what are you after? What are you trying to say?". (Zollo, 2003, p. 574)

Spontaneous composing may also occur without what I identify as musical epiphany.

Four songwriters who did not discuss experiencing what can be identified as musical epiphany were considered in testing H2a, e.g.,

I can come up with ideas for a song any time, any place, and start working on them. But it’s very seldom I’ll do a whole song in one place. (Mose Allison as cited in Zollo, 2003, p. 41)

PZ: Do you ever come up with melodies away from the piano?

JW: I remember writing the song “Didn’t we” in a car on the way out to Newport Beach to see some friends of mine.

PZ: Words and music?

JW: Yeah. But not every often. (Jimmy Webb as cited in Zollo, 2003, p. 167)

In the first quote, the phrase “come up with” together with the close analysis of the whole interview showed that Mose Allison does not experience what I call musical epiphanies (but other type of sudden ideas which may cause him to immediately start to intentionally compose).

Jimmy Webb's description was close to musical epiphany, but in the context of the whole interview it appears that with "writing" he referred to an intentional act (not transcription of spontaneous ideas).

The descriptions of a continuous creative process were interpreted as another way to express frequent spontaneous composing. The examples here are:

[...] I always go everywhere thinking maybe I'll get a song out of it. But I don't go intending to particularly. Or looking for the song in what I'm seeing. (Bruce Cockburn as cited in Zollo, 2003, p. 543)

Writing songs is a twenty-four-hour job. You dream in it, you eat it, you sleep in it. You are having a conversation with people and you're working; you find yourself listening for a certain thing that might strike a chord for a song. It's a constant work thing for me. It's my relaxation, my fun, my everything. (Lamont Dozier as cited in Zollo, 2003, p. 152)

[...] from taking my first breath in the morning to laying it down last thing at night, I'm always creating something. (Graham Nash as cited in Zollo, 2003, p. 365)

In the course of the analysis, I distinguished quotes which described episodes of spontaneous musical creativity resulting in finishing the whole song in a very short time. As I noticed a pattern of such accounts, I decided that they meet the criteria of inclusion in analysis of the three subhypotheses of H2 – namely H2a, H2b and H2d. I suggest that in the case when the appearance of an entire song in the episode of musical epiphany takes place, the final decision on whether the song is finished is nonetheless an act of intentionality (even if the songwriter uses literally and without alteration what he/she manages to transcribe from the content of the musical epiphany). Thus, the spontaneous occurrence of a whole song is counted as spontaneous composing (H2a), composing upon appearance of a sudden idea (H2b), and a case of effortless composing (H2d). Typical examples of such quotes were:

[...] I woke up and wrote that entire set of lyrics, word for word, and then went back to sleep. (David Crosby as cited in Zollo, 2003, p. 373)

Whole songs come, melody and words, when your mind is free. (Townes van Zandt as cited in Zollo, 2003, p. 447)

"Thousand Roads" just jumped right out whole. (David Crosby as cited in Zollo, 2003, p. 377)

Once I start on it, I hear it all in my head. Once I find it, it's there. And all of a sudden I just hear it, all of it, and I just try to get it come through my hands [on an instrument]. (Meshell Ndegeocello as cited in Zollo, 2003, p. 727)

I just took a deep breath and it came out. The whole song. Stream of consciousness: words, music, chords. Finished it. (Tom Petty as cited in Zollo, 2003, p. 512)

Other notion encompassed by such quotes was a difficulty to capture the content of extensive spontaneous idea occurrence, e.g.,

The best songs I've written, like "Mama's Hungry Eyes" or "Mama Tried," came so fast I could hardly hold the pencil. I could hear the whole song, and I would just try to get it all down before I forgot it. (Merle Haggard as cited in Zollo, 2003, p. 701)

An indication of a song appearing in its finished form was also composing a song in the time it would take to perform it:

The best songs to me – my best songs – are songs which were written very quickly. Yeah, very, very quickly. Just about as much time as it takes to write it down is about as long as it takes to write it. (Bob Dylan as cited in Zollo, 2003, p. 80)

I actually only spent three and a half minutes on that whole song. (Tom Petty as cited in Zollo, 2003, p. 512)

Three other quotes that described an episode of spontaneous musical creativity resulting in finishing the whole song in a short time were by Bruce Hornsby, Carole King, and another quote by Tom Petty (see Table I3; **Appendix I**).

H2b stated that certain composers start writing songs when spontaneous ideas occur. Supposedly, that was a common characteristic of both the “inspiration types” in Bahle’s typology and those who experience musical epiphanies. In the case of this subhypothesis, the quotes had to include a description of a musical epiphany and of intentional composing directly afterwards. Thus, only songwriters identified as experiencing musical epiphany were considered. Quotes of 14 songwriters (21% of all) were gathered in this part of the study (see Table I4; **Appendix I**) e.g.,

Tunes come to me, and then I work on them. (Roger McGuinn as cited in Zollo, 2003, p. 705)

I do hear it all in my head, and then just work it out. (Meshell Ndegeocello as cited in Zollo, 2003, p. 727)

I never sit down with an intention of writing a song. A song comes to me, and then I sit down to write it. (Merle Haggard as cited in Zollo, 2003, p. 701)

As seen above, when it comes to describing intentional composing the terms such as “to work”, “to write” and “to pursue” were commonly used. Nonetheless, some songwriters used less exact terms to express it, e.g.,

Yeah, something clicks on and I go in there. (Dan Fogelberg as cited in Zollo, 2003, p. 456)

[When you travel] you don't write everyday [...] But sooner or later you're bound to be sitting somewhere waiting for something to happen and that's when the writing comes out. (Bruce Cockburn as cited in Zollo, 2003, p. 544)

Laura Nyro provided a following description of pursuing composition after a spontaneous idea had occurred:

PZ: Do you always work at the piano?

LN: I go to the piano. But once in a while I will get an idea when I'm not at the piano. And then I'm looking for a piano. [*Laughs*] (Zollo, 2003, p. 218)

Dan Fogelberg recounted his spontaneous composing on an instrument or his electronic production studio:

Sometimes I'll hear a song idea that's not really fleshed out, and sometimes I'll just grind away at it in a room with a guitar or piano. Sometimes I'll say, "Well, it might help me here, since I hear a groove here to program the groove [in a music production studio] and then work on it." Instead of having to maintain that in my head while I'm trying to work on lyrics or melody. (Zollo, 2003, p. 455)

Neil Young described his creative process as follows:

If you don't have an idea and you don't hear anything going over and over in your head, don't sit down and try to write a song. (p. 355)

If I have an idea, I work on it [*Pause*] It's not even like working on it. If I have an idea and I want to work on a song, I find space to do it. (Zollo, 2003, p. 356)

Townes van Zandt described how, depending on whether his instrument is at hand, he might merely transcribe the spontaneous idea or – if the guitar is available - further intentionally compose the song:

If it's a good line and I'm driving, I'll store it away. If I'm around a guitar, I'll do it right away. (Zollo, 2003, p. 448)

Contrary to the premise of H2b, an example of a quote in which the songwriter explained how he refrains from composing after getting a spontaneous idea could be found in Louie Perez interview:

I get ideas when I'm active, like when I'm raking leaves. And I'll make a mental note of them. But to actually sit down and work on things, I don't throw the rake down and run into the house and jump into cassette player. (Zollo, 2003, p. 557)

H2c pertained to scheduling composition sessions. Among the respondents of Paul Zollo's interviews, 15 songwriters (22% of all) declared not scheduling composition sessions (including 13 identified as experiencing musical epiphany and 2 others; see Table I5;

Appendix I). This notion was present, for example, in the following quotes:

I could never really sit down and say, "Okay, today is all clear, I'm going to sit down and write a song." It just didn't work that way. (Tom Lehrer as cited in Zollo, 2003, p. 64)

Well, my songs aren't written on a schedule like that. (Bob Dylan as cited in Zollo, 2003, p. 82)

I know people who get up in the morning and sharpen pencils and sit down and write a song. I don't do it that way. (Loudon Wainwright III as cited in Zollo, 2003, p. 440)

Meshell Ndegeocello composing occurred only spontaneously which may cause long breaks from songwriting:

MN: I just write when I feel like it. If I don't feel like it, I don't write.

PZ: Does that mean you wait for inspiration to trigger a song?

MN: Yeah. I can go a year without writing. (Zollo, 2003, p. 728)

David Crosby tied the fact of not scheduling composing to irregularity of spontaneous occurrence of songs:

PZ: Your songs all seem so unforced. Have they generally emerge naturally from the flow of your life, or do you ever sit down with the intention of writing something?

DC: I can't do it that way. My songs emerge from my life or wherever they do unbidden and unplanned and completely on a schedule of their own. (Zollo, 2003, p. 373)

Pete Seeger also admitted to not planning composing sessions. His process consisted in noting down spontaneous ideas and working on them – immediately or later:

PZ: Many songwriters devote most of their time to writing; that is the business of their day.

PS: I confess I don't. If I get one good line, I'll put it down in my little pocket and if I get time I might complete it. (Zollo, 2003, p. 12)

Bruce Cockburn revealed he used to adhere to a scheduled session composing routine for a limited period of time, but quickly gave up on that mode of songwriting (I included this quote in the analysis because it was temporary and no longer took place at the time of the interview):

I did [have a routine of daily writing] for a few months. And that was the only time. And it didn't produce anymore of those that I could keep than just waiting for them [songs] to come. (Zollo, 2003, p. 542)

Moreover, Lenny Kravitz expressed his strong dislike of scheduling sessions:

PZ: Do you ever sit down with the intention of writing a song?

LK: No, I can't do that. I hate that. I wait for them to come to me. (Zollo, 2003, p. 719)

Dan Fogelberg expressed his disapproval of common practice of writing co-writing songs on a schedule:

I can't sit down in a room and say, "Okay, I'm going to write a song now." Or make an appointment with another songwriter, which I find absolutely ludicrous. But I know a lot of people in Nashville make their living doing that. That's not my style. My stuff has to come from the Creator. It has to come from an inspirational source. (Dan Fogelberg as cited in Zollo, 2003, p. 455)

Among others, the quotes pertaining to "constant" creation throughout the day were also included in testing H2c, as indicators of lack of strict schedule:

GN: So I try and keep myself suspended in creation.

PZ: So songwriting is not something you do like a job –

GN: [*Laughs*] No! It's constant. It's constant with me. Constant. (Graham Nash as cited in Zollo, 2003, p. 366)

The last subhypothesis of H2 stated H2d: Composing feels effortless (to the "inspiration type" songwriters and those who experience musical epiphany). In the quotes included in this analysis, the songwriters did not employ the word "effortless", but they alluded to it, e.g., by expressing how fast and easy the process of songwriting was. Descriptions of passivity and effortless with regard to musical epiphany were presented earlier in this chapter– they were not included in the current analysis as the hypothesis pertained to the intentional act of composing. The descriptions of finishing a songs appearing spontaneously in its entirety were taken into consideration in this part of the inquiry.

Eleven songwriters (16% of all) touched upon the notion of effortless songwriting (including 10 who were identified as experiencing musical epiphany; see Table I6; **Appendix I**). Among the quotes included in testing H2d, many referred to a very short time in which songs were finished. As an example, Dan Fogelberg referred to his personal record-setting time of writing songs. He used the word "flowing" to describe effortless of his process:

[...] I wrote half the album in five days. It was like, bam! So it's in there and sometimes it's just dying to get out. You're not even thinking about it. It demands to get out. I love that. [*Laughs*] I hope that happens more often. [...] It's really nice when things start flowing quickly. (Zollo, 2003, p. 456)

Tom Petty described his experience of writing a song in a period of time that matched its length:

For the whole song to arrive instantly is really strange. [...] It happened to me once on this album, the song "Wildflowers." I just took a deep breath and it came out. The whole song. Stream of consciousness: words, music, chords. Finished it. I mean, I just played it into a tape recorder and I played the whole song and I never played it again. I actually only spent three and a half minutes on that whole song. So I'd come back for days playing that tape, thinking there must be something wrong here because this just came too easy. And then I realized that there's probably nothing wrong at all. [*Laughs*] (Zollo, 2003, p. 512)

He later added:

I was certainly on a roll for a long time. I felt like I was on a roll for this album because I wrote so many songs. I must have written thirty songs. which, for me, is unusual, to write that much in that period of time. But it doesn't always happen like that. Each experience is different. I tend to find that the ones I like best usually are the ones that appear pretty quickly. They just pop up [...]. (Zollo, 2003, p. 514)

Merle Haggard recalled "barely hold[ing] the pencil" as he was writing (transcribing) certain songs:

The best songs I've written, like "Mama's Hungry Eyes" or "Mama Tried," came so fast I could hardly hold the pencil. (Zollo, 2003, p. 701)

On a similar note, Bob Dylan also referred to his quickly, effortlessly written songs as his "best":

The best songs to me – my best songs – are songs which were written very quickly. Yeah, very, very quickly. Just about as much time as it takes to write it down is about as long as it takes to write it. (Zollo, 2003, p. 80)

Furthermore, Bob Dylan referred to his process as "easy" (an indicator of H2d confirmation):

These songs [from the album "Down in the Groove"], they came in pretty easy. (Zollo, 2003, p. 84)

Carlos Santana used a metaphor of a faucet to describe his creative process in music, adding that he never forces writing:

It's like Billie Holiday said: sometimes you can turn it on like a faucet and other times there's nothing. If I don't hear anything, I don't force it. (Zollo, 2003, p. 399)

Dan Fogelberg was the only songwriter out of 11 whose quotes served for exploration of H2d which was not identified as experiencing musical epiphany. In his case, the song he referred to was written quickly, in 15 minutes, but there was no other cue that would allow to assume it was accomplished due to spontaneous creativity:

A song like "I saw the light" was a song I wrote in fifteen minutes. I didn't dream it. I just kind of blurted it out. (Todd Rundgreen as cited in Zollo, 2003, p. 422)

Memory storage and transcription

According to H3 the occurrence of musical epiphany is followed by a) at least a short memory storage and b) transcription of the content of musical epiphany. I hypothesized that keeping the content of musical epiphany in memory allows an individual to maintain the idea until the possibility to register the musical idea(s) occurs. Quotes of sixteen songwriters' (24% of the total number) were selected as relevant for this hypothesis. The quotes which served to verify H3 are presented in Table I7 (see **Appendix I**).

Eleven quotes by eight songwriters (12% of all interviewees) pertained to the memory storage of an individual after a spontaneous musical idea (musical epiphany) appears. An example here is the quote by Louie Perez:

I get ideas when I'm active, like when I'm raking leaves. And I'll make a mental note of them. (Zollo, 2003, p. 557)

Dan Fogelberg explained he did not note down his spontaneous ideas on paper but relied on his memory:

I don't keep a notebook of any sort. If there's something I like, I generally remember it. I keep it in my head. (Zollo, 2003, p. 456)

In turn, he pointed out using instruments and his recording gear after the appearance of ideas which exempted him from the obligation to "maintain" them in his head:

Sometimes I'll say, "Well, it might help me here, since I hear a groove here to program the groove [in a music production studio] and then work on it." Instead of having to maintain that in my head while I'm trying to work on lyrics or melody. (Zollo, 2003, p. 455)

Lenny Kravitz described an instance of "(re)playing" the spontaneous melodies in his head which can be interpreted as volitional looping in the short-term memory:

I still can't find a tape recorder when I need one. Or a guitar pick. But sometimes I just play in my head. And if I forget it, I figure it wasn't good enough to remember. (Zollo, 2003, p. 718)

He mentioned that forgetting the ideas is his "measurement" of quality of the idea – similarly to Merle Haggard:

If they're [ideas] not good enough to remember, it doesn't make it to the record. (Zollo, 2003, p. 701)

In fact, the majority of the interviewees when discussing memory in the process of spontaneous ideas occurrence did not describe memorizing itself but instead they focused on the opposite – forgetting the spontaneous ideas. Yoko Ono recounted such instance in the following words:

[...] if I don't catch it [*laughs*] and write it down, or put it on tape [*softly*], it just goes. Never comes back. (Zollo, 2003, p. 252)

Similar notion can be found in Walter Becker's quote:

I have great ideas when I'm walking down the street, but they're gone from moment to moment. (Zollo, 2003, p. 434)

Fifteen songwriters (22%) discussed transcription of their spontaneous musical ideas by capturing them on diverse materials external to their memory. Twenty-one quotes were included in the query concerning H3b. The mentions of the transcription process were usually laconic, e.g.,

[...] I just hear what I hear. And then I have to put it on a tape or write it down. (Carlos Santana as cited in Zollo, 2003, p. 400)

In their quotes, the songwriters did not always disclose what means they used to register the ideas. Others did mention one or more ways of capturing them: 12 admitted to writing down ideas on paper, 4 said they used recordings¹⁷, 4 transcribed their ideas directly on an instrument, and 1 sang the ideas out loud. Townes van Zandt's and Meshell Ndegeocello's quotes illustrate transcribing the content of what I identify as musical epiphany directly on an instrument:

If it's a good line and I'm driving, I'll store it away. If I'm around a guitar, I'll do it right away. (Townes van Zandt's as cited in Zollo, 2003, p. 448)

And all of a sudden I just hear it, all of it, and I just try to get it come through my hands. (Meshell Ndegeocello as cited in Zollo, 2003, p. 727)

Madonna mentioned singing directly the melodies that suddenly appear – which is an example of transcription of internal hearing into the external realm:

PZ: These are melodies that just pop into your head?

M: Yeah. And I start singing them just from my head. (Zollo, 2003, p. 617)

David Crosby described “frantic” attempts to note down the spontaneous ideas:

¹⁷ Besides, Louie Perez and Lenny Kravitz mentioned not always being able to reach a cassette player – which might allude to them also having used tape recordings in some instances in the past.

And in that little window something will leap up, and I will wind up grabbing for the lamps and frantically writing pages of lyrics. (Zollo, 2003, p. 373)

Carlos Santana mentioned the fragility of the process of transcription:

There is an inner radio that is happening all the time. [...] you have to be very quiet and be very gentle with how you write them down. (Zollo, 2003, p. 401)

Two songwriters mentioned being prepared for transcription of spontaneous musical ideas that may occur:

I keep a guitar close by, pencil and paper, and if something good comes by, I can catch it. I never sit down with an intention of writing a song. A song comes to me, and then I sit down to write it. (Merle Haggard as cited in Zollo, 2003, p. 701)

I carry a notebook with me at all times. (Loudon Wainwright III as cited in Zollo, 2003, p. 595)

Several quotes linked the memory storage with the need for immediate transcription after spontaneous ideas' occurrence in order not to forget its content. Lou Reed recounted registering his spontaneous musical ideas quickly in order to avoid forgetting them, as well as underlined their evanescence:

PZ: When you are writing music, do you write it down in any way - do you write down the chords?

LR: No, I record it. [...] I use it [cassette recorder] because it's quick. I mean, the thing has to be quick. It's easy coming, and really easy going.

PZ: So it's easy to lose stuff if you don't tape it right away?

LR: Yeah. (Zollo, 2003, p. 688)

Janis Joplin mentioned an abundance of spontaneous ideas which require being noted down in order not to be forgotten:

I have so many melodies that just pop into my head in a day that if I didn't write them down and then look at them a month later, I'd get inundated. Or forget that I had that idea. (Zollo, 2003, p. 314)

Other circumstance of forgetting the spontaneous ideas mentioned by Lenny Kravitz - due to what appears to be a stupor before falling asleep:

Sometimes I'm dreaming and I'm in bed and I hear a song. I get just caught between that place of being awake and being asleep. And I can't get out of it. I've lost a few things that were actually good. (Zollo, 2003, p. 718)

Yoko Ono described an instance of spontaneous internal hearing of both melody and lyrics, and forgetting only the melody:

Sometimes I will forget to write the music down and I'll have only the words. And then I'll put it to music at the piano, and it becomes a totally different song [...]. (Zollo, 2003, p. 252)

This was also described by Merle Haggard:

Sometimes I get a song with a great melody, but I let it slip away. And I have to go back and write a phony melody to it. I hate doing that. (Zollo, 2003, p. 701)

This interviewee was visibly disappointed with forgetting the melody and needing to intentionally create a new one.

Spontaneous musical ideas during mundane repetitive actions

The further inquiry was aimed at testing H4a: Musical epiphanies occur in situations unrelated to composing - mundane repetitive actions. In 9 interviews (13% of the total number) such instances were mentioned (see Table I8; **Appendix I**). Driving was the most common activity discussed – 6 songwriters (possibly seven¹⁸) gave it as an example. Besides, one person mentioned menial gardening work (raking leaves); another person mentioned showering; and one other - walking.

Driving is a repetitive activity because it involves repetitive movements such as changing gears, using the steering wheel and pedals. The examples of quotes referring to this activity are:

That was a weird one [the song “Men in a war”], because I was not paying attention. I was driving somewhere in a car and it appeared almost like a telegram in my mind. (Suzanne Vega as cited in Zollo, 2003, p. 574)

If it's a good line and I'm driving, I'll store it away. (Townes van Zandt as cited in Zollo, 2003, p. 448)

A lot of times I'll just be driving. While I'm driving my truck I've gotten a lot of melodies and ideas. I don't know why. So there's times when it's just straight out of the air without an instrument. (Dan Fogelberg as cited in Zollo, 2003, p. 456)

I wrote the lyric [for the song “Yvette in English”] in a rent-a-car - it's so weird - driving from Tokyo to Narita Airport. And I have no idea why. They come when they come, you know. And I'm sitting there in Japanese traffic and I wrote this lyric. [...] The entire lyric. (David Crosby as cited in Zollo, 2003, p. 375)

Walter Becker referred to the ideas appearing spontaneously as he was walking:

I have great ideas when I'm walking down the street, but they're gone from moment to moment. (Zollo, 2003, p. 434)

Louie Perez mentioned raking leaves as an activity during which ideas might occur:

¹⁸ From the quote by Carlos Santana it is not clear if “stick[ing] your head out of the window on the freeway” happens while he is a passenger or a driver (or possibly it may occur in both circumstances).

I get ideas when I'm active, like when I'm raking leaves. And I'll make a mental note of them. [...] I don't throw the rake down and run into the house and jump into cassette player. (Zollo, 2003, p. 557)

He later described in his words what was happening on a cognitive level when the ideas

occurred:

I get ideas when I'm doing something else. I think it's when your waking mind is addressing some physical issue, like driving or whatever, that the other part of your brain, where your imagination lives, is going wild. (Zollo, 2003, p. 560)

Carlos Santana pointed out towards sensations accompanying mundane repetitive activities that

he linked with spontaneous ideas occurrence:

Sometimes you're taking a shower and the water is hitting you in the face and you hear the song. Sometimes you stick your head out of the window on the freeway a little bit and that motion of the air can do it. There has to be some motion to create emotions for me, whether it's a shower or that. (Zollo, 2003, p. 401)

One quote which also referred to composing when driving was eventually not included in the

analysis because it was not clear whether it referred to intentional composing or writing as

transcribing the contents of a musical epiphany:

If I'm not at a piano, I can write riding in the car. And I just write down the notes and bring it in to the piano later (Yoko Ono as cited in Zollo, 2003, p. 252)

Besides daily activities including repetitive movements, some songwriters mentioned instances of activities interrupted by spontaneous creativity which were static. For example, Townes van Zandt mentioned the spontaneous ideas may intrude his daily activities, to later give an example of mundane reflection:

You can be thinking about the utility bills and the rent and write a certain kind of song. But you can't think about the utility bills and write "To Live's To Fly." (Zollo, 2003, p. 447)

The following quotes were not included in the appendices, as they refer to static activities,

nonetheless I find them worthy of scrutiny:

Since I have learned to meditate, sometimes out of meditation you get the songs [...]. (Carlos Santana as cited in Zollo, 2003, p. 401)

I was on the floor. In my bathroom. In a little cabin in Laurel Canyon. I stayed up late writing that one. (Neil Young as cited in Zollo, 2003, p. 358)

In the following quote Harry Nilsson likely refers to a static activity of being a passenger as the spontaneous ideas occurred¹⁹:

PZ: You mentioned that "Think About Your Troubles" and other songs came to you in a flash. Is that how it usually works?

HN: Yeah. Usually it's in a car, or on an airplane. Usually the expression or the thought will suggest a melody. [*Sings "Think About Your Troubles"*] (Zollo, 2003, p. 239)

Before and after sleep

In order to verify the following hypothesis H4b and H4c: Musical epiphanies occur in situations unrelated to composing: b) before falling asleep, c) after waking up, a further analysis was performed. Quotes by 6 songwriters were considered in the analysis (see Table I9;

Appendix I). The participants referred to episodes of spontaneous creativity shortly before going to sleep (5 participants – 7% of all the participants) and shortly after going to sleep (4 participants – 6% of all). Among them, two reported having spontaneous musical ideas both before and after sleep (already counted above). Quotes referring to spontaneous creativity episodes occurring “in the morning” were interpreted as occurring after waking up.

Besides, eight songwriters mentioned experiencing dreams in which they hear or create new songs – writing them down upon waking up, yet those cases were not considered. New songs occurring in dreams are an example of spontaneous creativity, but do not meet the criteria of musical epiphany.

Among those who experience spontaneous musical ideas before sleep (H4b), the most in-depth description was presented by David Crosby. He elaborated on an example of his song that emerged spontaneously and referred to it as a recurring experience:

PZ: How did "Thousand Roads" emerge?

DC: "Thousand Roads" just jumped right out whole. I wrote the words out [...] falling asleep: [*mimes scribbling down the song*] "Oh, yeah! Oh, YEAH! Jan [his wife] -WAKE UP!" [*Laughter*] (Zollo, 2003, p. 377)

¹⁹ The quote was not included in the analysis because “in a car” does not indicate driving.

Lately a thing has happened to me that I had to notice because it keeps happening. Lately, over the last few years, this has happened many times. I'll be going to sleep and the busy mind - the verbal-crystallization-level mind that's talking to you - will be starting to nod off. And the intuitive, imaginative levels of the mind, the part that makes the longer leaps and wider synthesis, gets a shot at the steering wheel for a second, before you actually go unconscious. And in that little window something will leap up, and I will wind up grabbing for the lamps and frantically writing pages of lyrics. And it's happened again and again. (Zollo, 2003, p. 373)

In the two quotes above, David Crosby explained that those creative episodes had occurred in a “little window” between being awake and asleep (“unconscious”). He differentiated two “levels” of mind – one, “the verbal-crystallization-level mind” which is “nodding off”, allowing another - “intuitive, imaginative levels of the mind” - to take over the “steering wheel”. Another account confirming H4b came from Lenny Kravitz:

Sometimes I'm dreaming and I'm in bed and I hear a song. I get just caught between that place of being awake and being asleep. And I can't get out of it. I've lost a few things that were actually good [that way]. (Zollo, 2003, p. 718)

He firstly referred to “dreaming”, yet later stated that it had taken place before falling asleep – which may stem from a difficulty in describing this exact moment.

Several quotes confirming H4c (pertaining to the occurrence of musical epiphanies after waking up) were selected in the course of thematic analysis. Tom Lehrer recounted:

Sometimes you just leap out of bed with them [good rhymes]. (Zollo, 2003, p. 64)

Lou Reed told a story of hearing musical ideas to a song that he could not finish after waking up:

We had lyrics to "Dirty Boulevard," and I could not figure it out. And usually, if I can't figure something out, I'll make that the last thing that I work on before I sleep. Usually I'll wake up with it solved. I did that with "Dirty Boulevard." Because I don't sleep (sic!). And I suddenly heard it clear as a bell, put it on a tape recorder. (Zollo, 2003, p. 688-689)

A detailed description of the phenomenon of spontaneous occurrence of a full lyrics upon waking up was provided by David Crosby. He, once again, linked the spontaneous ideas occurrence to a different state of mind (not the “busy” mind):

The first time I remember it happening was "Shadow Captain" [...] it was three in the morning and I woke up and wrote that entire set of lyrics, word for word, and then went back to sleep. [...] I had never thought any image in that song or anything about that entire concept ever before ever. [...] I never thought of this before. So I know it isn't this busy mind, the tap-A, slot-B kind of mind. (Zollo, 2003, p. 373)

He accounted for never consciously pondering such ideas and underlined the originality of the solution - the “tap-a, slot-B” is a reference to assembling pieces according to a manual – which is the opposite of the original ideas emerging spontaneously. Other example of a quote suggesting occurrence of musical epiphanies after waking up comes from Merle Haggards interview:

Songs don't take a long time for me to write, because I don't force write. Most of my writing is done in the morning. If something has offended me or affected me deep enough to touch my soul, sometimes early in the morning things come from somewhere and I write them down. Sometimes I'm as surprised when I write them down as anyone who hears it. (Zollo, 2003, p. 701)

In this case, the songwriter pointed out the perceived link between the spontaneous ideas and his previous experiences, nonetheless the musical form of the ideas was surprising and novel to him.

Psychoactive substances' use

The last hypothesis to be tested in this study was H5: Musical epiphany occurs more frequently after psychoactive substance use. Due to a small number of quotes referring to drug use found in the interviews, not only the quotes related to spontaneous ideas occurrence will be discussed, but any mention on songwriting under the influence of psychoactive substances will be taken into account. Thirteen interviewees (19% of all) touched upon a subject of drug use prior to writing songs (see Table I10; **Appendix J**). Three interviewees did not refer to a specific drug; other participants discussed the influence of drugs on their songwriting: psychedelics (five participants - including two who specifically named LSD and one - psilocybin mushrooms); alcohol (four participants); cannabis²⁰ (three participants); cocaine (one participant); caffeine (one participant); and codeine (one participant). When it comes to the number of substances mentioned by each person, two people referred to the use of 3 substances, two people discussed 2 substances, and nine others – one substance each.

²⁰ I refer to *Cannabis indica* with “cannabis” (some interviewees call it “marijuana”) – this plant may contain several psychoactive substances, among which tetrahydrocannabinol is prevailing.

Eight participants among 13 who declared drug use when songwriting, were identified as songwriters experiencing musical epiphanies. Among them, only one discussed spontaneous musical ideas (musical epiphanies) after drugs (1% of the sample). Bruce Cockburn described an episode of experience which can be interpreted as a musical epiphany. He agreed with Paul Zollo's suggestion that songs come "through [him] from another source". The interviewee further described his view on how drugs may facilitate songwriting by inducing a sense of novelty, as well as openness:

I used to think drugs did [enable the songs to come through him]. Actually, what you don't want is to be stuck in a particular habit or mode. And periodically I find that I have to do something to kick me out of my particular set of habits at the time. [...]. The exposure to new things and new ideas and new people. [...] That's the simplest way to put it is the openness. That's part and parcel of having something come through you. (Zollo, 2003, p. 541)

Townes van Zandt described an episode of sudden idea appearance, yet the experience cannot be interpreted as a musical epiphany because he was playing an instrument as the ideas occurred:

Of all my songs, "Mr. Gold and Mr. Mudd" was closest to just coming out of the blue. It was back when I was doing a lot of drinking and gambling. [...] I went out to the kitchen and brought my guitar and here comes this song. (Zollo, 2003, p. 446).

While the songwriter does not reveal whether he wrote this song under the influence of alcohol, it is highly likely that this is the reason why he mentioned it in the second part of the sentence.

Two other instances of spontaneous musical creativity after drug use were described by songwriters, nonetheless the novel songs were revealed to them in their dreams – hence they do not qualify as musical epiphanies:

[...] I went to bed and had a dream about being a folksinger. And I was on stage somewhere and I played this song. And it was so vivid that I remembered it, woke up exactly after it finished, turned on the light and reached for this little pad and pencil, and wrote down the verses in the middle of the night, and remembered the guitar part exactly, and rolled over and went back to sleep. (Townes van Zandt, as cited in Zollo, 2003, p. 446)

[...] we had very good ganja that year and somebody gave me 110-proof rum. I fell asleep on the beach and went into a dream in which I saw a cross-legged figure coming over the ocean: "Thrown like a star in my vast sleep [...]" (Donovan, as cited in Zollo, 2003, p. 191-192)

General effects of drug use on songwriting were described by several interviewees. Donovan mentioned the effects of the state of cannabis intoxication on songwriting, e.g., relieving the pressure (“it took the edge off”), time dilation (“Time disappears.”), and influencing the way he experienced music:

Smoking grass or hashish is an actual key and a door into the inner world in the nicest possible way. [...] certainly the music was cooler (Zollo, 2003, p. 194)

In turn, Graham Nash described long term effects of using drugs (cannabis and psychedelics) on his creative process in music. According to him, prolonged use of substances caused him to write more ambitious and reflective songs:

It was only until I started to smoke enormous amounts of dope with Crosby that I began to realize there was a lot more I could do. And so, because I was experimenting with mind-expansion drugs [...] I began to think differently and think more about the responsibility of someone who had this to reflect what's going on around them, reflect what's going on in their personal lives [...]. (Zollo, 2003, p. 363)

Several participants of the interviews highlighted the ways in which drugs influenced their songwriting on different stages of the creative process. David Hidalgo and Louie Perez (known as a band: Los Lobos) said that alcohol helped them in the moments of creative block. In David Hidalgo's words:

There were a couple of times we couldn't do anything, we just couldn't think anymore. So he'd [T Bone] go and buy a fifth of Scotch. And that helped a great deal. (Zollo, 2003, p. 556)

Moreover, Van Dyke Parks differentiated between stages of creative process in which drinking coffee might not be beneficial to his process:

PZ: When pouring the coffee, you said you didn't want to get too awake when writing songs. What do you mean by that?

VDP: A cup of coffee, to me, comes when I'm working on everything from the first violin down. Lyrics and melody - those things come in a non-narcotic state. They must be carved out stoically. (Zollo, 2003, p. 305)

In the accounts, there were several mentions of adverse effects of drugs on one's songwriting.

Leonard Cohen said that alcohol never helped him in songwriting. Dan Fogelberg referred to a limit of drug intake after which composing is impossible:

I think "Heart Hotels" was an acid song. I didn't do a lot of it or I'd be too trashed to write. I certainly wouldn't consider doing that today. (Zollo, 2003, p. 463)

David Crosby commented on the negative impact of drugs on the creative process:

[...] I'm sure every writer thought, not just songwriters but every writer thought, "Oh, man, I'll take some of this whatever the h*ll that is, and now I'll really write some far-out sh*t." And it's hogwash. It's bull**t. It actually gets in the way. The reason I believe that is that-and there are two plottable curves-as the increase of drugs went up the amount of songs and creativity curve went down at the same rate. (Zollo, 2003, p. 374)

Any person who asks me, "Should I take drugs, will it be good for my art?" I will tell them *absolutely* not." (Zollo, 2003, p. 375)

[...] I think there's no question but that it destroys creativity. (Zollo, 2003, p. 375)

Similarly, Neil Young said he would not advise taking drugs to songwrite (p. 356). Furthermore,

David Crosby reflected upon his experiences of addiction and its impact on his songwriting:

Until I got to the point where I wasn't writing at all. For the last three or four years that I was a junkie and a free-baser and drunk, I didn't write *anything*. Nothing. I wrote "Delta" and then nothing. *Nothing*. [...] So so much for drugs enhance creativity theory. (Zollo, 2003, p. 374)

He then compared his songwriting as an addict to composing sober:

Then I would write a line that I liked. Then I would write three lines that I liked. Then I would write a whole lyrics that I thought was okay. And then I wrote "Compass." And I said "Wait a minute. [...] This is me again. I'm writing stuff that I believe again. I *love* this." And the only conclusion I can draw is that the drugs smothered it [*hitting the table with hand for emphasis*], and that when the drugs stopped it came back. (Zollo, 2003, p. 374)

PZ: Has it been a hard transition to start writing songs straight?

DC: No. I've been writing more and more as I go along. [...] Not only do I like the stuff that I'm writing, but I'm writing easier and more. (Zollo, 2003, p. 375)

Bruce Cockburn made a similar comment about frequent substance use becoming a drawback in songwriting:

But if they then become a habit, then of course you've defeated the purpose. [...] (Zollo, 2003, p. 541)

Two songwriters underlined that the quality of musical ideas after drugs either was lower or the same as sober, yet the process was much slower. Jackson Browne said:

I used to think that drugs were a big help, but eventually I realized that they were the opposite. It seemed to be that anything that would keep you up for days would help you finish a song. People couldn't talk to you because you were three sheets to the wind, and had been up for two days, and they'd have to wait until you've slept. So you carved out some space to do the work, but unfortunately the work was worthless. And eventually it took twice as long to unravel what you'd been working on because you had to be in that state to get back to what you were doing. (Zollo, 2003, p. 410)

In similar vein, David Crosby commented on the negative effects of drugs on his songwriting:

PZ: In the early days, though, do you think it helped you get out songs you might not have written?

DC: I don't think so, man, I think I would have done three times as much work. Because I spent so much time just being a vegetable. Being zonked. I would have had more energy, more focus, more ability to communicate, and I think I would have written better stuff. (Zollo, 2003, p. 374-375)

Furthermore, Donovan touched upon drugs not being able to improve the quality of one's songwriting:

I don't believe that drugs influenced anybody to write anything. If you didn't have it in you, you wouldn't have written it anyway. (Zollo, 2003, p. 194)

Noteworthy, Donovan compared effects of drugs on his songwriting to the effects of meditation – the latter being a slower way to open the metaphorical “door into the inner world”:

PZ: Do you know of other ways of opening that door?

D: Well, meditation opens it but in the instant world that we live in, meditation takes a long while to open it. The world that you were contacting quickly through the herbs is a world that is there anyway. And breathing, actually, is a way in. And marijuana slows down the respiratory rate. So if you do that on your own [slow your breath], you can enter the state without. (Zollo, 2003, p. 194-195)

Bruce Cockburn mentioned travel as a way to achieve similar novelty effect that can be caused by drugs:

Actually, what you don't want is to be stuck in a particular habit or mode. And periodically I find that I have to do something to kick me out of my particular set of habits at the time. And usually it's travel that does that for me. [...] I think drugs do the same thing for some people. Probably for everybody for a short period (Zollo, 2003, p. 541)

Conclusions

The thematic analysis of Paul Zollo's interviews (2003) allowed for better understanding of spontaneous internal hearing of novel, original song elements among songwriters. The inquiry allowed to identify 31 songwriters who potentially experience - what I call - a musical epiphany. This is a substantial number among all the Paul Zollo's interviewees, constituting 46% of the sample. Only the elements that were novel and original to the individual, thus those which they identified as potential ideas for their new songs, were considered. Numerous quotes allowed to confirm that certain songwriters do experience spontaneous, novel musical ideas which appear in a form of song elements. Study 1 has shown that an episode of musical epiphany may consist of different song elements (lyrics, melody, harmony) and these elements may co-occur in one episode (e.g., a melody with lyrics). The spontaneous musical ideas vary in length and

complexity – no pattern in individuals was observed. The songwriters who experience the episodes of spontaneous musical idea appearance described them as recurring and although they often expressed not knowing the exact explanation of this phenomenon, they acknowledged it as a typical part of their creative process.

The descriptions of spontaneous musical ideas' occurrence employed similar phrases outlined in detail in the results. Songwriters' accounts often focused on the effortlessness in generating those ideas. Many referred to the impression of not being the author of these spontaneous ideas. The songwriters employed diverse metaphors to describe the sensation of spontaneous idea occurrence and to explain their view on its spiritual sense. Some of the common metaphors were: (spontaneous) songs as gifts, channeling the ideas, receiving a message. The spiritual explanations were based on the beliefs in higher power providing the ideas – most commonly the “collective consciousness” out of which anybody can draw ideas. The thematic analysis conducted on Paul Zollo's interviews allowed to confirm the first hypothesis.

The second hypothesis stated that the songwriters in both the “inspiration type” and those who experience musical epiphanies compose spontaneously. Out of 27 songwriters whose at least one quote was considered in one of the subhypothesis of H2, 22 were among those previously identified as experiencing musical epiphany. Despite this overlap, there were only 5 songwriters who fulfilled the four conditions presented in the subhypotheses and only 6 who fulfilled three of these conditions. Thus, on the basis of this thematic analysis it is not possible to confirm the existence of a type of composer who meets the four criteria delineated by Julius Bahle which leads me to reject H2.

Despite the fact that the analysis did not provide grounds for confirming the second hypothesis, the analysis of each of the subhypothesis allowed to track important characteristics of songwriters' creative process. In the thematic analysis surrounding H2a, accounts of 22 songwriters who compose spontaneously allowed to delineate what triggers impromptu composing. These triggers were: spontaneous musical idea, a willingness to compose (by some referred to as feeling "inspiration"), as well as declaration of a "constant" creative process (in other words a process that can occur spontaneously at any given moment). The query concerning H2b confirmed that 14 out of 31 songwriters identified as experiencing musical epiphany intentionally pursue composing upon spontaneous idea occurrence. The difficulty in assessing the quotes in this particular analysis stemmed from the fact that the transcription of the ideas and intentional composing often are described using similar words, such as "writing". In H2c, 15 participants were identified as not scheduling composition sessions. The analysis of H2d allowed to track quotes referring to the effortlessness of composing. The quotes pertained to "easy" and "fast" songwriting processes – regardless of whether a musical epiphany was identified. Moreover, a relevant thread was found in 6 accounts – songs appearing spontaneously in its entirety, resulting in finishing them in a very short time - these quotes met the criteria of H2a, H2b as well as H2d.

In conclusion, Julius Bahle correctly indicated the differences in regularity among songwriters, as well as was one of the first to notice the fact that spontaneous creativity is an important part of the creative process. Nonetheless, his proposition of the "inspiration type" does not seem to be reflected as a set of characteristics present consistently among songwriters. Not all songwriters experiencing spontaneous musical ideas meet the criteria of the "inspiration type" he proposed. The typology of Julius Bahle, as an early attempt to theorize the differences

between composers, is not a viable model according to the thematic analysis conducted in Study 1. It appears that there is no link between experiencing spontaneous musical ideas and less regular songwriting habits. Moreover, some of the characteristics described in the “inspiration type” characterize also songwriters who do not account for the episodes of spontaneous musical creativity.

There are several reasons why the H2 could be falsely rejected. Firstly, the majority of quotes gathered in the query consisted of short sentences - often a single phrase. Thus, the findings were largely based on scraps of information. Secondly, the subhypotheses pertained to very specific aspects of the creative process – the main purpose of the interview was certainly not to dissect the songwriting habits under such a detailed scrutiny hence there is a big chance that the source material is lacking crucial information on every participant’s process. Thirdly, due to the brevity of the gathered quotes, interpretation difficulties arose. As an example, it was hard to assess the immediacy of the intentional composing after spontaneous creativity occurrence in H2b. Therefore, the hypothesis will be further dissected in Study 2.

The third hypothesis stated that a musical epiphany is followed by at least a short memory storage and transcription of the content of musical epiphany. The findings confirmed that the two are intertwined – it was shown in many accounts that keeping the content of musical epiphany in memory allows an individual to maintain the idea until the possibility to register the spontaneous musical idea(s) occurs. The interviewees described the memory storage following an episode of spontaneous creativity – they referred for example to keeping a mental note of the idea or maintaining/playing the song elements in one’s head. There were also quotes referring to the perceived evanescence of the ideas. While there were many mentions of the possibility of forgetting the spontaneous ideas (which could be deemed as a basis for rejection of H3a), the

majority of songwriters mentioned them as undesired and some described ways to avoid forgetting them.

Memory storage and transcription of the ideas are deeply intertwined. Many interviewees stressed that their spontaneous ideas are evanescent. Managing to capture the idea was an important part of the creative process. Songwriters displayed disappointment in case there was a lack of accurate memory storage and/or transcription. Thus, the importance that songwriters attach to transcription was one of the findings of the query. The songwriters also recounted difficulties in transcription – for example due to extensive contents of a musical epiphany.

The analysis of the gathered quotes highlighted the need of the songwriters to transcribe the ideas and register them in order to use them in the creative process. The findings support H3b – the songwriters account for capturing their spontaneous ideas on diverse materials external to their memory. The interviewees mentioned transcribing the novel spontaneous ideas with means of pen and paper, recording, as well as using an instrument or one's voice. Based on the analysis, it can be stated that immediate transcription allows to prevent forgetting spontaneous ideas. An important observation from the query is that some of the songwriters are proactive in preparing for transcription and organize their songwriting according to spontaneous creativity occurrences.

The results, although sparse in number of quotes, lean towards confirmation of H3 in its entirety. Both: quotes indicating the memory storage such as looping in short term memory and those referring to forgetting may serve as a confirmation of H3a. It needs to be added that the memory storage may or may not take place after musical epiphany – but it is an indispensable condition for further use of the idea in the composition.

The fourth hypothesis found confirmation in Study 1. Eleven songwriters mentioned occurrence of spontaneous ideas during mundane repetitive activities (H4a). Some songwriters

who had taken part in Paul Zollo's interviews mentioned such activities as: driving, walking and raking leaves, as those during which spontaneous musical ideas occur. Some of them characterized the activities during which ideas occur as "physical" or not requiring focus; or that the occupation with them activated the "creative" brain. Generally, the songwriters expressed surprise with the idea appearance in such circumstances.

The number of repetitive daily activities during which spontaneous ideas occur enlisted by the interviewees was low. It is likely that "driving" was such a common answer due to the fact that it is a typical and time-consuming activity in the lifestyle of touring songwriters. Possibly, asking directly about that matter in an interview in Study 2a and Study 2b will allow to gather more information.

In accordance with H4b and H4c, the results of Study 1 suggest that the moment of falling asleep, as well as the moment after waking up can be prone to spontaneous occurrence of internal hearing of novel musical ideas. Thus, the findings confirm the two hypotheses. Although a difficulty in describing a moment before falling asleep was expected, the interviewees provided in-depth accounts of what was happening to them on the level of consciousness as the spontaneous musical ideas occurred. Noteworthy, one songwriter pointed out that the morning ideas were an "answer" to the problems in songwriting which he encountered the previous day.

The material gathered in the course of thematic analysis based on the songwriters' interviews conducted by Paul Zollo (2003) did not allow to confirm or unequivocally reject H5: Musical epiphany occurs more frequently after psychoactive substance use. Only one instance of musical epiphany under the influence were present in the quotes which cannot serve as a representative number allowing to assume this may be an experience shared by many songwriters. Due to a small number of quotes referring to drug use, any mention on songwriting

under the influence of psychoactive substances was considered. Thirteen mentions of drug use in relation to songwriting were reported. The most common drugs mentioned in the interviews were alcohol, cannabis, and psychedelics. The interviewer and certain interviewees touched upon the common expectation for psychoactive substances to increase creativity by eliciting more frequent and better-quality novel ideas, yet the majority of the participants stressed the adverse impact of substances on creativity. Among the negative impacts of drugs on the songwriting process, there were mentions of slowing down the process or completely impeding it. A few participants pointed out to issues such as an excessive substance intake and addiction.

There were several circumstances that could have contributed to not being able to reject or confirm H5 based on the material gathered by Paul Zollo (2003). First of all, taking drugs was not the main subject of the interviews (the songwriting process was) and Paul Zollo did not ask about it in every interview. Secondly, there is a possibility that the songwriters who did not discuss drugs at all may indeed use them, but neither interviewer nor the interviewee brought it up in the conversation. Thirdly, the questions Paul Zollo asked about the drug use were open questions, not pertaining to spontaneous creativity, e.g., “Has smoking marijuana or doing other drugs been a positive influence on your songwriting?” (2003, p. 194). Furthermore, there was a small number of psychoactive substances mentioned by the participants – it would be worth to explore if other types of substances are more prone to result in higher perceived frequency of musical epiphanies.

Certain songwriters mentioned using drugs on purpose in chosen stages of songwriting. Among the desired effects of substances experienced by the songwriters were: “openness”, relief from the pressure, and perception of novelty. One participant revealed experiencing time dilation when songwriting after drugs. Another attributed a long-term impact on the character of their

work (their songs being “more ambitious”) to the reflection caused by drug use. Two participants admitted that drugs have a similar beneficial effect on their songwriting similar to the effects caused by travel and meditation (respectively), but they noticed that substances give faster results.

Several limitations of Study 1 can be pointed out. Due to the fact that the interviews were analyzed in the written form, the lack of prosodic cues and other non-verbal signals influenced the interpretation of the accounts. The interview was not conducted with a scientific purpose in mind. Moreover, the questions asked during the interviews were not uniform which in itself strongly impacted the access to the data about each participant’s process. The analysis of existing sources has a disadvantage consisting in not being able to ask additional clarifying questions. Due to these reasons, a lot of data necessary for the current analysis was missing. Also, some of the interviews conducted by Paul Zollo included more than one interviewee – in this case the time, the number of questions per person was lower, and the attention of the interviewer was inevitably divided, influencing the quantity and quality of the gathered material.

Study 1 allowed to draw conclusions useful in constructing and conducting Study 2a and Study 2b. First of all, the analysis led to familiarization with the songwriting process of modern popular music songwriters. A general remark is that often there is no one formula a person follows – rather, each song may be figured out in a different manner.

Secondly, the study allowed me to explore the language used by the songwriters to describe phenomena related to their creative process. The terms concerning spontaneous idea appearance recurred in various interviews – it allowed to explore different ways in which songwriters may discuss internal hearing in Study 2. Study 1 also revealed difficulties specific to descriptions of cognitive phenomena in the creative process. For example, metaphors were

widely employed by the interviewees to verbalize the internal experiences. Songwriters also had a tendency to explain spontaneous creativity in a poetic and spiritual way.

Thirdly, conducting the thematic analysis on Paul Zollo's interviews led me to reinforced caution with regard to interpretation of certain terms typically used to describe the creative process. As an example, the term "inspiration" is a great example of polysemy. It is a very sensitive word in the context of my research subject. The word was employed, e.g., to denote the experience of spontaneous creativity but on the other hand also intentional patterning on somebody else's music.

Moreover, the experience of conducting the research led to a better understanding of different kinds of sudden idea which are not spontaneous, such as encountering a trigger from a daily life or sudden novel idea occurring when improvising. Such phenomena, while similar to musical epiphany, are distinct from it. A caution is needed in order to avoid confusing these phenomena.

There were several information missing from the Paul Zollo's interviews which I thought could be asked explicitly about in the interviews in Study 2a and 2b. One of these was to ask about the elements of songs that may occur spontaneously and whether they tend to appear simultaneously. Furthermore, due to the small number of accounts discussing spontaneous ideas occurring during repetitive activities, further investigation needs to be undertaken in order to establish whether it is a common phenomenon or a rare experience among songwriters. The questions pertaining to H5 need to be detailed and focused on sudden ideas, in order to further the exploration of the declared impact of drugs on the frequency of episodes of spontaneous creativity.

Chapter 9: Results - Study 2a

Overview

Thirty-eight out of 49 participants (63%) described experiences of spontaneous musical creativity which can be interpreted as musical epiphanies. Forty-eight out of 49 respondents mentioned experiencing some kind of sudden ideas, but not all were qualified as musical epiphany. The process of selection of participants and their individual quotes in the current analysis was outlined in the Study 1 (see subchapters “Selection of quotes” and “Selection of songwriters identified as experiencing musical epiphany”). The responses to the question “Which elements of a song appear suddenly?”²¹ are enlisted in Table 4.

Table 4

Answers to the question “Which elements of a song appear suddenly?”

| Elements occurring in musical epiphanies | Number of participants | Percentage among those who experience musical epiphanies |
|--|------------------------|--|
| Melody | 37 | 97% |
| Lyrics | 28 | 74% |
| Harmony | 22 | 58% |
| Rhythm | 9 | 24% |
| Instrumentation | 8 | 21% |

Moreover, 22 out of 38 people (53%) who mentioned the occurrence of spontaneous musical creativity, admit to experiencing musical and lyrical ideas simultaneously (e.g., lyrics together with harmony; or lyrics together with a vocal melody). Among other answers

²¹ The participants who found it hard to answer this question were suggested a list of such elements (melody, lyrics, harmonies, rhythm, choice of instruments) yet they were free to add other responses.

concerning the elements of a song that appear suddenly there were: arrangement²² (3 participants) and riff²³ (2 participants). Some answers referred to the whole parts of a song such as: a refrain (3 participants), solo²⁴ (1 participants), intro²⁵ (1 participant), counterpoint (1 participant); a general “idea for a song structure” (3 participants); or important formal elements of a composition referred to as “a main motive” (2 participants). Some answers pertained to what constitutes song’s theme and originality: atmosphere/feel/flow (3 participants), “characteristic elements” (2 participants), “a hook²⁶ (1 participant), style/genre (1 participant), the “audio environment”²⁷ (1 participant). There was also an answer “a rhyme” (1 participant).

Four people (which constitutes 11% out of all 38 who experience instances of spontaneous creativity) who experienced what can be interpreted as musical epiphanies answered that sudden musical ideas are present in composing of “all” their songs, while 33 participants said that sudden ideas appear in “some” of their songs (87%); one person could not indicate the answer. Notably, one person described hearing internal music almost constantly (the description overlaps with the definition of an “internal radio”; Brown, 2006).

The differences between sexes were not identified. It is likely related to disparity in number of female and male participants. Similarly, country of origin did not differentiate the sample, also possibly to due to disproportions in the number of participants.

²² The term „arrangement” was used by the participants referring to the set of features expected to occur in the recording such as instrumentation, sampling, sound effects, quality of voice.

²³ The term “riff” was employed by the participants of the study as a short ostinato phrase on the guitar repeated throughout a song.

²⁴ Here the term “solo” refers to a part of a song in which one instrument (or voice) performs alone or with sparse instrumental background (usually percussion instruments). The aim of a solo is to show the mastery of the individual musician.

²⁵ The term “intro” is an abbreviation of “introduction” and refers to the opening section of a piece of music which precedes the theme or lyrics.

²⁶ The term “hook” was used to describe a musical or lyrical phrase that stands out and is easily remembered (Monaco & Riordan, 1980); often constituting a refrain or a part of a refrain.

²⁷ The audio environment was explained by the participant as “what it would feel like to listen to this song”.

Quotes identified as describing musical epiphany

All the quotes suggesting experiencing spontaneous musical ideas (musical epiphanies) were gathered in Table J1 (see: **Appendix J**). The references to practices other than musical epiphany (e.g., other types of sudden ideas or intentional idea generation) are written in this table with gray-colored font.

Several participants addressed the spontaneous ideas' appearance using their own terms such as: flash of composition – Louis-Henry; illumination – Marika, Dawid Rompalski, Szymon Żurawski (Pl. *olśnienie*) and Louis-Henry (Fr. *l'illumination*); flow of inspiration - Proximo; inspiration²⁸ – Vika, Scarlett Rossi, Muniek Staszczuk (the latter - Pl. *wena*); click - Matthew Gray, Marika; sparkle – Marika (Pl. *iskra*); spark - Nixe; creative moment – Jan Wąsak (Pl. *moment twórczy*), Nick; creative thought - Jan Wąsak (Pl. *myśl twórcza*).

The participants described hearing music “in their head” referring to the experience of internal hearing, e.g.,

[I often hear music] that forms - slightly by itself - in my head. So... it's a bit weird to say that but there are still times, yes, there are musical ideas that appear on their own. (Manuel)

Sometimes ideas for a melody come to my head and then I record them on a voice recorder on my phone. (Czcibor Hejwowski)

The participants who experience internal hearing underlined they referred to a sound generated inside their mind, not present in the external realm:

I know it's in my head [...] I hear it but I know it's not external. The sensation... I don't know. It can be a bit like you have heard a song many times on the radio and sometimes, by surprise you almost hear it in your head and even on a loop so - you see - you hear this song not in reality. It's like a bit of an impression of this song. Well, I think it's the same thing, but with the musical ideas that actually don't exist yet. In fact, I can [internally] hear the sounds of the electric guitar for example. It's going to be mainly that, because I play it and I listen to it [music] often, so that's a bit like, *voilà*, maybe creating itself in my head and so sometimes it forms on its own. (Manuel)

²⁸ I distinguish “inspiration” used as a reference to spontaneous ideas occurrence from the usage of the word to delineate (intentional) patterning, e.g., creating based on other’s artist work or as a tribute to their work.

Moreover, in some cases it was necessary to ask additional question to make sure “the music playing” was internal, not actually heard in the environment.

NC: You heard it in your head?

L: Yes.²⁹ (Lola)

NC: But do you hear those sounds in your head?

KP: Yes.³⁰ (Krzysztof Parapura)

In turn, Lola described some instances of her spontaneous musical occurrence as “knowing” rather than hearing:

[...] I just knew, not even heard something, I got carried away like that.

Manuel presented a comparison of his experience with earworms (internal hearing of familiar music) to spontaneous internal hearing of novel song elements:

NC: Do you feel a difference when you hear in your head the music that you know, which is not yours, compared to new music?

M: Yes, a difference yes, because the music that is mine is limited, actually. Often it's just the guitar, whereas a song that exists and that I re-listen in my head will have a bit of all the instruments that I remember; there will be vocals, drums, a bit of everything in fact, there will be the whole song. Manuel

NC: And it will be longer [an earworm]? Or is it not a rule that when you hear [internally] something that is original, your own [music], it's short...?

M: Yes, it's often very, very short and it goes on a loop.

Referring to original and novel ideas for songs was a criterium of inclusion of a quote in the current analysis. As an example, Jimi Ogden's quote mentions the aspect of novelty:

It's maybe less than a sentence – maybe about four or five words [...], with a certain melody. [...] That's the form the ideas are happening. It's kind of like not the same old same old melody – you've just said four words but they are in a way that you've never heard them constructed before.

Moreover, the songwriters indicated that their ideas occur spontaneously and unexpectedly, e.g.,

These are spontaneous things that may occur at any moment. (Nicky Kozmanaut)

That is [happening] in the most unexpected moments. (Dawid Rompalski)

More of these ideas come to me during the day when I don't try to focus as much as possible on these ideas. Sometimes they just come unexpectedly. (Suzia)

Sometimes it is so that such musical ideas totally invade me in such a place where I am completely unable to do anything with them on the spot. [...] suddenly something plays in my head [...]. (Czcibor Hejwowski)

²⁹ The original quote: “NC: Tu l’as entendu dans ta tête ? L : Oui.”

³⁰ The original quote: “NC: Ale te dźwięki słyszysz w głowie? KP: Tak.”

[...] the very moment when it [sudden idea] comes is rather surprising, or quite unexpected. (Jan Wąsak)

The spontaneity of such episodes is linked to not being able to intentionally provoke them:

[...] it appears uninvited. I can't provoke it somehow, it just happens to me on the basis of such revelations [...]. (Marika)

The songwriters underlined that these spontaneous ideas are not conceived volitionally and appear as if “on its own”:

And I was supposed to work from six o'clock until the morning, and the song and the lyrics formed itself in my head. (Krzysztof Antoniewicz)

These songs that I really later consider worth going further with [...] are usually those ideas that are not forced - not those created when I am sitting and “Oh! I will come up with a musical theme”, yet those that come completely naturally. (Francis Tuan)

The point is, they [the ideas] are not forcefully invented, mathematically designed, they just come by themselves. (Dawid Rompalski)

Furthermore, the interviewees mentioned not being able to identify the source of the ideas, e.g.,

I don't really know where the words come from [...]. (Przybył)

The doubts concerning involuntary plagiarism occurred in the case of spontaneous ideas:

And then I have this little stage – [I wonder] is it not something I might have heard somewhere. The things that pop up to our heads are often those that have already existed. (Adrian Sęk).

The contents of what I identify as a musical epiphany may be of different lengths. In Dawid Rompalski's case, a following quote addressed its usual extent:

Well, these are rather pieces, not the whole... the whole song won't just pop into my head right away. Rather, small elements that then build a whole.

In turn, Nicky Kozmanaut suggested he is capable of having a whole song “revealed”

instantaneously in one instance (but also experienced spontaneous occurrence of solely one of the musical elements such as lyrics, harmony or melody):

I can send you a link to a song that I wrote completely that I had in my head and it was complete, everything [...].

Some participants' musical epiphanies involve harmonies with different instruments, e.g.,

[...] I sometimes [internally] hear several instruments at the same time. (Louis-Henry)

As mentioned before, in the case of 53% participants out of those who experience musical epiphanies, lyrics with vocal melody or lyrics with harmony may appear simultaneously, e.g.,

In general, if I have lyrics [in a sudden idea occurrence], I already hear the melody and vice versa... both at the same time. (Lola)

Notably, some participants provided a description of what could be identified as a germinal³¹

idea for a song occurring through an episode of spontaneous creativity, e.g.,

You find yourself with an idea and then you catch yourself and when you catch yourself doing it that is when you need to go: okay I just did that, I just did that and now I need to repeat that [sings] and that is the seed of the whole thing, that gives it the feel, the emotion that is the little key – and then you obviously expand it but that is the place where it starts. (Jimi Ogden)

It happens that some sort of the first motive, some musical motive comes to my mind completely spontaneously [...]. (Francis Tuan)

I usually start [composing] with a single phrase that runs through my mind, and most of the time I end up with that phrase being the first line of the song. (Szymon Żurawski)

The songwriters asked to elaborate on their experience of spontaneous idea appearance often used poetical descriptions. Depictive metaphors allow to explain experiences which are hard to verbalize. These were usually used when answering the question “Do you feel a change on the level of consciousness: before and during the sudden idea appearance?” The descriptions were concerning the moment of idea appearance itself, as well as the experience before and after; they also provided explanations on how the participants perceive the spiritual dimension of the phenomenon. Certain songwriters presented metaphors of the sensation they feel before the ideas spontaneously occur. Anneliese Tanghe gave an illustration of the state of sensitiveness to new ideas prior to their appearance:

I'm more sensitive maybe for the melodies or words that could co me up, maybe it's just that my *voelsprietten* [Eng. tendons] of a snail [shows a sign of tendons with her fingers]. Then I'm *meer gevoelig* [more sensitive], *ontvankelijk* [responsive].

Przybył compared the presentiment of ideas' occurrence to the feeling of nausea (and the automaticity with which the ideas occur to the result of nausea):

It seems to me that sometimes there is such a state of mind [...] that I don't really think about everything around me. I mean, a certain state of such intellectual and emotional distraction, in which it is easier – to say explicitly - to vomit verses or vomit these words, because this is how the process looks like: that suddenly at some point you are giving birth in pain and the contents that were in your head (either they are

³¹ Germinal idea refers to the first idea that the songwriter decides to include in a separate song. It is not necessarily an idea for the beginning of a song.

[in your head], or they nested somewhere [deep] there - this is what you start to throw out of you. At this moment, let's say there is a moment of certain mindlessness, maybe... mindlessness is not the right word, but some kind of distraction. Then there comes an instant when I feel that something may happen in a moment. It's kind of like when you feel nauseous. And you say to yourself – “Damn, I have to go to the loo, sorry”, right? And there comes a moment of liberation, that I just start writing, writing, writing and very often such a song or such a lyric is just created in... I don't know... 3 minutes, and it just remains in this original form, and I practically don't change it... or possibly I make corrections [to check] if it's actually [correct] in Polish, or there are no language f*ck ups, but basically I try not to alter it.

Moreover, Study 2a provided an array of metaphors for the moment of idea occurrence itself.

Nixe referred to it as a flame and a precious experience for which she bore responsibility:

[...] I feel like I've been given something precious, it's like a flame and I have to really carefully bring it somewhere, actually turn it into something.

Adrian Sęk also referred to the moment of idea occurrence:

In general, it's... you feel so light then [when idea occurs] because you don't feel the physical world around you. You're just not there, that's how it is. I think it can be compared to a person saying he/she is deep in thought. The person is just suddenly not there, he/she is somewhere else. That's a sort of a contemplation but a rather conscious one.

An elaborate description of what, I argue, can be called a musical epiphany, was presented by Marika. The metaphors of the spontaneous creativity episode are: (1) a message or warning; (2) scattered ribbons tying themselves into a bow; (3) two pieces sticking to each other; (4) finding a treasure by removing tall grass (the latter representing the maze of mundane matters):

Maybe my brain is somehow... a message clicks in my brain: "O-oh! This is something real." In the sense that some... I don't know, I don't know how to present it metaphorically, illustratively. It's as if some untangled, scattered ribbons have met, tied themselves into a bow; that something got glued to something else, the two interwove; that I have found some kind of truth - or this truth has found me; and that I must write it down quickly, register it, record it on a dictaphone, because it might slip away. 'Cause now I feel it and I grabbed it and it might untangle again or I'll forget. So it's probably that some truth has revealed itself to me or that I have touched it. Maybe as if I am in some kind of maze of everyday matters and various stimuli are reaching me and hitting me and things are happening - that's why this moment of illumination is so precious; it's just that for a moment everything is parting, as if I am spreading tall grass with my hands and I discover some little treasure, some secret thing.

Swiernalis chose a following metaphor for a spontaneous musical idea:

When you go to a thrift store and sort through forty ugly T-shirts and all of a sudden there's this forty-first and you found it - it's something similar.

In the quote above, Swiernalis compared his reaction to spontaneous musical ideas to joy of finding desired item after sorting through clothes. Swiernalis also compared the moment of what can be called a musical epiphany to the moment of opening of a dam of ideas (or experiences):

I think that this is just the opening of some kind of a dam, which is closed for a long time and something collects, collects, collects there. I would probably search [for its roots]... at the verge of the stream of consciousness which I think everyone experiences, but very little people either realize it or try to unlock it.

Several songwriters presented their views on possible explanations underlying the spontaneous idea occurrence. Their descriptions were poetic and illustrative. Matthew Gray accentuated the idea of songwriters' absorption of ideas and inspirations, that are later subconsciously "turned" into a spontaneous musical idea. He compared songwriters to sponges (the context made it clear that he referred to spontaneous ideas when he mentioned that what "comes out"):

As a songwriter you are like a sponge and you absorb everything really and then what you squeeze out... what you squeeze out comes out, but everything... everything can be material for a song, really.

This description brings to mind Swiernalis' description of a dam collecting ideas (or experiences). Certain metaphors discussed by the participants referred to the impression of not being the author of the musical ideas that appear spontaneously. These descriptions concerned the following notions: (1) discovery rather than creation; (2) being a tool (used by emotions/higher spiritual powers); (3) "receiving" the ideas rather than creating them. The view of discovering a song rather than creating bares resemblance to the notion of "collective consciousness" from Study 1. This view suggests that songs exist in an abstract realm and songwriters are mere discoverers of them. Francis Tuan mentioned it in his comment. He used an analogy of a sculptor and discussed his songwriting process through that perspective. In his view, the spontaneous musical ideas were his guidelines of what the "proper" version of a given song should sound like – a version that he may never reach. Yet, he did not resign completely from his authorship:

[...] I view this creative work (any creative work of mine in general) not as my conscious invention, as if: I am hereby creating; but more so that when I manage to make something out [literally: hear], a melody or an idea for lyrics then I have fun with it and wonder - what is it like and what I want it to become. I.e., I'm trying to figure out what did I come across? A metaphor close to my heart is that of a sculpture; that the sculptor does not carve the sculpture himself but that the sculpture exists and he discovers it. And I have this exact feeling, the feeling of discovering - so what is this song like? It also helps me [to think] that there exists a "proper" version of this song that I'm simply discovering, and I will probably never fully discover the very essence of what this song expresses, but that I want to make out of it [literally: hear] as much as I can and do this melody justice.

AvoriaZ believed a songwriter is a vehicle of emotions:

Laurent Voulzy [...] says - a musician is a vehicle of emotions where the emotion goes through us and it is up to us to capture this emotion, if you will. So I'm a bit like that: I don't think, "Boom!" It comes.

A similar take on the role of a songwriter was presented by Matthew Gray and Nixe. Matthew Gray compares a songwriter to a tool. The spontaneous ideas, as Matthew Gray suggested, give the impression of revealing pre-existing musical elements:

So when I say something clicks, it's those moments when the lyrics flow down to you or the melodies come down upon you as if they have already existed and you're just a tool to write them down.

Nixe's notions on the spontaneous aspect of songwriting process touched upon the aspect of not feeling like a creator (not "birthing the idea") but rather a vessel or a channel for the ideas to come through:

[This occurs] when I'm very very actively engaged with life [...] or when I'm very relaxed. I almost feel like when you are not distracted and not stressed and when you are just trying... just completely relax in that moment, you almost become like a vessel for something. It's resistance... Like you've lowered the resistance to you being able to channel whatever it is, that can come through you.

I think it was in a book [...] that you serve the idea and it comes to you. And you do your best by it, rather than it being like... I didn't birth the idea, I'm there to give it to good... like to bring it to... to manifest it, to make it an actual thing that people can experience. Even if it's such a little psychological ploy I find it useful [...] like I'm out of the equation almost. [...] it means I'm less attached to what the idea is because I feel like I'm just channeling it rather than me birthing it. [...] [It's] getting my ego out of the creative process.

In the accounts, there were also references to higher powers as driving forces for the occurrence of musical epiphanies. Martina Flaherty referred to one's "higher self":

And maybe it's just [...] your higher self, that kind of you tap into that, it's writing it really and you're just taking notes, kind of.

Louis-Henry used a metaphor of clairvoyance:

[...] or else it's a kind of clairvoyance of the piece [when] I suddenly have a form of illumination, *voilà* - the piece must look like this and I have to write it.

Certain participants attribute the sudden ideas to God:

[...] but you just get the inspiration, I don't know, from God, from ... you know, just suddenly like: "Boom!". Yeah, you know you got something... "Lucy Phere" - a very long song. Written in five or seven minutes. [...] it's some kind of a gift, offering. (Muniek Staszczuk)

I believe that I got my talent from God and this talent also helps me a lot - I don't have to struggle to compose a song while some people just sit and simply don't have any ideas. (Piotr Nowak)

Besides the main premise of H1, there were also several other notions connected to spontaneous creativity identified in the course of Study 2a (for more information see subchapters “Overview of quotes describing sudden ideas occurrence”; “Spontaneous creativity in other domains”). It is worth noting that five participants pointed out that listening to music or other audio tracks blocked the occurrence of sudden ideas. Szymon Żurawski recounted:

Usually, in those moments when I turn off my thinking - i.e., when I don't listen to any podcast, in the sense that I don't have headphones on and for example I'm taking a shower, running, or washing the dishes [...].³²

Francis Tuan said:

When ironing less often [I get sudden ideas] because usually when ironing, I just listen to music, so then I don't think of my own songs because I listen to others' [songs]. What these activities have in common is that they, sort of, don't take place while listening to music because somehow listening to someone else's music blocks it because I focus on someone else's creation, not my own.³³

Nicky Kozmanaut also referred to podcasts blocking the occurrence of spontaneous musical ideas during a repetitive activity otherwise abundant in their occurrence:

Driving... Not since I started listening to podcasts in cars.

Kuba Zalasa shared a similar experience, yet he added that he intentionally changed his habits in order to possibly elicit more spontaneous musical ideas:

It's like this that music works in me all the time, especially when you don't listen to others' songs. Recently I have been doing such experiments - because I ride [in public transport] without headphones, and for a very long time I used headphones and then one somehow opens one's ears to what is happening around, how the tram sounds, as if everything has its own rhythm in a way, then a lot of ideas pop up, generally.³⁴

Swiernalis mentioned that spontaneous musical ideas may occur during vacuuming and cooking – unless he would be listening to music at the same time:

³² The original quote: “Przeważnie w takich momentach jak wyłączam myślenie – czyli jak nie słucham podcastu żadnego, w sensie nie mam ubranych słuchawek i np. biorę prysznic, biegam albo zmywam naczynia [...]”

³³ The original quote: “Przy prasowaniu rzadziej [mam nagle pomysły] bo zazwyczaj przy prasowaniu po prostu słucham muzyki, więc wtedy nie przychodzi mi wtedy do głowy własne utwory, bo słucham innych. To co łączy chyba te czynności to jakby nie odbywają się przy słuchaniu jakiejś muzyki, bo jakby chyba tylko słuchanie czyjejs muzyki sprawia, że jest to tworzenie zablokowane, bo skupiam się na czyimś wytworze, a nie swoim własnym.”

³⁴ The original quote: “Coś takiego, że we mnie cały czas gdzieś działa ta muzyka, a zwłaszcza wtedy kiedy nie słucha się innych utworów. Bo ostatnio robię sobie takie eksperymenty, bo jeżdżę [komunikacją] bez słuchawek, a bardzo długi czas jeździłem ze słuchawkami no i wtedy to w ogóle jak się otwiera uszy na to co się wokół dzieje, jak brzmi tramwaj, jakby że wszystko ma swój rytm w jakimś sensie, to w ogóle wpada dużo pomysłów.”

[Does it occur during] vacuuming? Although I do listen to the radio when I vacuum. [...] Maybe cooking, although I usually listen to the radio when I cook [...]³⁵.

On the other hand, Kuba Zalasa referred to noise as a favorable circumstance for sudden idea occurrence:

[...] I also have my favorite ritual [...] I often take a bath after a long day, and there I often get questions [ideas?]³⁶ because my bathroom has such specific acoustics because it is slightly open through a kind of ventilating duct to the corridor, so a lot of sounds are carried by it and all this together makes such an interesting impression and I also get a lot of ideas then.

Moreover, two participants shared how their emotional state is linked with the spontaneous ideas:

Most often it is an idea for a piece of lyrics, for a description of a situation. Then most often I have to be connected to emotions. [...] If I'm cut off from emotions [...] then there are fewer of these ideas. When I get up in the morning and have to do analytical work, sometimes I lose such emotionality. (Marcin Szczurski)

It starts with a melody in my head and some kind of words and then I try to find out what the words would mean or maybe it has something to do with how I feel and then I start composing, then I try to find out which chords can I put under the melody and it goes very spontaneously. (Annelies Tanghe)

I don't know why it happens and it's maybe an extra way of communication - I think - with myself. Something like that, I don't know how to explain. But very often the words that come up have something to do with the things that I'm thinking of or with a feeling that I'm having and most of the time it's not very happy. (Annelies Tanghe)

Certain songwriters mentioned also how some spontaneous ideas that at first seem brilliant, yet after reassessment of the transcribed content, they do not necessarily find them valuable, e.g.,

This is the syndrome that you record something in the evening and you think: "Ah! It's gonna be a hit, it's gonna be a hit, I'm ready now, come on!" Then you listen to it in the morning and it is such: "Nenenene" and you say: "Yesterday this idea was [brilliant]"... (Matthew Gray)

Difficulties in discussing spontaneous creativity

Participants demonstrated difficulties when talking about the occurrence of spontaneous musical ideas. Fifteen interviewees voiced problems or referred to feelings such as shame when talking about these phenomena, while several others displayed non-verbal signs of having issues with discussing it (long pauses, frequent interruptions in their sentences, facial expressions and gestures of confusion or embarrassment, hesitant tone in the voice, and sounds of uncertainty

³⁵ The original quote: "Czy odkurzanie? Chociaż jak odkurzam to słucham raczej radia. [...] Może gotowanie, choć zazwyczaj jak gotuję to słucham sobie radia, ale też coś tam w tym radiu może się pojawić."

³⁶ This is a lapsus linguae, as one can see later the respondent returns to the use of word "ideas".

such as “hmm”). This subchapter will present the quotes anonymously to avoid causing discomfort³⁷.

Some participants displayed difficulties as they could not find the right words to describe the experience. They used phrases such as:

I can't [explain] it. (Person C)

It's hard to describe it. (Person F)

You know what? I have no clue how to express it. (Person F)

[...] melodies appear suddenly. I can't describe it. (Person B)

It's simply hard to name. (Person N)

Other participants (who experience sudden musical ideas), in turn could not provide details of this event, e.g.,

I don't really know how it happens. (Person D)

Person E could not initially answer the question about the circumstances of sudden ideas occurrence:

Not much [can I say about it] because I really don't know when it comes [...]. It's hard for me to tell when does this moment occur that the melody appears.

Person J pointed out that the questions are hard to answer because that participant had never reflected on the matter before:

You're asking me about something so remote that I know that something like this exists but I don't notice it because I've never thought about it.

Another participant thought out loud:

I think in words, so words appear [suddenly]. But damn, maybe it's also that I think about them the most, but in fact maybe melody and harmony also appear [suddenly]? I can't tell, I can't relate to that. (Person L)

Person A highlighted another type of difficulty in talking about internal hearing:

I'll try my best [to explain it]. You know what, it [describing the sensation] is hard if you have lived with it all your life. (Person A)

³⁷ The subchapter contains information which published under their name or alias could cause participants the discomfort of being seen as incompetent or unknowledgeable. Hence, all the personal information that could allow identification was removed and participants were assigned a letter from A to O. Some quotes required translation and are presented in English without the original quote in order to protect the privacy of the participants.

Here, the participant pointed out that frequent occurrence of the phenomena may also pose difficulties as they may become mundane part of the experience which, according to this person, made it difficult to put into words.

Person O pointed the possible reason for the lack of means to explain the processes:

Some lyrics stem from rather subconscious background... Probably because they [the processes] are subconscious it is harder for me to describe [name] them.

The same participants also showed consideration for the veracity of the research when asked about simultaneity of musical and lyrical elements:

I don't want to lie to you. It's likely, but I'd have to reflect hard about each individual song... so I'll say "no" in order not to disturb your research. (Person O)

One person expressed the feeling of annoyance with the questions concerning internal phenomena:

Sorry, but it annoys me so much that I even have to explain those things. (Person J)

Some participants were changing the subject when answering questions about spontaneous idea appearance, like Person M:

NC: Can you tell what's the source of these melodies or these voices?

PM: I don't know but usually I get excited about it [digressing]. It's so difficult to describe!

Some of them later asked for repetition of the question upon realizing they digressed. Adding to that, participants used the words such as "weird", "strange" and "funny" to acknowledge the uncommonness of their accounts:

NC: Did you hear it in your head?

PI: Yes, it's a bit weird but yeah... I don't know... well... I had the melody already in my head and then the words came easily." (Person I)

Other examples of such reactions were:

It will sound a bit strange, but when I hear an instrument [in someone else's song], I immediately have a melody written in my head, in a second. (Person G)

It happened a few times that when I was sleeping something appeared in my head and I woke up and immediately [took] a voice recorder or a guitar. It really did happen to me and it's funny. (Person A)

Person A laughed:

Mostly things appear in my head when I walk. Sounds weird [laughs].

Certain individuals (e.g., Person I. Person N) used adjectives such as “weird” or otherwise acknowledged that their accounts may seem unusual to others but nonetheless gave detailed accounts of this experience in the interview. Talking about internal auditory phenomena may raise associations with mental illness and due to that elicit unease or shame. Person H addressed these difficulties:

NC: But do you hear those sounds in your head?

PH: Yes, it sounds a bit as if I was a psychopath³⁸ (sic!), but yes.

Person N disregarded the possible criticism:

[...] they may think of me as some kind of freak or a haunted man but somehow... that's the way it is in my case. (Person N)

Other participant displayed hesitation and unease in describing the experience due to the association with pathological voice hearing it could evoke:

It's like, I wouldn't wanna say it's voices but it is, it is definitely voices, and they're voices that... this is gonna sound quite worrying, but I'm quite into this aspect as well, yeah, from a very different perspective, from a mental health perspective. [...] I suppose it is a bit weird but I always had it [...]. (Person M)

Some (yet only a few) questions were answered shortly with “I don't know” (such instances were reported in the results) which could be caused, among other reasons, by a difficulty of putting the experience in words, the lack of sufficient introspection or possibly not being willing to share the information. Usually, the participants tried to answer after a short reflection even the questions they found difficult. Some people who displayed difficulties at first, after deliberation provided descriptions overlapping with the definition of musical epiphany (e.g., Person B, Person K). There is a possibility that some instances of musical epiphany were not captured in the interview due to the aforementioned difficulties.

Comparison of “inspiration type” to songwriters experiencing musical epiphanies

H2 states that “Specific characteristics of composers who experience epiphany are the same as the features of the “inspiration types” proposed by Julius Bahle in his composers’

³⁸ Here the interviewee was likely referring to a person with psychosis.

typology.” The analysis was conducted based on the premises outlined in testing H2 in Study 1. Table J2 (see: **Appendix J**) depicts the quotes of the participants who were included in the analyses concerning H2 combined with the information on whether someone was identified as experiencing musical epiphanies or not (H1). Among the interviewees, six fulfilled the four criteria delineated by the subhypotheses of H2, while nineteen fulfilled three criteria³⁹. Among these two groups only one person was not identified as experiencing music epiphanies. Moreover, among those who did not discuss spontaneous musical creativity (musical epiphany), all but one person met at least one criterium from H2. This suggests that displaying the features mentioned in H2 may not be a matter of a “type”, and furthermore may not be linked to experiencing musical epiphanies. Quotes of as many as five participants identified as experiencing musical epiphanies were not selected in any of the H2 subhypotheses. This may suggest that belonging to the “inspiration type” does not imply experiencing musical epiphanies and further questions the validity of H2. In the course of the analysis, no grounds for confirmation of H2 were found, thus leading to rejection of this hypothesis. Study 2a nonetheless brought important findings in each of the subhypotheses which were separately confirmed in the process of thematic analysis.

Quotes of thirty-five participants were selected as confirming H2a: They compose spontaneously (71% of the sample; Table J3; see: **Appendix J**). According to H2a, this characteristic can be found in both the “inspiration type” composers and those experiencing musical epiphanies:

When I compose songs it's spontaneous. Ten percent of it is not spontaneous. (AvoriaZ)

It rather is a pure lottery. (Cyprian Taraciński)

³⁹ Here I included those whose accounts partially confirmed H2c.

Quotes in which a participant referred to his/her songwriting process as “constant” were regarded as confirming H2a, e.g.,

In general, it's like I'm living constantly for things like this so some things just simply flow out. (Łukasz z Bałut)

Even when walking outside the house etc. It is a continuous [creative] process in some way. (Kuba Zalasa)

Composing occurring in inconvenient situations was also interpreted as a sign of a spontaneous decision to compose. The examples here were:

So sometimes it [sudden idea occurrence] also happens outside of [composing] sessions. Sometimes it's during totally incongruous moments, in the supermarket, I suddenly have things [ideas]; there are things that go through my head and... "Ah, that's not bad, I have to try afterwards with an instrument". In general I have to try to play it on an instrument quickly, if not the idea is lost. (Guillaume Lauret)

The array of triggers that make people start composing spontaneously was gathered in Table J4 (see: **Appendix J**). The most common was spontaneous idea occurrence – 27 of the participants mentioned them in the course of the interview. As an example, Piotr Chlebowicz said:

NC: On what does your decision to start composing depend?

PC: On whether something is starting in my head... some sounds are starting to bounce around.

Other example of a trigger to start composing spontaneously is a sudden idea without “ready-made” elements of a song – 3 participants referred to these. E.g.,

And I generally live for [getting] such ideas for various things: for videos, for music, maybe for poems, for short stories. [...] these are not ready-made ideas either. These are some glimmers. (Łukasz z Bałut)

As many as 8 participants said that “inspiration” is what makes them start composing. The word here was likely used referring to a predisposition to compose. The songwriters often linked it with the notion of not being able to compose within self-imposed rigid framework:

No, I don't set time aside for anything at all when it comes to my artistic activities because if I would – and would put myself in some molds - I have the impression that it would contradict the idea of being an artist who is free and composes or creates when she has a vision, when she has an onrush, when she has inspiration. You can't put a time frame on inspiration or impose it in any way [...]. (Doda)

It's spontaneous. If I try to plan something creative I can't follow through. (S. L.)

NC: Do you schedule songwriting?

M: No, because since it's... so when it comes to composing music there is a lot of chance involved depending on the inspiration [...]. (Manuel)

Among other triggers of spontaneous songwriting, common answers were: willingness to compose (referred to also as an urge or mood; 7 participants), a certain need (e.g., need to express oneself, a need to escape; 5 participants). Krzysztof Antoniewicz, for instance, discussed that an inner need is a spur for him to compose:

NC: Do you schedule composing?

KA: No, there's no such thing.

NC: When do you start composing then?

KA: When I feel the need, when something moves me.

Others reasons to start composing spontaneously were: "by chance" (4 participants) and free time (3 participants). Thugmn suggested that "the right" timing may be the factor provoking him to compose:

NC: When do you start to compose? On what does it depend?

T: I'd say the timing. I feel that there is a good hour of the day to do it so one starts [composing].

Dorota Konchevska mentioned the conditions that make her compose spontaneously:

[I compose] when I feel like it. I must have a peace of mind and I must have stability in my world.

Several people mentioned hearing other people's music may elicit their songwriting. The examples were:

So sometimes it's listening to music, it's going to inspire me and sometimes just like that, when doing something... something at work or at home, or whatever. I say to myself, well, I think about that and I write it because I find that... I reflected on a situation, it inspires me. It comes at any time in fact, I don't have specific moments when I say to myself: "Oh, I have to write this or compose this"... it can happen but it's rarer. (Proximo)

NC: Do ideas appear outside of the composing sessions?

LvG: Yes. Sure. For example, when I am listening to some music [and] a song inspires me, I say: "Oh my, I would like to do something like that. Nice music, nice atmosphere, so I could do something like that."
(Ludwig van Goth)

Surprisingly, three subjects reported resorting to composing in moments when they would like to escape their duties. They mentioned tiredness as a trigger for their composing:

NC: What makes you decide to start composing?

DP: It depends on, for example, the fact that I have a moment of free time after work, or that I'm tired and I don't have the energy to do some substantive, more intense tasks - such as cleaning, cooking, or other such things. Then I take a piece of paper, a pen, even for those 10-15 minutes.

Vika accentuated songwriting as her escape in the busiest moments:

I'm going to compose, for example: [when] I have to go to sleep, it's late and now I want to do it so I'm going to do it; or [I compose] when I don't have time. In fact, often it is when I have the least time that I am most creative. Often also when I'm stressed, when it's really an escape, so when I have too much to do in fact that's when I decide to do that and I leave everything aside

NC: And I'm also going to ask: you said that when you have too much to do - you start composing, but it's not procrastination? [...] it is rather that this is the moment when you are most creative or is it rather that you just want to avoid doing...

V: Escape. Yes, that's totally it. I want to escape, escape from the things I have to do. Escape. Escape.

Nick also related to that:

It's usually when I haven't had enough sleep that I tend to immediately slip into composing which I've always found interesting. [...] But when I tend to have the least amount of sleep or when I tend to have been very busy for a while that's when I really go back into composing and I could presume that it might be because when I'm more tired and less controlled with my thoughts and then they can run freely into composing or you could think of it as – maybe when I'm so busy it's a katharsis, a way to release, escape or otherwise overcome the challenges of being busy.

Similarly to the analysis of H2a in Study 1, here I also identified quotes of reporting finishing the whole song in a very short time. These quote were:

I can send you a link to a song that I wrote completely that I had in my head and it was complete, everything [...] (Nicky Kozmanaut)

[...] it's a kind of clairvoyance of the piece [when] I suddenly have a form of illumination, *voilà* - the piece must look like this and I have to write it. (Louis-Henry)

And there comes a moment of liberation, that I just start writing, writing, writing and very often such a song or such a lyric is just created in... I don't know... 3 minutes, and it just remains in this original form, and I practically don't change it... or possibly I make corrections [...] but basically I try not to alter it. (Przybył)

[...] but you just have inspiration, I don't know, from God, from... you know, just suddenly like: "Boom!". Yeah, you know you got something... "Lucy Phere" - a very long song. Written in five or seven minutes. [...] it's some kind of a gift, offering. (Muniek Staszczyk)

I have those little ideas that come together here and there, and then when I finally write a song it's like "Boom!" (Nick)

The quotes above combine spontaneous appearance of a song with an intentional element consisting in at least the decision that the song is complete – thus, these quotes serve as confirmation of H2a, H2b and H2d.

The next subhypothesis of H2 - H2b - stated that songwriters compose when spontaneous idea occurs. Quotes confirming such practice were found in 23 accounts of the songwriters (47% of the sample; Table J5; see: **Appendix J**). Dorota Konchevska described her process:

I compose [as follows] - sometimes there is a moment that something pops into my head, then I record just the melody on the phone if I have it at hand.

Anneliese Tanghe and Szymon Żurawski delineated the beginning of composing similarly:

Mostly it's [...] the vocal singing melody and some words in it already [heard internally]. Yeah it always starts like that. (Anneliese Tanghe)

I usually start [composing] with a single phrase that runs through my mind [...]. (Szymon Żurawski)

Piotr Nowak described impromptu composing sessions in a studio after spontaneous idea occurrence:

For example, I'm driving a car and some motif... e.g., [humming]. Most often, it goes straight to the dictaphone and later, when I get home, I'll sit down at the piano in the studio.

Lola's quote indirectly confirmed H2b – the songwriter mentioned that *sometimes* she was not able to work on the ideas immediately, which suggested that nonetheless often it was a part of her practice:

I have melodic ideas when I walk, in fact I can have them at any time, even sometimes when I wake up suddenly I take my phone and I open my dictaphone and I record directly and sometimes I don't have the time to "attack" the music directly - maybe I have to work or I have something to do.

Thugmn described the appearance of a spontaneous musical idea followed by intentional composing with electronic tools:

Generally, I might have a melody in my head and I try to dig into that that theme so I type in... I use the digital software [...] I mainly compose on a [virtual] piano. (Thugmn)

Nixe declared using the closest tool she had available to compose based on the spontaneous idea:

I'll usually get like a spark of something, it's usually that the idea will come first and then I take it to my like computer, or my instrument or whatever [...] probably like whatever's closest cause I feel like I've been given something precious [...].

For Kuba Zalasa the priority is the transcription and – if possible – intentional songwriting after his spontaneous creative moments:

[...] the idea comes [to me], but I know it's going to take some time to execute it [...] - and then I just redirect all my attention to writing it down or executing it in the fastest way.

As with the quote above, several accounts gathered in testing H2b suggested that songwriters attempt to at least transcribe the musical idea, but ideally they would like to also work on them immediately:

Basically, these are times when I have nothing to do and sometimes I can have ideas that stay in my head so I must at least keep a written trace of it. And from there, either in that moment I feel inspired and I keep going whilst I have time - I'm on the train; or I just try to write it down quickly and come back to it later. (Manuel)

Sometimes ideas for a melody come to my head and then I record them on the voice recorder on my phone. If I have access to a guitar I try to put harmony to it; if not I just jot down the ideas and we work on that before the rehearsals. (Bartosz "Iwiś" Iwicki)

Testing hypothesis H2c - They do not schedule composition sessions - proved to be an intricate task due to the fact that the matter of scheduling one's creative work is very nuanced. The responses to the question "Do you schedule composing?" (with its supplementary question: "If not: when do you start composing? What makes you decide to start composing?") were incongruent (Table J6, see: **Appendix J**). The answer was often not as simple as "yes" or "no" because of diverse factors impacting one's creative process such as working on commission, having a deadline, other time commitments and more. Besides, "scheduling" itself was understood in various ways. My analysis took into account present scheduling behaviors of the respondents. Three participants reported having scheduled their composing sessions in the past (Weronika Bielecka, Nicky Kozmanaut, Proximo) but they declared it is no longer the case, hence they were counted as those who do not schedule composing sessions.

In short answers to the main question about scheduling, 33 people declared not scheduling composing sessions, 14 declared scheduling them, and two participants answered with "Yes and no" (Table J4; see: **Appendix J**). The two latter explained that they tend not to schedule it but with certain commitments (deadlines) they make an exception. One participant declared scheduling sessions – but later revealed he is not yet consistent with its implementation; another songwriter declared planning the sessions but never following through with these plans. It is worth underlining that among those who schedule composing sessions, 11 participants were identified earlier as experiencing musical epiphany – this finding is contrary to the premise of H2

that characteristics attributed by Bahle to the “inspiration type” would overlap with the profile of those who experience musical epiphanies.

Moreover, some of the participants answered the additional question “What makes you decide to start composing?” with circumstances requiring scheduling such as a deadline (9 participants) and writing a song in cooperation (6 participants). A deadline constitutes a time frame which leads to scheduling composing time, similarly songwriting in cooperation creates a need to schedule time and arrange meetings. This made me realize that there was a need to distinguish a group of songwriters who tend not to schedule their songwriting, unless external circumstances push them to do so. Thus, I compared short answers with the quotes gathered for this analysis and divided the participants as follows: (1) those who do not schedule composing (confirming H2c), (2) those who schedule if they need to (partially confirming H2c), (3) those who declared scheduling. Among participants partially confirming H2c were those who declared not scheduling sessions, but later mentioned deadline or cooperation as a spur to compose. Thus, in the sample, there were 21 of those who do not schedule sessions at all (43%), 15 of those who schedule only in the case of a deadline or cooperation (31%)⁴⁰, and 13 of those who plan regular sessions (27%)⁴¹.

When it comes to more elaborate answers, typical examples confirming H2c were for example:

[...] I don't really have my day organized so well that at this time today I have to go downstairs to compose. (Przybył)

Normally I don't decide in advance. I don't have an allocated time when I'm going to compose. (Rossi Scarlett)

⁴⁰ Please note that one person whose short answer was “Yes” despite having revealed the difficulties in following through with the regular sessions was assigned to the second group.

⁴¹ The percentages need to be rounded to whole numbers according to APA standards.

Another great illustration is Francis Tuan's quote in which he explained why he is not able to pre-plan his composing:

FT: Not scheduling as such, but just when the creative inspiration to do something appears - then I schedule my plans. So it's important in a way that I am not able to force the state in which I compose and also no good things [would] come out of it either, but I somehow know that I just have to catch the moment when these ideas occur and [capture] this desire to create in order not to lose it later.

NC: You used the word that you can't *force* the state when you are able to create.

FT: Yes, yes, yes, that's why I don't plan it in advance. (Francis Tuan)

Dorota Konchevska referred to being disorganized as the reason for not scheduling songwriting:

NC: Do you schedule composing?

DK: No. I'm totally disorganized. I should start. I'm just blown away, I don't schedule. I may say that I'm going to work on some tune, yet I don't.

Another (aforementioned) songwriter admitted to not being able to stick to his plans despite scheduling sessions:

With my weekly schedule it is so that I'm constantly trying to introduce a weekly schedule, but it doesn't always work out, so when I sit down and create the schedule, I set time for composing and music, but things happen. I am a very unsystematic person by nature, so you know how it is and I can't stick to it [the schedule] in any aspect - except going to work. (Czcibor Hejwowski)

On the other hand, Matthew Gray described himself as someone who schedules composing sessions (hence was not included in the analysis), but he also found it hard to follow through:

I'm trying. It's been really hard this past month. I had a lot of exams and they were all happening at the same time so... It's definitely something I still need to work on. Because I would like to write at least for an hour a day.⁴²

Other example is Thugmn who said he might envisage having a session on a given day, but does not schedule it hourly – thus, his quote was considered as a confirmation of H2c:

NC: Do you schedule composing?

T: [...] When it comes to the hour, no. It can happen in the afternoon, especially when I'm on vacation – in the afternoon. But not when I have classes because there are classes, too - during the [academic] year. I can schedule to do it but if that happens it's mostly at night.

Nicky Kozmanaut's quote depicted how the scheduling habits of a songwriter may change throughout his life:

NC: Do you schedule composing?

NK: That's a good point. Yes and no. [...] I used to... When I was in my 20s. [...] I don't compose like that now. Now I just do it anywhere.

⁴² The original quote: "Staram się. Akurat było bardzo ciężko przez ostatni miesiąc. Miałem natłok egzaminów i one wszystkie były w jednym momencie więc... Na pewno jest to coś nad czym jeszcze muszę popracować. Bo chciałbym pisać co najmniej godzinę dziennie. [...] Siadanie do tego jest ważne, bo pozbywasz się tego lęku."

To encompass the diversity of songwriters' scheduling practices, I would like to present some quotes by songwriters who partially confirmed H2. AvoriaZ's quote exemplifies it:

When I compose songs it's spontaneous. Ten percent of it is not spontaneous.

He explained:

Yes, there is still a little bit of that because now I'm recording an album in the studio. I have 16 songs to do, but out of the 16 songs there are three or four songs that are not finished. So I don't have any choice but to finish them.⁴³

Similarly, Piotr Nowak stated that he did not schedule time to work on his own repertoire:

Some people just sit there and don't have any ideas. Because it's not like I'm sitting down and I'm going to compose today from 10 a.m. to 3 p.m. There must be this inspiration. There are days when you sit down and nothing will come up, and there are days when you can – I suspect – even make a whole album, which would later be completed with harmony and arrangement.

Nonetheless, he later added that when he had a deadline on his commissioned work, he scheduled the time to complete it:

If I have request from someone for a song on commission, I try, for example, to allocate time for it – for example, I did this morning. The day in my studio starts at ten o'clock – and I try to work there maximally until 7 p.m. because if you stay in the studio for too long it's also bad because human hearing also gets tired and after such a day you can't hear anything. So simply, if I have a request to write a song for someone, I usually spend the whole working day on it, i.e. from 10 a.m. to 7 p.m.⁴⁴

A quote from the interview with Grzegorz Turnau is a great illustration of not planning the songwriting sessions until it's necessary:

GT: Most often it is the time related to a deadline for delivering finished music or [a deadline for] recording this music and usually I'm always late and usually there is constant tension so I don't schedule it – it is determined by the circumstances. I don't have such thing that I impose it on myself: "I'll write a song in two hours." No. This has never happened to me.

NC: And maybe you don't impose on yourself how long will it take to finish a song, but you decide: "Today I'll start composing at 1 p.m." – or does it rather come about spontaneously?

GT: That's the case today. Yes, exactly. As we talk, [that's happening] today because I have to finish something today and I thought that if we manage to finish by 1 p.m., I will go to the studio at 1 p.m.

Here we can also see that the word “schedule” can denote giving oneself a timeframe to finish a song (similar use of this word can be found in the quote by Kuba Zalasa below).

⁴³ The original quote: “Oui, il y a quand même un petit peu de ça, parce que là, j'enregistre un album en studio. J'ai 16 morceaux à faire, mais sur les 16 morceaux il y a trois ou quatre morceaux qui ne sont pas finis. Donc je ne vais pas avoir le choix que de les finir.”

⁴⁴ The original quote: “Jeżeli mam do zrobienia dla kogoś zlecenie to staram się np. przeznaczyć czas na to – na przykład dzisiaj rano. Dzień u mnie w studiu się zaczyna o dziesiątej – i staram się tam pracować maksymalnie zawsze do godziny dwunastej, bo jak za długo się siedzi w studio to też jest niedobrze, bo słuch ludzki też się męczy i po całym takim dniu już się nie słyszy nic. Czyli po prostu jeżeli mam zlecenie napisania dla kogoś utworu no to przeznaczam na to najczęściej właśnie ten cały dzień roboczy czyli od 10.00 do 19.00.”

Two following quotes address scheduling only in order to co-write a song:

Actually, if I did [schedule sessions], it would be more difficult for me to compose because... it simply takes time, so in a sense yes - because there is always a timeframe, like 3-4 hours, but it always extends. But it's not fixed and we take a lot of breaks when we compose [in a band] [...] No, no, I never have such a rigid timeframe. (Kuba Zalasa)

I don't schedule it. Sometimes the two of us meet – Paweł and I - before the rehearsal for an hour or two. (Bartosz "Iwiś" Iwicki)

The analysis of H2c showed how nuanced the issue of scheduling sessions is. It is worth mentioning other circumstances at play. For example, other commitments may take priority over scheduling sessions, e.g.,

I don't [schedule songwriting] - life schedules it [the time to compose]. I mean - my composing ends when I have to go to pick up the children from kindergarten. But no - I don't schedule it. (Marika)

No. Sometimes when I'm feeling that I have a... I've got maybe a day off or a deadline or something's coming up that needs to be done and I want to kind of like achieve things but it's not rigid at all, it's all based around the rest of your life when you have to work. (Jimi Ogden)

The matter of scheduling may also depend on whether music is a source of revenue. Usually, when music was not a main source of income, it was not be scheduled diligently. This notion can be illustrated by the following quotes:

Simply when I have time and when I feel like it. I don't always feel like composing. I am not a professional musician. I mean I don't have the need to do it on commission, I don't have any deadlines either, so I just do it when I have time outside of work and [other] various duties. (Ludwig van Goth)

When I'm more rested I'm more able to focus on priorities and I had not had songwriting as a priority since it's not how I make my living. [...] If I was doing songwriting as my source of income I would most certainly schedule time to take a look at all those things that I've been storing up and see if they're any good. (Nick)

Furthermore, quotes from 19 interviews (39% of all) were selected as an illustration of H2d, stating that composing feels effortless (Table J7; see: **Appendix J**). Martina Flaherty observed the sensation of songs “flowing” and being “in a flow”:

It's just like you start writing and it's like line, into line, into line, like it flows out of you [...].

When I get a hook on something and when I'm in a flow I can stay up until 4 or 5 o'clock.

Songwriters recalled their musical ideas appearing suddenly, giving them the impression that the song got finished “on its own”⁴⁵:

I had to find one or two sentences in English and then I just... I don't know really, it came quite easily. I was able to write an entire verse with the rhymes at each end of the line, [...] it [the song] was done quite easily [literally: the song made itself], at least a good part of the song. Well, here, I'm only talking to you about the lyrics. (Manuel)

[...] I just had a sentence, but probably not quite finished, I started singing it with that melody which I had in my head and it seems it got finished on its own. (Karolina Jastrzębska)

The effortlessness can also be noticed in the accounts, e.g., referring to the sensation of discovering a “pre-existing” song or to the impression of having the song dictated:

Actually, as far turning it into something can take a few weeks, but sometimes I've just sat down and it's just like it's like it already existed and I'm just making it audible, rather than [writing it]. (Nixe)

Sometimes it feels like it's just like someone is dictating this melody from heaven to me. I just sit down and as if someone is humming to me, I just duplicate it, which is why maybe this composition process is going so fast, because it's as if I got ready-made melodies [...]. (Piotr Nowak)

Furthermore, Vika revealed a feeling of discouragement when the song is not written quickly which led to abandoning it:

Also often it has to be quite fluid. If I take too long I give up. If it doesn't happen... it's really an instinct, it's like an urgency to let it out and compose it.” (Vika)

Other indication of effortlessness was a rapid tempo of finishing a song. Here are the examples considered:

And there comes a moment of liberation, that I just start writing, writing, writing and very often such a song or such a lyric is just created in... I don't know... 3 minutes, and it just remains in this original form, and I practically don't change it... or possibly I make corrections [to check] if it's actually [correct] in Polish, or there are no language f*ck ups, but basically I try not to alter it. (Przybył)

Generally, it goes very quickly because when I sit down to the piano, I can... for example, the last tune "Nie boimy się zasnąć" it was created... it took me 15 minutes to write all the music, including all harmonies. [...] Sometimes I am surprised that you can compose a tune so quickly. (Piotr Nowak)

It can go very quickly, when I have this wave of inspiration I can write a poem or a song, in this case, in 20-25 minutes. (S. L.)

Very often I don't [use instruments] because, really, if I compose lyrics first, I try to come up with it immediately with a melody line, basically it happens on its own. (Daria Pol)

⁴⁵ The notion of things happening on their own accord in songwriting was also discussed regarding musical epiphany in the analysis of H1. Note that the examples here refer to intentional composing – which was a condition of inclusion due to the formulation of H2d – *Composing* feels effortless to them.

The effortlessness is also reflected in the descriptions of the songs which were completed immediately according to their authors, e.g.,

[...] it's a kind of clairvoyance of the piece [when] I suddenly have a form of illumination, *voilà* - the piece must look like this and I have to write it. (Louis-Henry)

Memory storage and transcription

Further inquiry was meant to test H3: Musical epiphany is followed by: a) at least a short memory storage b) transcription of sudden ideas. Selected quotes of 31 participants were taken into consideration. The quotes often related to both H3a and H3b, thus all quotes concerning H3 were gathered in Table J8 (see: **Appendix J**).

When it comes to memory storage of spontaneous ideas, certain participants referred to a memory loop which enabled them to hold on to the idea. A detailed description of a memory loop after a spontaneous idea appearance was provided by Lola – she looped the content of spontaneous creativity episode in order to scrutinize it closely and memorize it better:

When I an idea comes to me like that, I try not to say to myself: "Quick!". [Instead] I need to find out exactly what it is. So I even took my time actually to hear the first notes, I took my time to hear the first words [...].

Lola explained she had a degree of control over the loop which allowed her to either slow the melody down in order for it to be of a desired length; or she looped the idea in order for other ideas to appear:

In general, I always have an idea that will last at least 10 seconds, 10-15 seconds. Same when I record myself, I record the phrase and the melody that goes with it. [...] and sometimes I try to... even if I have an idea that may be very short, I try to lengthen it as much as possible so that at least I have 10-15-second-long idea. [...] either I slow it down or I force myself to redo my loops over and over again until I have a continuation or at least the beginning of what could come next, which isn't too short, so that I can really develop it.

Lola described the process of looping as "difficult". Other participant, Manuel, described his experiences with looping his spontaneous ideas for a composition as a way to relisten to its contents, as well as to memorize it until he was able to transcribe them. The purpose of the loop was to maintain the idea in memory until he reached a piece of paper or his instrument:

Then to write on a piece of paper as a music sheet or if I remember [it for] long enough, until I have a guitar and I try to play again.

He also described a degree of control over it:

M: Yes, it's often very, very short and it goes on a loop.

NC: [...] Do you have control over this loop or does it repeat itself in a loop without your control?

M: No, I think I have a little control over it. It's like... I've never thought about that before but [...] if you could visualize that, it's: Look! I notice a musical idea, but maybe it was already present, I don't know; or it suddenly appeared and then I decided to loop it.

Only two participants declared forgetting their spontaneous ideas never happened to them, while the rest (96% of the sample) reported having experienced it. The thread of forgetting the spontaneous ideas was present in the vast majority of the selected quotes. The example were:

I knew I had to write it down. In fact, you always have to write it down. (Muniek Staszczuk)

I have [forgotten] at times, and these are very unpleasant moments. (Suzia)

The participants pointed out possible obstacles in memorizing the spontaneous ideas. Manuel mentions that the musical idea can be “replaced” by different (mundane) thoughts:

[...] it may quickly overshadowed by other thoughts that are not related to music, inevitably.

Thugmn pointed to external obstacles that may come in the way of memorizing the spontaneous musical ideas:

Yes, it happens sometimes [forgetting], but one would say that it is mainly because of distractions. The idea comes, then something happens to come to your mind; or people... interactions with people...

The memory storage phase is required for preserving the spontaneous idea until there is a possibility to register it. Many participants reported that spontaneous musical ideas might be easily forgotten unless quickly captured on an external “memory”. Some of them make voice recordings of the ideas, e.g.,

In the case of the song "Jak rozmawiać" it was like that. That I had to quickly click the phone (sic!) and start recording because I was going somewhere by car [...]. (Marika)

For example, I'm driving a car and some motif... e.g., [humming]. Most often, it goes straight to the dictaphone and later, when I get home, I'll sit down at the piano in the studio. So I turn on the dictaphone and develop this thought. Because sometimes ideas simply come suddenly and most often while driving a car. So it's a nice way - to record it right away so you don't forget it later. (Piotr Nowak)

Others tend to reach for an instrument, e.g.,

In general, I have to try to play it on an instrument quickly, if not the idea is lost. (Guillaume Lauret)

Krzysztof Parapura mentioned creating a new DAW file on the computer:

If I have an idea in my head that suddenly pops, I just sit down in front of the computer and do it because I will forget it.

Some recounted reaching to the closest mean of transcribing the idea, e.g.,

So it's usually quite an urgent thing and then once the idea comes in... [...] its sort of an urgency to get it recorded or get to an instrument, to my computer, or even just like a voice note on my phone. (Nixe)

Sometimes ideas for a melody come to my head and then I record them on the voice recorder on my phone. If I have access to a guitar, I try to put harmony to it, if not I just jot down the ideas [...]. (Bartosz „Iwiś” Iwicki)

The interviewees also highlighted the importance of a fast capture of the spontaneous musical idea:

[...] sometimes a melody appears in your head and then, you know, you need to sing it in the middle of the street to the phone recorder so that it remains. That also happens. (Przybył)

[...] I quickly recorded it [the melody] before I [might have] lost it. (Lola)

In general, I have to try to play it on an instrument quickly, if not the idea is lost. (Guillaume Lauret)

In turn, Krzysztof Antoniewicz recounted a situation in which he was not able to transcribe the ideas immediately – he memorized it until he was able to notate it:

[...] I was a machine setter. And I was supposed to work from six o'clock until the morning, and the song and the lyrics formed itself in my head. When I got home - I wrote it down. Such a curiosity.

The transcription can be executed with a varying degree of accuracy. Matthew Gray gave a detailed description on that matter:

If you just record a certain idea... let's say you make a voice memo, if you record only [humming] - then it's not enough to track down [literally: catch] what's in your head. You have to describe it very clearly to yourself, literally talk to yourself that: it sounds like this, you see it this way, and... if you can't sit down to it right now of course because if you can then it's best to sit down to it when it's fresh and you have to strike while the iron is hot. It's very important to describe how you hear it, what the rhythm is, comparing it to another song or something else. If you don't do it, then even if you record this melody... This is the syndrome that you record something in the evening and you think: "Ah! It's gonna be a hit, it's gonna be a hit, I'm ready now, come on!" Then you listen to it in the morning and it is such: "Nenenene" and you say: "Yesterday this idea was [brilliant]"... and the fact that it happens this way is that it is... that you did not catch everything and forgot about these elements and it is very common that these elements are forgotten, unfortunately. Such [vague descriptions] as: "I hear heavy bass." [laughs].

Nixe made a comment:

Even the time it takes me to get out and get my phone sometimes it's like the clarity is gone a little bit.

Furthermore, songwriters whose creative process involve musical epiphanies may prepare themselves to capture the ideas efficiently. A great example of that is a quote by Vika who is prepared for her spontaneous ideas:

Very very very often [I forget them], that's why I always have my phone with the application to record, always ready for when an idea for a melody, lyrics, phrase comes to me, and so that I save it immediately - if not it is lost.

These were just a few of the quotes underlining forgetting an idea if it is not written down. The songwriters referred also to the obstacles that prevent them from transcribing the ideas:

That is [happening] in the most unexpected moments. I lose a lot of things precisely because I have no way of writing it down, I can only hum it on a dictaphone sometimes - if I have the opportunity, I do it. It just comes to my head, some kind of illumination, I don't know, something like that. (Dawid Rompalski)

Maybe like if I'm driving, I remember driving along and like trying while driving safely get my phone so I can record something and then I couldn't... I couldn't get into my phone – must've been quite frustrated that I forgotten it. (Nixe)

In several interviews there was a mention of the level of complexity of the spontaneous idea as decisive to whether the songwriter will be able to capture it. Certain songwriters shared the technical issues that make it impossible to use the spontaneous ideas in their composition. Here are the examples:

And then I reflect upon these ideas and besides, there is a discrepancy between what I hear in my head and after what will really become the composition; because sometimes I hear things in my head which when I try playing them on the guitar it's not as good as they were in my head and I think that in the end what's in my head can be a bit distorted or impossible to do in reality. (Manuel)

[I have] the whole arrangement already in my head but I'm never able to work it out in the way that I hear it - because I don't have the time, or the people. I'm not a drummer and so on. It can be frustrating because I can't get that while I'm working on it (Annelies Tanghe)

In the quotes above the reasons why songwriters could not capture the contents of internal music are: musical elements impossible to recreate; lack of skills to recreate it; vagueness of the ideas.

Noteworthy, if the spontaneous idea proved to be too difficult to transcribe, Manuel might intentionally discard it without capturing it:

Sometimes I can imagine the guitar with the vocal, but it's not words, it's just voice, and it's quite rare, and I think it's the hardest idea to concretize, and I believe what I imagine in my head is just some kind of an ideal and I quickly realize that it's not going to be possible to do it in reality, so often I stop thinking about it or forget about it voluntarily.

NC: Because it's too difficult to write...?

M: Because it may be too vague.

During the interviews, songwriters discussed their regrets stemming from the decision to postpone transcription of a spontaneous idea:

[...] before going to bed, there may be some ideas that can be remembered, and I only wake up with the belief that it was something brilliant, but I can never remember it, it's an illusion [that I will remember it]. (Mateusz Marek)

It happened to me, I had a melody in my head and I said to myself: "I really like this melody" and then after a few minutes it disappeared and I couldn't get it back. That's why I often save it right away on my phone. (Rossi Scarlett)

This notion is also touched upon by Szymon Żurawski who used to believe good ideas always come back:

I used to believe in this principle, I still do, that if something is a brilliant idea, you do not have to write it down because the next day you will remember it, but the older I get, I see that it does not work that way, because memory is very unreliable, right?

Lola described why she does not postpone writing a novel idea down, arguing that the idea which might come back may not be the same:

That's why sometimes when you have the idea it's important to capture it directly and not wait because in fact the second time, when you're going to redo it, it will necessarily be different. It's obviously not the same thing so... well, it also happens to me sometimes that I forget but in any case I try to do my best, as closely as possible, and if I ever lose them - too bad, I modify it.

Five of the participants who experience spontaneous ideas occurrence refer to negative emotions after they do not manage to capture the idea. They mention it to be: a big pain (Jakub Postek); frustration (Nixe), suffering (Kuba Zalasa); unpleasantness (Suzia, Kuba Zalasa); desperation (Nicky Kozmanaut). Nicky Kozmanaut said:

This is why I always try to record them - [...] the feeling that [forgetting] brings is desperate, I hate it, to think I've lost something.

The word "lost" is present in the vocabulary of those discussing forgotten ideas. Martina Flaherty compares forgetting an idea to losing a child:

I've lost loads of babies [forgotten ideas] I think that I would call them. Songs that were like – "Oh!" Even at night you'd go: "Oh my God, this is the best song ever!" And you write it down or you're too tired, you didn't record the melody and you've lost it.

Kuba Zalasa presented a similar metaphor (he also mentions the forgotten idea in his case as "coming back" even after they were forgotten):

[...] I sometimes forget and I suffer from it very much because it's a bit like losing a child... in a mall or something. Because of course it will come back after some time, because I don't let it go just like that, but yes... it happens and it is a very unpleasant moment.

Mundane repetitive actions

The question pertaining to the occurrence of musical epiphanies in mundane repetitive activities (aimed at testing H4a: Musical epiphanies occur in situations unrelated to composing - mundane repetitive actions) was “Do sudden ideas appear during repetitive daily activities? If yes, which ones?”. Often the descriptions of daily activities were mentioned by the participants before this question was asked, nonetheless I always posed it in order to possibly elicit other examples of such activities. Only one person out of those who were identified as experiencing epiphanies did not mention any repetitive activity during which the spontaneous musical ideas occur. Thus, 97% of those who were identified as experiencing musical epiphany recounted their occurrence during repetitive activities. The most common answers are shown in the Table 5. The number of activities enlisted by these participants ranged from one to five. The most common ones were: walking and driving. Some participants only named the activity, while others gave more elaborate descriptions – the latter are gathered in Table J9 (see: **Appendix J**).

There was no definition provided of what “repetitive” or “daily” activities were - the question was intentionally open to participants’ interpretations in order to gather a large overview of accounts. In case the interviewee was confused about it, I suggested that these were mundane activities in which the body is doing repetitive movements. The aspect of repetitiveness was understood by the participants differently. As Louis-Henry pointed out:

I don’t consider a walk as a repetitive activity even though I always walk the same path, yet the bird there are always different, the tree leaves are not quite the same.

Nicky Kozmanaut, in turn, commented:

Waking up is a repetitive daily activity.

Table 5

Most common repetitive activities during which musical epiphanies frequently occur

| Activity | Number of participants | Percentage of participants with epiphanies |
|-----------------|------------------------|--|
| Walking | 18 | 47% |
| Driving | 13 | 34% |
| Cleaning | 9 | 24% |
| Repetitive job | 9 | 24% |
| Cooking | 7 | 18% |
| Taking a shower | 7 | 18% |
| Washing dishes | 6 | 16% |
| Running | 6 | 16% |
| Riding a bike | 5 | 13% |

The two quotes illustrate that repetitiveness of an activity can be understood on different levels, nonetheless the responses suggest there was a common understanding of the phrase among the research group, referring to monotonous activities which constitute a part of everyday life and are not unusual, singular events outside of one's routine. The activities during which musical epiphanies tend to occur were generally characterized by the participants as schematic and the decision making was largely automatic. Some of the adjectives used to describe the activities during which the participants recount the appearance of musical epiphanies were: automatic (Marcin Szczurski, Dawid Rompalski); monotonous (Suzia); banal (Guillaume); schematic (Ludwig van Goth); mechanical (Marika, Mateusz Marek); manual (jobs; Proximo); and mindless (Nixe).

Nine participants mentioned experiencing spontaneous musical creativity (musical epiphany) when performing their job involving repetitive movements (e.g., 2 people said they used to work on an assembly line, 2 people did cleaning services in the past, 1 person was an Uber driver⁴⁶). The answers that are not mentioned in the table were: shopping (2 participants), sport (2 participants), unspecified physical effort (1 participant); as well as the answers relating to chores (each mentioned once) were: gardening, hanging the laundry, digging, woodwork. Some of those who answered “cleaning” specified it referred to vacuuming (2 people) and cleaning the floor (1 person).

The participants pointed out the physical (motor) character of the activities, e.g.,

Strictly motor functions - because you hold the steering wheel, keep the gears, you obey a traffic on the road, but unstoppable processes are happening in your head all the time. (Swiernalis).

When answering the question about the type of repetitive activities during which spontaneous musical ideas may occur, Proximo said:

[...] at work - at the moment I work in sorting, in a recycling center [...] - so for example when I sort [...] and since it's something very repetitive, without necessarily needing to think, then it's easy [to have sudden ideas] [...].

In the last quote, the participant recounted a link between repetitiveness of the task and not needing to think about each consecutive step. Marika pointed out to the low intellectual engagement of the tasks that coincide with frequent occurrence of spontaneous musical ideas:

I guess the point is that these are the activities in which the body, I don't know how to put it... performs some activity that does not strain it, but which then also does not involve the brain, my intellect. [...] Well, let's say I'm washing the dishes, right? So my intellect is not particularly involved in it, it's a kind of mechanical activity, my hands know what they're doing [...].

Dawid Rompalski mentioned that the activities during which the spontaneous musical ideas occur frequently did not involve creativity:

Such stupid activities that do not require any creativity. That sort of automatic stuff.

⁴⁶ The two people who enlisted cleaning job and one person who was driving an Uber were counted both in the repetitive job category and respective chore category (cleaning or driving), as they mentioned it happened both during working hours and as they were cleaning/driving of their own accord.

In the similar vein, Szymon Żurawski said:

[...] the body knows exactly what to do by itself. I don't have to think about it, I go on autopilot for a bit and then some ideas pop up.

He further referred to the activities done habitually:

Like I'm doing something I've done dozens of times before.

Swiernalis also mentioned the automatism occurring when doing a familiar and well-practiced task:

You think about everything except that you are driving because you do it subconsciously and this is the best moment when you come up with some things.

Two songwriters proposed that spontaneous ideas come during certain mundane activities because one cannot do anything else in these situations:

It is a situation when, for example, you drive a car and you are focused basically only driving because you can't do anything else. (Swiernalis)

Ideas come exactly when – it's what we said about the shower – ... that you are standing in the shower and you have nothing to do really. (Matthew Gray)

AvoriaZ talked about a mundane task taking too much time as an important factor in spontaneous musical idea occurrence:

It was mainly at work. After all, daily tasks don't last long enough: mopping the floor, doing the dishes - it takes 20 minutes. So my brain also needs to say to itself: "Okay. It's okay, I can handle 20 minutes". But I know that after an hour... That's my side, *voilà*, of a child, my inner child side that wakes up, and: "No, no, it's enough, I stretched my patience", it needs to do something else than that.

Suzia, in turn, suggested that there was a need to involve in an activity (here: walking) for a certain period of time in order to get in the “mode” of having spontaneous musical ideas:

[...] I take myself on some long walks around the city, alone. The walks are usually not planned, they usually happen spontaneously and during such moments when I am alone most ideas come to me. But it takes some time to get into this mode. It doesn't come just like that, I need to gain momentum.

The participants also accounted for strong focus on the activity that coincides with musical epiphany occurrence, using words such as “trance”, “flow” and “actively engaged” to describe it. Exemplary quotes were, e.g.,

Here I would like to emphasize that such monotonous performance of activities - or performing monotonous activities - is also a kind of putting the body into a trance and then the head has time to come up with⁴⁷ something. (Suzia)

I wouldn't say sudden ideas appear within repetitive daily activities unless during those repetitive daily activities I'm like already in flow. (Nick)

Annelies Tanghe linked spontaneous idea occurrence to the rhythm of an activity:

Mostly when I am in some kind of movement a melody comes up because there's some kind of rhythm in my being (sic!) [...].

In the course of the interviews, there were several quotes suggesting that it was the sensation of having "room in one's head" or having "a free head" that allowed for spontaneous musical idea appearance during such jobs, for example the one by Proximo:

It's not one job in particular, it's that... I generally do rather "manual" [...] jobs so I have room in my head to reflect and also to think etcetera. Since it's [the head] free, it [idea] can come like that on its own in any job [...].

He continued:

[...] at work for example, where my mind is free, there I can have ideas that come [inaudible]. [...] [The liberated mind] it means that I don't need to think about what I'm doing at the moment [...]

Similarly, Annelies Tanghe recounted the need for "headspace":

But it's mostly in moment that my head is not taken by something else or... while I'm talking to you it won't pop into my head. I need some kind of easiness in my mind... otherwise there's not space for it to evolve.

The "freedom" of the brain was highlighted in the following quotes by Marika and Nick:

[...] it's a kind of mechanical activity, my hands know what they're doing, and my brain can just fly somewhere. (Marika)

If I'm just getting stuff done really efficiently then my mind is like opened up cause [...] my body is physically occupied so my mind can do something - which is where I think when I have an idea when I'm hiking [...] - my body is physically occupied which sets my mind free to do other stuff. (Nick)

Swiernalis provided his metaphorical depiction of how the "freeing" of the mind takes place in the brain:

I have the impression that then some parts of the brain are released which are most of the time blocked because most of the time you are aware of what you are doing and suddenly you get in the car, you drive it and unconsciously release these streams from those parts of the brain which were blocked so far.

⁴⁷ Although the phrase "come up with" (the Polish word used in a quote – "wymyślić") is associated with intentional creativity, the context made it clear that it referred to spontaneous musical idea occurrence.

Moreover, the participants recounted boredom as a circumstance that in their opinion can lead to the abundance of spontaneous musical ideas, e.g.,

The first moment [of songwriting] is, as I have already mentioned, the process that occurs somewhere in the moment of such proverbial boredom [...] (Swiernalis).

AvoriaZ discussed the role of spontaneous creativity as an escape from a highly repetitive job:

So it's true that my brain in order to escape daily tasks... Or even in the past, I had a job where it was very repetitive [on a production line], it was in the pharmaceutical industry and therefore, to escape, my brain said: "Well, I don't like the work you do and I need to be free". So my brain couldn't help but want to have ideas, compositions. It's as if: when you're at work, you know that you have a creative part of you and here you are, you may forcibly combine the two. In any case, voilà, it is true that as soon as a repetitive or daily task is there, then the brain lights up in mode: "No, you are an artist, therefore the task – no."

Similar thread was touched upon in Marika's and Ludwig van Goth's accounts:

I'm escaping into creativity from the boredom of washing dishes, right? Maybe it really works like that. (Marika)

Work that does not require many creative things from us causes such creative things to appear in our heads. (Ludwig van Goth)

A notion of the low stimulation during the repetitive mundane activities which coincide in what can be identified as musical epiphany was also brought up by Matthew Gray. He described taking a shower and what he perceived was key for spontaneous musical ideas occurrence:

It's somehow [...] somehow in the human psyche because taking a shower is the moment when, firstly - you're relaxing, but secondly - that there's just no influx of information and it makes your thoughts wander.

He developed his thought by highlighting the perceived quietness, the perceived lack of external visual/sound stimulation:

I think [...] ideas come when it's quiet. Ideas come when there is no external stimulation in the form of sound or image or whatever else. [...] Here there is this constant sound of water dripping on you [...].

The topic of coercion was present in various interviews. This type of constraint referred to a self-imposed or external obligation to do something. In these cases, an individual felt the pressure to continue the activity. In the case of external obligation (e.g., in a job) some form of supervision is present and the timetable does not depend on the person in question. An example of an external duty would be the obligation to work at a job:

The work that is very systematized. Yes, because a person starts to get bored and it's probably even a defensive reflex that some creativity sets off - apart from the fact that one is doing something schematically. Some kind of creativity sets off in the head and such various creative ideas come to a

person[‘s mind]: whether it's musical [ideas] or literary. Because when I was at such a schematic job, one can say that I invented half of my novel. Music [appeared] less, although I had some sounds in my head, which I then transferred to the guitar. Yes, they appeared. Yes, the schematic work that is... that doesn't require any creative action, just some sort of schematic action.

The last quote highlights the need to “escape” from a non-creative motor task through spontaneous creativity and depicts those sudden musical ideas as a defensive mechanism. A self-imposed repetitive task was discussed by Guillaume Lauret. Contrary to an external duty, the person had a degree of leeway to postpone or stop doing the task, but there was an internal motivation to finish it:

[When I am] cooking because I don't like to cook... I don't like to cook so [...] the ideas come.

There were two participants who declared certain activities require too much focus for the spontaneous musical ideas to occur:

If it's physical activities in general, I'll be focused on what I'm doing. If I play sports or if I do a house chore I will be focused on sport or the house chore⁴⁸. (Lola)

It's [a repetitive activity] not often the moment when it comes– [because] when I do sport [...] my focus is on that sport⁴⁹ (Thugmn)

The answers to the question “Under what circumstances do sudden ideas arise?” referred also to certain activities which did not involve repetitive movements. Sixteen participants mentioned the situation of being a passenger in public transport as one in which spontaneous ideas occur frequently. Eight reported being in nature as another circumstance prone to spontaneous creativity occurrence. All the participants underlined that this activity's main goal was relaxation. Three mentioned attending lectures as the moment of experiencing spontaneous creativity. For instance, Muniek Staszczyk recounted having spontaneous musical ideas during boring lectures:

Oh, and [the song] "Autobusy i tramwaje" [was] written like this. [...] I wrote that too... at the faculty, at the university. I don't know what subject it was, I was sitting at Oboźna street, at the faculty of Polish studies.

⁴⁸ The original quote: “Si c’est des activités physiques en général je vais être concentrée sur ce que je fais. Si je fais du sport ou si je fais des ménages je vais être concentré sur le sport ou mes ménages.”

⁴⁹ The original quote: “Ça pas souvent le moment où ça vient [pendant l’activité répétitive] – [parce que] quand je fais le sport [...] j’ai le focus sur le sport.”

[It was] Some boring subject and I wrote "Autobusy i tramwaje" as such an impression of those times - mid 80's.⁵⁰

Before and after sleep

In the interview the question pertaining to spontaneous ideas and sleep was: "Do you happen to have sudden ideas for a song after you wake up *or* before going to bed?" (after which I always asked additional question to make sure to have a confirmation concerning both circumstances). These questions were asked in order to gather answers allowing to test whether H4: Musical epiphanies occur in situations unrelated to composing: b) before falling asleep, c) after waking up. When necessary, I asked additional questions about sleeping patterns (e.g., to make sure a given hour was someone's regular waking up hour and not the time someone used to go to sleep). Short answers to these questions were gathered, as well as quotes if someone shared more thoughts on that matter (the latter to be found in Table J10; see: **Appendix J**). Many participants spontaneously brought up the subject of the ideas frequently occurring before or after sleep (before the questions were even asked) which can be read as a sign that they were not merely confirming what was suggested to them in the questions. Two participants mentioned keeping a notebook next to their bed in order to quickly capture the spontaneous musical ideas.

Twenty participants (41% of all the participants) reported having what can be identified as musical epiphanies before going to sleep. Sixteen participants (33%) admitted to experiencing them after waking up (in addition, one person reported that but with a caveat that it only happens during alcohol hangover). Among them, ten participants (20%) reported experiencing what I call musical epiphanies both before and after sleep. When it comes to accounts revealing spontaneous musical creativity before sleep, exemplary quotes concerning the matter were:

⁵⁰ The original quote: "O, jeszcze „Autobusy i tramwaje” napisane tak. [...] To też napisałem... na wydziale, na uczelni. Nie wiem jaki to był przedmiot, siedziałem na Obożnej tam na polonistyce. Jakiś nudny przedmiot i napisałem „Autobusy i tramwaje” jako taką impresję tamtych czasów - połowa lat 80-tych."

Sometimes it is so that just before falling asleep, for example, I write down three lines because suddenly they pop into my head or these are not even lines, [...] I just have an influx of lyrics [...]. (Matthew Gray)

It would be more like I would be drifting off to sleep and then I would wake up [...] "oh my God" have to write this down and then I would write it down then I'd go back to sleep. (Nixe)

Jakub Postek referred to the "isolation from unnecessary stimuli" when falling asleep. On the other hand, Lola recounted that before going to sleep there is a period of intense thinking in her case (which she linked to the frequent occurrence of spontaneous musical ideas):

Before I go to bed [...] a lot [of ideas come] because that's when I think the most. Especially before going to sleep... I have troubles falling asleep.

Some songwriters viewed the time before falling asleep as conducive to processing of the stimuli (musical and others) that reached them during the day, in turn provoking the spontaneous musical ideas:

Anyway, when it comes to this last tune I thought about it during the day. At night I had sort of already gone to sleep, but somehow I could not sleep and about this time - how strange it is, now that I think about it - and at this nightly time, [when] I wasn't quite sleep, although I wanted to, then a lot of ideas for the lyrics were born. (Jan Wąsack)

But more so, more often I get ideas in the evening when I'm tired, when I have certain experiences gathered that happened during the whole day. (Matthew Gray)

An in-depth description of the appearance of what I argue is a musical epiphany was shared by Przybył. He suggested it is the initial thoughtlessness and later a feeling of distraction from sleeping which results in thoughts "swirling" and him becoming less drowsy:

This is probably a good example - very often it can appear at the moment before falling asleep, so theoretically you are already going to sleep...; and maybe it also refers to what I mentioned earlier - such mindlessness, being distracted - that when in theory I go to sleep I think - "Oh, in a moment I will fall asleep" and then it suddenly turns out that no - that nonetheless the mind, the thoughts are swirling so much that you are drawn out of the state of tiredness and sleep, and you start to write something down, you start to play around and write.

Three songwriters shared their regrets stemming from the decision to postpone transcription of a spontaneous musical idea which appeared before sleep, as an example:

[...] but as if the most important thing was to record it, to capture it, because such things escape, especially at night. "Oh, I'll describe it in the morning" or something - no, you have to do it right away, even if it may disturb someone sleeping next to you. (Szymon Żurawski)

Two participants discussed troubles sleeping they encountered as a result of having spontaneous musical ideas around bedtime. Guillaume Lauret said:

Going to bed is a horror because I can't sleep afterwards [after the spontaneous idea occurrence]. So I play music then and it's generally that... I don't sleep until at least four hours later so it "eats up" my night.

Similarly, Jan Wąsak said:

It is also not very good [that] it happens this way [before going to sleep] because then instead of doing what we are suppose to do - that is, falling asleep - it makes sleep impossible.

Thirty-three percent of the interviewees reported having epiphanies after waking up

(H4c). The vast majority of the quotes gathered in the analysis pertained to H4b (falling asleep), but Adrian Sęk provided a crucial insight for H4c. He attributed the abundance of novel ideas at this moment to the rested mind:

The morning is also such a nice time when you have an empty head. Not empty as if tired, but empty meaning that it will take in everything. It's so untired (sic!) of thinking, for creative things, but dim enough - without that first coffee.

There were accounts of songwriters who frequently experience spontaneous musical ideas when being drowsy but not necessarily before night sleep. Five of the interviewees accounted for that. They referred to that state as: being half-asleep (Piotr Chlebowicz), being on the verge of sleeping and not sleeping (Jan Wąsak), before a nap (Jan Wąsak), slightly drowsy staying up at night (Francis Tuan), and dozing off (Piotr Chlebowicz). Nick shared his views on getting spontaneous musical ideas while being tired after not getting enough sleep:

It's usually when I haven't had enough sleep that I tend to immediately slip into composing which I've always found interesting. It seems to be when I'm least logical so that's why I said so quickly that I'm not scheduling it. But when I tend to have the least amount of sleep or when I tend to have been very busy for a while that's when I really go back into composing and I could presume that it might be because when I'm more tired and less controlled with my thoughts and then they can run freely into composing or you could think of it as - maybe when I'm so busy it's a katharsis, a way to release, escape or otherwise overcome the challenges of being busy.

Besides the achieving the main aim – testing H4a and H4b – this inquiry revealed that several participants shared that novel musical elements can appear in their dreams. An example of a quote that discusses novel ideas for songs in dreams is:

However, it also happens that I dream of melodies and lyrics and often when I wake up, I write or record these things on my phone [...]. (Suzia)

While this can be recognized as spontaneous creativity, this does not meet the criteria of musical epiphany proposed in the current thesis. In both cases the songwriter aims at rapid transcription

of the musical ideas shortly after sleep, yet the additional questions during the interviews allowed to distinguish novel ideas in dreams from musical epiphany.

Overview of quotes describing sudden ideas occurrence

The research conducted on the gathered material allowed to take a closer look at other practices involving sudden ideas other than musical epiphany. These phenomena do share characteristics with it and their scrutiny could contribute to better understanding of spontaneous creativity. The participants discussed sudden ideas coming from life events – regarding the lyrics and the melodies, e.g.,

Everyday situations are those that... I don't want to say that I'm bored, because it doesn't happen very often, but, for example [...] or I'm sitting in the subway and I'm reading something, or I see a situation and it triggers a strange thought process in me, so I write it down – mostly when it comes to lyrics. I'm noting down a fragment of a sentence or something.⁵¹ (Swiernalis)

Birds' singing can be very inspiring.⁵² (Jakub Postek)

Once in my life it happened to me that I was washing dishes and suddenly I discovered that water combined with a pan and kind of a rough scrubber gives interesting effects, so I was pouring this water for 10 minutes and improvising.⁵³ (Jakub Postek)

The songwriters recalled also sudden ideas during songwriting sessions – solo or in cooperation:

Usually, I was just sitting with the guitar or improvising something with the piano. I got a theme from it that I liked, and then I followed it. And when I was following it, somehow in my head the whole thing began to form, i.e., the line-up.⁵⁴ (Jakub Postek)

We got this briefing and we were writing with Kamil [...] and we wondered how? What can we [write about]? And I just... "Bang!" It suddenly came, really!⁵⁵ (Monika Kowalczyk)

⁵¹ The original quote: "Codzienne to są sytuację kiedy... nie chcę powiedzieć, że jestem znudzony, bo to się raczej nie zdarza, ale np. [...] siedzę w metrze i coś czytam albo zobaczę jakąś sytuację i ona wyzwala we mnie jakiś dziwny proces myślowy, więc wtedy sobie zapisuję – najczęściej tu chodzi o teksty. Zapisuję sobie jakiś fragment zdania czy coś."

⁵² The original quote: "Śpiew ptaków może być bardzo inspirujący."

⁵³ The original quote: "Raz w życiu mi się zdarzyła taka sytuacja, że zmywałem naczynia i nagle odkryłem, że woda w połączeniu z patelnią i takim zmywakiem chropowatym daje ciekawe efekty więc tak z 10 minut lałem tę wodę i improwizowałem."

⁵⁴ The original quote: "Na ogół było tak, że sobie siedziałem z gitarą czy tam z fortepianem coś tam improwizowałem. Wpadał mi z tego motyw, który mi się podobał i potem szedłem za tym. A jak już szedłem za tym to jakoś mi w głowie zaczynała powstawać całość tzn. na jaki skład ewentualnie rozpisać."

⁵⁵ The original quote: "Dostaliśmy ten brief i pisaliśmy właśnie z Kamilem [...] i w sumie jak? No o czym możemy [napisać]? I ja po prostu: „Bang!”. Nagle przyszło, naprawdę!"

They did not have to necessarily be improvising with an instrument – they could experience sudden ideas when mentally composing:

I was driving out of Mississippi [...] and I was driving by and thinking about [...] some of the other elements of that song [...] and rhymes came to mind as I was driving. It was quite sudden cause I didn't even have chance to stop, and I'm like okay just get the voice recorder now. (Nick)

A noteworthy observation was made in the process of the current inquiry. Some songwriters when listening to an instrumental music hear internally the music matching it, e.g.,

I play G major and it appears [plays the guitar and sings a song]. A song will write itself. This song came to being this way.⁵⁶ (Krzysztof Antoniewicz)

I heard singing [in my head]. Not that I was singing.⁵⁷ (Krzysztof Antoniewicz)

Some reported experiencing it when listening to demo versions of their tunes in the making (often prepared by their bandmates):

I wrote it [lyrics] in 10 minutes. So I played the song [demo] three times on my headphones [...] ⁵⁸ (Doda) I'm going there from Żoliborz and a line pops up, but I listen to this composition and a line comes to mind - "Popatrz na światła miasta, / nie ma nikogo pusto jest, / samotnie w swoich bunkrach / dziś wszyscy oswajają śmierć". I say: f*ck! Gas station!⁵⁹ (Muniek Staszczuk)

But [in] the car it is often the case, it's true [...]. But very often that's this [his own] music [demos] playing. I really like to listen to the ideas [demos] and [suddenly] park the car, in a safe place. When I have a foretaste, two lines, I know it can go further, you understand?⁶⁰ (Muniek Staszczuk)

Krzysztof Parapura recounted internally hearing a novel instrumental melody:

Yes, it will sound a bit strange, but when I hear the instrument [in other's song], the [instrumental] melody itself and sometimes I can hum (sic!) what the melody should be – on this instrument.⁶¹ (Krzysztof Parapura)

The descriptions of sudden ideas have a lot in common with musical epiphany – yet they happen when a songwriter is intentionally engaged in composing. These descriptions could

⁵⁶ The original quote: "Łapię sobie G dur i się pojawia [gra i śpiewa piosenkę]. Ta piosenka napisze się sama. Ta piosenka tak powstała."

⁵⁷ The original quote: "Usłyszałem śpiewanie, to nie ja śpiewałem."

⁵⁸ The original quote: "Napiisałam go [tekst] w 10 minut. Czyli 3 krotnie puściłam sobie piosenkę na słuchawkach [...]."

⁵⁹ The original quote: "Jadę tam od Żoliborza i wpada mi wers, ale słucham tej kompozycji i wpada mi wers – „Popatrz na światła miasta, / nie ma nikogo pusto jest, / samotnie w swoich bunkrach / dziś wszyscy oswajają śmierć”. Mówię: k*rwą! Stacja benzynowa!"

⁶⁰ The original quote: "Ale samochód jest często, to prawda [...]. Tylko bardzo często jest tak, że muza leci ta właśnie. Ja bardzo lubię sobie puszczać pomysły i zatrzymywać się w bezpiecznym miejscu. Jak mam zajawkę, dwuwersówkę, to wiem, że może pójść dalej, rozumiesz?"

⁶¹ The original quote: "Tak, to trochę dziwnie zabrzmiało, ale jak słyszę instrument to sama ta melodia się pisze i czasem potrafię zanucić (sic!) jaka ta melodia ma być - za pomocą tego instrumentu."

possibly also contribute to understanding musical epiphany better. Suzia presented a metaphor of light coming into a dark room (or “a dark void”) where she roamed in blind before finding the “solution” (a musical idea for the sketch of a song she had started to write):

I think before the illumination it was like... at first I felt like I was in a dark room, searching a bit in blind for what I meant, something that I knew I would eventually find and eventually come across. That sort of awareness that I would finally come across it was there. And as I walked through this dark room and looked for it, I immersed myself a bit in this atmosphere of this meditative state, which at that moment was just such a dark void. However, at the moment when this idea popped into my head, it seemed to me that suddenly everything became so obvious; that it couldn't be otherwise. This is the solution I've been waiting for. I had no doubts that this was the direction I should follow. And I just felt as if suddenly some light got into this room and with each step it was more and more visible, so to speak... the horizon started to appear and I knew that this was the direction to follow.⁶²

The moment after sudden idea occurred was referred to by Suzia as ecstatic and orgasmic:

It was a feeling of ecstasy [after finding a creative solution], definitely. [...] regardless of whether I have a great idea or not, [...] when I get into this "drive" of composing I feel as if I was in a meditative state and at the moment when I had this great breakthrough in the form of a new idea for the chorus, followed by a queue of other arrangement ideas, I felt that I had found some kind of almost orgasmic moment in this process.⁶³

Another practice involving sudden but not spontaneous ideas was capturing novel ideas from internal radio. Adrian Sęk discussed his sensation of music playing almost constantly in his mind, further explaining that he does not always give his full attention to his internal music. He compared the moment when the spontaneous idea occurs to absent-mindedness:

In general, it's... you feel so light then because you don't feel the physical world around you. You're just not there, that's how it is. I think it can be compared to a person saying he/she is deep in thought. The person is just suddenly not there, he/she is somewhere else. That's a sort of pondering but very conscious.

⁶² The original quote: “Myślę, że przed olśnieniem to było takie... najpierw czułam się jakbym była w ciemnym pokoju, szukająca trochę po omacku czegoś o co mi chodzi, co wiem że w końcu znajdę i na co w końcu trafię. Jakby ta świadomość, że na to w końcu trafię tam była. I idąc tak przez ten ciemny pokój i szukając tego, zanurzałam się trochę w tej atmosferze tego stanu medytacyjnego, który w tym momencie był po prostu taką ciemną próżnią. Natomiast w momencie w którym ten pomysł wpadł mi do głowy wydawało mi się, że nagle wszystko stało się takie oczywiste, że przecież nie może być inaczej. To jest to rozwiązanie na które czekałam. Nie miałam wątpliwości że to jest kierunek, w którym trzeba iść. I no po prostu czułam jakby nagle do tego pokoju trochę światła się dostało i z każdym kolejnym krokiem było to już coraz bardziej widne, że tak powiem... ten horyzont gdzieś tam zaczął się pojawiać i wiedziałam że to jest kierunek w którym należy iść.”

⁶³ The original quote: “To było uczucie ekstazy [po znalezieniu kreatywnego rozwiązania], zdecydowanie. Bo to jest coś takiego przy komponowaniu co mi towarzyszy bez względu na to czy mam super pomysł czy tego pomysłu nie mam, że jak wejdę w ten „drive” komponowania to czuję się jakbym była w stanie medytacji i w momencie w którym miałam właśnie ten wielki przełom w postaci nowego pomysłu na refren, za którym się właśnie ustawiała kolejka kolejnych pomysłów aranżacyjnych to poczułam, że znalazłam jakiś taki orgazmiczny moment w tym procesie, niemalże.”

In the case of Adrian Sęk who experiences what can be identify as internal radio, his practice consisted in the selection of song elements possible to use in his songwriting from the “current” of internal music:

It's hard to explain because I've always been like that, in general I hear music in my head all the time, which is often problematic. It is in me, so I grind and grind it, I don't think about anything else basically. I'm walking, I don't see the world around me. People get in my way, they say "Hello!", "Hi!", I don't notice it because I'm just not there at the moment, I'm in my head and I process it so many times, so many different variations of this melody, but not that I think about it forcibly, it just flows on its own. It flows, and I'm just trying to catch the part which is good; which is just natural. I'm just not there then and I'm trying to pick it out of that current.⁶⁴

Spontaneous creativity in other domains

The participants experiencing musical epiphanies who, besides being songwriters, create also within different domains and arts, shared interesting insights on the subject of spontaneous idea generation. In case a participant referred to spontaneous creativity from a different domain, there were usually no additional questions since the primary interest of the interview was musical creativity. Two participants mentioned spontaneous musical ideas for literary works, e.g.,

Besides songs, I also write various literary texts and pursue various types of creativity. It is so that when an idea, such creative energy, appears; such a sneak peek, then it becomes so instinctive. So I have such a great need to create, compose and maybe it's not such a coercion somehow, such a blind coercion, as if I was terribly hungry and I must necessarily eat, but this is the kind of when... a state that I would compare to amusement.⁶⁵ (Francis Tuan)

The quotes often pointed to the similarity of the spontaneous idea occurrence in music and literature, like in the case of Ludwig van Goth:

⁶⁴ The original quote: “Ciężko to wytłumaczyć, bo zawsze tak miałem, w ogóle cały czas słyszę muzykę w głowie na okrągło, co jest często problematyczne. [...] To siedzi we mnie, tak mię, mię to, nie myślę o niczym innym w zasadzie. Idę przed siebie, nie widzę świata dookoła. Ludzie mi wchodzą na drogę mi mówią „Cześć!”, „Siema!”, ja tego nie widzę, bo po prostu mnie nie ma w tym momencie, w głowie jestem i przetwarzam to tyle razy, tyle różnych wariantów tej melodii, ale nie tak że myślę o tym na siłę, tylko po prostu to samo płynie. To płynie, a ja po prostu staram się złapać ten fragment, który jest dobry; który jest właśnie taki naturalny. Nie ma mnie po prostu wtedy i staram się to wyłączyć z nurtu.”

⁶⁵ The original quote: “Poza piosenkami piszę też teksty różne literackie i różnego rodzaju twórczość uprawiam. To jest tak, że kiedy pojawi się ten pomysł, taka energia twórcza, jakaś taka zajawka wtedy to się staje takie instynktowne. Jakby ja mam taką wielką potrzebę wtedy tworzenia, komponowania i jakby to może nie jest taki mus, taki ślepy mus, jakbym był jakoś strasznie głodny i muszę zjeść koniecznie, tylko to jest ten rodzaj kiedy... taki stan, który bym porównał do zabawy.”

Some kind of creativity sets off in the head and such various creative ideas come to a person[‘s mind]: whether it's musical [ideas] or literary. Because when I was at such a schematic job, one can say that I invented half of my novel.⁶⁶

He also referred to the habitual activities at work which were causing boredom, similarly to what he recounted about musical ideas occurrence:

I was familiar enough with the activities at my work that I could do them without much thought, so here the mind had to do something else, because it was simply boring, so I created some kind of [literary] stories from the depths within.⁶⁷

Martina Flaherty mentioned her spontaneous ideas for music, books and films appear in similar circumstances:

When I'm in bed, when I'm about to go to sleep maybe. [...] I write [...] even film and books, the ideas are mad and then sometimes you may get some of them down and some you don't.

Similarities in occurrence of spontaneous creative ideas for: music, stand-up and videos, were recounted by Suzia:

[...] recently, I realized that most often I enter this creative mode when I am doing some creative task at work. I work a lot with graphic files and web development, that kind of stuff, and when I do that, my creative process kicks in. It's like my head starts working differently, and all of a sudden, I come up with lots of ideas from different categories. Suddenly I have this - "Oh Jesus, but I have an idea for a stand-up" and I open a work sheet and write a stand-up. Or "Oh Jesus, but I have an idea for a song" and write a song. Or "Oh Jesus, but I have an idea for - I don't know - a music video" and write down all these thoughts and various sources related to it. So it's a momentary maze of just everything at once, a bit of a creative ADHD.⁶⁸

Similar notion of a creative “maze” or creative energy that as a source for different types of creative ideas was present in the aforementioned quote by Francis Tuan. In the similar vein, Dorota Konchevska pointed out that all types of sudden creative ideas stem in her view from the need to express herself:

⁶⁶ The original quote: “Włącza się jakaś taka kreatywność w głowie i człowiekowi przychodzą różne pomysły takie twórcze: czy to muzyczne, czy to pisarskie. Bo też będąc w takiej pracy schematycznej można powiedzieć, że wymyśliłem pół swojej powieści.”

⁶⁷ The original quote: “Na tyle czynności mojej pracy znałem by je robić bez większego namysłu, więc tu umysł musiał zająć się czymś innym, bo to było nudne po prostu, więc tworzyłem sobie jakieś takie [literackie] historie z głębi gdzieś tam wzięte.”

⁶⁸ The original quote: “[...] zorientowałam się ostatnio, że najczęściej mi się zdarza wejść w ten tryb kreatywny w momencie kiedy w pracy wykonuję jakieś kreatywne zadanie. Dużo pracuję przy plikach graficznych i przy tworzeniu stron, tego typu zadaniach, i kiedy je wykonuję to w trakcie tego mój proces kreatywny się uruchamia. Tak jakby głowa mi zaczyna inaczej pracować i nagle przychodzi mi mnóstwo pomysłów z różnych kategorii. Nagle mam takie – „O Jezu, ale mam pomysł na standup” i otwieram work sheeta i piszę stand up. Albo „O Jezu, ale mam pomysł na piosenkę” i piszę piosenkę. Albo „O Jezu, ale mam pomysł na - nie wiem - teledysk” i zapisuję sobie wszystkie te myśli i różne źródła związane z tym. Więc to jest taki momentalny natłok po prostu wszystkiego na raz, trochę takie ADHD kreatywne.”

DK: Often this creative subject (sic!) is some sort of a thought. After that I want to deliver it through music. It's kind of... something has to happen for me be willing to express it. Music is just a form of expression, and I might as well express it through a video, through photography, through painting, or I can just sing [it]. [...]

NC: Do you have sudden ideas in other arts as well?

DK: Yes, it's the same.⁶⁹

Kuba Zalasa said that his creative spontaneous ideas may either relate to music or theater:

It stems from some kind of need, simply put. Well, I've already learned, unfortunately, that I get it all [inspiration] from myself and from life - not only for music, but also for the theatre; and I know that when I'm feeling worse in some way, I have more power to do something.⁷⁰

Conclusions

In the course of thematic analysis, over 150 quotes were selected from 38 accounts of songwriters gathered in semi-structured interviews in order to test H1: There is a kind of epiphany specific to the musical domain, which consists in hearing in one's mind, spontaneously and suddenly, elements of a song that are novel and original according to the person who experiences it. Thirty-eight people out of 49, constituting 63% of the participants, were identified as experiencing musical epiphany (9 women, 29 men). The hypothesis is therefore confirmed. The quotes gathered in the query proved that ideas may consist of musical elements, as opposed to the prevalent understanding of an idea - as either a theme to be developed or an abstract idea about how writing of a song should be executed. The findings state that elements such as melody, lyrics, harmony, rhythm or instrumentation may occur spontaneously to an individual via internal hearing. An important finding was that a musical epiphany can reveal a germinal idea – this is a very first song element that is followed by a decision to start a new composition. Thus, such an initial idea goes beyond insight or problem solving, because one does not seek for this musical idea in the first place.

⁶⁹ The original quote: “Często tym podmiotem twórczym (sic!) jest jakaś myśl. Potem chcę wydać to z siebie przez muzykę. To jest jakiś... coś się musi zadziać żebym chciała to wyrazić. Ta muzyka jest tylko taką formą wyrazu, a równie dobrze mogę to wyrazić przez wideo, przez fotografię, przez malarstwo, a mogę po prostu zaśpiewać. [...] NC: W przypadku innych sztuk też masz nagle pomysły? DK: Tak, to jest to samo.”

⁷⁰ The original quote: “To wynika z jakiejś takiej chyba potrzeby chyba po prostu. Jakby ja już nauczyłem się niestety, że wszystko biorę z siebie i wszystko biorę z życia - nie tylko w muzie, ale też w teatrze; i wiem że jak jest mi w jakiś sposób gorzej to mam znacznie więcej powera żeby coś robić.”

The query allowed to dissect an array of metaphors concerning spontaneous creativity. The metaphors were illustrative, often referring to mundane actions such as removing tall grass with one's hands, clothing shopping, or opening of a dam. Spontaneous musical creativity was metaphorically portrayed as a discovery rather than creation and as consisting of "receiving" the ideas rather than creating them.

The second hypothesis was rejected after a thematic analysis was conducted on each of its subhypotheses. The aim was to find out whether the "inspiration type" songwriters (distinguished on the basis of four criteria stated in the subhypotheses) and songwriters previously identified as experiencing musical epiphany overlapped among the interviewed songwriters. Quotes included in H2a analysis were, e.g., those addressing triggers that make someone start to compose spontaneously; referring to a constant songwriting process or composing occurring in situations when songwriting was inconvenient. The most common trigger was a spontaneous idea occurrence (27 of the participants), other common ones were: inspiration, willingness to compose, a need, a sudden idea. Several participants underlined not being able to compose within a rigid time framework. For some songwriting was also a way to escape from duties or tiredness. Quotes concerning H2b combined spontaneous creativity with intentional creativity – in the case when after a musical epiphany occurrence the songwriter decides to immediately compose. Testing hypothesis H2c was complicated due to the fact that the matter of scheduling songwriting is not clear-cut. Short answers were not congruent with detailed answers – simple division between those who schedule and those who do not proved to be impossible. Instead, an additional group was proposed – of those who refrain from scheduling composing, but do so in the case of a deadline or cooperating with other musicians – both circumstances impose scheduling. H2d analysis gathered quotes which included information of

the songs allegedly being completed “on their own”, as well the sensation that song are “ready-made” or dictated by someone. Quotes referring to a record time of finishing a song were included in: H2a, H2b and H2d.

Thirty-five participants’ quotes allowed to confirm H2a – 28 of them were identified as experiencing musical epiphany. Twenty-three accounts confirmed H2b and all of them experienced musical epiphany as it was a condition to be included in this part of the analysis. The testing of H2c showed 21 participants do not schedule sessions at all (among them, 16 were experiencing musical epiphanies), 13 participants plan regular sessions, and fifteen participants partially confirmed the hypothesis (11 of them were experiencing musical epiphanies). Nineteen accounts were selected in testing H2d (14 identified as experiencing musical epiphanies). This overview shows that the two groups do not fully overlap. Quotes of as many as five participants identified as experiencing musical epiphanies were not selected in any of the H2 subhypotheses.

Moreover, while each of the subhypotheses found support in the accounts of songwriters – only 6 songwriters fulfilled the four conditions presented in the subhypotheses (if partial confirmation of H2c is excluded – 4 songwriters) and only 19 who fulfilled three of these conditions (13 if partial confirmation of H2c is excluded). Thus, on the basis of this thematic analysis it is not possible to confirm the existence of a type of composer who meets the four criteria delineated by Julius Bahle which leads to me to rejecting H2. Nevertheless, the query brought important findings in each of the subhypotheses which were confirmed separately in the process of thematic analysis.

The analysis proved that the four features presented in the subhypotheses should be viewed as independent and do not constitute a type. The findings suggest that the “inspiration type” proposed by Julius Bahle and experiencing musical epiphanies do not overlap - thus,

Bahle's typology of composers is not valid. Bahle's approach was one of the first to acknowledge spontaneous composition, but based on Study 2a it does not seem to accurately describe the characteristics of a group among composers.

The findings included in this subchapter confirm the H3 concerning memory storage and transcription following a musical epiphany. The material gathered through the interviews showed that songwriters maintain the contents of the epiphanies in a short-term memory storage. The interviews depicted that some songwriters may intentionally loop it and that they possess a degree of control over it. Forgetting is a problem discussed by many of the participants of Study 2. Obstacles such as an external interruption, a new different thought or a decision to postpone the capture of an idea, were identified in the interviews with songwriters. The participants talked about forgetting sudden ideas and express their sadness, regret and willingness to somehow retrieve the forgotten idea (or a hope that it will appear again), although one participant reported forgetting spontaneous ideas on purpose if they were too vague. The findings suggest that there is a need for urgent capture of the idea - its transcription from the mental to physical realm. The memory storage allows for transcription. Certain quotes suggested that musical epiphany may occur without memory storage nor transcription – yet then the songwriter is not able to use it in the creative process. It seems that memory storage and transcription depend on the immediate decision of a songwriter which is likely to be subconscious and difficult to put in words. For this reason, it was not possible to be fully scrutinize the way the decision to proceed with transcription is made in Study 2. While memory storage and transcription did not always occur after a musical epiphany, a memory storage is a condition for transcription; and in the vast majority of accounts both memory storage and transcription of the ideas were desired, and

inability to conduct them left the individuals disappointed. The current analysis confirmed H3a and H3b.

The query provided sufficient arguments for confirmation of H4a - Musical epiphanies occur in situations unrelated to composing - mundane repetitive actions: 76% of all the interviewees (37 people) mentioned experiencing musical epiphanies during daily activities requiring repetitive body movement. There were several traits that the majority of the aforementioned activities share: they require low intellectual involvement; the physical effort is low to moderate; the body movement is either highly schematic (working at an assembly line being the most stark example); or it may involve repetitive movements but they are made in reaction to the changing surroundings (driving) or different tasks within a given activity (cooking). The activities mentioned usually do not require high performance (except for those in job setting) or a complex chain leading to a completion of a project (e.g., while washing the dishes can be achieved with various level of performance, usually completing it in a good enough way is sufficient, contrary to, e.g., writing a PhD thesis). These activities usually involve a self-inflicted obligation, thus can be linked with a feeling of coercion. According to the accounts of songwriters, a habitual physical activity allowed the mind to be “free” – which can be interpreted in psychological terms as mind wandering. The aspect of monotony and boredom was another common topic. “Escaping” a non-creative task through spontaneous musical creativity was discussed by several participants. The state of relaxation and a perceived “standstill” were also characteristics of moments that are prone to sudden musical ideas occurrence.

The data gathered in this subchapter confirm the H4b and H4c - musical epiphanies occur in situations unrelated to composing: before falling asleep and after waking up. Twenty

participants (41% of all the participants) were identified as experiencing musical epiphanies before going to sleep, sixteen participants (33%) - after waking up. Among them, ten participants (20%) reported experiencing musical epiphanies both before and after sleep. Certain participants indicated a link between troubles falling asleep and spontaneous musical idea appearance. More descriptive quotes were gathered about the sudden musical ideas before falling asleep than after waking up.

The findings from Study 1 were largely confirmed and expanded in regard to all the hypotheses. The two analyses were coherent in terms of rejecting H2. Study 2a provided supplementary data with regard to H1, H3, and H4a. Other findings that go beyond the scope of the hypotheses were also reported. Several quotes depicted that sudden but not spontaneous ideas may also involve internal hearing. In addition to findings of H3, drowsiness throughout the day was also linked by a small group of respondents to higher frequency of spontaneous musical ideas. Beyond the mundane repetitive activities analyzed in testing H4a, static activities such as being in nature or being a passenger in public transport were also often pointed out by the participants as those that are prone to frequent spontaneous idea occurrence. The analyses also exposed the difficulties in talking about spontaneous and creative internal hearing episodes – such as shame or issues with finding the right words to describe them. Noteworthy, listening to music seemed to elicit spontaneous ideas in some and blocking it in others. The phenomenon of internal radio was discussed in Study 2. Sudden ideas in other domains were compared to musical ideas.

Certain limitations of Study 2a stem from the declarative character of the data and are typical for studies using interviews as a research tool. There were a few incongruencies present in the songwriters' accounts. Some of them likely stemmed from the fact that the answers were

not as clear-cut as “yes” or “no”. The analyses indicated a great difficulty in having insight into one's cognitive spontaneous processes. Moreover, the study highlighted the lack of vocabulary differentiation between spontaneous and intentional creativity among songwriters. The words such as “write”, „come up with”, „imagine” were used to both intentional and spontaneous creativity.

Furthermore, some of the limitations were related to the fact that the creative process is highly individual – the habits and practices may change throughout one's life, they may also differ from project to project, or even from song to song. When it comes to H2c, the proposed division into three groups may not be reliable because I did not ask every participant on scheduling sessions particularly when facing a deadline or in cooperation. Moreover, there is a need for further investigation of the memory storage role in the aftermath of spontaneous ideas, as well as the transcription phase. The notion of repetitiveness brought up in H4 is not clear-cut and requires further examining.

There are several suggestions for future studies based on the current analyses. Firstly, the participants of the studies could be provided with definitions of different sudden and spontaneous creative phenomena; possibly also the questions could be formulated in a way that would allow distinguishing musical epiphany from other sudden practices. There is also a need to specify the criteria of what “spontaneous composing”, “feeling effortless” in composing, “repetitiveness” of activities and “scheduling sessions” refers to. Secondly, studies of other sudden (but not spontaneous ideas) could be conducted in order to infer about musical epiphany's characteristics. Thirdly, Study 2a proved short answers to a question may not encompass the complexity of one's process, thus a more elaborate way of testing should be

implemented in the future. A sort of tracking study or a questionnaire study comprised of several items referring to that matter could be a solution.

Chapter 10: Results - Study 2b

Overview

The number of substances under the influence of which each person declared to compose varied from one to eight (Table 6). All of the substances mentioned by the interviewees were included in the analysis. Thirteen participants enlisted cannabis (81 % of the participants); 11 participants (69%) - alcohol; 3 participants (25%) - amphetamine and one “stimulants” (the effects of cocaine, meta-amphetamine and mephedrone were discussed together); 2 participants - (13%) MDMA, 2 participants (13%) – LSD, 1 participant (6%) - psilocybin in mushrooms. Besides, the participants mentioned nicotine in cigarettes (2 participants), caffeine in coffee (with sugar; 1 participant); as well as a psychoactive drug taken as depression treatment (not for the sake of composing) - Alventa (1 participant). The substances and their impact on songwriting will be considered collectively (not individually for each substance) because the substances did not differentiate the results. The participants discussed predominantly the immediate influence of a substance, but one also described an alcohol hangover (separately from composing when intoxicated) and some described long-term effects (the lasting difference they noticed after using that substance⁷¹ for the first time compared to how they used to compose prior to the first use).

⁷¹ For the sake of avoiding repetitions, “after use of (a substance)” or “after (substance)” are used in the current chapter interchangeably with “under the influence of (substance)”. There is also an assumption that someone who consumed drugs is still under their influence when composing.

Table 6*Substances enlisted by each participant.*

| Participant | Substance(s) |
|-------------|---|
| Person 1 | alcohol |
| Person 2 | alcohol, cannabis, nicotine |
| Person 3 | alcohol, cannabis |
| Person 4 | amphetamine, cannabis |
| Person 5 | alcohol, cannabis |
| Person 6 | cannabis |
| Person 7 | cannabis |
| Person 8 | cannabis, MDMA |
| Person 9 | cannabis |
| Person 10 | alcohol, Alventa antidepressant, caffeine, LSD, MDMA, nicotine, psilocybin |
| Person 11 | cannabis, amphetamine, alcohol |
| Person 12 | alcohol |
| Person 13 | alcohol, cannabis |
| Person 14 | alcohol, amphetamine, cannabis |
| Person 15 | alcohol, cannabis, cocaine, mephedrone, methamphetamine, LSD |
| Person 16 | alcohol, cannabis |

Certain participants also recounted songwriting under the influence of a mix of two or three substances as they always take them together (e.g., Person 11 referred to the effects of amphetamine, informing that it was always accompanied by alcohol and cannabis). The participants were allowed to discuss the effects of drugs collectively if they perceived them as

causing identical effect, e.g., Person 15 referred to “stimulants” as he/she⁷² found three drugs - cocaine, methamphetamine or mephedrone - had indistinguishable effects in his/her view. Two participants revealed they used to be addicted to one of the enlisted substances. Participants also enlisted drugs that they were using in the past.

The respondents recounted taking drugs when composing alone, e.g.,

[...] it is not systematic. I can... there's plenty of times I've composed sober. But sometimes when I can or when I want, I say to myself: “Well, I have a few beers with me or some whiskey” and it can often be a very private moment, not necessarily planned in advance. (Person 3)

The other case often brought up was drug consumption on band rehearsals. As some participants pointed out, consuming psychoactive substances in a group might stem predominantly from the social context and may not be linked to using it in order to elicit a certain effect on the creative process, e.g.,

It will rather be [when composing] collectively because I have never smoked alone. So we will smoke together - us two, three or four. (Person 3).

Some respondents pointed to types of tasks related to music making in which they may choose to compose under the influence to achieve a desired impact on their process. Person 16 recounted:

Something like this [taking substances] happens to me only in this “on my own” phase, i.e. when I improvise, check ideas [...].

Person 12 usually used alcohol with his/her band after having composed a song – as they were working on the arrangement, but not earlier – when the ideas are generated:

In the moments of collective work on a song, it [drinking alcohol] is a part of working on the song, but it doesn't help us come up with something completely new. [...] in general, if we are working under the influence it's the work on the “collective” part of a song, e.g., on the music arrangement. I will go even further - those moments when we work on a song just the two of us [two leading members of the band], i.e., the most important moments for the creation of a specific song - we often consciously do it before we even open a beer or pour ourselves a drink just to be able to assess it sober, whether it is catchy.

Similarly, Person 15 reached for cannabis after having an outline of a composition:

Nevertheless, I think it is the right substance to... if I were to allocate it a purpose, it would be the moment when we already have a song – I mean a ready composition and a preliminary arrangement [...].

⁷² This form is used in order to protect the privacy of the participants.

Person 4 recounted using cannabis during editing; or when encountering an issue and trying to find a creative solution.

Cannabis doesn't make me sleepy, so cannabis is good for me when I need to do editing because I find editing extremely boring. [...] If I'm working on a bass riff that I cannot get, then I will sit there for an hour and play the same thing over and over until it gets natural.

Quotes identified as describing spontaneous (musical epiphany) and sudden ideas

Short answers to the questions pertaining to sudden ideas were gathered (Table K1; see: **Appendix K**). Thirteen participants (81% of all) admitted to experiencing sudden musical ideas after the use of at least one of the substances they enlisted. All but one participant said their sudden musical ideas do not occur only after substance consumption (the one participant who answered he only experienced sudden ideas after nicotine use in the past was addicted to that substance at the time when it held true). Ten participants (63%) said they experience more sudden musical ideas after at least one of the substances compared to sobriety. Nonetheless, two people admitted having even less sudden musical ideas after a substance than sober (Person 2 after alcohol and Person 3 after cannabis). Thirteen participants (81%) described a difference in composing (spontaneously or intentionally) after at least one of the substances. Noteworthy, Person 10 answered that he/she notices a difference when composing under the influence of LSD, MDMA and psilocybin mushrooms but for the worse (despite the fact that the long-term effects of using these drugs were seen by Person 10 as beneficial).

Due to the way the instructions were formulated – they referred to “composing” under the influence which refers to intentional composing (e.g., “Under the influence of what substances do you compose?”) and the fact of using the term “sudden ideas” uniformly with Part 1 of the interview (e.g., “Do you have sudden ideas for songs only after [substance]?”) to avoid confusion, the answers concerning “sudden ideas” encompass the instances of musical epiphany as well as other types of sudden ideas.

First of all, five participants (31 % of the sample) described experiences of spontaneous musical creativity which I identified as musical epiphany (Table K2, see: **Appendix K**). Such description was also present in Person 17's account, outsourced from Study 2a (Table K3, see: **Appendix K**). As an example, Person 6 described their experience:

P6: It just happened. The inspiration comes.

NC: What form does the inspiration take?

P6: A melody, vocal melody, guitars, everything together [...].

Among other sensations typically described by those who experience musical epiphany, Person 6 described the idea that feels as if it came “from nowhere” after cannabis. Furthermore, Person 7 recounted an experience of spontaneous occurrence of an extensive outline of a song after cannabis:

As if this melodic line that appears to me - usually I immediately see it visualized in 3D, I “see” the arrangement.

Here, the interviewee used the word “see” not to refer to a sudden visual imagery, but a metaphoric way of depicting experiencing complex song elements instantaneously. Other example of a quote describing a spontaneous musical creativity episode is the following:

Often it's like that – I've already started to compose [a song] and it comes... Often it is in the evening and it [an idea] comes, it adds up to the composition that I've already started. For example, I start composing, or I hear an instrumental [in my head] and start writing... (Person 2)

Person 12 recounted how a spontaneous musical idea which appeared when the person was intoxicated ended up being quickly intentionally developed due to being appreciated faster:

I decide to use a certain harmonic solution - a particular melody that came to my mind. Then alcohol shortens the process of creation because it simply makes me appreciate something faster.

Additionally, I would like to cite Person 17 who in Study 2a provided a detailed description of what I identify as a musical epiphany under the influence:

I find that these voices... just out of nowhere [snaps fingers]. Especially after the consumption of marihuana of late, and only specific types. For instance, sativa is a very useful strain I find [...]. So that specific variety – for some reason after about 5, 10 minutes I just get – it could be a voice, it could be a melody, be something just coming from nowhere and I think it's probably I've trained myself to do it and because I do it so much it's like a natural thing and I really think about it in any way.

I scrutinized the answers of five participants who took part in Study 2b whom I identified as experiencing episodes of spontaneous musical creativity to questions about the appearance of sudden ideas under the influence, their quantity, and whether intoxication was the only condition under which they occur (Table 7). Four of them declared that they experience sudden ideas after drug use, while one of them – Person 2 – gave a vague answer: “Not really.” It could be interpreted as “No” but as mentioned earlier this person referred to internally “hear[ing] an instrumental” which is later used (often in an existing draft of a composition).

Table 7

Answers of those identified as experiencing musical epiphany

| Participant | Substance | Sudden ideas after use | Sudden ideas only after use | Sudden ideas only after use | Difference after use and without |
|-------------|-----------|---------------------------|--------------------------------|--------------------------------|-------------------------------------|
| Person 2 | alcohol | not really ⁷³ | no | no | yes |
| Person 3 | cannabis | yes | no | no | no |
| Person 6 | cannabis | yes | no | yes | yes |
| Person 7 | cannabis | yes | no | yes | yes |
| Person 12 | alcohol | yes | no | no | yes |

Moreover, while all of the participants said that they do not experience sudden ideas only under the influence, only two of them reported experiencing more sudden ideas after drug consumption – and here again in the case of Person 2 the short answer was “no”, with the following clarification:

It depends on the amount of alcohol I've drunk, but often when I drink it it's not in moderation. I'd say that without alcohol I have more sudden ideas.

⁷³ In the Table K1 in the Appendix K indicated as “vague”.

Thus, suggesting that alcohol consumption lowers the chance of experiencing sudden ideas. Additionally, four participants who described musical epiphany in Study 2b declared experiencing a difference between composing intoxicated as compared to sober, but Person 3 did not. These results are not sufficient for confirming H5.

Secondly, many descriptions of sudden but not spontaneous ideas after using drugs on a rehearsal were discussed. Nine participants (56%) mentioned composing with a band under the influence of drugs (the additional account of Person 18 taken from Study 2a also included this thread). This also played a role in deciding on whether a sudden idea a person talked about was also spontaneous. A sudden idea in the setting of a composing session with a band is not a musical epiphany because the songwriting then is scheduled and intentional. What often happened on a rehearsal is that the musicians improvised together, e.g.,

It looks like that: I meet up with my band members in the rehearsal room, we smoke marijuana, and then we improvise and improvise. That's how we create our songs. (Person 11)

Person 12 recalled sudden episodes of internal hearing of novel melodies that resembled closely a musical epiphany – yet, the condition of spontaneity was not met, since the rehearsal was meant to produce new musical ideas:

The alcohol makes me want the band to stop playing and start such and such a melody because I just heard it [internally]... probably this melody would have been created anyway, but under different circumstances.

Collective songwriting was nonetheless not the only instance in which sudden but not spontaneous ideas occurred after drug use. Person 2 mentioned improvisation under the influence on solo sessions:

And I remember that night I was really... actually I was [song]writing and I was smoking [cigarettes], and I couldn't stop doing that. And after I finished smoking, I had more ideas. [...].

Person 1 noticed that spontaneous ideas did not occur to him/her after alcohol – but improvisation under the influence was more fruitful than sober:

So when I drink [alcohol] just like that without making music - afterwards I don't necessarily have any ideas, but when I start making music and after that I drink, there are a lot more ideas.

Person 4 mentioned using drugs on purpose in the process of (intentional) composing:

If I'm working on a bass riff that I cannot get, then I will sit there for an hour and play the same thing over and over until it gets natural. (Person 4)

The account of Person 18 is also worth highlighting here. This individual described vocal improvisation upon hearing instrumental background music played by his/her bandmates and hearing novel lyrics internally:

It's those sounds that are created, those new sounds that are created when different instruments meet and for me it's a new sound and that's the lyric, that's the voice, so it could actually not, you know it's phenomenological so what I'm hearing is I get I... imagine I created myself, but I'm pushing it into that space and thinking that the object of parts of it is creating it but it's probably me [...].

Noteworthy, one person referred to non-musical spontaneous ideas after drug use:

NC: Do you have sudden ideas after Alventa?

P10: Yes. Not related to music, because I also think less about music, right? Now I'm writing my fantasy book and I have a lot of ideas for this book - this character should be related to this character, because then suddenly everything clicks there. For example, they have conflicting goals and then it rhymes (sic!) [=suits] nicely with the fact that they are from the same family; but I guess that now when we will get into the process of making the album, most of these ideas will redirect themselves to making music. (Person 10)

Perceived effects after substance use

Adding to the differences on the level of quantity and quality of sudden ideas, the participants referred to various changes occurring in their creative process after drug consumption. Ten participants (63%) referred to their musical ideas under the influence of at least one of the substances they enlisted as “different” than their musical ideas sober, while six out of them (38% of the whole research group) suggested that musical ideas under the influence are worse than sober (after at least one of the substances). Person 16 wondered about the differences in qualities of the ideas with and without substances:

And things happened to me that I'm not sure would have happened to me without it [marijuana]. Maybe it would happen to me, but highly favorable conditions would have to occur.

Six participants reported having ideas of lower perceived quality when intoxicated. Person 15 suggested:

Yes, I have. Different than usually, although the percentage of good ideas out of these ideas is much lower than after other things [=substances] or even than normal [without substances].

Person 10 made a remark about the quality of the ideas after alcohol:

For sure there are fewer good ideas, in terms of percentage. There is more in terms of quantity, but their efficacy is lower.

Person 12 pointed out the lack of originality of ideas that appear under the influence of alcohol:

In the moments of collective work on a song, it [drinking alcohol] is a part of working on the song, but it doesn't help us come up with something completely new.

In turn, 3 participants (19%) did not perceive a difference in the quality of ideas which appear with and without the use of substances. Their comments were:

It's not a very big difference in terms of what comes out of my head [...]. (Person 8)

There is a difference supposedly, but when I think about the effects there doesn't seem to be a difference. (Person 10)

The alcohol makes me want the band to stop playing and start such and such a melody because I just heard it [internally]... probably this melody would have been created anyway, but under different circumstances. (Person 12)

One of the effects that substances may cause is according to nine participants (56%) was lower self-criticism. This can be exemplified with the following quotes:

[There is] total chill out from the fact that I don't really have to write anything and what is here on a piece of paper doesn't have to be published anywhere and nobody has to see it – but if it turns out great, then great. There is definitely no such pressure or stress. (Person 8)

I certainly judge myself less. (Person 10)

The decrease in self-criticism can allow to create music at a faster pace due to lack of doubts upon every creative choice, according to Person 10:

You think less about what you come up with, so you go ahead with the labor. No matter how it would go, you don't think about every word, every sound, every chord. You go ahead with whatever you come up with.

Two other participants also linked the low self-criticism after drug use with composing music faster:

I decide to use a certain harmonic solution - a particular melody that came to my mind. Then alcohol shortens the process of creation because it simply makes me appreciate something faster. (Person 12)

The difference is that after using marijuana I'm not as nervous when things don't work out or when ideas don't come to me and it speeds up the process of getting closer to something more creative a lot because one just doesn't get so tense about it. (Person 9)

Drugs also played a role when presenting new ideas for music to a band – here Person 10 referred to the change in his experience ever since he started anti-depressant medication:

When I presented what I came up with in front of my bandmates, I had much less stress or fear of rejection than before I've ever taken this drug.

One participant referred to the long-term effects of psilocybin mushrooms and the changes that took place in the person's composing process since having used this drug:

[...] the acceptance that the things that I do don't have to be - and certainly won't be - perfect for the whole world, they have to be good just for me. (Person 10)

After substance use a stronger sense of pride in one's ideas may be experienced:

I find it [composition under the influence of alcohol] very fluid and often quite good because alcohol very often leads us to believe in the stuff [that we compose]⁷⁴ [...]. (Person 1)

Another notion occurring in the interviews was that drugs may allow to overcome inhibitions in songwriting (discussed by 4 participants – 25%). A quote which attests to that is:

It's not going to be at the very, very high level of drunkenness. On the contrary, it's rather just a little bit, because it puts you in a good mood, slight euphoria, especially [lowers] the inhibitions which slow down believing in my ideas with courage [...] for alcohol it's [the effect] mainly that - to feel good, to be in a good mood and above all to be uninhibited to be able to really believe in my ideas. (Person 3)

Person 12 referred to this notion, showing how losing inhibitions may speed up the composing process:

Alcohol in general, from a biological point of view, makes us lose certain inhibitions [...] - thanks to that, for example, we are able to decide faster that this form of the song is final and we like it that way because we are excited and we already want this song to ring out and we say "Okay, that's how it should be." [...].

Person 3 described a "barrier" that can be overcome with alcohol:

Especially [allows] to believe in my ideas - with alcohol there is less of a barrier in us and it happens more directly [...]. [...] It helps me to accept them, to make them more concrete.

Two participants (Person 6 and Person 4) referred to inhibitions stemming from schemes present in one's songwriting – according to them, drugs allow to break these formulas.

A recurring theme among the participants (present in 10 interviews - 63% participants) was the difficulty in assessing the ideas which were created or occurred after drugs, usually due to the excessive enthusiasm toward a new idea, resulting in a disappointment when revisiting them at a later time, sober. This notion is present in the following quote:

⁷⁴ Here the person referred to believing in the value of the idea and choosing it with courage to become a part of a composition.

Not everything is always what it seems. Only later you can verify it when you're sober and it's more chill. (Person 8)

[...] we say "Okay, that's how it should be." - which later can be verified while sober or at the next rehearsal. (Person 12)

Person 1 mentioned that it may be either an initial overt enthusiasm about an idea or on the other hand – an underestimation of it:

So I have the impression that when I'm going to drink [alcohol] or something like that, that I'm going to compose and it's going to be incredible, whereas sometimes not at all and it's the next day that you realize it. [...] Afterwards, it often turns out falsely true but there you go - it means that sometimes you think it's good when it's not, or vice versa, it can be the other way around, too.

Two participants underlined that although an excessive enthusiasm about a new idea can occur after taking drugs, it may happen also without substances:

However, there is the danger of appreciating ideas which, once sober or much later, turn out to be terrible, not good. It can happen [under the influence] but it can also happen while being sober, but I think it is rarer. (Person 3)

But just like when I'm sober I can do something bad or very good and I also realize it later. (Person 1)

Moreover, two participants refer to the excessive boost of confidence in their musical abilities when on drugs as “God complex” (Person 15) and being a music “genius” (Person 13):

[...] you get such a "God syndrome" and you feel like “Wow!”, super-fast and “Go ahead, now!”. (Person 15)

During alcoholic intoxication, our ego and a certain lack of critical thinking about ourselves reaches its zenith [...] The best experiment - when someone records oneself, say there is a band rehearsal, either I play alone or with a friend. We're f***ing wasted and suddenly we start composing. Or I start playing some crap and - as I'm drunk - I think I'm Hendrix, a guitar genius! And then in the morning it turns out that it's all trash so yes - very often that's how it ends. (Person 13)

Furthermore, Person 16 recalled being content with an idea at the time of intoxication but later feeling a dissatisfaction.

As opposed to excessive enthusiasm, some participants reported fastidiousness toward their musical ideas when under the influence (3 participants – 19%). Person 13 reported how too much of cannabis can render him/her superfluously diligent:

However, sometimes there comes a moment when you smoke too much and it starts to get a bit dangerous - this substance does not become helpful at all. Quite the opposite - you start to think about details too much, you start to get fastidious - pointlessly. You start to dwell on things that do not require dwelling on and instead of playing music and surrendering to the sounds, the head starts to swirl and it is no longer conducive to the creative process.

Person 15 recounted paying closer attention to details in music after LSD but did not portray it as a disadvantage, similarly as in the case of Person 2 under the influence of cannabis:

This is a vastly larger and more meaningful dissection of everything. [...] it's not only about music, [...] but it's a change in awareness of everything that's going on. (Person 15)

[...] I would say that I enjoy the creative process more. I will take notice of every little detail: the way the notes, the instruments will sound [...]. (Person 2)

Among perceived differences in the creative process after taking drugs (as compared to sobriety), the participants enumerated: (1) induction of a certain mood conducive for their songwriting, (2) increased relaxation or (3) increased stamina. In order to describe perceived changes in the creative process itself, the participants used adjectives such as: (4) faster, (5) easier.

Four individuals (25% of the sample) reported the influence of a substance on their mood, which in turn had an impact on their songwriting process. Person 3 underlined the state of euphoria after drinking alcohol:

[...] it's rather just a little bit [of alcohol] because it puts you in a good mood, slight euphoria [...] for alcohol it's mainly that [effect] - to feel good, to be in a good mood [...].

Person 12 stressed that the role of drinking alcohol when composing is primarily to elicit a desired mood:

We [Person 12 and bandmates] never drink to compose. We only like the mood after alcohol.

Person 2 similarly recounted using cannabis prior to composing as it puts her/him "in the mood".

It is worth noting that previous examples referred to a positive, elevated mood, while Person 11 said:

I wrote the lyrics on amphetamine⁷⁵ because it allows me to put myself in a mood... it's hard to name it ... quite a gloomy mood [...].

Four participants (25%) referred to the relaxing effect of drugs with following quotes. Examples of quotes indicating this were:

⁷⁵ Accompanied by alcohol and cannabis, but the effects discussed here did not take place without amphetamine.

It always relaxed me. [...] It inspired me. (Person 14)

It rather works so that a person relaxes, unwinds [...] (Person 16)

A difference in composing under the influence pointed out by 5 participants (31%) was a perceived acceleration in their songwriting. The participants often used the word “faster” to describe the songwriting process after substance use. Person 14 underlined the acceleration was present in the songwriting process, as well as influenced the content of the songs:

The album "****" is a post-punk album, speedy and such an energetic pill. [...] It was then that we were all at such an acceleration. Many songs from this album were created like this - because it gives you such an illusion that you are so fast.

Person 15 recounted how songwriting may be “faster” after stimulant drugs, as well as presented a detailed description of the impact of stimulant drugs on the creative process:

[...] I'm able to do something faster and better then [...] So I would divide the influence of this into the two following things: one is that you get such a "God syndrome" and you feel like “Wow!”, super-fast and “Go ahead, now!”. And another, without it [without the “God syndrome”] - with full awareness that this is only a temporary effect, [...] you are a bit on a different mental track than normal. There's this constant desire – “Again, again!”, “Okay, faster” [...].

Person 15 also referred to composing under the influence as a shortcut of a sort:

[...] and I also think that - to put it crudely - for the purposes of the creation it was good in so far as in a very short time I was able to walk a super long way, which at that moment was watered by alcohol.

Three participants did not literally describe the process as “fast” or “faster”, but they did discuss examples of songs written in a relatively short time. Their descriptions resemble those of effortless songwriting quotes gathered in the analysis of H2d, yet these examples were not recognized as musical epiphany:

After sativa I can probably write 5 five songs straight out of the bat. (Person 17)

[...] I remember that night [...] I was [song]writing and I was smoking [cigarettes] [...] That song I had written in 20 minutes and the next day I recorded it. (Person 2)

[My composing after MDMA is] very energetic. [...] I happened to write a song from beginning to end, for example in 15 minutes, which was as a matter of fact used later. (Person 8)

One participant described perceived increase in stamina after substance use. Person 4 recounted:

A stimulant [for composing] is really good because you get a lot done and if you had to work through the night and you want to achieve this than it can help [...].

The same person continued:

You just don't get tired, you can compose, be in rehearsals with a band; and do stuff for hours and hours and hours; and keep going and keep going and keep going. And when the drummer says he is tired, you say "Come on, let's go on". [...] It's about keeping going - not about being psychedelic or Pinkfloyd-y. It's about being absolutely practical, getting the work done and achieving something.

Other common notion in descriptions of creating music after substance use that appeared in the interviews was that it was "easier" (present in accounts of 4 participants – 25%). Person 7 described the course of composing after cannabis as "Easier and clearer." Person 15 recalled composing after alcohol as compared to songwriting when sober:

It was certainly easier for me to find the theme and melody faster [...].

In the interviews, there were also voices that in some aspects the songwriting under the influence or without it remains the same. Referring to that, Person 3 stated that the benefits of consuming substances were hard to characterize:

I think that if I do both there must be a difference then. Otherwise I would only compose sober. I hope there is a difference but I can't prove it.

Person 1 suggested that composing sober and composing drunk are comparable:

[...] just like when I'm sober I can do something bad or very good [under the influence of alcohol] and I also realize it later. So the two are equal in the end.

Other participants also highlighted that certain substances do not render them more creative, the examples here were:

I don't see any connection here that alcohol triggers creativity in me. (Person 16)

When it comes to drinking a beer or two, or a bottle of wine, I wouldn't overestimate those doses of alcohol - that they fuel the creative situation who knows how efficiently. I doubt that it'd matter so much. (Person 13)

I don't drink or smoke to compose. [...] I think it's bull**** that it makes you a better performer or writer. (Person 10)

Furthermore, Person 6 did not attribute a role to consuming cannabis in making an individual more creative, but that it rather contributed to the excitement of the process:

It's just a vehicle really, I get them [sudden ideas] anyway but it makes the whole process a bit more exciting.

Two participants admitted to being addicted to one of the substances under the influence of which they used to compose. In this case, using a substance was a way to return to their

“normal rhythm” and “only then did my brain function normally.” (Person 10). Without the substance it was impossible to compose because of withdrawal effects. Person 10 attested to that:

When I was a smoker - now I know in retrospect - I just needed this substance to be able to operate on my normal rhythm, which I am on right now. Back then, I had to smoke cigarettes every 20 minutes for the brain to be... to stop thinking about the need to smoke, so I was on some normal intellectual level only when I smoked. I was totally addicted to cigarettes.

Person 10 also admitted that back when he/she was addicted the spontaneous musical ideas occurred solely after smoking cigarettes⁷⁶. Moreover, the frequency of spontaneous musical ideas now (as a non-smoker) is the same as it was after smoking a cigarette back when the person was addicted. Person 11 mentioned similar struggles with their addiction and not being able to function without it:

At some point I was addicted to amphetamine, so it was hard for me to do anything without it.

The amphetamine⁷⁷, I don't think it helped me with anything. It was just the way it was; that it was a habit to take it. Just like amphetamine works - it stimulates, one plays for longer.

It is important that the effects of certain drugs reportedly were adverse for the creative process of some of the songwriters. Four participant declared sobriety as a preferred state to compose (25% of the participants), e.g.,

I prefer to do without them [substances], I'm trying [to compose] without them. (Person 12)

I'm not some kind of neophyte, but I just write better when I'm sober. But there are different stages of life. (Person 12)

Another downside of taking drugs when songwriting mentioned in the interviews was a low performance when playing an instrument. Person 15 described their experience:

I have an almost total inability to operate instruments because it is too difficult at that moment and the motor skills take up too much “RAM” to handle it [...]. (cannabis)

The participant continued:

Because it [LSD] also, just like marijuana, tends to take away motor dexterity, or when it comes to playing the piano or the guitar.

⁷⁶ That was the only “yes” answer to the question “Do you have sudden ideas for songs only after (substance)?” among all the group and the substances they mentioned, although Person 10 did add that this does not apply anymore since the person quit smoking.

⁷⁷ Accompanied by alcohol and cannabis, but the effects discussed here did not take place without amphetamine.

The same statement on playing instruments while being intoxicated was present in Person 14's account:

[...] for sure performance after alcohol is much worse than when sober [...].

Two participants described the effects of drugs with the adjective "lazy". Person 15 made a comment on alcohol making her/him lazy:

It was certainly easier for me to find the theme and melody faster, but the songs were also more simple in terms of lyrics and music, probably because alcohol makes you lazy and they were less multi-threaded. Or maybe it's also the fact that it was many years ago, but I would still see the role of alcohol in it. As though a sort of simplification.

The participants referred also to perceived changes after taking drugs as changes in perception, thinking, and focus. These changes, as they point out, translate into their creative process.

Four people (25%) referred to changes in perception occurring when songwriting under the influence. Person 13 revealed that the change in perception is the expected result of taking drugs:

Perception changes. That's why you smoke marijuana - to make something happen in the head. So the composition is different.

Person 16 spoke about the difference between composing sober and after cannabis:

[...] I also think that the experiencing was different [after cannabis], e.g., maybe I was more sensitive to details and subtle changes in turning the knob [...].

Especially when it comes to perception. I am more sensitive in terms of feeling physical things. Maybe in term of how to get a certain result on a physical instrument or that you can apply more subtle changes in computer effects. And one hears a bit differently. Not physically, but subjectively different.

Similar remark about the increased sensitivity was present in Person 2's account:

I will take notice of every little detail: the way the notes, the instruments will sound and often I will choose instruments that are very, very gentle, which will simply amplify the tickles (sic!) that we can feel.

Moreover, Person 11 mentioned having "sharper senses" under the influence of cannabis and

Person 16 accounted for a change in proprioception and after cannabis:

Sometimes time gets so flexible - that's my case. I know people who do not have such experiences, my time becomes modulated (sic!) if I use such a psychoactive substance.

Six participants touched upon the perceived changes in thinking after drug use (38%). Person 15's quote can serve as a good example:

[...] I'm thinking faster after that. It is – anyway you slice it - pure chemistry and chemical enhancement of the body, mind.

The same songwriter described enhancement in thinking after stimulants (“Stimulants mostly improve thought processes”), as well as cannabis and LSD (providing “a greater ability to think” about music). Moreover, Person 15 described thinking after cannabis as “thinking in a different way” than sober or under the influence of other drugs – highlighting that the difference had a bearing on the songwriting, according to this participant. Person 13 addressed thinking while being hung over (a state which Person 13 considers as beneficial to their songwriting):

[...] the brain is completely detached from reality and you start to think abstractly, very abstractly.

Person 8 called the thinking after cannabis “unconventional” and addressed it as “a maze of thoughts” which refer to an abundance of musical ideas:

A lot of ideas [appear] suddenly and it was hard for me to deal with it at first, that there is such a maze of thoughts and those things are not necessarily matching one another. But then [there is] such very unconventional thinking [...].

Furthermore, there were quotes not literally referring to thinking but to activity of the brain, e.g.,

NC: Do you experience any difference in composing after taking LSD compared to composing without it?
P15: Increase in brain activity.

Three participants (19%) talked about unbeneficial changes in thinking processes that take place after using drugs. Their quotes were:

Often [after alcohol] I am very inspired precisely by sentences which are simple, in which I will not really make any effort in terms of lyrics, since I think... I don't think as efficiently [...]. (Person 2)

But there is a limit where you still are... where the brain is working faster, but it's still working because after crossing a certain limit it's all in vain, at least for me. (Person 10)

However, sometimes there comes a moment when you smoke too much and it starts to get a bit dangerous - this substance does not become helpful at all. Quite the opposite - you start to think about details too much, you start to get fastidious - pointlessly. You start to dwell on things that do not require dwelling on and instead of playing music and surrendering to the sounds, the head starts to swirl and it is no longer conducive to the creative process. (Person 13)

In this last quote, Person 13 depicted how elevated dose of cannabis may have negative effects on the thinking (“the head starts to swirl”) and, in turn, on the songwriting. Two participants attributed the quality of being more or less rational/logical to certain drugs as a kind of metonymy expressing the changes in their thinking:

I would say without alcohol it [the songwriting] is more rational. (Person 2)

[Composing went] worse [after marijuana] because alcohol is much more logical to me [than marijuana]. (Person 14)

Some songwriters used poetic ways to address the changes in thinking that they noticed after drug use. Person 15 referred to opening “thought channels” and being “on a different mental track”:

[...] it also served to open some thought channels that are closed on a daily basis, without the influence of alcohol.

[...] you realize that the way you will operate mentally now is strictly due to the fact that you took something and therefore you are a bit on a different mental track than normal.

Two participants addressed a change of “perspective” under the influence of substances. Person 11 commented on the effects of cannabis:

[Marijuana] helps with a broader perspective, [...] a wider view, a wider horizon.

Person 15 provided a reflection upon becoming “a different person” in terms of thinking and behaving due to alcohol use and how it influences the creative process in songwriting:

[...] I was definitely becoming a person thinking differently in some way. I do not know whether I should say a different person - because thinking and acting in a different way - not like the usual me - resulted in the fact that I was not able to recognize myself in it [...].

Among all the examples mentioned above which mentioned “expanding” one’s abilities through the use of drugs, Person 12 opposed the notion, expressing his doubt about “broadening the imagination” after alcohol:

[Alcohol] maybe not so much broadens the imagination because I don't think that alcohol broadens the imagination. [...] Alcohol will not broaden the imagination of anyone who does not have it. [...] After all, an idiot on drugs won't write a song. (Person 12)

A similar reflection was formulated by Person 2:

When I do it [songwriting] without [alcohol] I have a broader perspective.

Finally, eight participants (50%) mentioned that one of the important effects of psychoactive substances on their songwriting is that they help them to be less distracted and more focused on songwriting. A good example is the following quote on such effect of alcohol:

[...] you can focus on one specific thing and one doesn't have 150 things in the head along the way
(Person 16)

Similarly, Person 2 stated:

After cannabis I'm much more into it, I'm really absorbed in what I'm doing.

[...] it's a bit like with cannabis, but I'm a little more present. I have less brain that wanders.

Person 15's quote reflected a preoccupation with music caused by drugs:

Then there's a huge increase in interest in what I'm doing and a build-up of a strongly increased desire to do it [...].

It's a bit childish - when a child gets a toy and is super excited and wants to stare at it from every angle - it's similar in that matter. Nothing matters except for what you come up with right now and what you can come up with next.

Person 11 also sought one of the key differences between composing with and without drugs in the focus on music:

Without the use of psychoactive substances, it's harder to sail away into music, into composing. It's harder to focus only on music. There's also less feeling of attunement without marijuana, it's stiffer.

Person 10 noticed that an important part of songwriting (in the case of solo songwriter) is done in seclusion – she/he recounts that coffee with sugar helped her/him with this aspect of songwriter's work:

It also allows me to feel good sitting alone when I'm tanked up on coffee with sugar. [...] it's important when creating because you usually sit alone then, and there are a million other things to do, yet you have to sit alone.

He/she added:

There is a difference supposedly, but when I think about the effects there doesn't seem to be a difference. The only difference is in sitting over a piece of paper itself.

Person 8 reached a similar conclusion when it comes to the substance leading to a strong focus on songwriting which allows to ignore distractions:

It's not a very big difference in terms of what comes out of my head, but there is more focus, determination when it comes to the fact that I sit down, I start and continue writing until I finish.

Two participants referred to the sensation of being in their “own bubble” which fostered their songwriting process:

So if you take the cannabis and you're singing a song all of that self-awareness is away because you're in your own little bubble [...]. (Person 4)

[...] cannabis puts me in the mood. It's our own bubble that we create. I'd say I create my own bubble [through it], in fact. (Person 2)

Person 13 referred to a similar concept – what can be referred to as “being in one's own world” metaphorically. He/she used the term “indifference” to describe it, as well as the terms she/he coined – “inner autism” and “anesthesia to external stimuli”:

A kind of anesthesia to external stimuli occurs during a hangover, i.e., someone is talking to you, calling you to come, the dog is barking, your wife wants to tell you something. There is a kind of indifference to the world during a hangover. You don't give a sh*t and you can focus more on music [...]. Some sort of inner autism. And without hangover it won't probably turn out like that. In a normal state, with a sober mind, when someone asks you for something from upstairs, or a dog barks, you wonder if it sh*t or something is going on upstairs and you'd rather go and check it, but it can be it's at the expense of you know... that particular bassline you've been playing for the last 5-10 minutes. And now it's a matter of priorities - whether to go upstairs and check if the dog has pooped or finish the bassline. (alcohol)

Other notion that appeared in the account of Person 13 is detachment from reality:

Contrary to appearances, the most interesting state is the state of a hangover, or a state of an overdose in the morning; simply that the brain is completely detached from reality and you start to think abstractly, very abstractly.

Person 16's quote refers to the same notion:

I simply just completely cut myself off from the external reality [...].

Dosage

Six participants (38%) stressed the importance of the amount of drug used for the effect on the creative process. Generally, in all of these accounts show that intense intoxication was not conducive to songwriting, e.g.,

It's not going to be at the very, very high level of drunkenness. On the contrary, it's rather just a little bit [...]. (Person 3)

Person 13 used examples of beverages with different alcohol content to illustrate his/her point:

When it comes to drinking a beer or two, or a bottle of wine, I wouldn't overestimate those doses of alcohol - that they fuel the creative situation who knows how efficiently. I doubt that it'd matter so much.

Certain participants used the word “limit” to reflect a threshold beyond which the composing was hindered, the quotes that refer to that notion are:

But there is a limit [...] where the brain is working faster, but it's still working because after crossing a certain limit it's all in vain, at least for me.” (Person 10)

Person 10 said about psychoactive substances in general:

I have the impression that when one goes overboard with a substance, one dissolves (sic!) a bit too much in it - at least I do and I can't even tell what I meant.

This participant later added a similar remark about alcohol:

Up to a certain point – certain promile of alcohol in the body... When you cross a certain limit, it's all in vain. For me it is currently let's say 3 beers - it is my max when I am still able to retrieve anything.

By the word retrieve the person referred to making use out of inner creativity. Person 13

presented a similar perspective on his/her composing after cannabis:

Up to a point – [composing goes] very well. At least when this substance does not start to dominate your mind [...] However, sometimes there comes a moment when you smoke too much and it starts to get a bit dangerous - this substance does not become helpful at all. Quite the opposite [...], the head starts to swirl and it is no longer conducive to the creative process.

It is worth noticing that the phrase “up to a point” is reiterated in the accounts of the participants.

Person 16 also used it to discuss the perceived limit of the amount of a substance:

Up to a point it's very good, and at some point it can get very bad. You have to dose properly, if one exaggerates [...] it seemed to me... as if some kind of time dilation, [...] that I was playing this chord shortly, and I played this chord for 5 minutes [on the recording]. It just means that there was too much [alcohol].

Conclusions

The analysis of the material gathered in Study 2b has allowed to explore various practices of songwriting under the influence of psychoactive substances. The main aim of the inquiry was to test H5: Musical epiphany occurs more frequently after psychoactive substance use. Thirteen participants (81% of all) admitted to experiencing sudden musical ideas after the use of at least one of the substances they used prior to songwriting. All but one participant said their sudden musical ideas did not occur only after substance consumption. Thirteen participants (81%) reported a difference in composing after at least one of the substances. Ten participants (63%)

said they experience more sudden musical ideas after at least one of the substances compared to sobriety. This is a crucial finding, but due to the fact that the term “sudden ideas” was used in several meanings and not solely to musical epiphany this finding does not constitute a strong proof allowing to confirm H5. The results have shown that five participants of Study 2b (31% out of 16) described experiences which I identified as musical epiphany after cannabis (Person 3, Person 6, and Person 7) and alcohol (Person 2 and Person 12). No consistent pattern of spontaneous ideas coinciding with having consumed substances was found. The findings are not sufficient for confirmation of H5. Thus, as a result of the thematic analysis of material gathered in Study 2b, the H5 is rejected.

Besides testing H5, this inquiry was meant to provide qualitative data concerning the beliefs of songwriters concerning the effects of drug use on the creative process. The interviewees discussed advantages and disadvantages of composing under the influence of a certain substance. Among the most commonly reported effects were: difficulty in assessing the musical ideas (present in 10 interviews - 63% participants) and low criticism (9 participants - 56% of the interviewees). Moreover, the participants referred to perceived changes in perception and thinking. Among these changes, increased focus as an effect after use of at least one of the substances was present in half of the interviews (8 participants - 50%). Among other effects mentioned in the interviews there were: induction of a certain mood conducive for their songwriting, relaxation or stamina, as well as excessive attention to details (fastidiousness). In order to describe perceived changes in the creative process itself, the participants used adjectives such as: faster and easier. In several interviews the matter of dosage was discussed. Among the participants, two revealed they suffered from an addiction in the past (Person 1 to nicotine, Person 11 to amphetamine). According to their accounts, they only benefited from the use of the

substance because it allowed them to calm down the withdrawal reaction, yet it did not provide any further benefits for their creative process.

There were several shortcomings of the current study. The number of participants was foreseen to be low due to the fragile subject of drug use although the final result of 16 participants was a sufficient number in a qualitative study. The two criteria used to recruit volunteers for Study 2b were: having the experience of composing under the influence and the willingness to discuss it. It is important to note that the participants were invited to participate in Study 2a and Study 2b upfront – while only after the analysis of Study 2a the identification of people who exhibited having experienced musical epiphany was done. Thus, the participants who took part in Study 2b included also those who possibly did not have the experience of spontaneous musical creativity. If Study 2b would have been conducted after the analysis of Study 2a was conducted, this could have been avoided – only those who were identified as experiencing episodes of spontaneous creativity would have been invited to participate – but that would take place at the risk of lower participation due to the need to schedule two meetings. Moreover, Study 2a allowed to distinguish different types of sudden ideas in the creative process of songwriting. Better understanding of those differences could allow more precise formulation of questions concerning musical epiphany. The questions used the word „composing” which might be associated with agency and intentionality – thus, the respondents could have been more inclined to discuss intentional and not spontaneous songwriting. A solution here could be to ask respondents to first describe a variety of situations in which they compose under the influence – to possibly make them discuss spontaneous creative episodes.

Several of the limitations of Study 2b stem from its qualitative character. Firstly, the study has shown certain discrepancies in the descriptions (e.g., short answers to the questions

were not coherent with the descriptions of the creative process). Secondly, the effects were measured on a declarative and retrospective basis. The perceived effects of substances on songwriting could be hard to recall due to the effects of these substances on the memory and ability to assess one state. Thirdly, the accounts could have been strongly influenced by individual presumptions about songwriters, e.g., some songwriters could reckon that a good musician must rely on drugs and others could believe that music should be written sober. Moreover, the volunteers for such research are possibly individuals with certain political views concerning drug use and drug accessibility – thus, their accounts could be more positive when discussing the effects of drugs. These shortcomings leave room for improvement in follow up studies on the matter of influence of drugs on the creative process in music.

Chapter 11: Results – Study 3

Overview

Besides 5 people who took part in the study, several others declared their willingness to participate, but eventually resigned before starting the self-observation. Please note that every interviewee from Study 2a was informed about the possibility to participate in Study 3 – thus, one person who was not identified as experiencing musical epiphanies took part in it. A low number of participants did not allow for quantitative analysis of the data. For the sake of presentation in the current thesis, the diaries in Polish and French were translated into English.

The number of entries reported by the participants varied from 2 to 9 (see: **Appendix L**). Nonetheless, not all of the entries could be identified as a musical epiphany. Table 8 shows the ratios. The indications taken into account when assessing whether an entry indeed pertained to a musical epiphany were: the idea consisted in a song element; the context was not related to composing; the description did not suggest intentional engagement in composing. The

participants' response styles differed mostly with a regard to the level of detail – it was easier to assess whether an entry referred to a musical epiphany when more details were provided.

Table 8

Number of entries in total and musical epiphanies identified among them

| Participant | Entries | Entries identified as musical epiphanies |
|-----------------------|---------|---|
| Matthew Gray | 2 | 2 |
| Bartosz "Iwiś" Iwicki | 9 | 3 |
| Peter Jones | 2 | 0 |
| Manuel | 5 | 5 |
| Szymon Żurawski | 6 | 4 |

The contents of the musical epiphanies reported by the participants consisted predominantly in melodies, lyrics, and harmonies. Among 14 musical epiphanies, 5 were ideas which the participants reported as ideas for a composition that had already been started. In turn, in a few other instances participants commented on not planning to use some of the ideas noted down for the study.

Among the reported activities which were interrupted by spontaneous idea occurrence, some can be considered repetitive: riding a scooter, brushing teeth, walking. To one participant these spontaneous episodes happened at work, when doing what sounded like rather repetitive task of taking pictures of the products. Other activities mentioned were rather static: journaling, travelling in public transport, waiting for a train. One entry referred to a musical epiphany before falling asleep. One of the participants pointed out his spontaneous idea occurred when taking a

break from actively searching for lyrical ideas. In each individual report, the activities during which musical epiphanies appear tend to be recurring.

The answers to the follow up questions after the study shed some light about the experience of the participants. One participant declared that the participation was beneficial for his creative process:

It has stimulated my development. I've never jotted down ideas for a particular instrument before. Ideas came to mind just because I was participating in the study. [...] In general, this week turned out to be exceptionally "prolific" when it comes to ideas for music. (Bartosz „Iwiś” Iwicki)

In turn, another participant noticed a negative impact on the number of his spontaneous ideas:

When there was a need to keep track of what was going on, I felt a certain "pressure" to perform well. (Matthew Gray)

Manuel reckoned the participation did not influence the frequency of occurrence of spontaneous ideas:

I do not have the impression that my participation in the study influenced the appearance of epiphanies [...]

The diligence to write down ideas strengthen due to participation in the study, according to 3 people:

Participation in your study rendered me meticulous. (Bartosz „Iwiś” Iwicki)

[...] it seems to me that I am more "attentive" to these appearances... and above all, the fact of carrying out this study helped me to remember these epiphanies, not to forget them. (Manuel)

I think it influenced me to write these ideas down. (Szymon Żurawski)

Matthew Gray pointed out that other commitments impacted the frequency of his spontaneous musical ideas:

Additionally, it just so happened that this week was quite packed with all kinds of events, so the lack of “slowing down” – we talked about it during the interview – definitely had an impact.

Conclusions

A tentative diary study was tested as a tool for investigating musical epiphany. There are a few takeaway points that can guide further attempts at using diaries to track spontaneous musical creativity. The fact that the participants were able to track their spontaneous ideas *in vivo*

is promising. The results of this pilot study could serve as a confirmation of spontaneous musical ideas occurrence in daily life. The study's strong point is its ecological validity. Due to the form of the research, the diaries allowed to capture the musical epiphany in the moment, without relying on memory recall. Moreover, the reports provided important insights into the experience of a participant of the ESM research. Even though the study seemed to impact their spontaneous episodes differently in each case, it is important that the sole fact of participating in the study alters the songwriting process.

The limitations of the current study stemmed from a low number of participants, lack of female participants, a large number of people resigning from participation despite initial declaration of interest. Low participation and dropping out was expected as a week-long observation is a big commitment compared to other forms of participation in research. The method can be criticized for relying merely on declarations of the participants, who may display varied levels of introspection and attention capacities. Furthermore, they often aim to track internal phenomena which cannot be externally observed – thus, objectively measured. The ecological validity can also be questioned in the light of the fact that taking part in the study influenced the experiences of the participants.

Being aware of the advantages and disadvantages, I believe that this method can be useful to capture musical epiphanies in real life without relying on memory traces (as it is the case with interviews), but to make the data more reliable, I propose the following improvements for future research of spontaneous creativity with means of diary studies. Firstly, the participants should undergo a sort of short training both in terms of recognizing the occurrence of and reporting musical epiphanies. The participants should be familiarized with different types of sudden creativity, in order to be able to distinguish musical epiphany from other form of

ideation. Secondly, the research should take advantage of electronic devices, allowing for automatization of the process of reporting entries. Possibly, describing the entries on a recording could be a way to facilitate the process of tracking the occurrences of musical epiphanies. Thirdly, a shorter period of self-observation could be less of a burden to participants, thus attracting more volunteers and allowing to avoid a high dropout rate.

Chapter 12: General conclusions

The aim of the current thesis was to look for evidence of spontaneous occurrence of musical ideas, referred to as musical epiphany. The overview of existing research indicated spontaneous creativity is an underresearched subject. Thus, there was no substantial data concerning the occurrence of episodes of spontaneous creativity, their characteristics and circumstances in which they are likely to occur. Both Study 1 and Study 2 confirmed the presence of such episodes in the accounts of songwriters. All the aspects of musical epiphany in the proposed definition were reflected in the quotes gathered for the studies, including its sudden and spontaneous character, novelty and originality of occurring song elements, and the fact of hearing them internally. The studies demonstrated experiencing musical epiphanies is an individual trait. Elements of songs occurring spontaneously were identified, including simultaneous appearance of music and lyrics. Common characteristic of the phenomenon in question described by the interviewees was its effortlessness and a sense of not being the author of these ideas. The terms and metaphors used to describe musical epiphany in Study 1 and Study 2a were overlapping. The findings of Study 2a confirmed and expanded the findings of Study 1.

The proposed definition of musical epiphany suggests that the episode is not triggered directly by external stimulus. The quotes in which a subject described such a stimulus were not included in the analysis. Nonetheless, it is possible that musical epiphany can be caused by a

certain trigger – internal or external – possibly weak or beyond one’s awareness, which results in conception of the musical idea. The current research was not designed to provide such information. Nonetheless, on the current stage of knowledge about functioning of the human mind we can state that there must be a cause – a spur that activates inner processes leading to idea occurrence. Such stance does not contradict my proposition – an individual cannot indicate a cause-effect relation between any stimuli, thus it is in accordance with the proposed behavior-based definition of musical epiphany.

Findings of Study 1, Study 2a and Study 2b were also coherent in other regards. Julius Bahle’s proposition of a typology of composers was rejected. Its five characteristics: experiencing spontaneous musical idea, composing spontaneously, starting to compose when spontaneous ideas occur, not scheduling sessions, composing effortlessly – do not constitute a profile of a composer, but they do occur among songwriters. A link between memory retention after a spontaneous idea and transcription of it into the external realm was visible in Study 1, as well as Study 2a. Intentional memory looping after musical epiphany was described by certain participants. The participants often described hasting to be able to capture all the creative elements that come to mind suddenly. Transcription, according to songwriters’ accounts, consisted most commonly in vocal recording, notation on paper or trying out the idea on an instrument. The findings confirmed the occurrence of spontaneous ideas in activities including repetitive movement, when falling asleep and after waking up. The analysis conducted in Study 1 and Study 2b rejected the hypothesis suggesting that musical epiphany occurs more frequently after psychoactive substance use. Based on the data gathered in the course of these studies, it is possible that substance use does not have an impact on the frequency of sudden ideas and is not necessary to experience musical epiphany. In turn, the analysis led to the conclusion that

songwriters may use drugs prior to composing in an attempt to achieve desired impact on the creative process other than stimulating sudden ideas, e.g., increase their stamina.

The researched conducted in the current thesis had a range of limitations as an early step in researching a proposed new term. The main pitfall of this study was that it relied on self-reported, declarative data, that are prone to be influenced by the biases stemming from auto-presentation. The viability of the data largely relies on respondents' honesty, their level of introspection and their ability to put their mental experiences into words. The findings of the study based on the interviews may be considered as anecdotal and largely speculative. One cannot state with certainty that if something was not said in the interview, it does not take place in the experience of the interviewee. A confirmation bias could cause the researcher to be overly inclusive when it comes to quote selection. The ability to gather data was also limited by difficulties caused by a taboo which surrounds talking about internal hearing. The caveats in the analysis of existing written interviews (Study 1) consist in the lack of possibility to ask additional questions, lack of prosodic cues and thus causing interpretative difficulties. The fact that a fragment was identified as a description of musical epiphany may be debatable due to the multitude of possible interpretations. There is a certain randomness typical of the analysis of existing material - as opposed to the material collected with the aim to research a specific phenomenon. Moreover, the quotes were analyzed and translated through the prism of the research author's idiolect. Other limitation is that in the interview musical epiphanies and other types of sudden ideas were often conflated. In Study 2b specifically, the questions pertained to composing under the influence – due to that, the interviewees often referred only to the intentional side of the creative process. Due to the disproportion of male and female participants it was impossible to make generalizations about gender differences. The main limitation of Study

3, which was a pilot study for ESM diary-based research, was a lack of precision in the instruction (especially regarding a unified template of answers).

The studies brought many possible directions for future research. The main one is to include spontaneous creativity in the models of creative process. Furthermore, the use of complementary methods could be a way to obtain the most accurate data regarding musical epiphany. Retro- and introspective methods rely on the memory and honesty of the participants, but they allow to reach experiences of the subjects unattainable in any other way. *In vivo* methods, such as diary studies or real time tracking, minimize biases such as effects of false memory recall, but they interfere with the natural course of the creative process. First-hand and observational (second-hand) data could be successfully merged in the studies, in order to mutually alleviate their shortcomings.

Future research of the phenomenon should attempt to find its objective indicators. I suggest experimental studies as a continuation of the current inquiry, in order to obtain objective and quantified data for further confirmation of the validity of the term musical epiphany. In order to conduct the neuroimaging studies during experiencing musical epiphanies an effective method of musical epiphany in duction would be desirable. The problem with capturing a spontaneous, unexpected phenomenon in experimental research could be remedied - the findings of these studies showed that mundane activities in which the body performs repetitive movements, as well as falling asleep or waking up are prone to coincide with musical epiphanies occurrence. Moreover, previous musical practice increases the probability of InMI's occurrence (Liikkanen, 2011) – possibly, this could be employed in a design of a study of musical epiphanies. In terms of neuroimaging, I suggest a comparison of the brain activity during experience of musical epiphany to the following instances: hearing a familiar music; hearing unfamiliar music;

imagining music; as well as mentally composing. Current research indicated a range of similarities between musical epiphany and other types of sudden ideas (triggered by life events or occurring during improvisation). The cognitive mechanisms behind musical epiphany and other types of sudden ideas could possibly be the same, yet it is possible to elicit the latter in experimental setting (unlike spontaneous phenomenon like musical epiphany). Their scrutiny could contribute to a better understanding of spontaneous creativity.

Further studies in musical epiphany should be conducted on different populations to test whether not only songwriters can be subject to this cognitive phenomenon. To prove that epiphany is a cognitive phenomenon, hence existing universally regardless of the culture, it would be crucial to research non-Western songwriters in a similar way as in the studies on InMI which were conducted on non-Western population (Jue, Jianping, & Yiduo, 2022; Pitman, Geffen, & Nettleton, 2021). In the West there is a strong pressure on individuality (a myth of a “lone genius”) which might translate to exaggeration of the role of spontaneous ideas. It would be also important to conduct such study on classically trained musicians - such studies would confirm musical epiphany as a universal phenomenon not limited to songwriters. Researching other artists, e.g., in visual arts, would allow to test whether epiphany occurrence is specific to musical domain or does it occur in imagery related to different senses.

There are also several other question which arise from the current thesis that deserve further attention. Which brain mechanisms are responsible for simultaneous appearance of lyrics and musical elements? Are songwriters capable of faster long-term memory retention of musical ideas than general population, thus causing them to be more efficient in preserving spontaneous musical ideas? Moreover, the notion of musical giftedness (Sękowski, 2009) could be relevant in

further research of musical epiphany. The issues related to verbalizing abstract concepts and linguistic differences deserve separate scrutiny in the cognitive linguistics paradigm.

Due to the fact that relatively many songwriters declare regular drug use, in research pertaining to composing under the influence it is important to take into account matters such as: addictions, hangover, long-term effects of drugs. The studies should be designed in a way that enables measuring a dose of the drug to be able to quantify the effects. For optimization of studies concerning lived experience of musical epiphanies I propose a development of a diary study consisting in an audio-diary. Automatization of entry recording will foster the data collection. Moreover, a pre-selection process of the participants of ESM studies should be implemented in order to avoid inviting participants who do not declare experiencing musical epiphanies. Real time tracking research based on observation of the creative process is needed in order to see how the initial shape of musical epiphanies is modified and what is their final form.

It would be advised to conduct studies with similar number of men and women in order to be able to compare the two groups. A visible trend in all the conducted studies is that female participation was lower than male should be tackled.

The practical implication of the study could be of use for the songwriters – the studies suggest that idea generation may occur not only during planned sessions. The findings regarding circumstances in which musical epiphanies are likely to occur could be a cue as to how to stimulate one's idea generative capacities. The efficiency of songwriters work may not depend on the hours spent intentionally songwriting - employers in creative sector could take that into account when designing the schedule for contractual songwriters.

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Appendix A

Online questionnaire sent to the interviewees prior to the interview (English, Polish, French)

Natalia Copeland, MA (n.copeland@al.uw.edu.pl)

Name and surname:

Sex: Female/Male

Year of birth:

Country of origin:.....

This questionnaire is confidential

If you would not like to be addressed as “you” in the interview, please indicate your preferred form

Are you a: a) songwriter b) singer-songwriter?

Is composing a crucial source of income for you? Yes/No

Do you have education in music? Yes/No

If yes, please indicate what type

If yes, please indicate the age at which you began your musical education.....

Was composing a part of your musical education curriculum? Yes/No

What year did you write your first song? (approximately)

How many **hours** do you spend composing music **in a week**? (please indicate average number of hours based on your musical activity in the last calendar year).....

What year did you record your own song for the first time?.....

What year did you perform your own song on a concert for the first time?.....

Are your songs released on an EP/CD? Yes/No

Do you compose in cooperation with other people? Yes/No

If yes, what part of all your songs is composed in cooperation?

All

Majority

Half

Minority

If yes, in what percentage are you the decisive person and have a final word when it comes to the shape of the elements of the song mentioned below:

lyrics ...%

arrangement ... %

vocal melody ...%

Do you compose for yourself or on commission?

a) only for myself

b) only on commission

c) on commission and for myself

Please indicate the title (or working title) of your last finished song:

.....

Would you like to add anything?

.....

Natalia Copeland (n.copeland@al.uw.edu.pl)

Prénom et nom:

Genre : féminin/masculin

Année de naissance:

Pays d'origine :

Ce questionnaire est confidentiel

Si vous ne souhaitez pas être adressé comme "tu" lors de l'entretien, veuillez indiquer la forme que vous préférez

Êtes-vous : a) auteur-compositeur b) auteur-compositeur-interprète ?

La composition est-elle pour vous une source de revenus importante ? Oui/Non

Avez-vous une formation musicale ? Oui/Non

Si oui, veuillez indiquer de quel type

Si oui, veuillez indiquer l'âge auquel vous avez commencé votre formation musicale.....

La composition faisait-elle partie de votre programme d'éducation musicale ? Oui/Non

En quelle année avez-vous écrit votre première chanson ? (environ)

Combien d'**heures** passez-vous à composer de la musique **par semaine** ? (veuillez indiquer le nombre moyen d'heures en fonction de votre activité musicale au cours de la dernière année civile)

En quelle année avez-vous enregistré votre propre chanson pour la première fois ?.....

En quelle année avez-vous interprété votre propre chanson lors d'un concert pour la première fois ?.....

Vos chansons sortent-elles sur un EP/CD ? Oui/Non

Composez-vous en coopération avec d'autres personnes ? Oui/Non

Si oui, quelle partie de toutes vos chansons est composée en coopération ?

a) Tous

b) une partie majeure

c) La moitié

d) une partie mineure

Si oui, dans quelle mesure êtes-vous la personne décisive et avez-vous le dernier mot en ce qui concerne la forme des éléments de la chanson mentionnés ci-dessous :

paroles de chanson ...%

agencement ... %

mélodie vocale ...%

Composez-vous pour vous-même ou sur commande ?

a) seulement pour moi

b) uniquement sur commande

c) sur commande et pour moi-même

Veuillez indiquer le titre (ou le titre de travail) de votre dernière chanson terminée :

.....

Souhaitez-vous ajouter quelque chose ?

.....

Natalia Copeland (n.copeland@al.uw.edu.pl)

Imię i nazwisko: Płeć: Kobieta / Mężczyzna
Rok urodzenia: Kraj pochodzenia.....

Ta ankieta jest poufna

Jeżeli nie chcesz, aby podczas wywiadu zwracano się na „Ty”, podaj preferowaną formę.....

Czy jest Pan/i: a) songwriterm/ką b) songwriterm/ką i wykonawcą/czynią

Czy komponowanie jest ważnym źródłem Pana/i zarobków? TAK/NIE

Czy posiada Pan/i wykształcenie muzyczne? TAK/NIE

Jeżeli tak, proszę napisać jakie

Jeżeli tak, proszę podać wiek rozpoczęcia edukacji muzycznej:.....

Czy wykształcenie muzyczne obejmowało naukę kompozycji? TAK/NIE

W którym roku napisał/a Pan/i pierwszy utwór? (można podać w przybliżeniu)

.....

Ile **godzin** poświęca Pan/i w **tygodniu** na komponowanie muzyki (proszę podać uśrednioną liczbę godzin na podstawie Pan/i aktywności kompozycyjnej w ostatnim roku kalendarzowym)

W którym roku nagrał/a Pan/i po raz pierwszy własny utwór?

W którym roku wykonał/a Pan/i po raz pierwszy własny utwór na koncercie?

Czy Pan/i utwory są wydawane na EP/płycie? TAK/NIE

Czy komponuje Pan/i we współpracy z innymi osobami? TAK/NIE

Jeżeli tak, jaka część wszystkich Pan/i utworów tworzona jest we współpracy?

Wszystkie

Większość

Połowa

Mniejszość

Jeżeli tak, w jakim procencie jest Pan/i osobą decyzyjną i ma ostatnie słowo co do kształtu poniższych elementów utworu:

tekst ...%

aranżacja ... %

melodia wokalu ...%

Czy komponuje Pan/i dla siebie czy na zlecenie?

a) tylko dla siebie

b) tylko na zlecenie

c) dla siebie i na zlecenie

Proszę podać tytuł (może być roboczy) ostatniego ukończonego utworu:

.....

Czy chciał(a)by Pan/i coś dodać?

.....

Appendix B

Semi-structured interview templates (English, French, Polish)

Date:

Code / name:

It would be best if you could arrange your space so that nothing would distract you during the interview. Depending on your preferences, the interview may be anonymous, partially anonymous or under your name/nickname. I will ask about your choice at the end of the interview.

There are no right or wrong answers - everyone is different and may feel differently.

I am very grateful for your willingness to participate and for completing the questionnaire. What was your motivation to take part in the study?

The interview will be recorded, do you consent?

1ST PART:

How do you compose?

Additional questions if these threads do not arise spontaneously:

- ☐ Where do you compose?
- ☐ How do you register musical ideas? (e.g., a recording, a score, written text)?
- ☐ Do you use instruments when composing?
- ☐ Do you use composition programs?
(If yes – which ones?)

2ND PART:

Return in your memory to the moment when you had the initial Idea to write the song:

„.....”

Describe the course of composing “TITLE”.

Did any ideas for this song appear suddenly? ☐

3RD PART:

1) Do you schedule composing?

Additional: If not: when do you start composing? What makes you decide to start composing?

2) Do ideas appear outside of the composing sessions? ☐

ADDITIONAL QUESTIONS

Can you tell me more about ...?

Did I understand correctly?

What does it mean that ...?

What do you mean by ...?

How do you experience it?

Can you describe it?

Do you feel a change on the level of consciousness: before / during ...?

THEIR TERMS:

3) Do ideas appear outside of the place where you usually compose? ☐

4TH PART:

IF THE PERSON HAS MENTIONED EPIPHANY SO FAR:

- 1) Under what (other) circumstances do sudden ideas arise?
- 2) Do you happen to have sudden ideas for a song after you wake up *or* before falling asleep? (Please specify)
- 3) Do sudden ideas appear during the composition of all songs or only some of them?
- 4) Do sudden ideas appear during repetitive daily activities? (If yes, which ones?)
- 5) Have you ever forgotten these sudden ideas?
- 6) Which elements of a song appear suddenly?
 - * (melody, lyrics, harmonies, rhythm, choice of instruments)
 - * Does it happen that words and one of the musical elements appear simultaneously?

LACK OF EPIPHANY:

Some songwriters say that the song appears to them suddenly and unexpectedly –
have there been moments when the ideas for songs just popped up into your head?

Do you want to add anything?

Anonymity / caption

Study 2b:

This part is completely anonymous and will not be linked to the previous part of the interview.

Since I will not have access to the first part, if you make references to what has already been said I will ask you to repeat it briefly.

Under the influence of what substances do you compose?

.....

Describe the course of the composition after taking/using/drinking (substance).

Do you have sudden ideas for songs after?

Do you have sudden ideas for songs only after?

Do you have more sudden ideas for songs after than without it?

Do you experience any difference in composing after (taking/using/drinking) compared to composing without it? (If yes - what kind of a difference?)

Date:

Code / nom :

Ce serait utile que tu puisses/vous puissiez être dans des conditions idéales pour ne pas être dérangé.e lors de l'entretien.

Selon tes/vos préférences, l'entretien peut être anonyme, partiellement anonyme ou non anonyme. À la fin de l'entretien, je te/vous demanderai quelle option tu choisis/vous choisissez.

Il n'y a pas de bonnes ou de mauvaises réponses – chacun/e est différent/e et peut ressentir les questions différemment.

Je te/vous suis très reconnaissante d'avoir accepté de participer à cette enquête. Quelle a été ta/votre motivation pour y participer ?

L'entretien sera enregistré, acceptes-tu/acceptez-vous d'être enregistré(e) ?

1ERE PARTIE :

Comment composes-tu / composez-vous ?

Questions supplémentaires :

- ☐ Où composes-tu / composez-vous ?
- ☐ Comment enregistrez-vous / enregistres-tu des musicales idées (par exemple un enregistrement, une partition, un texte écrit) ?
- ☐ Utilises-tu / Utilisez-vous des instruments pour composer ?
- ☐ Utilises-tu / Utilisez-vous des programmes de composition ? (Si c'est le cas - lesquelles ?)

2EME PARTIE :

Reviens dans ta mémoire / Revenez dans votre mémoire au moment où tu as / vous avez eu l'idée initiale d'écrire la chanson :

.....

Décrivez/décris ce qui s'est passé au cours de la composition de "TITRE" ?

Des idées pour cette chanson sont-elles venues soudainement ? ☐

3EME PARTIE :

Prévoies-tu / prévoyez-vous de composer ?

Questions supplémentaires : Si ce n'est pas le cas : quand commences-tu / commencez-vous à composer ? De quoi ça dépend ?

2) Les idées apparaissent-elles en dehors des sessions de composition ? ☐

3) Les idées apparaissent-elles en dehors du lieu où tu composes / vous composez habituellement ? ☐

QUESTIONS SUPPLÉMENTAIRES:

Vous pouvez / Tu peux me (m'en) dire davantage sur ... ?

Ai-je bien compris que... ?

Qu'est-ce que ça veut dire que... ?

Que veux-tu / voulez-vous dire par ... ?

Comment le ressens-tu / ressentez-vous ?

Pouvez-vous/ peux-tu (le) décrire?

Ressentez-vous / Ressens-tu un changement au niveau de la conscience : avant / pendant... ?

LEUR TERMINOLOGIE:

4EME PARTIE :

SI LA PERSONNE A MENTIONNÉ L'ÉPIPHANIE JUSQU'À PRÉSENT :

- 1) Dans quelles (autres) circonstances les idées soudaines surgissent-elles ?
- 2) Vous/t'arrive-t-il d'avoir des idées de chansons soudaines lorsque vous vous réveillez / tu te réveilles ou avant d'aller vous/te coucher ? (Veuillez/veuillez préciser)
- 3) Est-ce que les idées soudaines apparaissent dans toutes les chansons ou seulement certaines chansons ?
- 4) Des idées soudaines apparaissent-elles lors d'activités quotidiennes répétitives ? (Si oui, lesquelles ?)
- 5) Est-il arrivé que tu aies / vous ayez tout de suite oublié ton/votre idée soudaine ?
- 6) De quels éléments de chanson les idées soudaines sont-elles composées ?
Additionnel : (mélodie, paroles, harmonie, rythme, choix d'instruments)
- Additionnel : Arrive-t-il que des mots et un des éléments musicaux apparaissent soudainement simultanément ?

SI LE SUJET DE TEST N'A MENTIONNÉ L'EPIPHANIE DANS AUCUNE DES QUESTIONS PRECEDENTES :

Certains chanteurs-interprètes disent que la chanson leur apparaît d'elle-même de manière soudaine et inattendue – as-tu / avez-vous expérimenté les idées qui apparaissent d'elles-mêmes ?

Veux-tu / Voulez-vous ajouter quelque chose ?

Anonymité

Etude 2b :

Cette partie est entièrement anonyme et ne sera pas liée à un entretien précédent.

Comme je n'aurai pas accès à la première partie, je te/vous demande de répéter brièvement ce qui a déjà été dit si vous vous y référez /tu t'y réfères.

Sous l'influence de quelles substances composez-vous / composez-tu ?

.....

Décrivez/décris le processus de composition après la prise/ la consommation de (la substance).

As-tu/Avez-vous des idées soudaines après la prise de..... ?

As-tu/Avez-vous des idées soudaines seulement après la prise de.....?

As-tu/Avez-vous plus d'idées soudaines après la prise de..... que sans?

Y a-t-il une différence entre composer après avoir pris / consommé / bu et composer sans cette substance ? (Si c'est le cas - laquelle ?)

Data:

Kod/Nazwisko:

Byłoby dobrze gdybyś zapewnił sobie warunki, w których nic nie zakłócałoby wywiadu.

W zależności od preferencji wywiad może być anonimowy, częściowo anonimowy lub jawny. Pod koniec wywiadu spytam się, którą opcję wybierasz.

Nie ma dobrych lub złych odpowiedzi w tym wywiadzie. Nie zastanawiaj się jak powinno być. Każdy jest inny i może mieć własne odczucia.

Jestem bardzo wdzięczna za chęć udziału i wypełnienie ankiety. Jaka była Twoja motywacja do wzięcia udziału w badaniu?

Wywiad będzie nagrywany, czy wyrażasz zgodę na nagranie?

CZĘŚĆ 1:

Jak komponujesz?

Pytania dodatkowe:

- ☐ W jakim miejscu zwykle komponujesz?
- ☐ Jak zapisujesz pomysły muzyczne (np. nagranie, nuty, tekst)?
- ☐ Czy używasz instrumentów przy komponowaniu?
- ☐ Czy używasz programów do kompozycji? (Jeśli tak to których?)

CZĘŚĆ 2:

Wróć w pamięci do momentu, w którym wpadłeś na pierwszy pomysł na napisanie utworu:

„.....”

Opisz jak przebiegało jego komponowanie.

Czy jakieś pomysły na tę piosenkę pojawiły się nagle? ☐

CZĘŚĆ 3:

Czy wyznaczasz czas na komponowanie?

Dodatkowe: Jeśli nie: kiedy zaczynasz komponować?

Dodatkowe: Od czego to zależy, że decydujesz się zacząć komponowanie?

Czy pomysły pojawiają się poza sesjami komponowania? ☐

Czy pomysły pojawiają się poza miejscem, w którym zwykle komponujesz? ☐

PYTANIA DODATKOWE:

Możesz (mi) powiedzieć / Może (mi) Pan/i (coś) więcej o...

Czy dobrze zrozumiałam, że ...

Co to znaczy, że ...

Co rozumiesz/ rozumie Pan/i przez ...?

Jak to odczuwasz?

Czy możesz to jakoś opisać?

Czy odczuwasz zmianę na poziomie świadomości: przed / w trakcie [ich nazwa]?

ICH NAZWY:

CZĘŚĆ 4:

JEŻELI BYŁA MOWA O EPIFANII:

- 1) W jakich (jeszcze) okolicznościach pojawiają się nagłe pomysły?
- 2) Czy zdarza Ci się mieć nagłe pomysły na utwór po przebudzeniu lub przed pójściem spać? (Sprecyzuj)
- 3) Czy nagłe pojawianie się pomysłów dotyczy wszystkich utworów czy niektórych?
- 4) Czy nagłe pomysły pojawiają się przy codziennych, powtarzalnych aktywnościach? (Jeśli tak – jakich?)
- 5) Czy zdarzało Ci się zapomnieć te nagłe pomysły?
- 6) Jakie elementy utworów pojawiają się nagle?

Dodatkowe: (melodia, słowa, harmonia, rytm, dobór instrumentów)

Dodatkowe: Czy zdarza się by nagle pojawiły się jednocześnie słowa i jeden z elementów muzycznych?

LUB

PRZY BRAKU EPIFANII:

Niektórzy twórcy mówią, że piosenka im się nagle i niespodziewanie sama pojawia – czy zdarzały się momenty, że pomysły same się pojawiały?

Czy chcesz / chce Pan/i coś dodać?

ANONIMOWOŚĆ

Badanie 2b:

Ta część jest w pełni anonimowa i nie będzie połączona ze wcześniejszym wywiadem.

Ponieważ nie będę miała wglądu do części pierwszej proszę Cię o krótkie powtórzenie tego co już padło jeśli będziesz do tego nawiązywać.

Pod wpływem jakich środków komponujesz?

.....

Opisz jak przebiega komponowanie po zażyciu...

Czy po masz nagłe pomysły?

Czy tylko po masz nagłe pomysły?

Czy po masz więcej nagłych pomysłów niż bez nich?

Czy odczuwasz różnicę w komponowaniu po zażyciu/wypiciu w porównaniu do komponowania bez nich? (Jeżeli tak jaką?)

Appendix C

GDPR consent and information clause (English, French, Polish)

CONSENT AND INFORMATION CLAUSE IN CONNECTION WITH DATA PROCESSING BASED ON THE CONSENT OF THE DATA SUBJECT

I consent to the processing by the University of Warsaw (address: Krakowskie Przedmieście 26/28, 00-927 Warsaw) and by the University of Paris Nanterre (address: 200 Av. de la République, 92000 Nanterre, France), on the terms set out in the regulation of the European Parliament and of the Council (EU) 2016/679 of 27 April 2016 *on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC* (hereinafter also: "GDPR") of my personal data, given to PhD student Natalia Copeland in connection with her research work entitled "Study of songwriters' involuntary musical imagery – musical epiphany as a cognitive phenomenon", in the scope of providing my following data: name, surname, pseudonym, sex, age, voice on the conversation recording, education, source of income, drug use, publication of music, performance at concerts, the process of creating music, song titles.

Information and contact details regarding personal data

Personal Data Administrator, University of Warsaw, based in Warsaw, address: Krakowskie Przedmieście 26/28, 00-927 Warsaw. The Personal Data Administrator can be contacted by the post at the given address or by phone: 22 55 20 000. Data subjects may contact the Data Protection Inspector appointed by the Administrator in matters relating to: processing of personal data, exercise of rights regarding the processing of personal data by writing an e-mail to iod@adm.uw.edu.pl, or to the Data Administrator indicated above.

Personal Data Administrator, University of Paris Nanterre, based in Nanterre, address: 200 Av. de la République, 92000 Nanterre, France. The Personal Data Administrator can be contacted by the post at the given address or by phone: 00 33 140 977 200. Data subjects may contact the Data Protection Inspector appointed by the Administrator in matters relating to: processing of personal data, exercise of rights regarding the processing of personal data by writing an e-mail to dpo@liste.parisnanterre.fr, or to the Data Administrator indicated above.

Information on processing of the personal data

The purpose of data processing is to enable their use by PhD student Natalia Copeland for the needs related to the research work entitled "Study of songwriters' involuntary musical imagery – musical epiphany as a cognitive phenomenon".

The legal basis for data processing is the consent of the data subject.

Personal data will be processed for the period necessary for meeting the objective of the processing indicated above.

Providing personal information is voluntary.

Recipients of personal data

The data provided will not be transferred to third parties.

The personal data provided will not be subject to profiling.

Rights of the data subject

You have the right to:

request from the Data Administrators the access to your personal data, correction, deletion or limitation of their processing,

withdraw consent to the processing of personal data at any time, however, the withdrawal of consent does not affect the lawfulness of the processing that was carried out on its basis before the consent was withdrawn,

file a complaint to the President of the Personal Data Protection Office, when you consider that the processing of your personal data violates GDPR provisions or other provisions concerning the method of processing and protecting personal data.

**CLAUDE DE CONSENTEMENT ET D'INFORMATION EN RELATION AVEC LE
TRAITEMENT DES DONNÉES BASÉ SUR LE CONSENTEMENT DE LA PERSONNE
DONNÉE**

Je consens au traitement par l'Université de Varsovie (adresse : Krakowskie Przedmieście 26/28, 00-927 Varsovie) et par l'Université de Paris Nanterre (adresse : 200 Av. de la République, 92000 Nanterre), aux conditions énoncées dans le règlement du Parlement européen et du Conseil (UE) 2016/679 du 27 avril 2016 *relatif à la protection des personnes physiques à l'égard du traitement des données à caractère personnel et à la libre circulation de ces données, et abrogeant la directive 95/46/CE* (ci-après dénommé : "RGPD") de mes données personnelles, fournies à la doctorante Natalia Copeland dans le cadre de son travail de recherche intitulé « L'imagerie musicale spontanée et involontaire chez les auteurs - compositeurs : l'épiphanie musicale comme processus cognitif », dans le but de fournir mes données suivantes : nom, prénom, pseudonyme, sexe, âge, voix sur l'enregistrement de la conversation, éducation, source de revenus, consommation de drogues, publication de musique, performance lors de concerts, processus de création musicale, titres de chansons.

Informations et coordonnées concernant les données personnelles

Administrateur des données personnelles, Université de Varsovie, basée à Varsovie, adresse : Krakowskie Przedmieście 26/28, 00-927 Varsovie. L'administrateur des données personnelles peut être contacté par courrier à l'adresse ci-dessus ou par téléphone : 22 55 20 000. Les personnes concernées peuvent contacter l'inspecteur de la protection des données désigné par l'administrateur pour les questions relatives : au traitement des données personnelles, à l'exercice des droits sur le traitement des données personnelles en écrivant à l'adresse e-mail iod@adm.uw.edu.pl, ou à l'adresse de l'administrateur des données indiquée ci-dessus.

Administrateur des données personnelles, Université Paris Nanterre, basé à Nanterre, adresse : 200 Av. de la République, 92000 Nanterre, France. L'administrateur des données personnelles peut être contacté par courrier à l'adresse ci-dessus ou par téléphone : 00 33 140 977 200. Les personnes concernées peuvent contacter l'inspecteur de la protection des données désigné par l'administrateur pour les questions relatives : au traitement des données personnelles, à l'exercice des droits concernant le traitement des données personnelles en écrivant à l'adresse e-mail dpo@liste.parisnanterre.fr, ou à l'adresse de l'administrateur des données indiquée ci-dessus.

Informations sur les données personnelles traitées

Le traitement des données a pour finalité de permettre leur utilisation par la doctorante Natalia Copeland pour les besoins liés aux travaux de recherche intitulés « L'imagerie musicale spontanée et involontaire chez les auteurs - compositeurs : l'épiphanie musicale comme processus cognitif »

La base juridique du traitement des données est le consentement de la personne concernée,

Les données personnelles seront traitées pendant la durée nécessaire à la bonne exécution de la finalité du traitement indiquée ci-dessus.

Fournir des informations personnelles est volontaire.

Destinataires des données personnelles

Les données fournies ne seront pas cédées à des tiers.

Les données personnelles fournies ne feront pas l'objet d'un profilage.

Droits de la personne concernée

Vous avez le droit de :

demander aux Administrateurs de Données l'accès à vos données personnelles, la rectification, la suppression ou la limitation de leur traitement,

retirer votre consentement au traitement des données personnelles à tout moment, toutefois, le retrait du consentement n'affecte pas la licéité du traitement qui a été effectué sur sa base avant le retrait du consentement,

déposer une plainte auprès du Président de l'Office pour la protection des données personnelles, lorsque vous considérez que le traitement de vos données personnelles viole les dispositions du RGDP ou d'autres dispositions précisant la méthode de traitement et de protection des données personnelles.

ZGODA I KLAUZULA INFORMACYJNA W ZWIĄZKU Z PRZETWARZANIEM DANYCH NA PODSTAWIE ZGODY OSOBY, KTÓREJ DANE DOTYCZĄ

Wyrażam zgodę na przetwarzanie przez Uniwersytet Warszawski (adres: Krakowskie Przedmieście 26/28, 00-927 Warszawa) oraz przez Uniwersytet Paris Nanterre (adres: 200 Av. de la République, 92000 Nanterre, Francja), na zasadach określonych w rozporządzeniu Parlamentu Europejskiego i Rady (UE) 2016/679 z dnia 27 kwietnia 2016 r. w *sprawie ochrony osób fizycznych w związku z przetwarzaniem danych osobowych i w sprawie swobodnego przepływu takich danych oraz uchylenia dyrektywy 95/46/WE* (dalej także: „RODO”) moich danych osobowych, przekazanych doktorantce Natalii Copeland w związku z jej pracą naukową pt. „Badanie mimowolnej wyobraźni muzycznej songwriterów – epifania jako zjawisko poznawcze”, w zakresie udostępnienia moich następujących danych: imię, nazwisko, pseudonim, płeć, wiek, głos na nagraniu rozmowy, edukacja, źródło utrzymania, zażywanie używek, publikacja muzyki, występu na koncertach, proces tworzenia muzyki, tytuły utworów.

Informacje i dane do kontaktów w sprawie danych osobowych

Administrator Danych Osobowych, Uniwersytet Warszawski, mający siedzibę w Warszawie, adres: Krakowskie Przedmieście 26/28, 00-927 Warszawa. Z Administratorem Danych Osobowych można kontaktować się listownie na powyższy adres lub telefonicznie: 22 55 20 000. Osoby, których dane dotyczą mogą skontaktować się z wyznaczonym przez Administratora Inspektorem Ochrony Danych w sprawach dotyczących: przetwarzania danych osobowych, korzystania z praw dotyczących przetwarzania danych osobowych pisząc na adres elektroniczny iod@adm.uw.edu.pl, lub adres Administratora Danych wskazany powyżej.

Administrator Danych Osobowych, Uniwersytet Paris Nanterre, mający siedzibę w Nanterre, adres: 200 Av. de la République, 92000 Nanterre, Francja. Z Administratorem Danych Osobowych można kontaktować się listownie na powyższy adres lub telefonicznie: 00 33 140 977 200. Osoby, których dane dotyczą mogą skontaktować się z wyznaczonym przez Administratora Inspektorem Ochrony Danych w sprawach dotyczących: przetwarzania danych osobowych, korzystania z praw dotyczących przetwarzania danych osobowych pisząc na adres elektroniczny dpo@liste.parisnanterre.fr, lub adres Administratora Danych wskazany powyżej.

Informacje dotyczące przetwarzanych danych osobowych

Celem przetwarzania danych jest umożliwienie ich wykorzystania przez doktorantkę Natalię Copeland na potrzeby związane z pracą naukową pt. „Badanie mimowolnej wyobraźni muzycznej songwriterów – epifania muzyczna jako zjawisko poznawcze.”.

Podstawą prawną przetwarzania danych jest zgoda osoby, której dane dotyczą.

Dane osobowe będą przetwarzane przez okres niezbędny do należytego wykonania celu przetwarzania wskazanego powyżej.

Podanie danych osobowych jest dobrowolne.

Odbiorcy danych osobowych

Podane dane nie będą przekazywane podmiotom trzecim.

Przekazane dane osobowe nie będą podlegały profilowaniu.

Prawa osoby, której dane dotyczą

Przysługuje Pani/Panu prawo do:

żądania od Administratorów danych dostępu do swoich danych osobowych, ich sprostowania, usunięcia lub ograniczenia ich przetwarzania,

wycofania w dowolnym momencie zgody na przetwarzanie danych osobowych, przy czym cofnięcie zgody nie ma wpływu na zgodność z prawem przetwarzania, którego dokonano na jej podstawie przed cofnięciem zgody,

wniesienia skargi do Prezesa Urzędu Ochrony Danych Osobowych, gdy uzna Pani/Pan, że przetwarzanie danych osobowych Pani/Pana dotyczących narusza przepisy RODO lub inne przepisy określające sposób przetwarzania i ochrony danych osobowych.

Appendix D

Thematic analysis: framework development

List D1

The list of initial codes in Study 2a

EPIPHANY, EPIPHANY WHEN LISTENING TO OTHER MUSIC, EPIPHANY DURING LIFE EVENTS, EPIPHANY FROM REFLECTION ON LIFE EVENTS, USING TRANSPORT, BEFORE SLEEP, AFTER SLEEP, DURING SLEEP, FLOW, FEELING THAT IT'S A GENIUS IDEA, LOW SELF-CRITICISM, SHAME TO ADMIT THEY HEAR INTERNALLY, COMES FROM NOWHERE/NOT KNOWING WHERE IT COMES FROM, A SONG WRITES ITSELF, A SONG AS A SURPRISE GIFT⁷⁸, STREAM OF CONSCIOUSNESS, IMPROVISATION ON AN INSTRUMENT, IMPROVISATION ON THE BASIS OF SOMEONE ELSE'S SONG, LISTENING TO SOMEONE ELSE'S MUSIC BLOCKS EPIPHANIES, LISTENING TO SOMEONE ELSE'S MUSIC GIVES IDEAS, SONGS ARE AMALGAMS OF EXISTING SONGS, SONGS ARE A SUM OF ONE'S EXPERIENCES, INTERNAL RADIO, BEING DISTRACTED, BEING BUSY, SONG (ELEMENT) ORIGINATES IN THE HEAD, INTERNAL HEARING, AS IF SOMEONE WAS DICTATING, HEARING SIMULTANEOUSLY LYRICS + MUSIC, TRAVEL - CHANGE OF ENVIRONMENT, TRAVEL – MONOTONOUS, DRIVING, RIDING A BIKE, WASHING THE DISHES, BATH, SHOWER, WALKING, RUNNING, COOKING, CLEANING, PHYSICAL EXERCISE, IMPROVISATION – MISTAKE BECOMES AN IDEA, HARD TO EXPLAIN, ANNOYING TO EXPLAIN, HUMMING, AFTER CONCERT, JUDGING THE VALUE OF AN IDEA AFTERWARDS, CULTURE CONSUMPTION (BOOKS, MOVIES, EXHIBITIONS ETC.; AND MUSIC CONSUMPTION); "CHARGING" ONESELF WITH CULTURE, SEVERAL WAYS OF COMPOSING (NOT JUST ONE WAY TO COMPOSE), A BREAK FROM COMPOSING, A BREAK FROM NON-MUSICAL ACTIVITIES, INITIAL/GERMINAL IDEA, PANDEMIC – CHANGE OF HABITS, CAN'T READ MUSICAL NOTES, IDEAS "CLICK", IT COMES OUT "AS IT SHOULD BE", MIND WANDERING, AUTO PILOT (NO INTELLECTUAL EFFORT), EPIPHANIES FOR OTHER ARTS, REVISION LATER, FEELING THAT "IT'S BAD" AFTERWARDS, EASY COMPOSING, FAST COMPOSING, AUTOMATIC, BEING IN NATURE, EMOTIONS INSPIRE, DISTRACTION LEADS TO FORGETTING, FORGETTING, SILENCE - FILLING IN THE BLANK, SILENCE - HAVING REST, VOICE NOTES, "OUTSIDE OF TIME" EXPERIENCE, (RELEASE) INHIBITIONS, BEING CRITICAL, SONG TURNS OUT LIKE IT'S SUPPOSED TO BE, ALL WAS DONE BEFORE, LIFE EVENTS – SURPRISING DISCOVERY

⁷⁸“A SONG AS A SURPRISE GIFT” refers to the feeling as if the song was gifted by someone; not related to gift as a talent.

Table D2

Study 1 - Final themes

| Order | Themes |
|-------|--|
| 1. | Hearing new internal melodies |
| 2. | Having a new idea which does not consist of hearing a melody |
| 3. | Composing spontaneously without scheduled session |
| 4. | Memorizing / transcription of spontaneous ideas |
| 5. | Musical epiphany in mundane repetitive activities |
| 6. | Musical epiphany before and after sleep |
| 7. | Composing under the influence of substances |
| 8. | Others |

Image D3

One of the stages of visual representations of codes in Study 2a

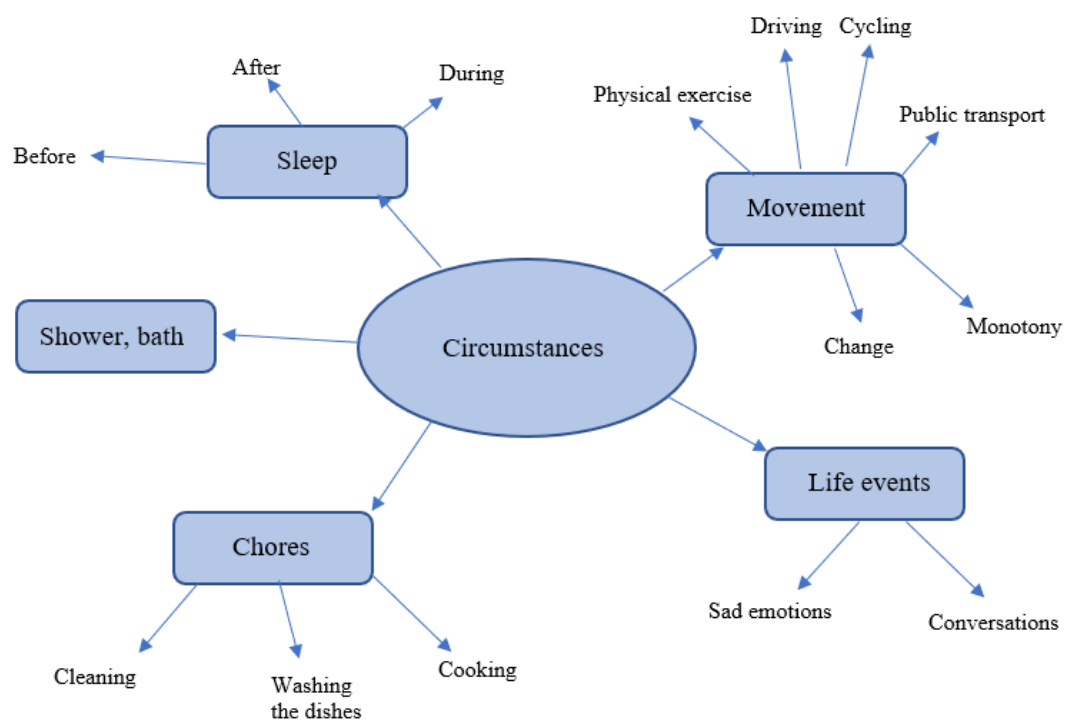


Table D4

A final framework for quote selection in Study 2a – themes and codes

| THEMES | EPIPHANY | SLEEP | ACTIVITIES | AUTO-PILOT | IMPROVISATION | CULTURE CONSUMPTION |
|--------|---|--|--|--|---|---|
| CODES | internal hearing, idea originates in the head, internal radio, song (element) originates in the head, internal hearing, as if someone was dictating, hearing simultaneously lyrics + music, germinal idea, evanescence, forgetting, control, comes from nowhere/not knowing where it comes from, a song as a surprise gift, the source of sound - sensation | before sleep, after sleep, during sleep, lack of accuracy in transcription from dreams | using transport, travel - change of environment, travel – monotonous, being in nature, driving, riding a bike, washing the dishes, bath, shower, walking, running, cooking, cleaning | easy composing, fast composing, automatic, song writes itself, being busy, flow, mind wandering, stream of consciousness | improvisation on an instrument, mistake becomes an idea, humming, improvisation on the basis of someone else's song, listening to someone else's music gives ideas, | epiphany from other music, taking a break (after consuming inspirations), songs are amalgams of existing songs, songs are a sum of one's experiences, after concert, culture consumption (books, moves, exhibitions etc.; and music consumption), charging oneself with culture, all was done before, |

| THEMES | ASSESSMENT, EMOTIONS | LIFE EVENTS | BLOCK | DIFFICULTIES | METAPHORS & EXPLANATIONS | OTHER ARTS | MISC. |
|--------|--|---|---|--|---|--------------------------|---|
| CODES | feeling that it's a genius idea, judging the value of an idea afterwards, it comes out "as it should be", revision later, feeling that "it's bad" afterwards, emotions inspire, song turns out like it's supposed to be, (release) inhibitions | emotions, conversations, after a concert, objects, meetings | listening to someone else's music blocks epiphanies | shame to admit they hear internally, hard to explain, annoying to explain, | metaphors for epiphany, explanations of why epiphanies happen | epiphanies in other arts | can't read musical notes, life events – surprising discovery, |

Table D5

A final framework for gathering short answers in Study 2a with model answers

| Before sleep | After sleep | During sleep | Elements | Music + Lyrics Simultaneously | All / some of the songs | Uses instrument when composing | Activities |
|--------------|-------------|--------------|----------------------|-------------------------------|-------------------------|--------------------------------|-----------------------|
| + or - | + or - | + or - | e.g., melody, lyrics | + or - | All or some | + or - | e.g., taking a shower |

Appendix E

Transcription

If the questions was necessary for comprehension of the answer it was included in the quote. If the recording was interrupted by noise or the Internet connection was weak, the words that were not audible were replaced with [inaudible] ([zakłócenia] in Polish).

Punctuation marks were added according to the intonation cues and ortographic rules. In-text quotes had punctuation marks adapted to APA citation standard.

Square brackets served in presenting several types of additional information. Italics was used for words uttered with emphasis.

In order to avoid quoting large fragments of the interviews unrelated to the main subject, square brackets were used in order to provide substitutes for the pronouns in the quotes, e.g.,

Since it's [the head] free, it [idea] can come like that on its own in any job [...].

These substitute words were chosen with a great diligence. The words placed in the brackets were exactly the words that were used earlier by the interviewee or in my questions.

Unless indicated otherwise (by gray-colored font or in a footnote), it must be assumed that “ideas” and similar terms referring to them denote “spontaneous musical ideas”.

In the same manner I added the words finishing a phrase or a sentence, when it was necessary for its correct understanding:

Then, you know, I started... I told my boss that I had stomach problems, went to the toilet and [wrote it] on a napkin...

I added the information about internal hearing in the brackets when necessary:

In fact, I can [internally] hear the sounds of the electric guitar for example.

Important gestures, reactions and singing were written in the square brackets, e.g.,

[...] “I hear heavy bass” [laughs].

[...] okay I just did that, I just did that and now I need to repeat that [sings] [...]

Corrections of supposed lapsus linguae were indicated in the square brackets with a question mark, e.g.,

Though I also have my favorite ritual, because now in my studio apartment in Cracow I often take a bath after a long day, and there I often get questions [ideas?] [...].

Square brackets were also used - as APA standard indicates – to skip fragments of the text. As a general rule I avoided skipping more than 3 sentences. I usually omitted digressions, personal contents, and technical remarks regarding the interview.

In case I needed to put a square bracket at the beginning of a quote, I did use lowercase for the first word of the original phrase, e.g.,

[I compose] when I feel like it.

Privacy issues

The privacy of the participants in Study 2b was protected in several ways.

I did not disclose the sex of the participants, opting for he/she pronouns to address a participant, e.g.,

Other participant revealed that after MDMA he/she has fewer yet more coherent ideas [...]

In the quotes, I removed information that could allow identification of a person, e.g.,

Those were the times in [country] - the beginning of the 90s.

The phrases typical for Polish or French were replaced by a typical English phrase or removed, if that was possible without changing the meaning of the quote (e.g., the French word *voilà*).

Appendix F

Translation

The goal was to preserve the grammatical form and maintain exact translation of words used in the original quotes whenever possible. The challenge was to reflect accurately the descriptions of internal, cognitive processes related to spontaneous creativity. Whenever possible the word order was maintained as in the original quote. Punctuation in translation was used in accordance with the rules of English language. The interviewees often used their own terms or idioms – the nearest translation was opted for in such cases.

In order to convey the same meaning as in the original quote, additional information was placed in the square brackets, e.g.,

Nagle – to mam na myśli to, że jestem w jakimś tam innym procesie, ale mi jakby coś przyjdzie do głowy nagle [...]

[When I say] suddenly - I mean that I'm in some other process, but something suddenly comes to my head [...]

When translating the fragments referring to the spontaneous creativity episodes, I used literal transcriptions in the brackets to present the wording in the original quote, e.g.,

[...] some words come to mind and a melody joins them [literally: appears to them].

[...] I manage to make something out [literally: hear] [...].

In the case of informal terms or a hyperbole, the following indication was applied:

[...] the rest in general it's always very coded [=methodic].

[...] sometimes I don't have the time to “attack” [=deal with] the music directly [...]

In translation, a clear distinction was made between intentional and spontaneous generation of ideas. In the case of intentional idea generation the terms used were: create, conceive, devise, come up with, invent, concoct. Spontaneous idea generation was referred to with: appear, occur, come, pop up, etc. In the phrases referring to idea occurrence, the words “head” and “mind” were preserved in the translated version, e.g.,

[...] coś przyjdzie do głowy nagle; że jakby zajmuję się czymś innym i to przyjdzie.

[...] something suddenly comes to my head; that I'm kind of doing something else and it comes.

I added the information substituting reflective verb in the brackets if that was crucial to depicting spontaneity of the process, e.g.,

J'ai pu écrire une strophe en entier avec les rimes à chaque fin de vers, [...] elle s'est faite assez facilement, du moins une belle partie de la chanson.

easily [literally: the song made itself], at least a good part of the song.

I was able to write an entire verse with the rhymes at each end of the line, [...] it [the song] was done quite

Polish to English

I distinguish “inspiration” used as a reference to spontaneous ideas occurrence from the usage of the word to delineate (intentional) patterning, e.g., creating based on other’s artist work or as a tribute to their work.

A common phrase in the utterances of the Polish participants was “pomysły przychodzą” – “ideas come”. In Polish it is an ellipsis of a phrase “przychodzić do głowy” - “to come to one’s head”.

Glossary:

Inspiracja, wena, natchnienie – inspiration

Drobiazgowość – fastidiousness

Utwór, kawałek – tune

Utwór, piosenka – song

Przypadkiem; przez przypadek - by chance

Bezmyślność – mindlessness

Środek; używka – (psychoactive) substance; drug

Natłok – influx; maze

Olśnienie - illumination

Twórczy; kreatywny - creative

Pomysły (komuś) wpadają– ideas pop up

Pomysły wpadają (komuś) do głowy – ideas pop into one’s head

Pojawianie się pomysłów – ideas’ occurrence; ideas’ appearance

Wymyślić – come up with; invent; devise; concoct; create; conceive

French to English

The terms used by the French-speaking interviewees were often informal, thus explanations in the brackets were used to explain the terms used, e.g.,

J’ai des trucs d’un coup

I suddenly have things [ideas]

The translation was easier from French to English (than from Polish to English) due to similarities in grammatical structures and analogous terms (e.g., l’illumination – illumination).

Glossary:

La boucle (dans la mémoire), le loop – a (memory) loop

La rengaine – an earworm

Apparaître – appear ; occur

Appendix G

Self-observation of spontaneous idea occurrence by the author

Self-observation of sudden and spontaneous idea occurrence took place from 11 January 2019 to 30 April 2019. Below an illustration of number of entries on a given day (gray numbers are entries which I identified as sudden but not spontaneous musical ideas).

Graph G1

Visual representation of reported spontaneous and sudden ideas

January

| | | | | | | |
|---|---|----|---|---|---|---|
| | | | | | | |
| | | | | 2 | | 1 |
| | 1 | 1 | | 1 | 1 | |
| | 4 | | | | | |
| 1 | | 2+ | 2 | | | |

February

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | | 1 | 2 | |
| 3 | | | | 2 | 1 | 1 |
| 1 | | | 1 | 1 | | |
| 2 | 1 | 1 | 2 | | | |
| | | | | | | |

March

| | | | | | | |
|---|---|---|---|---|---|--|
| | | | | | | |
| | 1 | | 1 | 1 | | |
| | | | | 1 | 1 | |
| 1 | 1 | 2 | | 1 | | |
| 1 | | | 1 | 3 | 2 | |

April

| | | | | | | |
|---|---|---|---|--|---|---|
| | | | 2 | | 1 | 1 |
| | | | | | 1 | 2 |
| 1 | 2 | 2 | | | | 1 |
| | | | | | | |
| | | | | | | |

Gray-colored numbers refer to sudden but not spontaneous ideas. Black numbers refer to musical epiphanies.

Table G2

Self-observation of the author's spontaneous and sudden ideas

| Date | Hour | Circumstances | Elements | Others | Dark ness | Epiph- any |
|-------|------------|--|----------------------------------|---|------------------|---------------|
| 11.01 | 17:22 | Taking a shower | Melody without lyrics | The melody appeared when I was singing a different song. | No | No |
| 11.01 | 17:23 | Taking a shower | Melody with lyrics ⁷⁹ | Continuation of the melody from the previous entry. | No | No |
| 13.01 | 2:53 | Falling asleep | Melody without lyrics | Instrumental. | NJ ⁸⁰ | Yes |
| 15.01 | 0:04 | Falling asleep | Melody with lyrics | A male voice, similar to Aloe Blacc's. Too difficult to transcribe for me because of the type of vocal technique used that I could not recreate. | NI | Yes |
| 16.01 | About 1:00 | Falling asleep | Melody without lyrics | Intentionally added lyrics to match the melody – and recorded with the impromptu lyrics. | NI | Yes |
| 18.01 | 0:14 | Reading to fall asleep | Melody without lyrics | Vocal, melody resembles one from „In a miracle of love” by Annie Lenox. | No | Yes |
| 19.01 | 9:24 | NI | Melody without lyrics | Vocal. I knew I can use it as a second line of a refrain. | NI | Yes |
| 22.01 | About 0:20 | Reading to fall asleep | Melody without lyrics | Instrumental melody (bass or bass with a percussion – not clear). | No | Yes |
| 22.01 | 0:57 | Shortly after finishing reading to fall asleep | Melody without lyrics | I heard lyrics in English vaguely – but I couldn't make out words. I was looping it in my mind. I used random, impromptu Polish words that matched the melody to record this entry. | No | Yes |
| 22.01 | 1:03 | Falling asleep | Melody without lyrics | Vocal. The melody is a continuation of an existing draft. | Yes | Yes |
| 22.01 | 1:07 | Falling asleep | Melody without lyrics | Vocal. | Yes | Yes |
| 28.01 | 0:12 | Shortly after finishing reading before sleep | Melody without lyrics | I immediately knew I want to use it for a refrain. Last two tones appeared first, then I heard harmony to it (percussion, double bass, possibly other instruments that I can't name). Looping in my mind. | No | Yes |
| 30.01 | 1:05 | After breathing exercises to fall asleep | Melody without lyrics | Vocal. I was nervous when falling asleep due to tomorrow's | NI | Yes |

⁷⁹ The lyrics refer to English words, unless indicated otherwise.⁸⁰ NI – No Information.

| | | | | | | |
|-------|-------------|---|---------------------------|--|--|-----|
| | | | | exam. | | |
| 30.01 | 1:08 | Falling asleep | Lyrics | The lyrics are matching the vocal melody from a previous entry. | NI | Yes |
| 30.01 | NI | Upon hearing tires screeching | Melody without lyrics | I heard the tires screeching and sang that sound – unfortunately my dictaphone was not working – I forgot that lyric before I could record it. I felt I could've used it at the end of a (lyrical) line. | Yes (outdoors after dusk on an unlit road) | No |
| 31.01 | 0:25 | Falling asleep | Melody with lyrics | Country genre. | NI | Yes |
| 31.01 | 7:29 | Lying in bed after waking up | Melody without lyrics | Country genre; I heard it as a vocal melody with harmony and sang the vocal melody to the dictaphone with random English words. | No | Yes |
| 1.02 | 1:12 | Falling asleep | Melody without lyrics | Folk genre. | NI | Yes |
| 2.02 | 19:42 | NI | Melody with lyrics | | | Yes |
| 2.02 | 0:18 | Falling asleep | Melody without lyrics | Vocal. A full refrain. | Yes | Yes |
| 4.02 | 8:00 | NI | Melody without lyrics | Instrumental. | NI | Yes |
| 4.02 | About 22:10 | Falling asleep | Melody without lyrics | Vocal. A full refrain. Pop genre. | NI | Yes |
| 4.02 | 23:31 | Falling asleep | Melodies with lyrics | Rock'n'roll genre. Diverse sounds – vocal resembling Elvis Presley and vocals of a choir, other singular phrases by different voices; various instruments, most distinguishable: guitars, percussion. Not recorded – too condensed and difficult to recreate with a voice. | NI | Yes |
| 8.02 | 0:20 | Falling asleep | Melody without lyrics | Instrumental. Italian pop resembling Eros Ramazzotti. | NI | Yes |
| 8.02 | 23:43 | Falling asleep, reading books related to my PhD | Melody without lyrics | Guitar. Acid rock genre. | No | Yes |
| 9.02 | 8:19 | After waking up | Melody without lyrics | Instrumental. Difficulty to sing it the way I heard it; successful third attempt. Looping in my mind. | No | Yes |
| 10.02 | After 3:00 | Falling asleep | Melody with lyrics | Vocal. | NI | Yes |
| 11.02 | 3:00 | Falling asleep | Melody with lyrics | Vocal. Lyrics in Polish (other lyrics were in English). | NI | Yes |
| 14.02 | 3:09 | Falling asleep | Melody with lyrics | Vocal. Difficulty to sing it the way I heard it; several attempts. Looping in my mind. | NI | Yes |
| 15.02 | 1:48 | NI | Melody with (scat) lyrics | | NI | Yes |
| 18.02 | 23:42 | NI | Melody without lyrics | Instrumental. | NI | Yes |
| 18.02 | 23:48 | NI | Melody without lyrics | Vocal. The last tone was | NI | Yes |

| | | | | | | |
|-------|-------|---|-----------------------|---|-----|-----|
| | | | | difficult for me to sing. I had to make a pause in singing - I had to listen carefully by looping it in my mind before I sang it exactly how I heard it internally. | | |
| 19.02 | 1:10 | Falling asleep | Melody with lyrics | | NI | Yes |
| 20.02 | 8:06 | NI | Melody without lyrics | Rock 'n' roll genre. | NI | Yes |
| 21.02 | 0:53 | Falling asleep, reflection | Lyrics | Initially without a melody, I intentionally added an impromptu melody. | Yes | Yes |
| 21.02 | 0:57 | NI | Melody with lyrics | Continuation of the previous entry. Melody for a verse. A piece of lyric (the lyrics that occurred was shorter than a vocal melody I heard), later completed with random, improvised words. | Yes | Yes |
| 5.03 | 18:38 | Walking on the street | Melody with lyrics | | No | Yes |
| 7.03 | 11:41 | NI | Melody without lyrics | Looping in my mind, listening carefully, 3 attempts at singing it identically like I heard in my mind. | No | Yes |
| 8.03 | 14:53 | NI | Melody with lyrics | | No | Yes |
| 15.03 | 8:11 | NI | Melody with lyrics | | NI | Yes |
| 16.03 | 19:19 | Sitting at the computer | Melody with lyrics | Pop genre. After playing a song on Youtube, I was sitting at the computer and I came up with an alternative melody completing a line of the song I listened to. | No | No |
| 18.03 | 22:34 | Writing an email – I accidentally changed the color of one word to red. I was trying to change it to black and as my frustration arouse – it appeared | Melody without lyrics | Random words to a melody with a strong rhythm (harmony). Stream-of-consciousness description of the events: -Feeling the „deeper” sense of the novel song, only hearing words partially - more lyrics appeared - obstacle: someone called my name - in order to maintain the melody in my memory, I quickly went to a secluded room – needed to quickly make a choice of the room between the bathroom (where someone else could hear me) or continue walking in search of a better place (I chose that option) – this was a race against the clock to | No | Yes |

| | | | | | | |
|-------|-------|--|-----------------------|--|----|-----|
| | | | | not forget the idea - a feeling as if I entered "unreality" - carefully listening to the internal melody looped in my mind - adding random words matching this melody - a few attempts at singing it as I heard it in my mind to a dictaphone. | | |
| 19.03 | 0:48 | Reading my notes in bed. I had urging thoughts to go to sleep. I focused on what one of the handwritten words said – then it appeared | Melody without lyrics | Vocal. | No | Yes |
| 20.03 | 10:46 | Lying in bed and reflecting | Melody without lyrics | Resembling „Ain't that a shame" by Fats Domino. Very short melody that could be used at the end of a lyrical line. | NI | Yes |
| 20.03 | 14:13 | NI | Melody without lyrics | | NI | Yes |
| 22.03 | 7:48 | Walking to a seminar | Lyrics | The lyric came to mind as something I wanted to say to myself in this situation (a comment to what was happening) which I considered good to use in a song. | No | No |
| 25.03 | 1:15 | Reading to fall asleep, interrupted by reflection | Melody without lyrics | Two attempts at correctly transcribing what I heard. | No | Yes |
| 28.03 | 8:05 | NI | Melody with lyrics | Words in Polish. | NI | Yes |
| 29.03 | 8:59 | Lying in bed after waking up, I was thinking about one real life story, then I shifted my thoughts and visualized a demonstration – the melody appeared as something the demonstrating people sang | Melody with lyrics | Vocals of a choir. | No | Yes |
| 29.03 | 10:30 | Lying in bed, resting (not after waking up), I was | Melody with lyrics | In Polish. I changed the lyrics for random Polish words matching the melody | No | Yes |

| | | | | | | |
|-------|-------|---|-----------------------|--|-----|-----|
| | | reflecting upon a contest I was going to take part in today – my frustration with a certain organizational matter – the melody with lyrics seemed like what the organizers could've responded to my complaint | | because I liked the melody and not so much the words I heard. | | |
| 29.03 | 23:58 | Lying in bed and revising my tomorrow's presentation | Melody without lyrics | | No | Yes |
| 30.03 | 0:03 | Lying in bed and revising my tomorrow's presentation | Melody without lyrics | Resembling an old movie soundtrack. Two attempts at recording it. | No | Yes |
| 30.03 | 11:48 | I visualized going to an (imaginary) attic – I looked into a nook and then the melody appeared | Melody without lyrics | Impromptu lyrics for the sake of recording the melody. | Yes | Yes |
| 4.04 | 1:01 | Falling asleep | Melody without lyrics | | Yes | Yes |
| 4.04 | 17:33 | During a conversation | Melody with lyrics | Folk melody. The lyrics was what I wanted to say to this person. I did not say it but I immediately heard it in my head with a melody. | No | Yes |
| 6.04 | 1:00 | Falling asleep. I came back from a concert and tried to fall asleep. I visualized one person singing – and as the person was starting to sing, I heard a whole choir. | Melody without lyrics | Vocal – a choir. | Yes | Yes |
| 7.04 | 23:57 | Reading before sleep - I spontaneously started to reflect on my upcoming trip – then the melody occurred | Melody without lyrics | I was not satisfied with this melody, but for the sake of the self-observation I went to another room to record it on a dictaphone. On the second thought, I am satisfied with the melody, but I find it hard to use in my compositions. | No | Yes |
| 13.04 | 16:41 | Resting in bed, | Lyrics | A few attempts. After looping | No | Yes |

| | | | | | | |
|-------|------------|---|-----------------------|--|----|-----|
| | | started to think about a friend | | and listening carefully I improvised a bit on the lyrics to see what fits best (I was not able to fully capture the lyrics I heard vaguely in my mind). The lyrics with a melody was something I'd say to a friend I thought about. | | |
| 14.04 | 20:08 | I saw a sketch of a lyric of my original song and sang a part of it aloud | Melody without lyrics | To existing line of a sketched song do linijki „I believe that's why they call it a silicone valley" [? Na pewno tylko ta linijka?] | No | No |
| 14.04 | 20:29 | I was checking something at the computer and singing my original composition when the new melody appeared | Melody without lyrics | | No | No |
| 15.04 | 9:07 | Lying in bed after waking up, reflecting | Melody without lyrics | I heard the beginning clearly, but the second part I could not get right (I felt, rather than heard, that it should be "higher") – I did not record that second part. | No | Yes |
| 16.04 | 9:34 | NI | Melody with lyrics | | No | Yes |
| 16.04 | 9:39 | NI | Melody without lyrics | Different version of the melody from the entry above. | No | Yes |
| 17.04 | 0:58 | Reading before sleep - I spontaneously started to reflect on my upcoming trip – then the melody occurred | Melody without lyrics | | No | Yes |
| 17.04 | 1:08 | Reading to fall asleep | Melody with lyrics | Instruments typical for South American music, a female voice, I could not distinguish the language she sang in. The instruments were distinct, but I was not able to reproduce it (too complicated) despite looping it and hearing it rather clearly in my mind. | No | Yes |
| 21.04 | About 8:40 | I was reflecting upon a real life story, when I wanted to think about something else, it appeared | Melody with lyrics | The lyrics could serve as the final part of the story I imagined. | No | Yes |

Appendix H

Instructions for the Experience Sampling Method pilot study (English, Polish)

Instructions for completing the study of self-observation of musical creativity

In case of doubts or problems, please contact me by text message: [phone number] Natalia Copeland

This research consists in tracking the moments of sudden musical idea appearance – ideas which can later be incorporated into songs. The observation takes 7 days (7 x 24 hours) starting at midnight of the first day. It will require keeping a phone with you during that time. All participants who will express such willingness will obtain an accessibly written report from this study.

DEFINITION OF EPIPHANY

A musical epiphany is an episode of sudden musical idea appearance - the idea can be incorporated into a song as ready-made piece in the course of the creative process. It's the moment when ideas coming from subconscious processing become consciously available to a person.

Many people experience "internal hearing" – they are able to hear sounds that do not occur in their environment. Songwriters may hear an innovative harmony or melody, but also original lyrics, which they can use in their compositions. These elements may also appear simultaneously, such as a vocal melody together with lyrics.

COMPLETING THE FORM:

When an idea appears, always write down the idea for your own needs and then go to the form. Please make a note of the estimated time of appearance of the idea. If it is not possible to note the appearance of an idea immediately, it can be done even with a long delay (it is better to report the idea with a long delay than not to do it at all).

The task is performed regardless of the number of entries - if you do not have any musical ideas, you will return an empty file. If you have a lot of musical ideas, you can increase the number of lines in the table below by copy-paste.

Please inform me which day do you want to start the 7-day self-observation (by e-mail n.copeland@al.uw.edu.pl, by Messenger or by SMS 575 176 904). If on one day, for personal reasons, it will not be possible to report self-observations, report it by entering "a day without self-observation" in one line of the table accompanied by the date. If it is not possible to keep a diary for 2 days or more, please extend the observation period by the same number of days (e.g., you conduct the self-observation from Monday to Sunday, but on Tuesday and Friday you will not be able to conduct observations, then add two days – the self-observation will end on Tuesday).

HOW TO FILL THE TABLE IN - MODEL ANSWERS

1) What elements did the epiphany consist of?

In this question, please mention the musical, lyrical and conceptual element(s) that has/have suddenly appeared.

These can be elements such as: melody, lyrics, harmony, beat, riff, rhythm, choice of instruments, as well as a general idea for the piece (but without ready-made elements, e.g. lyrics).

If several items appear at once - describe them all.

Once you have described the type of the element, you can describe how “lengthy” was it using terms: e.g. a bar, a (lyric) line.

You can also specify the “function” of this idea in a song: chorus, verse, hook, bridge, solo, intro, outro, etc.

Please describe as detailed as possible, even if you find it overly detailed - it's better than give too sparse description.

Model responses: two lines of text; 2 bars of vocal melody; 1 bar of a vocal melody with harmony and instrumentation; refrain text (4 lines); guitar solo (10 bars), idea to write a song about my sister's wedding.

2) During what activity (activities) did the epiphany appear?

Please describe the activity you performed when the idea appeared.

The request concerns both the activities in which you are active, e.g. washing dishes, but also in which you are not moving, e.g. listening to music, meditating, watching a movie.

If there were two activities, e.g. listening to the radio and vacuuming, enter both.

Model responses: taking a shower, showering and listening to a podcast, writing a diary, standing in line at the office, while shopping - reaching for a product, riding a bicycle, parking a car, driving a car listening to the radio, lifting weights.

3) Is it an idea for a composition that has already been started? Yes / No / I don't know

If you already started a composition in which you can use this idea -> choose YES

If it is an idea for a new composition -> choose NO

If you do not know yet what the idea can be used for -> choose I DON'T KNOW

4) Other

In case something surprising will accompany the epiphany you can fill in this field.

Instrukcja wypełnienia badania samoobserwacji kreatywności muzycznej

W razie wątpliwości czy problemów proszę o kontakt sms: [numer telefonu] Natalia Copeland

To badanie polega na obserwacji swoich myśli i raportowaniu momentów gdy pojawiają się nagłe pomysły, które można wykorzystać w tworzeniu muzyki. Badanie potrwa 7 dni (7 x 24 godziny) począwszy od północy wybranego przez siebie dnia. Będzie ono wymagało posiadania przy sobie komórki na czas jego wypełniania. Wszyscy uczestnicy, którzy wyrażą zgodę otrzymają raport z tego badania podany w przystępnej formie.

DEFINICJA EPIFANII

Epifanią muzyczną nazywamy epizod nagłego i spontanicznego pojawienia się pomysłu, który jest gotowym elementem utworu, mogącym być wykorzystanym w procesie tworzenia muzyki. Jest to moment, w którym pomysły, które są wynikiem nieświadomego przetwarzania stają się świadomie dostępne.

Wiele osób doświadcza zjawiska “słuchu wewnętrznego” to znaczy są w stanie usłyszeć pewne dźwięki, których nie ma w otoczeniu. Songwriterzy mogą słyszeć innowacyjne melodie czy harmonie, ale również oryginalne teksty piosenek, których potem używają do swoich kompozycji. Elementy te mogą również pojawiać się jednocześnie, np. melodia wokalna z tekstem.

WYPEŁNIANIE FORMULARZA:

W momencie gdy pojawia się pomysł zawsze najpierw należy zapisać pomysł na własne potrzeby, dopiero później przejść do formularza. Proszę o zanotowanie szacunkowego czasu pojawienia się pomysłu. Jeżeli nie uda się zanotować pojawienia się danego pomysłu od razu, można to zrobić nawet z dużym opóźnieniem (lepiej zaraportować pomysł z dużym opóźnieniem niż w ogóle tego nie zrobić).

Zadanie jest wykonanie bez względu na liczbę wpisów – jeżeli nie będziesz miał/a żadnego pomysłu muzycznego oddasz pusty plik. Jeżeli będziesz miał/a wiele muzycznych pomysłów możesz zwiększyć liczbę wierszy poniższej tabelki przez kopiuj-wklej.

Proszę o zakomunikowanie dnia, w którym chce się rozpocząć 7-dniowe badanie (na mail n.copeland@al.uw.edu.pl, przez Messenger lub na nr tel 575 176 904). Jeżeli w któryś dzień z powodów osobistych nie uda się prowadzić dzienniczka raportujemy to wpisując w jednym wierszu „dzień bez prowadzenia dzienniczka”.

Jeżeli nie uda się prowadzić dzienniczka w 2 dni lub więcej od wyznaczonego przez siebie dnia rozpoczęcia, proszę o przedłużenie okresu obserwacji o taką samą liczbę dni (np. prowadzimy obserwację od poniedziałku do niedzieli, ale we wtorek i piątek nie uda się prowadzić obserwacji, wtedy obserwację prowadzimy do wtorku) – proszę o taką informację (mailowo, na Messengerze lub sms).

JAK WYPEŁNIAĆ- MODELOWE ODPOWIEDZI

1) Z jakich elementów składała się epifania?

W tym pytaniu proszę o wymienienie elementu/ów muzycznych, tekstowych i koncepcyjnych, które pojawiły się nagle.

Mogą być to elementy: melodia, słowa utworu, harmonia, bit, riff, rytm, dobór instrumentów, a także ogólny pomysł na utwór (ale bez gotowych elementów np. tekstu).

Jeśli pojawi się kilka elementów na raz – opisz wszystkie.

Po opisaniu rodzaju elementu można opisać jak obszerny były te elementy używając określeń dotyczących długości: np. takt, linijka.

Możesz określić też miejsce tego fragmentu w utworze: refren, zwrotka, hook, bridge (mostek), solo, intro, outro itp.

Proszę o jak najbardziej szczegółowy opis, nawet jeśli wyda Ci się przesadnie szczegółowy – jest to lepsze niż zbyt skąpy opis.

Modelowe odpowiedzi: dwie linijki tekstu; 2 takty melodii wokalu; 1 takt melodii wokalu z harmonią i instrumentacją; tekst refrenu (4 linijki); solo gitarowe (10 taktów), pomysł na napisanie piosenki o ślubie siostry.

2) W trakcie jakiej (jakich) aktywności pojawiła się epifania?

Proszę o opisanie czynności, którą wykonywałeś gdy pojawił się pomysł.

Prośba dotyczy opisanie czynności zarówno w których jesteś aktywny np. zmywanie naczyń, ale także w których nie wykonujesz ruchów, np. słuchanie muzyki, medytacja, oglądanie filmu.

Jeżeli wykonywane były dwie czynności np. słuchanie radia i odkurzanie, wpisz obie czynności.

Modelowe odpowiedzi: branie prysznica, branie prysznica i słuchanie podcastu, pisanie pamiętnika, stanie w kolejce w urzędzie, w trakcie zakupów – sięganie po produkt, jazda na rowerze, parkowanie auta, jazda autem przy słuchaniu radia, podnoszenie ciężarków.

3) Czy pomysł dotyczy kompozycji, która jest już rozpoczęta? Tak / Nie / Nie wiem

Jeżeli nasuwa Ci się myśl kompozycja, w której możesz użyć tego pomysłu -> wybierz TAK

Jeżeli jest to pomysł na nową kompozycję -> wybierz NIE

Jeżeli nie wiesz jeszcze do czego może posłużyć pomysł -> wybierz NIE WIEM

4) Inne uwagi

W razie wątpliwości można uzupełnić to pole, jak również w przypadku gdyby coś zaskakującego towarzyszyło epifanii.

Appendix I

Results - Study 1

Table I1

Quotes gathered in testing H1⁸¹

| Quote | Author |
|---|----------------|
| <p>PZ: When you work on songs, is it an everyday thing or do you wait for inspiration?</p> <p>JB: It depends on the song. With "Speaking of Dreams" I had the luxury of having written the melody about a year-and-a-half before and I bumbled around with it on the piano whenever I was in a piano-playing mood. So I knew it was there, and I knew some day the words would come to claim it.</p> <p>PZ: Do they [lyrics] come to you from beyond?</p> <p>JB: The good ones do. Like "the spring in Beijing" [from the song "China"], I had nothing to do with it. That was not work or research or anything. They just come. (p. 174)</p> | Joan Baez |
| <p>PZ: Often songwriters experience ideas simply arriving. Do you have an idea where they come from?</p> <p>WB: No, but that is my experience. Maybe we're channeling Jeff Skunk Baxter <i>[Laughs]</i></p> <p>PZ: Do you feel that ideas come from beyond you?</p> <p>WB: Yes, possibly.</p> <p>PZ: Any ideas as to how to get in touch with that source?</p> <p>WB: No, I think it's a matter of paying attention and diligence. And practicing at what you do and <i>doing it and doing it</i> until the moment of relaxation comes when you can be in touch with something like that. (p. 434)</p> | Walter Becker |
| I have great ideas when I'm walking down the street, but they're gone from moment to moment. (p. 434) | Walter Becker |
| You have to do that seemingly non-productive work to get to the point <i>[snaps fingers]</i> where things suddenly click into place. You have to lay the groundwork for that. (p. 434) | Walter Becker |
| [...] all of a sudden it's there in your mind and you might not be at the piano and you might not even have thought you were trying to compose. You're driving a car or something and pow, it's there. (p. 58) | Dave Brubeck |
| Certainly that feeling that something's coming through [from another source]. In the initial process. Not in the revising that might go on. And certainly in performing too. You want yourself as well out of the way as you can to be a vehicle. (p. 541) | Bruce Cockburn |
| The important thing is to keep your mind active and open. That's the simplest way to put it is the openness. That's part and parcel of having something come through you. (p. 541) | Bruce Cockburn |
| I did [have a routine of daily writing] for a few months. And that was the only time. And it didn't produce anymore of those [songs] that I could keep than just waiting for them to come. (p. 542) | Bruce Cockburn |
| [...] I always go everywhere thinking maybe I'll get a song out of it. But I don't go intending to particularly. Or looking for the song in what I'm seeing. A good analogy would be the photographer who takes photos all the time and spends all their time looking at their camera. So they come away with a lot of nice pictures but they don't understand what's in any of them. And the songwriting thing is similar that way. (p. 543) | Bruce Cockburn |

⁸¹ There is a kind of epiphany specific to the musical domain, which consists in hearing in one's mind, spontaneously and suddenly, elements of a song that are novel and original according to the person who experiences it.

| | |
|---|----------------|
| [When you travel] you don't write everyday [...] But sooner or later you're bound to be sitting somewhere waiting for something to happen and that's when the writing comes out. (p. 544) | Bruce Cockburn |
| PZ: Your songs all seem so unforced. Have they generally emerge naturally from the flow of your life, or do you ever sit down with the intention of writing something? DC: I <i>can't</i> do it that way. My songs emerge from my life or wherever they do unbidden and unplanned and completely on a schedule of their own. [Laughter] I can't legislate a song into being, it just will not happen for me. I can make a space for it to happen, and sometimes it will come and fill the space. (p. 373) | David Crosby |
| Lately a thing has happened to me that I had to notice because it keeps happening. Lately, over the last few years, this has happened many times. I'll be going to sleep and the busy mind - the verbal-crystallization-level mind that's talking to you-will be starting to nod off. And the intuitive, imaginative levels of the mind, the part that makes the longer leaps and wider synthesis, gets a shot at the steering wheel for a second, before you actually go unconscious. And in that little window something will leap up, and I will wind up grabbing for the lamps and frantically writing pages of lyrics. And it's happened again and again and again. (p. 373) | David Crosby |
| The first time I remember it happening was "Shadow Captain" [...] it was three in the morning and I woke up and wrote that entire set of lyrics, word for word, and then went back to sleep. [...] I had never thought any image in that song or anything about that entire concept ever before ever. [...] I never thought of this before. So I know it isn't this busy mind, the tap-A, slot-B kind of mind. (p. 373) | David Crosby |
| DC: You know, I don't construct them [songs]. <i>Somebody</i> in here does. But it is not the verbal, crystallization, currently awake, busy mind that does it. PZ: Do you think it comes from your unconscious mind or from a source beyond that? DC: I think human minds have as many levels as the Empire State Building or probably a thousand times that many. And I'm sure we don't really know how the creative process works. (p. 373) | David Crosby |
| When I get an idea I want to <i>purse</i> it immediately because there is a certain surge of muse juice right at that point. [Laughter] (p. 374) | David Crosby |
| PZ: How did "Thousand Roads" emerge? DC: "Thousand Roads" just jumped right out whole. I wrote the words out - same thing, falling asleep: [mimes scribbling down the song] "Oh, yeah! Oh, YEAH! Jan-WAKE UP!" [Laughter] (p. 377) | David Crosby |
| DC: I feel that what they're [songwriters] feeling is it coming from a level that they don't consciously monitor to a level that they consciously do. I don't feel that it's coming from outside of them but from a level in them that they're not consciously monitoring. PZ: Any other advice as to how to get to that place besides when falling asleep? DC: Get the busy mind out of the way. I asked a science fiction writer that I admire greatly, William Gibson, who wrote Neuromancer, about coming up with lyrics right before I go to sleep. [...] he said, "Yes, it's a known phenomenon. I call it 'the elves take over the workshop.' That's why all authors keep a pad and pencil or a typewriter or word processor right where they go to sleep. Happens to everybody. It's no surprise." (p. 377) | David Crosby |
| I wrote the lyric [for the song "Yvette in English"] in a rent-a-car - it's so weird - driving from Tokyo to Narita Airport. And I have no idea why. They come when they come, you know. And I'm sitting there in Japanese traffic and I wrote this lyric. [...] The entire lyric. (p. 375) | David Crosby |
| PZ: Does music come to you in the same way that lyrics will? DC: Yeah. (p. 377) | David Crosby |
| It's nice to be able to put yourself in an environment where you can completely accept all the unconscious <i>stuff</i> that comes to you from your inner workings of your mind. And block yourself off to where you can control it all, take it down... [...] You have to be able to get the thoughts out of your mind. (p. 72) | Bob Dylan |

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|---|---------------|
| The best songs to me – my best songs – are songs which were written very quickly. Yeah, very, very quickly. Just about as much time as it takes to write it down is about as long as it takes to write it. (p. 80) | Bob Dylan |
| Still staying in the unconscious frame of mind, you can pull yourself out and throw up two rhymes first and work it back. You get the rhymes first and work it back and then see if you can make it make sense in another kind of way. You can still stay in the unconscious frame of mind to pull it off, which is the state of mind you have to be in anyway. (p. 81) | Bob Dylan |
| One year a bunch of songs just came to me hanging around down in the islands, and that [the song "Infidels"] was one of them. (p. 85) | Bob Dylan |
| Sometimes I'll hear a song idea that's not really fleshed out, and sometimes I'll just grind away at it in a room with a guitar or piano. Sometimes I'll say, "Well, it might help me here, since I hear a groove here to program the groove [in a music production studio] and then work on it." Instead of having to maintain that in my head while I'm trying to work on lyrics or melody. (p. 455) | Dan Fogelberg |
| A lot of times I'll just be driving. While I'm driving my truck I've gotten a lot of melodies and ideas. I don't know why. So there's times when it's just straight out of the air without an instrument. (p. 456) | Dan Fogelberg |
| [...] I wrote half the album in five days. It was like, bam! So it's in there and sometimes it's just dying to get out. You're not even thinking about it. It demands to get out. I love that. [Laughs] I hope that happens more often. [...] It's really nice when things start flowing quickly. Sometimes it's like you just have to close it up for a while and it forces its way out. (p. 456) | Dan Fogelberg |
| PZ: Many writers have suggested that songs come sometimes like gifts, and seem to come from somewhere else. DF: Absolutely. I would feel the same way. I just feel like I'm a medium for this stuff to come through. (p. 457) | Dan Fogelberg |
| My stuff has to come from the Creator. It has to come from an inspirational source. (p. 455) | Dan Fogelberg |
| PZ: So you work only when the inspiration is there for you? DF: Absolutely. Yeah, something clicks on and I go in there. (p. 456) | Dan Fogelberg |
| MH: The best songs I've written, like "Mama's Hungry Eyes" or "Mama Tried," came so fast I could hardly hold the pencil. I could hear the whole song, and I would just try to get it all down before I forgot it. There is no doubt that songs are gifts. People who don't believe in another dimension, a higher plane of existence, have never written a song. Or have never had songs given to them. I've read some songs back and wept. The good songs are completely done when I get them. All I have to do is learn them. Sometimes I get a song with a great melody, but I let it slip away. And I have to go back and write a phony melody to it. I hate doing that. If they're not good enough to remember, it doesn't make it to the record. PZ: Do you have any kind of regular routine for songwriting? MH: I keep a guitar close by, pencil and paper, and if something good comes by, I can catch it. I never sit down with an intention of writing a song. A song comes to me, and then I sit down to write it. It has to be good enough for me to pick up a pencil. And then it gets exciting - it can really be like someone sending a teletype to me from the other side. I don't know where songs come from. If there's a force of good and evil that's represented just out of our vision, maybe there's subject matters that need to come across. Maybe they try to get it to me, or maybe they try to get it to Keith Richards. Or somebody else. Maybe it takes some time for them to find someone sensitive enough to realize it's there. Hank Cochran, who wrote "I fall to Pieces," said, "If I hadn't wrote that, Harland Howard would have wrote that the next night." (p. 701) | Merle Haggard |
| Songs don't take a long time for me to write, because I don't force write. Most of my writing is done in the morning. If something has offended me or affected me deep enough to touch my soul, sometimes early in the morning things come from somewhere and I write them down. Sometimes I'm as surprised when I write them | Merle Haggard |

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| down as anyone who hears it. (p. 701) | |
| Sometimes I'll get real lucky and the whole thing will come to me. The whole idea of a song will come to me. For instance, "Rainbow's Cadillac," which is one of my favorite songs on the record. [...] I think you can tell it was written lyric first because it's only three chords. (p. 596) | Bruce Hornsby |
| To me, though, some of the best and most memorable melodies that I've written have been melodies written on piano, rather than melodies that came in my head. (p. 596) | Bruce Hornsby |
| So, sometimes for me, it helps me melodically to write the melody on the piano. I tend to play, perhaps, more interesting melodies than what I hear in my head. (p. 597) | Bruce Hornsby |
| PZ: You mentioned how sometimes songs will just appear – BH: Rarely. But it has happened to me. (p. 601) | Bruce Hornsby |
| PZ: Some songwriters have said that songs feel like gifts, like they come from another place. BH: I've had a few of those, as I said. But not too many. (p. 602) | Bruce Hornsby |
| [...] a song starts to dictate itself after a certain point. You kind of hit that point of no return when you go, "Okay, that's the song." (p. 313) | Janis Ian |
| [The songs] pop in, literally. I mean, I'm not thinking about it, but if I think about it, there's always music going on in the background somewhere. It used to be very confusing when I was a kid, because there would always be something playing in my head. I mean, right now "Jesse" is playing. (p. 312) | Janis Ian |
| I have so many melodies that just pop into my head in a day that if I didn't write them down and then look at them a month later, I'd get inundated. Or forget that I had that idea. [...] I think I'm pretty prolific. Melodies pop into my head. There's kind of this running chatter. (p. 314) | Janis Ian |
| CK: [the song "You've Got a Friend"] That song was as close to pure inspiration as I've ever experienced. The song wrote itself. It was written by something outside of myself through me. PZ: Is that an unusual feeling for you? CK: It happens from time to time in part. That song is one of the examples of that process where it was almost completely written by inspiration and very little if any perspiration. PZ: Does that give you the feeling that these songs come from beyond you? CK: Absolutely. (p. 143) | Carole King |
| Once the inspiration comes, that directs where the perspiration goes, where the work goes. I don't mean to sound like it's some hippie philosophy of <i>[in a high, fairy-like voice]</i> you just sit down and it's all flowing through you. Because there's a lot of hard worked involved in songwriting. The inspiration part is where it comes through you, but once it comes through you, the shaping of it, the craft of it, is something that I pride myself in knowing how to do. (p. 144) | Carole King |
| [...] all of a sudden I felt this music coming out of me [it has started to occur at one point in life] (p. 717) | Lenny Kravitz |
| Sometimes I'm dreaming and I'm in bed and I hear a song. I get just caught between that place of being awake and being asleep. And I can't get out of it. I've lost a few things that were actually good [that way]. (p. 718) | Lenny Kravitz |
| LK: It's floating out there. You pick it up. It's floating out there. It's the beauty of imagination. You imagine these songs. When I hear something that isn't created yet, I'm listening to it in my head as if I'm listening to a record. So it's great, you hear this thing that doesn't even exist - well, doesn't exist materially - until you put it down. And it's going on in your head. PZ: And if you don't – LK: If you don't put it down, somebody else might get it. PZ: Do you think so? LK: It happens. Things like that have happened. A certain vibe goes around. Somebody writes something which is really similar to something you've been thinking. Those things are out there. They're on whatever waves there are, out there. | Lenny Kravitz |

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| PZ: And what's the best way to tune into them? LK: You just have to be aware. You have to be relaxed. And you'll pick it up. (p. 718-719) | |
| PZ: Do you ever sit down with the intention of writing a song? LK: No, I can't do that. I hate that. I wait for them to come to me. And when they do, they let me know. (p. 719) | Lenny Kravitz |
| The ideas just came. That was the thing. [...] I'd jot down ideas and jot down lines, and sometimes there'd be a line that didn't fit in for ten years. Ideas for songs would just be there, and that stopped ⁸² . I'd get a title, an idea, a line that could be used somewhere, a rhyme. (p. 64) | Tom Lehrer |
| Sometimes you just leap out of bed with them [good rhymes]. (p. 64) | Tom Lehrer |
| PZ: These are melodies that just pop into your head? M: Yeah. And I start singing them just from my head. (p. 617) | Madonna |
| PZ: Do you recall how that one [the song "Like a Prayer"] was born? M: I don't know! It just came out of my head. (p. 620) | Madonna |
| [about her first song, no title given] And it just came out of me. I don't know how. It was like somebody possessed me. (p. 616) | Madonna |
| PZ: You mentioned how melodies will pop into your head. Do you have any idea where those ideas originate? Do you feel that they come from beyond you? M: [<i>Laughs</i>] I'm such a sponge; and I love so many different kinds of music, and I've listened to so many different kinds of music all my life. You know how you just keep memories in the back of your head all the time? I'm sure it's everything that I've ever heard. And then it comes out in my own bastardized fashion. What I am is what I've digested throughout my life. What comes out of me. I don't think it's beyond, I just think it's all stored up. (p. 618) | Madonna |
| PZ: Is there any way you know of tapping into that source? RM: Well, you can pray about it, but that's not what I usually do. I just sort of sit down and it happens. Tunes come to me, and then I work on them. Sometimes I get an idea for a song, and I'll make up a tune for it. I do that after I've developed the poem somewhat. There are a number of different ways. But I don't have a lot of discipline to go into a room and sit down and do it. But I do it. They mostly just come to me. (p. 705) | Roger McGuinn |
| PZ: Do you have any idea where your ideas come from? RM: I think it's a spiritual thing. I think they come from out there. (p. 705) | Roger McGuinn |
| I do hear it all in my head, and then just work it out. (p. 727) | Meshell Ndegeocello |
| Once I start on it, I hear it all in my head. Once I find it, it's there. And all of a sudden I just hear it, all of it, and I just try to get it come through my hands [on an instrument]. (p. 727) | Meshell Ndegeocello |
| "Rednecks" [...] popped into my head. (p. 269) | Randy Newman |
| I remember that I got the idea for "Rednecks" when I wasn't near a piano or anything. (p. 286) | Randy Newman |
| Some days you get things that are gifts. A song will happen and it will go all the way through the end. You can see the end of it right at the beginning. (p. 274) | Randy Newman |
| RN: There are things in songs that will surprise me. Like I don't know how I thought of them. Like: "Boom goes London / Boom Paree / More room for you / More room for me" [from the song "Political Science"]. It's neat. It's like a gift. Not that I have a gift, but it was like a gift from... Voton. PZ: Do you think these gifts come from beyond you or from within you? RN: From within. But there's things I'll think about later and I'll say, "Look at that - I didn't even know I did that." (p. 284) | Randy Newman |
| PZ: You mentioned that "Think About Your Troubles" and other songs came to you in a flash. Is that how it usually works? | Harry Nilsson |

⁸² At the time the interview was conducted, the songwriter had not been active for years (p. 63-64).

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| HN: Yeah. Usually it's in a car, or on an airplane. Usually the expression or the thought will suggest a melody. [<i>Sings "Think About Your Troubles"</i>]. Usually the first line comes first and you take it and put it in the middle. The chorus will come out as the first line and you turn it into the chorus. (p. 239) | |
| PZ: Where do you think your ideas come from? HN: I don't know. It's like whistling [<i>Whistles</i>] Why did I whistle that? Did it just pop into my head or was it a combination of preconceived programs or ideas? I don't know about the higher power. I think, if you really want to get down to it, you have a file, in your mind, for every sound you ever heard. It happens so quickly it happens without you being aware of it, that's why it seems like it's coming from a different place. It's actually coming from the same place every time. It's just a bunch of electricity and chemicals up there. But somehow, creative people's mindset is somewhere in <i>creating</i> something... [<i>Whistles again</i>] It happens so quickly it <i>seems</i> like it's coming from somewhere else. It's not; it just means that you're in sync with yourself. And whatever your goal is, in terms of hearing a melody or a lyric, the closer you get to it, the faster it comes out and the easier it is to <i>spit it</i> out, as it were. It's just that you're not conscious of it all the time. You start studying or analyzing it, it goes away. (p. 240) | Harry Nilsson |
| PZ: Do you always work at the piano? LN: I go to the piano. But once in a while I will get an idea when I'm not at the piano. And then I'm looking for a piano. [<i>Laughs</i>] PZ: A musical idea will come to you? LN: Yes. PZ: A melody might occur to you? LN: A melody or an image. A certain image. (p. 218) | Laura Nyro |
| If I have to sit there every day for three years, then that's what I have to do. Until the song that I want to write comes to me. Because who is to say? (p. 223) | Laura Nyro |
| [The song "Death of Samantha"] There was a certain instant and I felt like I was really sad, so that's when it happened. Something terribly upsetting happened to me and then the next time we were at the studio, while the engineers were sort of putting the board in order, it flashed into me. So I just wrote it down. (p. 253) | Yoko Ono |
| The spoken part, "I knew a girl..." and all that, that feeling came to me after we recorded it. But I wasn't sure about it. I just knew it had something to do with a girl who is walking. Then I sang the song, and I was still sitting in the chair by the mike, waiting for them to change the tape. That's when it just came. So I just wrote it down quickly. I said, "I got it!". (p. 257) | Yoko Ono |
| YO: If I'm not at a piano, I can write riding in the car. And I just write down the notes and bring it in to the piano later. PZ: Do you find your songs come in a flash, or do they come from the result of work? YO: No, it's a flash. And if I don't catch it [<i>laughs</i>] and write it down, or put it on tape [<i>softly</i>], it just goes. Never comes back. Isn't that funny? PZ: Can you control when that flash comes? Do you ever sit down to write a song? YO: No, I never did that. But I mean, the point is that sometimes words do come back. [...] Sometimes I will forget to write the music down and I'll have only the words. And then I'll put it to music at the piano, and it becomes a totally different song [...] (p. 252) | Yoko Ono |
| PZ: And melodies generally come to you when you're not thinking about them? VDP: Yes. When you're thinking of other things, when you're thinking of cabbages and kings and anything else but application or certainly, to me, commerce. (p. 295) | Van Dyke Parks |
| PZ: [...] What do you look for in a melody? VDP: Music has to appear before me (p. 296) | Van Dyke Parks |
| PZ: Do you invent a melody note by note, or do you have the sense of a whole tune popping into your head? VDP: It pops. [...] That is when I'm not working. I do all the grunt work when I'm working. Work is the grunt stuff. I do everything but what is important when I'm working. (p. 296) | Van Dyke Parks |
| [...] all of the work is supportive of the original revelation. Something is revealed to | Van Dyke Parks |

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| you. Perhaps it's something that you've experienced many times but never on this level. (p. 305) | |
| I get ideas when I'm active, like when I'm raking leaves. And I'll make a mental note of them. <i>But to actually sit down and work on things</i> , I don't throw the rake down and run into the house and jump into cassette player. (p. 557) | Louie Perez |
| I get ideas when I'm doing something else. I think it's when your waking mind is addressing some physical issue, like driving or whatever, that the other part of your brain, where your imagination lives, is going wild. (p. 560) | Louie Perez |
| [...] some songs come in an instant, <i>and some take a little bit longer</i> . (p. 560) | Louie Perez |
| For the whole song to arrive instantly is really strange. Really unusual. I don't think it's ever happened to me more than once or twice. It happened to me once on this album, the song "Wildflowers". I just took a deep breath and it came out. The whole song. Stream of consciousness: words, music, chords. Finished it. I mean, I just played it into a tape recorder and I played the whole song and I never played it again. I actually only spent three and a half minutes on that whole song. So I'd come back for days playing that tape, thinking there must be something wrong here because this just came too easy. And then I realized that there's probably nothing wrong at all. <i>[Laughs]</i> (p. 512) | Tom Petty |
| And I was really nervous to play it [the song "Wildflowers"] to anybody. Because I thought maybe I'd stolen it. <i>Maybe it came from somewhere else</i> . (p. 512) | Tom Petty |
| PZ: Did you write "Wildflowers" with somebody in mind? TP: I don't know. <i>It just appeared</i> . (p. 513) | Tom Petty |
| I was certainly on a roll for a long time. I felt like I was on a roll for this album because I wrote so many songs. I must have written thirty songs. which, for me, is unusual, to write that much in that period of time. But it doesn't always happen like that. Each experience is different. I tend to find that the ones I like best usually are the ones that appear pretty quickly. They just pop up, and maybe going through all that h*ll helped to make one suddenly pop up. (p. 514) | Tom Petty |
| [...] I remember that line. I was very pleased with that line [from the song "Crawling Back to You"]. That's when I realized that it was a song. It's often like that. We're going on and on but where are we going? And suddenly, that's where we're going. And all of a sudden, it all makes sense [...]. I was very happy when that line came up. That was luck. Or divine intervention or something. It's just sometimes that you get to the end of a verse, and pow, there's that line. <i>It's a good feeling</i> . (p. 517) | Tom Petty |
| PZ: You once said, about your own songwriting, that you hear songs all the time, like a "permanent radio." Is that accurate - are songs coming to you all the time? LR: <i>Most of the time, yeah. On a good day. I hear stuff, yeah. It's fun. [...]</i> PZ: Do you hear words and music? LR: Mostly just words. <i>Sometimes I just hear words just for fun. You know, just kidding around. I only write it down if I'm officially making a record.</i> PZ: Have there been times when you tried to tune into it and couldn't? LR: Yeah. Lots of times. Oh yeah. It used to scare me to death. Not that you can do anything about it. Particularly if I don't know where I want to go. I'm so happy when I hear the regular thing again. It makes me so happy. When I hear that stuff going on in my head, unbidden, I just love that. And when it happens that there is nothing, I walk away. I say, "Okay, not this week." PZ: Do you have any thoughts about where that comes from, or what makes that happen? LR: Who knows? I don't have a clue. I just don't want to get in the way of it. And some of it is also being in shape, in fact. <i>It does make it better. For me</i> . (p. 687) | Lou Reed |
| PZ: Following it more than leading it? LR: Hardly leading. It's like being a recording secretary or something. I'm just listening I mean, I know I'm listening to me. When somebody tells me that one of my songs is great. I don't really have that much to do with it. It sounds stupid. That's why I don't like to talk about. (p. 688) | Lou Reed |

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| We had lyrics to "Dirty Boulevard," and I could not figure it out. And usually, if I can't figure something out, I'll make that the last thing that I work on before I sleep. Usually I'll wake up with it solved. I did that with "Dirty Boulevard." Because I don't sleep. And I suddenly heard it clear as a bell, put it on a tape recorder. (p. 688-689) | Lou Reed |
| CS: It's like Billie Holiday said: sometimes you can turn it on like a faucet and other times there's nothing. If I don't hear anything, I don't force it. [...] Because when I do hear it, I don't hear nothing else. I don't hear anything except the music that wants to come out. [...] PZ: You hear melodies in your head? CS: Melodies, a rhythm, a lyric - all of them. I can't even hear television or the radio, I just hear what I hear. And then I have to put it on a tape or write it down. PZ: So you felt that when it comes and it can't be forced? CS: Yeah. When music pops into my head it's undeniable because I'm not into sitting down and writing jingles. (p. 399-400) | Carlos Santana |
| CS: When you look at how Beethoven heard "Da-da-da-dum" it wasn't from the radio. There is an inner radio that is happening all the time. And the dial to turn it on is that you have to shut up. You have to shut up your mind, you have to shut up your mouth. And just listen. I don't know if you've ever been to a place where it's so silent that it's loud. The silence is loud. Since I have learned to meditate, sometimes out of meditation you get the songs and you go, "Oh, now I see where Trane was getting this stuff, or where Jimi Hendrix was coming from." Because silence is like a radio itself and the way you tune in is to make yourself more silent and then you hear the songs louder. But you have to still your mind. To get the real, real music that is going to last the longest, you have to be very quiet and be very gentle with how you write them down. PZ: Is the meditation the way to get to that place? CS: Sometimes. Sometimes when you wake up in the morning, sometimes late at night. Sometimes you're taking a shower and the water is hitting you in the face and you hear the song. Sometimes you stick your head out of the window on the freeway a little bit and that motion of the air can do it. There has to be some kind of motion to create emotions for me, whether it's a shower or that. Or completely the other extreme, which is silence, which is not motion at all. (p. 401) | Carlos Santana |
| [...] I'm sitting in a plane, kind of dozing. And you know, when you're dozing that's when the creative ideas come. And all of a sudden came a line I had thought about <i>five</i> years earlier: "long time passing". I thought those three words sang well: "long time passing". All of a sudden I fitted the two together, along with the intellectual's perennial complaint, "When will we ever learn?" (p. 7) | Pete Seeger |
| (...) your brain often suppresses such ideal connections because you're busy with the business of the day. You're doing whatever you're supposed to do. But there come times when you're no longer doing what you're supposed to do and you're just kind of rambling, making strange connections. <i>Now some people can turn this on. They can just say, "Brain, ramble on. Let me see what happens."</i> ⁸³ (p. 11) | Pete Seeger |
| PZ: Many songwriters devote most of their time to writing; that is the business of their day. PS: I confess I don't. If I get one good line, I'll put it down in my little pocket <i>and if I get time I might complete it.</i> (p. 12) | Pete Seeger |
| PZ: You use the name "Master Poet" for the source of inspiration that you've described. How do you envision the Master Poet? | P.F. Sloan |

⁸³ The parts of the quotes which are in gray do not describe spontaneous musical ideas occurrence (musical epiphany), yet they do contain an important information and provide a context for the description of what I identify as musical epiphany. Here, in the last sentence of the quote by Pete Seeger, the suggestion that some people "can turn this on", implies intentionality, hence this remark cannot be identified as discussing musical epiphany. It is nonetheless valuable to present how the respondent explains how that phenomenon (brain "rambling") can be either fully spontaneous or occur with intentionality.

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| PFS: My theory is that we are all one being all in the same consciousness, and that the Master Poet [...] is the source of all inspiration [...]. And through the Master Poet, that information is given so other people can give insights so that they don't need to stay in suffering, or on whatever level we're ignorant on. That's the job of the Master Poet, to be in touch with that divine inspiration and give it to your mind from the source and then deliver it to other minds [...]. (p. 184) | |
| You have to be alone. You have to be ready for that. I've had a lot of songs that kind of intruded on whatever is going on. They usually come in the form of one line, which you might remember and go get alone later. Just allowing yourself quiet time to be alone to think. I usually just sit down somewhere and tinker with the guitar. I have lines come at many different times that can turn into songs. Whole songs come, melody and words, when your mind is free. You can be thinking about the utility bills and the rent and write a certain kind of song. But you can't think about the utility bills and write "To Live's To Fly." (p. 447) | Townes van Zandt |
| PZ: Does that make you think there's a part of you always writing songs? TvZ: Well, it must be. The subconscious must be writing songs all the time. I've heard a lot of songwriters express the same feeling, that that song came from elsewhere. It came <i>through</i> me. PZ: Is that your feeling? TvZ: Oh, yeah. On songs like that, it was a definite feeling that [...] anyone could have written that song. And I know that I wrote it. But to take credit for it... It's a hard feeling to get across. (p. 447) | Townes van Zandt |
| PZ: When a line for a song comes to you, do you sit down and write the song then, or do you store away the line and write it later? TvZ: If it's a good line and I'm driving, I'll store it away. If I'm around a guitar, I'll do it right away. (p. 448) | Townes van Zandt |
| [The song "Men in a war"] That was a weird one, because I was not paying attention. I was driving somewhere in a car and it appeared almost like a telegram in my mind. Men in a war. And that's basically a medical fact. I thought, "I'd better write this down, because it's such a strange idea." And I thought, "Well, what are you after? What are you trying to say?". (p. 574) | Suzanne Vega |
| It's like I hear a voice. Yeah. It sounds a little spooky: "Oh, she hears voices." But the best songs are just like that. I'd say it comes from your subconscious. A mystic might say it comes from God, [...] I'm a Buddhist and I don't believe in that necessarily. It's when you are connected with something outside of yourself. It's when you are connected with something happening in life. It relates back to paying attention to the situation that's outside of yourself. Does that make sense to you? In other words, it's not enough to just invent it. It has to be connected to something real outside of yourself. In life. I don't know how else to describe it. (p. 575) | Suzanne Vega |
| [...] the whole thing seemed to happen in front of my face, as though I had nothing to do with it, and all the details were right there and you know you've really got it when everything starts to rhyme of its own accord. And the rhythms and the rhymes just seem to be right there. And it seems inevitable. And you're kind of held in the grip of this for a few hours. For two or three hours, you're just held by this and you have to finish it. You can't just leave it. You're completely absorbed by this thing. And it seems to be taking place in front of you as though you're watching it. It's a very peculiar thing. And it's wonderful when you feel it. And later you look back and think, "How did I do that?" And it's almost as though you didn't do it. And it's very scary, because you're sure it's never going to happen again. (p. 576) | Suzanne Vega |
| PZ: Does that make you feel that these songs are already written, in a sense, and that what we have to do is uncover them? SV: It used to feel that way to me. Now I feel, maybe with just this last batch of songs, [that] they feel more contrived. I can see where the cracks are and where the seams are and where I've pasted things together to make them whole. At its best, I feel that it's like you described. "The Queen and the Soldier" seemed that way to me. [...] It's kind | Suzanne Vega |

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| of dangerous to fall into that because then you lose control. You feel like, "Well, it came that way," so I have no control over it. Whereas I'm trying to teach myself more about melody and crafting a song, so you have to know when to step in and manipulate it a little. (p. 577) | |
| PZ Are those voices coming all the time, or – SV: You get on a roll. Sometimes it seems as if they're there all the time. Other times you're just as dry as can be and you can't hear anything. (p. 579) | Suzanne Vega |
| I know people who get up in the morning and sharpen pencils and sit down and write a song. I don't do it that way. There's a gestation period where I think a lot about it and then something pops up. [...] It's a mysterious process that I don't really understand too much myself. But I'm grateful when it happens. [...] It comes when it feels like it. (p. 440) | Loudon Wainwright III |
| When the flow's on, when it's good, when the muse is there, it's a lot of fun. I can really feel something ready to come through, like waiting for a fax to come or a picture to develop. You watch it take shape, and you can actually feel it. It's hard to talk about, because it's something I don't understand. (p. 440) | Loudon Wainwright III |
| Usually I sit down and I go until I'm trying to think. As soon as I start thinking, I quit. [...] I mean that [when] I start consciously trying to think of what I'm going to do next [in songwriting]. Then I quit. Then when I have an idea out of nowhere, I start up again. When that idea stops, I stop. I don't force it. If it's not there, it's not there and there's nothing you can do about it. (p. 354) | Neil Young |
| You begin to recognize [with experience in songwriting] that when you have an idea for a song and you start hearing a melody over and over again with words in your head, that's when you should write the song. If you don't have an idea and you don't hear anything going over and over in your head, don't sit down and try to write a song. (p. 355) | Neil Young |
| Some of them [songs] I know must be coming directly through me, because they're more personal. And other ones... it's a subconscious thing. I think the spirit is all around us and we all have minds, you know, and it's a chemical thing going on. There's the conscious mind and the subconscious mind and the spirit. And I can only guess as to what is really going on there, I can't tell you. (p. 355) | Neil Young |

Table I2

Confirmation of H1 and subhypotheses of H2 among participants of Study 1

| Participant | H2a | H2b | H2c | H2d | H1 |
|--------------------|-----|-----|-----|-----|----|
| Mose Allison | + | | + | | |
| Burt Bacharach | | | | | |
| Joan Baez | | | | | + |
| Walter Becker | | | | | + |
| Bill Berry | | | | | |
| Jackson Brown | | | | | |
| Dave Brubeck | + | | | | + |
| Peter Buck | | | | | |
| Lindsey Buckingham | | | | | |
| David Byrne | | | | | |
| Felix Cavaliere | | | | | |
| Bruce Cockburn | + | + | + | | + |
| Leonard Cohen | | | | | |
| David Crosby | + | + | + | + | + |
| Hal David | | | | | |
| Willie Dixon | | | | | |
| Donovan | | | | | |
| Lamont Dozier | + | | | | |
| Bob Dylan | + | + | + | + | + |
| Ray Evans | | | | | |
| Donald Fagen | | | | | |
| Dan Fogelberg | + | + | + | + | + |
| John Fogerty | | | | | |
| Gerry Goffin | | | | | |
| Merle Haggard | + | + | + | + | + |
| John Hiatt | | | | | |
| David Hidalgo | | | | | |
| Bruce Hornsby | + | + | | + | + |

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|---------------------|---|---|---|---|---|
| Janis Ian | | | | | + |
| Rickie Lee Jones | | | | | |
| Carole King | + | + | | + | + |
| Mark Knopfler | | | | | |
| Lenny Kravitz | + | | + | | + |
| k.d. lang | | | | | |
| Tom Lehrer | | | + | | + |
| Jay Livingston | | | | | |
| Madonna | + | | | | + |
| Roger McGuinn | + | + | | | + |
| Michael Mills | | | | | |
| Alanis Morissette | | | | | |
| Graham Nash | + | | + | | |
| Meshell Ndegeocello | + | + | + | + | + |
| Randy Newman | | | | | + |
| Harry Nilsson | | | | | + |
| Laura Nyro | + | + | | | + |
| Yoko Ono | | | + | | + |
| Van Dyke Parks | | | | | + |
| Louie Perez | | | | | + |
| Tom Petty | + | + | | + | + |
| Lou Reed | | | | | + |
| Stan Ridgway | | | | | |
| Robbie Robertson | | | | | |
| Todd Rundgren | | | | + | |
| Cahn Sammy | | | | | |
| Carlos Santana | | | + | + | + |
| Pete Seeger | + | | + | | + |
| Jules Shear | | | | | |
| Paul Simon | | | | | |
| P.F. Sloan | | | | | + |
| Michael Stipe | | | | | |

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|-----------------------|---|---|---|---|---|
| Richard Thompson | | | | | |
| Townes van Zandt | + | + | | + | + |
| Suzanne Vega | + | + | | | + |
| Loudon Wainwright III | | | + | | + |
| Jimmy Webb | + | | | | |
| Brian Wilson | | | | | |
| Neil Young | + | + | + | | + |
| Frank Zappa | | | | | |

Note. Gray-colored rows indicate the songwriter was identified

as experiencing musical epiphany. The sign “+” indicates

confirmation of a given hypothesis.

Table I3

Quotes gathered in testing of H2a⁸⁴

| Quote | Author |
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| I can come up with ideas for a song any time, any place, and start working on them. But it's very seldom I'll do a whole song in one place. (p. 41) | Mose Allison |
| [...] all of a sudden it's there in your mind and you might not be at the piano and you might not even have thought you were trying to compose. (p. 58) | Dave Brubeck |
| [When you travel] you don't write everyday [...] But sooner or later you're bound to be sitting somewhere waiting for something to happen and that's when the writing comes out. (p. 544) | Bruce Cockburn |
| [...] I always go everywhere thinking maybe I'll get a song out of it. But I don't go intending to particularly. Or looking for the song in what I'm seeing. (p. 543) | Bruce Cockburn |
| The first time I remember it happening was "Shadow Captain" [...] it was three in the morning and I woke up and wrote that entire set of lyrics, word for word, and then went back to sleep. (p. 373) | David Crosby |
| PZ: How did "Thousand Roads" emerge? DC: "Thousand Roads" just jumped right out whole. (p. 377) | David Crosby |
| When I get an idea I want to pursue it immediately because there is a certain surge of muse juice right at that point. [Laughter] (p. 374) | David Crosby |
| Writing songs is a twenty-four-hour job. You dream in it, you eat it, you sleep in it. You are having a conversation with people and you're working; you find yourself listening for a certain thing that might strike a chord for a song. It's a constant work thing for me. It's my relaxation, my fun, my everything. (p. 152) | Lamont Dozier |
| The best songs to me – my best songs – are songs which were written very quickly. Yeah, very, very quickly. Just about as much time as it takes to write it down is about as long as it takes to write it. (p. 80) | Bob Dylan |
| Sometimes I'll hear a song idea that's not really fleshed out, and sometimes I'll just grind away at it in a room with a guitar or piano. Sometimes I'll say, "Well, it might help me here, since I hear a groove here to program the groove [in a music production studio] and then work on it." Instead of having to maintain that in my head while I'm trying to work on lyrics or melody. (p. 455) | Dan Fogelberg |
| PZ: So you work only when the inspiration is there for you? DF: Absolutely. Yeah, something clicks on and I go in there. (p. 456) | Dan Fogelberg |
| The best songs I've written, like "Mama's Hungry Eyes" or "Mama Tried," came so fast I could hardly hold the pencil. I could hear the whole song, and I would just try to get it all down before I forgot it. (p. 701) | Merle Haggard |
| PZ: Do you have any kind of regular routine for songwriting? MH: I keep a guitar close by, pencil and paper, and if something good comes by, I can catch it. I never sit down with an intention of writing a song. A song comes to me, and then I sit down to write it. It has to be good enough for me to pick up a pencil. (p. 701) | Merle Haggard |
| Sometimes I'll get real lucky and the whole thing will come to me. The whole idea of a song will come to me. For instance, "Rainbow's Cadillac," which is one of my favorite songs on the record. (p. 596) | Bruce Hornsby |

⁸⁴ H2: Specific characteristics of composers who experience epiphany are the same as the features of the “inspiration types” proposed by Julius Bahle in his composers’ typology: a) They compose spontaneously.

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| <p>CK: [the song "You've Got a Friend"] That song was as close to pure inspiration as I've ever experienced. The song wrote itself. It was written by something outside of myself through me.</p> <p>PZ: Is that an unusual feeling for you?</p> <p>CK: It happens from time to time in part. That song is one of the examples of that process where it was almost completely written by inspiration and very little if any perspiration.</p> <p>PZ: Does that give you the feeling that these songs come from beyond you?</p> <p>CK: Absolutely. (p. 143)</p> | Carole King |
| <p>PZ: Do you write all the time?</p> <p>LK: Yeah. Whenever I feel it. And that's the way it works for me. (p. 718)</p> | Lenny Kravitz |
| <p>PZ: [...] do you mean you're the kind of songwriter who is always working at it, or do you wait for inspiration?</p> <p>M: I wait for inspiration. (p. 617)</p> | Madonna |
| <p>I just sort of sit down and it happens. Tunes come to me, and then I work on them. (p. 705)</p> | Roger McGuinn |
| <p>PZ: Do you have any kind of regular routine for songwriting?</p> <p>MH: I keep a guitar close by, pencil and paper, and if something good comes by, I can catch it. I never sit down with an intention of writing a song. A song comes to me, and then I sit down to write it. It has to be good enough for me to pick up a pencil. (p. 701)</p> | Merle Haggard |
| <p>[...] from taking my first breath in the morning to laying it down last thing at night, I'm always creating something. (p. 365)</p> | Graham Nash |
| <p>GN: So I try and keep myself suspended in creation.</p> <p>PZ: So songwriting is not something you do like a job –</p> <p>GN: <i>[Laughs]</i> No! It's constant. It's constant with me. Constant. (p. 366)</p> | Graham Nash |
| <p>MN: I just write when I feel like it. If I don't feel like it, I don't write.</p> <p>PZ: Does that mean you wait for inspiration to trigger a song?</p> <p>MN: Yeah. I can go a year without writing. (p. 728)</p> | Meshell Ndegeocello |
| <p>Once I start on it, I hear it all in my head. Once I find it, it's there. And all of a sudden I just hear it, all of it, and I just try to get it come through my hands [on an instrument]. (p. 727)</p> | Meshell Ndegeocello |
| <p>I do hear it all in my head, and then just work it out. (p. 727)</p> | Meshell Ndegeocello |
| <p>PZ: Do you always work at the piano?</p> <p>LN: I go to the piano. But once in a while I will get an idea when I'm not at the piano. And then I'm looking for a piano. <i>[Laughs]</i></p> <p>PZ: A musical idea will come to you?</p> <p>LN: Yes.</p> <p>PZ: A melody might occur to you?</p> <p>LN: A melody or an image. A certain image. (p. 218)</p> | Laura Nyro |
| <p>For the whole song to arrive instantly is really strange. Really unusual. I don't think it's ever happened to me more than once or twice. It happened to me once on this album, the song "Wildflowers". I just took a deep breath and it came out. The whole song. Stream of consciousness: words, music, chords. Finished it. I mean, I just played it into a tape recorder and I played the whole song and I never played it again. I actually only spent three and a half minutes on that whole song. (p. 512)</p> | Tom Petty |
| <p>I was certainly on a roll for a long time. I felt like I was on a roll for this album because I wrote so many songs. I must have written thirty songs. which, for me, is unusual, to write that much in that period of time. But it doesn't always happen like that. Each experience is different. I tend to find that the ones I like best usually are the ones that appear pretty quickly. They just pop up, and maybe going through all that h*ll helped to make one suddenly pop up. (p. 514)</p> | Tom Petty |

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| [...] your brain often suppresses such ideal connections because you're busy with the business of the day. You're doing whatever you're supposed to do. But there come times when you're no longer doing what you're supposed to do and you're just kind of rambling, making strange connections. Now some people can turn this on. They can just say, "Brain, ramble on. Let me see what happens." (p. 11) | Pete Seeger |
| Whole songs come, melody and words, when your mind is free. (p. 447) | Townes van Zandt |
| If it's a good line and I'm driving, I'll store it away. If I'm around a guitar, I'll do it right away. (p. 448) | Townes van Zandt |
| [The song "Men in a war"] That was a weird one, because I was not paying attention. I was driving somewhere in a car and it appeared almost like a telegram in my mind. Men in a war. And that's basically a medical fact. I thought, "I'd better write this down, because it's such a strange idea." And I thought, "Well, what are you after? What are you trying to say?". (p. 574) | Suzanne Vega |
| JW: Do you ever come up with melodies away from the piano? JW: I remember writing the song "Didn't we" in a car on the way out to Newport Beach to see some friends of mine. PZ: Words and music? JW: Yeah. But not every often. (p. 167) | Jimmy Webb |
| You begin to recognize [with experience in songwriting] that when you have an idea for a song and you start hearing a melody over and over again with words in your head, that's when you should write the song. If you don't have an idea and you don't hear anything going over and over in your head, don't sit down and try to write a song. (p. 355) | Neil Young |
| PZ: Some songwriters approach their writing like a job, on an every day basis. Is that how you do it? NY: No. I just write when I feel like it. Day or night, no matter where I am, that takes precedent. That's the only rule I have. If I have an idea, I work on it [<i>Pause</i>] It's not even like working on it. If I have an idea and I want to work on a song, I find space to do it. (p. 356) | Neil Young |
| [The song "Pocahontaz"] I probably started it in a car, I think. I might have written it at a friend's house and in a car. I probably started it in the car on the way over and finished it at the house. (p. 357) | Neil Young |

Table I4

Quotes gathered in testing H2b⁸⁵

| Quote | Author |
|---|----------------|
| [When you travel] you don't write everyday [...] But sooner or later you're bound to be sitting somewhere waiting for something to happen and that's when the writing comes out. (p. 544) | Bruce Cockburn |
| When I get an idea I want to pursue it immediately because there is a certain surge of muse juice right at that point. [Laughter] (p. 374) | David Crosby |
| The first time I remember it happening was "Shadow Captain" [...] it was three in the morning and I woke up and wrote that entire set of lyrics, word for word, and then went back to sleep. (p. 373) | David Crosby |
| PZ: How did "Thousand Roads" emerge? DC: "Thousand Roads" just jumped right out whole. (p. 377) | David Crosby |
| The best songs to me – my best songs – are songs which were written very quickly. Yeah, very, very quickly. Just about as much time as it takes to write it down is about as long as it takes to write it. (p. 80) | Bob Dylan |
| Sometimes I'll hear a song idea that's not really fleshed out, and sometimes I'll just grind away at it in a room with a guitar or piano. Sometimes I'll say, "Well, it might help me here, since I hear a groove here to program the groove [in a music production studio] and then work on it." Instead of having to maintain that in my head while I'm trying to work on lyrics or melody. (p. 455) | Dan Fogelberg |
| PZ: So you work only when the inspiration is there for you? DF: Absolutely. Yeah, something clicks on and I go in there. (p. 456) | Dan Fogelberg |
| PZ: Do you have any kind of regular routine for songwriting? MH: I keep a guitar close by, pencil and paper, and if something good comes by, I can catch it. I never sit down with an intention of writing a song. A song comes to me, and then I sit down to write it. It has to be good enough for me to pick up a pencil. (p. 701) | Merle Haggard |
| The best songs I've written, like "Mama's Hungry Eyes" or "Mama Tried," came so fast I could hardly hold the pencil. I could hear the whole song, and I would just try to get it all down before I forgot it. (p. 701) | Merle Haggard |
| Sometimes I'll get real lucky and the whole thing will come to me. The whole idea of a song will come to me. For instance, "Rainbow's Cadillac," which is one of my favorite songs on the record. (p. 596) | Bruce Hornsby |
| CK: [the song "You've Got a Friend"] That song was as close to pure inspiration as I've ever experienced. The song wrote itself. It was written by something outside of myself through me. PZ: Is that an unusual feeling for you? CK: It happens from time to time in part. That song is one of the examples of that process where it was almost completely written by inspiration and very little if any perspiration. PZ: Does that give you the feeling that these songs come from beyond you? CK: Absolutely. (p. 143) | Carole King |
| I just sort of sit down and it happens. Tunes come to me, and then I work on them. (p. 705) | Roger McGuinn |

⁸⁵ H2: Specific characteristics of composers who experience epiphany are the same as the features of the "inspiration types" proposed by Julius Bahle in his composers' typology: b) They start composing when spontaneous ideas occur.

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| I do hear it all in my head, and then just work it out. (p. 727) | Meshell Ndegeocello |
| Once I start on it, I hear it all in my head. Once I find it, it's there. And all of a sudden I just hear it, all of it, and I just try to get it come through my hands [on an instrument]. (p. 727) | Meshell Ndegeocello |
| PZ: Do you always work at the piano? LN: I go to the piano. But once in a while I will get an idea when I'm not at the piano. And then I'm looking for a piano. [Laughs] PZ: A musical idea will come to you? LN: Yes. PZ: A melody might occur to you? LN: A melody or an image. A certain image. (p. 218) | Laura Nyro |
| For the whole song to arrive instantly is really strange. Really unusual. I don't think it's ever happened to me more than once or twice. It happened to me once on this album, the song "Wildflowers". I just took a deep breath and it came out. The whole song. Stream of consciousness: words, music, chords. Finished it. I mean, I just played it into a tape recorder and I played the whole song and I never played it again. I actually only spent three and a half minutes on that whole song. (p. 512) | Tom Petty |
| I was certainly on a roll for a long time. I felt like I was on a roll for this album because I wrote so many songs. I must have written thirty songs. which, for me, is unusual, to write that much in that period of time. But it doesn't always happen like that. Each experience is different. I tend to find that the ones I like best usually are the ones that appear pretty quickly. They just pop up, and maybe going through all that h*ll helped to make one suddenly pop up. (p. 514) | Tom Petty |
| If it's a good line and I'm driving, I'll store it away. If I'm around a guitar, I'll do it right away. (p. 448) | Townes van Zandt |
| Whole songs come, melody and words, when your mind is free. (p. 447) | Townes van Zandt |
| [The song "Men in a war"] That was a weird one, because I was not paying attention. I was driving somewhere in a car and it appeared almost like a telegram in my mind. Men in a war. And that's basically a medical fact. I thought, "I'd better write this down, because it's such a strange idea." And I thought, "Well, what are you after? What are you trying to say?". (p. 574) | Suzanne Vega |
| PZ: Some songwriters approach their writing like a job, on an every day basis. Is that how you do it? NY: No. I just write when I feel like it. Day or night, no matter where I am, that takes precedent. That's the only rule I have. If I have an idea, I work on it [Pause] It's not even like working on it. If I have an idea and I want to work on a song, I find space to do it. (p. 356) | Neil Young |
| You begin to recognize [with experience in songwriting] that when you have an idea for a song and you start hearing a melody over and over again with words in your head, that's when you should write the song. If you don't have an idea and you don't hear anything going over and over in your head, don't sit down and try to write a song. (p. 355) | Neil Young |

Table I5

Quotes gathered in testing H2c⁸⁶

| Quote | Author |
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| PZ: You're on the road almost nonstop, doing about two hundred nights a year. How do you manage to fit in the time for songwriting? MA: I write songs when I can't sleep. If I wake up too early in the morning or if I'm waiting for an airplane. I can come up with ideas for a song any time, any place, and start working on them. But it's very seldom I'll just do a whole song in one place. (p. 41) | Mose Allison |
| I did [have a routine of daily writing] for a few months. And that was the only time. And it didn't produce anymore of those that I could keep than just waiting for them [songs] to come. (p. 542) | Bruce Cockburn |
| PZ: Your songs all seem so unforced. Have they generally emerge naturally from the flow of your life, or do you ever sit down with the intention of writing something? DC: I <i>can't</i> do it that way. My songs emerge from my life or wherever they do unbidden and unplanned and completely on a schedule of their own. (p. 373) | David Crosby |
| Well, my songs aren't written on a schedule like that. (p. 82) | Bob Dylan |
| I can't sit down in a room and say, "Okay, I'm going to write a song now." Or make an appointment with another songwriter, which I find absolutely <i>ludicrous</i> . But I know a lot of people in Nashville make their living doing that. That's not my style. My stuff has to come from the Creator. It has to come from an inspirational source. (p. 455) | Dan Fogelberg |
| PZ: Do you have any kind of regular routine for songwriting? MH: I keep a guitar close by, pencil and paper, and if something good comes by, I can catch it. I never sit down with an intention of writing a song. A song comes to me, and then I sit down to write it. It has to be good enough for me to pick up a pencil. (p. 701) | Merle Haggard |
| PZ: Do you ever sit down with the intention of writing a song? LK: No, I can't do that. I hate that. I wait for them to come to me. And when they do, they let me know. (p. 719) | Lenny Kravitz |
| [...] I couldn't really sit down and do it as a chore: "I've got to write a song today; I owe it to society to write a song." (p. 64) | Tom Lehrer |
| I could never really sit down and say, "Okay, today is all clear, I'm going to sit down and write a song." It just didn't work that way. (p. 64) | Tom Lehrer |
| GN: So I try and keep myself suspended in creation. PZ: So songwriting is not something you do like a job – GN: [<i>Laughs</i>] No! It's constant. It's constant with me. Constant. (p. 366) | Graham Nash |
| MN: I just write when I feel like it. If I don't feel like it, I don't write. PZ: Does that mean you wait for inspiration to trigger a song? MN: Yeah. I can go a year without writing. (p. 728) | Meshell Ndegeocello |
| PZ: Can you control when the flash comes? Do you ever sit down to write a song? YO: No, I never did that. (p. 252) | Yoko Ono |
| PZ: So you felt that when it comes and it can't be forced? CS: Yeah. When music pops into my head it's undeniable because I'm not into sitting down and writing jingles. (p. 399-400) | Carlos Santana |

⁸⁶ H2: Specific characteristics of composers who experience epiphany are the same as the features of the "inspiration types" proposed by Julius Bahle in his composers' typology: c) They do not schedule composition sessions.

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| PZ: Many songwriters devote most of their time to writing; that is the business of their day. PS: I confess I don't. If I get one good line, I'll put it down in my little pocket and if I get time I might complete it. (p. 12) | Pete Seeger |
| I know people who get up in the morning and sharpen pencils and sit down and write a song. I don't do it that way. (p. 440) | Loudon Wainwright III |
| PZ: Some songwriters approach their writing like a job, on an every day basis. Is that how you do it? NY: No. I just write when I feel like it. Day or night, no matter where I am, that takes precedent. That's the only rule I have. If I have an idea, I work on it [<i>Pause</i>] It's not even like working on it. If I have an idea and I want to work on a song, I find space to do it. (p. 356) | Neil Young |

Table I6

Quotes gathered in testing H2d⁸⁷

| Quote | Author |
|---|---------------------|
| The first time I remember it happening was "Shadow Captain" [...] it was three in the morning and I woke up and wrote that entire set of lyrics, word for word, and then went back to sleep. (p. 373) | David Crosby |
| PZ: How did "Thousand Roads" emerge? DC: "Thousand Roads" just jumped right out whole. (p. 377) | David Crosby |
| The best songs to me – my best songs – are songs which were written very quickly. Yeah, very, very quickly. Just about as much time as it takes to write it down is about as long as it takes to write it. (p. 80) | Bob Dylan |
| These songs [from the album "Down in the Groove"], they came in pretty easy. (p. 84) | Bob Dylan |
| [...] I wrote half the album in five days. It was like, bam! So it's in there and sometimes it's just dying to get out. You're not even thinking about it. It demands to get out. (p. 456) | Dan Fogelberg |
| The best songs I've written, like "Mama's Hungry Eyes" or "Mama Tried," came so fast I could hardly hold the pencil. I could hear the whole song, and I would just try to get it all down before I forgot it. (p. 701) | Merle Haggard |
| Sometimes I'll get real lucky and the whole thing will come to me. The whole idea of a song will come to me. For instance, "Rainbow's Cadillac," which is one of my favorite songs on the record. (p. 596) | Bruce Hornsby |
| CK: [the song "You've Got a Friend"] That song was as close to pure inspiration as I've ever experienced. The song wrote itself. It was written by something outside of myself through me. PZ: Is that an unusual feeling for you? CK: It happens from time to time in part. That song is one of the examples of that process where it was almost completely written by inspiration and very little if any perspiration. PZ: Does that give you the feeling that these songs come from beyond you? CK: Absolutely. (p. 143) | Carole King |
| Once I start on it, I hear it all in my head. Once I find it, it's there. And all of a sudden I just hear it, all of it, and I just try to get it come through my hands [on an instrument]. (p. 727) | Meshell Ndegeocello |
| I was certainly on a roll for a long time. I felt like I was on a roll for this album because I wrote so many songs. I must have written thirty songs. which, for me, is unusual, to write that much in that period of time. But it doesn't always happen like that. Each experience is different. I tend to find that the ones I like best usually are the ones that appear pretty quickly. They just pop up [...]. (p. 514) | Tom Petty |
| For the whole song to arrive instantly is really strange. Really unusual. I don't think it's ever happened to me more than once or twice. It happened to me once on this album, the song "Wildflowers". I just took a deep breath and it came out. The whole song. Stream of consciousness: words, music, chords. Finished it. I mean, I just played it into a tape recorder and I played the whole song and I never played it again. I actually only spent three and a half minutes on that whole song. (p. 512) | Tom Petty |
| A song like "I saw the light" was a song I wrote in fifteen minutes. I didn't dream it. I just kind of blurted it out. (p. 422) | Todd Rundgren |
| It's like Billie Holiday said: sometimes you can turn it on like a faucet and other times there's nothing. If I don't hear anything, I don't force it. (p. 399) | Carlos Santana |
| Whole songs come, melody and words, when your mind is free. (p. 447) | Townes van Zandt |

⁸⁷ H2: Specific characteristics of composers who experience epiphany are the same as the features of the "inspiration types" proposed by Julius Bahle in his composers' typology: d) Composing feels effortless to them.

Table I7

Quotes gathered in testing H3a and H3b⁸⁸

| Quote | Author |
|---|---------------------|
| I have great ideas when I'm walking down the street, but they're gone from moment to moment. (p. 434) | Walter Becker |
| And in that little window something will leap up, and I will wind up grabbing for the lamps and frantically writing pages of lyrics. (p. 373) | David Crosby |
| I don't keep a notebook of any sort. If there's something I like, I generally remember it. I keep it in my head. But I'm not one of these guys who keeps a journal and works from it. (p. 456) | Dan Fogelberg |
| Sometimes I'll hear a song idea that's not really fleshed out, and sometimes I'll just grind away at it in a room with a guitar or piano. Sometimes I'll say, "Well, it might help me here, since I hear a groove here to program the groove [in a music production studio] and then work on it." Instead of having to maintain that in my head while I'm trying to work on lyrics or melody. (p. 455) | Dan Fogelberg |
| The best songs I've written, like "Mama's Hungry Eyes" or "Mama Tried," came so fast I could hardly hold the pencil. I could hear the whole song, and I would just try to get it all down before I forgot it. [...] Sometimes I get a song with a great melody, but I let it slip away. And I have to go back and write a phony melody to it. I hate doing that. If they're not good enough to remember, it doesn't make it to the record. (p. 701) | Merle Haggard |
| [...] it can really be like someone sending a teletype to me from the other side. (p. 701) | Merle Haggard |
| I keep a guitar close by, pencil and paper, and if something good comes by, I can catch it. I never sit down with an intention of writing a song. A song comes to me, and the I sit down to write it. (p. 701) | Merle Haggard |
| I have so many melodies that just pop into my head in a day that if I didn't write them down and then look at them a month later, I'd get inundated. Or forget that I had that idea. (p. 314) | Janis Ian |
| I still can't find a tape recorder when I need one. Or a guitar pick. But sometimes I just play in my head. And if I forget it, I figure it wasn't good enough to remember. (p. 718) | Lenny Kravitz |
| Sometimes I'm dreaming and I'm in bed and I hear a song. I get just caught between that place of being awake and being asleep. And I can't get out of it. I've lost a few things that were actually good. (p. 718) | Lenny Kravitz |
| PZ: These are melodies that just pop into your head? M: Yeah. And I start singing them just from my head. (p. 617) | Madonna |
| Once I start on it [songwriting], I hear it all in my head. Once I find it, it's there. And all of a sudden I just hear it, all of it, and I just try to get it come through my hands [on an instrument]. (p. 727) | Meshell Ndegeocello |
| If I'm not at a piano, I can write riding in the car. And I just write down the notes and bring it in to the piano later (p. 252) | Yoko Ono |
| PZ: Do you find your songs come in a flash, or do they come from the result of work? YO: No, it's a flash. And if I don't catch it [<i>laughs</i>] and write it down, or put it on tape [<i>softly</i>], it just goes. Never comes back. (p. 252) | Yoko Ono |
| Sometimes I will forget to write the music down and I'll have only the words. And then I'll put it to music at the piano, and it becomes a totally different song [...]. (p. 252) | Yoko Ono |
| [...] it flashed into me. So I just wrote it down. (p. 253) | Yoko Ono |
| I get ideas when I'm active, like when I'm raking leaves. And I'll make a mental note of them. But to actually sit down and work on things, I don't throw the rake down and run into the house and jump into cassette player. (p. 557) | Louie Perez |

⁸⁸ Musical epiphany is followed by: a) at least a short memory storage b) transcription of sudden ideas.

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| <p>PZ: When you are writing music, do you write it down in any way - do you write down the chords?</p> <p>LR: No, I record it. [...] I use it [cassette recorder] because it's quick. I mean, the thing has to be quick. It's easy coming, and really easy going.</p> <p>PZ: So It's easy to lose stuff if you don't tape it right away?</p> <p>LR: Yeah. We have a lot of really, really miserable tape recordings. They are almost indecipherable. (p. 688)</p> | Lou Reed |
| <p>PZ: You hear melodies in your head?</p> <p>CS: Melodies, a rhythm, a lyric - all of them. I can't even hear television or the radio, I just hear what I hear. And then I have to put it on a tape or write it down. (p. 400)</p> | Carlos Santana |
| <p>There is an inner radio that is happening all the time. [...] you have to be very quiet and be very gentle with how you write them down. (p. 401)</p> | Carlos Santana |
| <p>PZ: Many songwriters devote most of their time to writing; that is the business of their day.</p> <p>PS: I confess I don't. If I get one good line, I'll put it down in my little pocket and if I get time I might complete it. (p. 12)</p> | Pete Seeger |
| <p>If it's a good line and I'm driving, I'll store it away. If I'm around a guitar, I'll do it right away. (p. 448)</p> | Townes van Zandt |
| <p>[The song "Men in a war"] That was a weird one, because I was not paying attention. I was driving somewhere in a car and it appeared almost like a telegram in my mind. Men in a war. And that's basically a medical fact. I thought, "I'd better write this down, because it's such a strange idea." (p. 574)</p> | Suzanne Vega |
| <p>I carry a notebook with me at all times. (p. 595)</p> | Loudon Wainwright III |

Table I8

Quotes gathered in testing H4a⁸⁹

| Quote | Author |
|---|------------------|
| I have great ideas when I'm walking down the street, but they're gone from moment to moment. (p. 434) | Walter Becker |
| [...] all of a sudden it's there in your mind and you might not be at the piano and you might not even have thought you were trying to compose. You're driving a car or something and pow, it's there. (p. 58) | Dave Brubeck |
| I wrote the lyric [for the song "Yvette in English"] in a rent-a-car - it's so weird - driving from Tokyo to Narita Airport. And I have no idea why. They come when they come, you know. And I'm sitting there in Japanese traffic and I wrote this lyric. [...] The entire lyric. (p. 375) | David Crosby |
| A lot of times I'll just be driving. While I'm driving my truck I've gotten a lot of melodies and ideas. I don't know why. So there's times when it's just straight out of the air without an instrument. (p. 456) | Dan Fogelberg |
| I get ideas when I'm doing something else. I think it's when your waking mind is addressing some physical issue, like driving or whatever, that the other part of your brain, where your imagination lives, is going wild. (p. 560) | Louie Perez |
| I get ideas when I'm active, like when I'm raking leaves. And I'll make a mental note of them. But to actually sit down and work on things, I don't throw the rake down and run into the house and jump into cassette player. (p. 557) | Louie Perez |
| Sometimes you're taking a shower and the water is hitting you in the face and you hear the song. Sometimes you stick your head out of the window on the freeway a little bit and that motion of the air can do it. There has to be some motion to create emotions for me, whether it's a shower or that. (p. 401) | Carlos Santana |
| PZ: When a line for a song comes to you, do you sit down and write the song then, or do you store away the line and write it later? TvZ: If it's a good line and I'm driving, I'll store it away. If I'm around a guitar, I'll do it right away. (p. 448) | Townes van Zandt |
| You have to be alone. You have to be ready for that. I've had a lot of songs that kind of intruded on whatever is going on. They usually come in the form of one line, which you might remember and go get alone later. Just allowing yourself quiet time to be alone to think. I usually just sit down somewhere and tinker with the guitar. I have lines come at many different times that can turn into songs. Whole songs come, melody and words, when your mind is free. You can be thinking about the utility bills and the rent and write a certain kind of song. But you can't think about the utility bills and write "To Live's To Fly." (p. 447) | Townes van Zandt |
| [The song "Men in a war"] That was a weird one, because I was not paying attention. I was driving somewhere in a car and it appeared almost like a telegram in my mind. Men in a war. And that's basically a medical fact. I thought, "I'd better write this down, because it's such a strange idea." And I thought, "Well, what are you after? What are you trying to say?". (p. 574) | Suzanne Vega |
| [The song "Pocahontaz"] I probably started it in a car, I think. I might have written it at a friend's house and in a car. I probably started it in the car on the way over and finished it at the house. (p. 357) | Neil Young |

⁸⁹ H4: Musical epiphanies occur in situations unrelated to composing: a) mundane repetitive actions.

Table I9

Quotes gathered in testing H4b and H4c⁹⁰

| Quote | Author |
|---|----------------|
| Lately a thing has happened to me that I had to notice because it keeps happening. Lately, over the last few years, this has happened many times. I'll be going to sleep and the busy mind - the verbal-crystallization-level mind that's talking to you-will be starting to nod off. And the intuitive, imaginative levels of the mind, the part that makes the longer leaps and wider synthesis, gets a shot at the steering wheel for a second, before you actually go unconscious. And in that little window something will leap up, and I will wind up grabbing for the lamps and frantically writing pages of lyrics. And it's happened again and again and again. (p. 373) | David Crosby |
| PZ: How did "Thousand Roads" emerge? DC: "Thousand Roads" just jumped right out whole. I wrote the words out - same thing, falling asleep: [<i>mimes scribbling down the song</i>] "Oh, yeah! Oh, YEAH! Jan-WAKE UP!" [<i>Laughter</i>] (p. 377) | David Crosby |
| The first time I remember it happening was "Shadow Captain" [...] it was three in the morning and I woke up and wrote that entire set of lyrics, word for word, and then went back to sleep. [...] I had never thought any image in that song or anything about that entire concept ever before ever. [...] I never thought of this before. So I know it isn't this busy mind, the tap-A, slot-B kind of mind. (p. 373) | David Crosby |
| Songs don't take a long time for me to write, because I don't force write. Most of my writing is done in the morning. If something has offended me or affected me deep enough to touch my soul, sometimes early in the morning things come from somewhere and I write them down. Sometimes I'm as surprised when I write them down as anyone who hears it. (p. 701) | Merle Haggard |
| Sometimes I'm dreaming and I'm in bed and I hear a song. I get just caught between that place of being awake and being asleep. And I can't get out of it. I've lost a few things that were actually good [that way]. (p. 718) | Lenny Kravitz |
| Sometimes you just leap out of bed with them [good rhymes]. (p. 64) | Tom Lehrer |
| We had lyrics to "Dirty Boulevard," and I could not figure it out. And usually, if I can't figure something out, I'll make that the last thing that I work on before I sleep. Usually I'll wake up with it solved. I did that with "Dirty Boulevard." Because I don't sleep. And I suddenly heard it clear as a bell, put it on a tape recorder. (p. 688-689) | Lou Reed |
| CS: There is an inner radio that is happening all the time. [...] you have to still your mind. To get the real, real music that is going to last the longest, you have to be very quiet and be very gentle with how you write them down. PZ: Is the meditation the way to get to that place? CS: Sometimes. Sometimes when you wake up in the morning, sometimes late at night. (p. 401) | Carlos Santana |

⁹⁰ H4: Musical epiphanies occur in situations unrelated to composing: b) before falling asleep, c) after waking up.

Table I10

Quotes gathered in testing H5⁹¹

| Substance | Quote | Author |
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| not specified | I used to think that drugs were a big help, but eventually I realized that they were the opposite. It seemed to be that anything that would keep you up for days would help you finish a song. People couldn't talk to you because you were three sheets to the wind, and had been up for two days, and they'd have to wait until you've slept. So you carved out some space to do the work, but unfortunately the work was worthless. And eventually it took twice as long to unravel what you'd been working on because you had to be in that state to get back to what you were doing. (p. 410) | Jackson Browne |
| not specified | PZ: Many songwriters have said that they feel songs come through them from another source. Does it feel that way to you? BC: Yeah. [...] PZ: Is there anything that enables you to do that? BC: I used to think drugs did. Actually, what you don't want is to be stuck in a particular habit or mode. And periodically I find that I have to do something to kick me out of my particular set of habits at the time. And usually it's travel that does that for me. The exposure to new things and new ideas and new people. [...] I think drugs do the same thing for some people. Probably for everybody for a short period. But if they then become a habit, then of course you've defeated the purpose. I wouldn't want to go around promoting the use of drugs. But I'm also not afraid of it. The important thing is to keep your mind active and open. That's the simplest way to put it is the openness. That's part and parcel of having something come through you. (p. 541) | Bruce Cockburn |
| alcohol | I try everything. I try to ignore it, try to repress it, try to get high, try to get intoxicated, try to get sober, all the versions of myself that I can summon are summoned to participate in this project, this work force. (p. 334) | Leonard Cohen |
| alcohol | PZ: Does drinking ever help you to write? LC: No. (p. 343) | Leonard Cohen |

⁹¹ H5: Musical epiphany occurs more frequently after psychoactive substance use.

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| cannabis, cocaine, psychedelics | <p>DC: [...] I'm sure every writer thought, not just songwriters but every writer thought, "Oh, man, I'll take some of this whatever the h*ll that is, and now I'll really write some far-out sh*t." And it's hogwash. It's bull***t. It actually gets in the way. The reason I believe that is that-and there are two plottable curves-as the increase of drugs went up the amount of songs and creativity curve went down at the same rate. Until I got to the point where I wasn't writing at all. For the last three or four years that I was a junkie and a free-baser and drunk, I didn't write <i>anything</i>. Nothing. I wrote "Delta" and then nothing. <i>Nothing</i>. And Jackson [Browne] had to pry "Delta" out of me with a godd*mn crowbar. Sitting at Warren Zevon's piano in Santa Barbara. And saying, "No, David, you can't get up and take any more drugs until you finish this." [Laughs]. "No, no, NO! <i>Finish!</i>" Because he knew I was on the track. And he's a great friend, a wonderful guy. But after that I didn't write <i>shit</i>. So so much for drugs enhance creativity theory. And then, conversely, when I went to prison, I started writing letters. Then I would write a scrap in a letter that I liked. Then I would write a line that I liked. Then I would write three lines that I liked. Then I would write a whole lyrics that I thought was okay. And then I wrote "Compass." And I said "Wait a minute. These are good images, man. This is me again. I'm writing stuff that I believe again. I <i>love</i> this." And the only conclusion I can draw is that the drugs smothered it [<i>hitting the table with hand for emphasis</i>], and that when the drugs stopped it came back. So there you have it.</p> <p>PZ: In the early days, though, do you think it helped you get out songs you might not have written?</p> <p>DC: I don't think so, man, I think I would have done three times as much work. Because I spent so much time just being a vegetable. Being zonked. I would have had more energy, more focus, more ability to communicate, and I think I would have written better stuff. The only drug experience I don't regret is the psychedelics, and I did them almost like a sacrament. I did them seldom and carefully, out on a beach or some beautiful place and with specifically gentle people [Laughs]. Everybody's got to draw their own conclusion, man. I'm not proselytizing for or against them. I can tell you <i>exactly</i> what happened to me. What happened to me leaves me no doubt whatsoever. Any person who asks me, "Should I take drugs, will it be good for my art?" I will tell them <i>absolutely</i> not. You know, but you've got to ask me to get that.</p> <p>PZ: It's quite a different message. I remember years ago you made the statement that every single song you wrote and every record you made were created stoned-</p> <p>DC: That's true.</p> <p>PZ: And I remember thinking that there must be something positive about that because, after all, you came up with all these beautiful songs and these great records.</p> <p>DC: Well, you know I did say that and I believed it. Not only did I write it all stoned but I performed it all stoned. [...] But the thing was, you know, that when we started</p> | David Crosby |
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| | <p>getting loaded we were not doing coke and heroin. We were doing psychedelics and pot. [...] But where I wound up, you know, I think there's no question but that it destroys creativity.</p> <p>PZ: Has it been a hard transition to start writing songs straight?</p> <p>DC: No. I've been writing more and more as I go along. And I'm liking it. [...] Not only do I like the stuff that I'm writing, but I'm writing easier and more. (p. 374-375)</p> | |
| alcohol, cannabis | <p>I'm pretty sure it was in Jamaica, where we had very good ganja that year and somebody gave me 110-proof rum. I fell asleep on the beach and went into a dream in which I saw a cross-legged figure coming over the ocean: "Thrown like a star in my vast sleep / I opened my eyes to take a peek / To find that I was by the sea / Gazing with tranquility..." (p. 191-192)</p> | Donovan |
| cannabis, psilocybin | <p>PZ: Has smoking marijuana or doing other drugs been a positive influence on your songwriting?</p> <p>D: I don't believe that drugs influenced anybody to write anything. If you didn't have it in you, you wouldn't have written it anyway. But it took the edge off. Smoking grass or hashish is an actual key and a door into the inner world in the nicest possible way. Most other drugs are very hard-edged and extreme, even mushrooms. Whereas with marijuana you can still be alive, aware, and certainly the music was cooler.</p> <p>PZ: You talk about it opening the door to the inside-</p> <p>D: Yes. Time disappears.</p> <p>PZ: Do you know of other ways of opening that door?</p> <p>D: Well, meditation opens it but in the instant world that we live in, meditation takes a long while to open it. The world that you were contacting quickly through the herbs is a world that is there anyway. And breathing, actually, is a way in. And marijuana slows down the respiratory rate. So if you do that on your own [slow your breath], you can enter the state without. (p. 194-195)</p> | Donovan |
| LSD | <p>PZ: "The River."</p> <p>DF: Yeah. I was on acid at the University of Illinois. They used to have this great music school with aisles and aisles of rooms with pianos. I used to hang out there all the time when I was high. It was <i>just great!</i> And you'd listen to this cacophony because everyone was rehearsing at once. I wrote "The River" in that room.</p> <p>PZ: Did acid contribute to any other songs?</p> <p>DF: Acid? Oh, I think it must have. I think "Heart Hotels" was an acid song. I didn't do a lot of it or I'd be too trashed to write. I certainly wouldn't consider doing that today. (p. 463)</p> | Dan Fogelberg |
| alcohol | <p>[on co-writing with T Bone] DH: There were a couple of times we couldn't do anything, we just couldn't think anymore. So he'd [T Bone] go and buy a fifth of Scotch. And that helped a great deal. [Laughs] We got a couple songs out of that.</p> <p>LP: Yeah. I think "Prenda Del Alma," the traditional song on the <i>Moon</i> record is completely under the influence of Glenlivet. Hidalgo: And "River of Fools" was also done</p> | David Hidalgo & Louie Perez |

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| | that way. (p. 556) | |
| cannabis ⁹² , psychedelics | PZ: What was the main thing that inspired you to move from writing pop songs with The Hollies to writing “The Sleep Song” and more artistically ambitious songs? GN: It was only until I started to smoke enormous amounts of dope with Crosby that I began to realize there was a lot more I could do. And so, because I was experimenting with mind-expansion drugs, and The Hollies to a certain extent were continuing their drink mode of the north of England, that I began to think differently and think more about the responsibility of someone who had this to reflect what’s going on around them, reflect what’s going on in their personal lives [...]. (p. 363) | Graham Nash |
| LSD | PZ: Do you remember coming up with the concept for <i>The Point</i> [album]? HN: Yeah. As a matter of fact, I think I was on acid at the time. It was a long time ago and we experimented with those drugs. (p. 241-242) | Harry Nilsson |
| caffeine | PZ: When pouring the coffee, you said you didn't want to get too awake when writing songs. What do you mean by that? VDP: A cup of coffee, to me, comes when I'm working on everything from the first violin down. Lyrics and melody - those things come in a non-narcotic state. They must be carved out stoically. There's a German word for that moment between inspiration and execution. I get that, not with a paintbrush under the Sistine Chapel. I get that with this rather menial songwriting things with the tools. I want that moment of contemplation or meditation when you're moving with this thing, you're not in a lotus position, you're working like a hornet out of hell; all of that work is supportive of the original revelation. Something is revealed to you. Perhaps it's something that you've experienced many times but never on this level. So you work within that emotional frame. (p. 305) | Van Dyke Parks |
| alcohol | I have songs of every degree, from pure craftsmanship to inspiration. Of all my songs, "Mr. Gold and Mr. Mudd" was closest to just coming out of the blue. It was back when I was doing a lot of drinking and gambling. [...] I went out to the kitchen and brought my guitar and here comes this song. (p. 446) | Townes van Zandt |
| codeine | [I was] taking antibiotics and cough syrup. And because of the cough syrup, and the fever and everything, I'm sure, my dreams that week were blazing technicolor vivid dreams. And one night I went to bed and had a dream about being a folksinger. And I was on stage somewhere and I played this song. And it was so vivid that I remembered it, woke up exactly after it finished, turned on the light and reached for this little pad and pencil, and wrote down the verses in the middle of the night, and | Townes van Zandt |

⁹² Smoking “dope” could refer to many substances, including amphetamine or cocaine, yet Graham Nash said he used to smoke “enormous amounts of dope with [David] Crosby”. Comparing to the information from the interview with David Crosby, it seems Graham Nash referred to smoking cannabis (“PZ: I remember years ago you made the statement that every single song you wrote and every record you made were created stoned- DC: That's true.”).

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| | remembered the guitar part exactly, and rolled over and went back to sleep. In the morning I woke up [...]. I played it and it seemed like my fingers knew the guitar part. It took one second to figure it out. (p. 446) | |
| not specified | <p>NY: Some other guys [songwriters] might lock themselves up with a bunch of amphetamine pills in a hotel room and get out the thesaurus and try to find words that rhyme and just go <i>completely nuts</i>! And write a great album.</p> <p>PZ: Do you think that approach can produce anything worthwhile?</p> <p>NY: I don't know. I don't advise that. [<i>laughs</i>].</p> <p>PZ: Can drugs ever help a songwriter or do they get in the way.</p> <p>NY: Well, you know, I think an aspirin now and again is not too bad. [<i>Laughs</i>] I don't know about drugs and songwriting. I mean, I've taken drugs and written songs but I don't advise it. (p. 356)</p> | Neil Young |

Appendix J

Results - Study 2a

Table J1

Quotes gathered in testing H1⁹³

| Quote in English | Original quote (if applicable) | Author |
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| KA: I already knew what it would sound like. It just happens on its own, just happens on its own. I already had the melody in my head. NC: So, does it come sequentially: first the lyrics, then the melody; or simultaneously? KA: No, sometimes it comes together. | KA: Ja już wiedziałem jak to będzie brzmiało. To się samo dzieje, to się samo dzieje. Ja już melodię miałem w głowie. NC: Czyli czy to przychodzi po kolei, że najpierw tekst, potem melodia; czy jednocześnie? KA: Nie, czasem przychodzi razem. | Krzysztof Antoniewicz |
| [quotes his lyrics] It was in my head, it wasn't written down, and the melody "went" right away, and later the harmony. | [cytuje tekst utworu] To było w głowie, to nie było zapisane, a melodia poszła już też od razu, no i harmonia później. | Krzysztof Antoniewicz |
| NC: Where do you usually compose? KA: Everywhere. I'll tell you - at home, at work. And once at work it happened to me [that]... [...] There was a music contest - I worked completely elsewhere - [...] a song had to be written, and I had my hands full because I was a machine setter. And I was supposed to work from six o'clock until the morning, and the song and the lyrics formed itself in my head. When I got home - I wrote it down. Such a curiosity. | NC: Gdzie zwykle komponujesz? KA: Wszędzie. Już Ci mówię – w domu, w pracy. A zdarzało mi się kiedyś w pracy... [...] Był przegląd muzyczny – pracowałem zupełnie gdzie indziej – [...] trzeba było napisać piosenkę, a ja miałem ręce zajęte, bo byłem nastawiaczem maszyn. I od osiemnastej do rana miałem pracować, a w głowie układała się piosenka i tekst. Jak przyszedłem do domu - zapisałem. Taka ciekawostka. | Krzysztof Antoniewicz |
| In general, it's... I have a chorus [which appears suddenly] so I record it on my dictaphone and we'll say that it's 35% [of the song], the rest in general it's always very coded [=methodic]. | En général c'est... j'ai un refrain [qui apparaît soudainement] donc je l'enregistre sur mon dictaphone et ça on va dire que c'est 35% [de la chanson], la reste en générale c'est toujours très codé. | AvoriaZ |

⁹³ H1: There is a kind of epiphany specific to the musical domain, which consists in hearing in one's mind, spontaneously and suddenly, elements of a song that are novel and original according to the person who experiences it.

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| So it's true that my brain in order to escape daily tasks... Or even in the past, I had a job where it was very repetitive [on a production line], it was in the pharmaceutical industry and therefore, to escape, my brain said: "Well, I don't like the work you do and I need to be free". So my brain couldn't help but want to have ideas, compositions. It's as if: when you're at work, you know that you have a creative part of you and here you are, you may forcibly combine the two. In any case, <i>voilà</i> , it is true that as soon as a repetitive or daily task is there, then the brain lights up in mode: "No, you are an artist, therefore the task – no." | Alors c'est vrai que mon cerveau pour s'échapper de tâches au quotidiens... Ou même avant, j'avais un travail ou c'était très répétitive [sur une ligne de production], c'était dans l'industrie pharmaco et donc pour s'échapper mon cerveau disait : « Voilà, moi j'aime pas le travail que tu fais et j'ai besoin d'être libre ». Donc mon cerveau pouvait pas s'empêcher de vouloir avoir des idées, des compositions. Si c'était : quand t'es au taff, tu sais que t'as une part de toi créatif et voilà, tu peux forcément combiner les deux. En tout cas voilà, il est vrai que dès qu'une tâche répétitive ou quotidienne est là, alors le cerveau s'allume en mode : « Non, toi tu es un artiste, donc la tâche – non ». | AvoriaZ |
| Laurent Voulzy [...] says - a musician is a vehicle of emotions where the emotion goes through us and it is up to us to capture this emotion, if you will. So I'm a bit like that: I don't think, "Boom!" It comes. | Laurent Voulzy [...] dit - un musicien c'est un véhicule d'émotions, où l'émotion nous traverse et c'est à nous de la capter, si tu veux, cette émotion. Donc je suis un peu comme ça : je ne réfléchis pas, « Bim ! ». Ça vient. | AvoriaZ |
| Some kind riff of some started bouncing around my head and from then it went smoothly. | Jakiś tam riff zaczął mi się kolebotać po głowie i dalej już poszło. | Piotr Chlebowicz |
| It all started with the fact that a circle [riff, musical motive] started to bloom, with a very fast tempo, based on one musical function yet with quite complicated harmonic solutions [...]. | To się zaczęło od tego że takie kółko [riff, motyw muzyczny] mi się zaczęło kłuć, takie na bardzo szybkim tempie, oparte w sumie na jednej funkcji tylko z dosyć skomplikowanymi rozwiązaniami harmonicznymi [...]. | Piotr Chlebowicz |
| [...] sometimes something breeds in my head and I later translate it into the strings [...]. | [...] czasami coś mi się tam lęgnie w głowie i sobie to potem przekładam na struny [...]. | Piotr Chlebowicz |
| NC: On what does your decision to start composing depend? PC: On whether something is starting in my head... some sounds are starting to bounce around. | NC: Od czego to zależy, że decydujesz się zacząć komponowanie? PC: Od tego, czy coś mi się tam zaczyna po głowie... jakieś dźwięki mi się zaczynają objąć. | Piotr Chlebowicz |
| [...] that something is... when some of those sounds start to form in my head then I sit down and write them down because unfortunately after Covid I have terrible problems with [short-term] memory [...] and when something starts to bloom, I have to write it down right away. | [...] że coś mi się tam... jak jakieś tamte dźwięki zaczynają mi się w głowie układać i wtedy siadam i zapisuję, bo niestety po Covidzie mam straszne problemy z pamięcią [krótkotrwałą] [...] i jak mi się coś zaczyna kłuć to muszę to zaraz zapisywać. | Piotr Chlebowicz |
| PC: Some sounds just begin to form a more or less logical whole in my head. NC: And you hear them internally? PC: Yes, yes, yes. | PC: Po prostu jakieś dźwięki zaczynają mi się w jakąś mniej lub bardziej logiczną całość układać w głowie. NC: I je słyszysz wewnętrznie? PC: Tak, tak, tak. | Piotr Chlebowicz |
| MF: That song actually I just came up with the first few lines and then I did have my | | Martina Flaherty |

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| <p>little book with me and I think when I had the first three or four lines I've written them in my little book. And it came out very... nearly like I didn't write it myself kinda thing. It was just like it just sort of came.</p> <p>NC: It just sort of came – but what were you doing? You watched the view?</p> <p>MF: I was sitting watching the water and then I started walking and I just felt very close to nature.</p> | | |
| <p>I really think it's an alignment – it's really when you are most comfortable and stress free and really aligned with everything and with yourself. [...] like when you're in love or you're happy – everything seems to fall into place. [...] It just kind of happens. And maybe it's just... it's your higher self that kind of you tap into that, its writing it really and you're just taking notes, kind of.</p> | | Martina Flaherty |
| <p>And I think it is very important to use these moments [of sudden creativity] when they appear [...] and it is better to catch these thoughts and ideas because these are moments that appear so rarely that if they appear and you do not use them, you waste an opportunity.</p> | <p>I myślę, że bardzo ważne jest to by wykorzystywać te momenty [nagłej kreatywności] kiedy one się pojawiają [...] i lepiej jest złapać te myśli i pomysły, bo to są takie momenty które na tyle rzadko się pojawiają, że jeżeli się pojawiają i ich nie wykorzystasz to marnujesz okazję.</p> | Matthew Gray |
| <p>So when I say something clicks, it's those moments when the lyrics flow down upon you or the melodies flow down upon you as if they have already existed and you're just a tool to write them down.</p> | <p>Więc jeżeli mówię, że coś klika to to są takie momenty kiedy tekst spływa na Ciebie albo melodie spływają na Ciebie jakby one już istniały, a Ty jesteś tylko narzędziem żeby je spisać.</p> | Matthew Gray |
| <p>I don't know if that's the case with me [that I have sudden ideas during repetitive activities]. I suppose it's either influenced by something I've heard, seen, or experienced, and the idea for it may appear suddenly, but I guess I haven't noticed it appearing during any activities. [...] From now on I will pay attention to it. [...] Surely, it's not that this idea just suddenly appears because you have an influx of information. I think ideas if they come... ideas come when it's quiet. Ideas come when there is no external stimulation in the form of sound or image or whatever else. Ideas come exactly when – it's what we said about the shower – ... that you are standing in the shower and you have nothing to do really. Here there is this constant sound of water dripping on you [...]</p> | <p>Nie wiem do końca czy tak jest w moim przypadku [że mam nagłe pomysły w trakcie powtarzalnych czynności]. Chyba raczej albo jest to pod wpływem czegoś co usłyszałem, co zobaczyłem, czego doświadczyłem i pomysł na to może się pojawić nagle, ale chyba nie zauważyłem żeby to się pojawiało w jakichś czynnościach. [...] Teraz będę na to patrzył. [...] Na pewno to nie jest tak, że ten pomysł sam się pojawia, bo masz napływ informacji. Myślę, że pomysły jeśli przychodzą... pomysły przychodzą kiedy jest cicho. Pomysły przychodzą wtedy kiedy nie ma tej stymulacji zewnętrznej w postaci dźwięku czy obrazu czy czegokolwiek innego. Pomysły się pojawiają wtedy kiedy właśnie - to co mówiliśmy o prysznicu - że stoisz pod prysznicem i nie masz co robić tak naprawdę. Tu jest ten stały dźwięk wody, która na Ciebie kapie [...]</p> | Matthew Gray |

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| As a songwriter you are like a sponge and you absorb everything really and then what you squeeze out... what you squeeze out ⁹⁴ comes out, but everything... everything can be material for a song, really. | Jako songwriter jesteś jak gąbka i chłoniesz wszystko tak naprawdę i potem co wyciśniesz... to wychodzi co wyciśniesz, ale jakby wszystko jest... wszystko może być materiałem na piosenkę tak naprawdę. | Matthew Gray |
| Sometimes something is playing in my head and I try to write it down somehow. | Czasami mi coś w głowie gra i próbuję sobie to jakoś spisać. | Czcibor Hejwowski |
| Sometimes it is so that such musical ideas totally invade me in such a place where I am completely unable to do anything with them on the spot. [...] suddenly something plays in my head and then [...] first of all, I preserve it in my head so as not to forget this melody. If I have the possibility - I write it down as soon as possible. | Czasami jest tak, że mnie takie pomysły muzyczne nachodzą zupełnie gdzieś w takim miejscu, że nie jestem w stanie zupełnie z nimi nic na bieżąco zrobić. [...] nagle coś mi gra w głowie i wtedy [...] przede wszystkim sobie to utrwalam w głowie żeby jakoś tej melodii nie zapomnieć. Jak mam jak – to ją zapisuję w pierwszej wolnej chwili. | Czcibor Hejwowski |
| And sometimes it is so that something starts to play in my head and I have to write it down or else it will escape me. It's also a bit on the spur of the moment. | No i czasami jest praktycznie tak, że coś mi zaczyna grać w głowie i muszę coś z tym zrobić, bo inaczej mi ucieknie. Także trochę jest to pod wpływem chwili. | Czcibor Hejwowski |
| Sometimes ideas for a melody come to my head and then I record them on the voice recorder on my phone. If I have access to a guitar, I try to put harmony to it; if not I just jot down the ideas [...]. | Czasem przychodzą mi pomysły na melodię do głowy i wtedy je nagrywam na dyktafon z telefonu. Jeżeli mam dostęp do gitary to staram się zharmonizować, a jeżeli nie to po prostu zapisuję pomysły [...]. | Bartosz „Iwiś” Iwicki |
| I compose [as follows]: sometimes there is a moment when something pops into my head, then I record just the melody on the phone if I have it at hand. I beat out a certain rhythm, melody, I also intertwine the harmony. | Komponuję [tak]: czasami jest taki moment, że coś mi wpadnie do głowy to nagrywam samą melodię na telefon jak mam go pod ręką. Sobie wybijam jakiś tam rytm, melodię, harmonię też gdzieś tam przeplatam. | Dorota Konchevska |
| What I do is very random and these thoughts and these triggers that I can't really control but I think I've trained myself subconsciously to do. They'll happen in stages. So I have a melody for one song, then I write a verse to another two years later and they'll match. And I like that sort of patchwork approach. | | Nicky Kozmanaut |
| It's like, I wouldn't [inaudible, probably "wanna"] say it's voices but it is, it is definitely voices, and they're voices that... this is gonna sound quite worrying but I'm quite into this aspect as well, yeah, from a very different perspective, from a mental health perspective. | | Nicky Kozmanaut |

⁹⁴ The person used the phrase “what you squeeze out” suggesting intentional creativity, nonetheless he referred to spontaneous musical ideas.

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| I can send you a link to a song that I wrote completely that I had in my head and it was complete, everything: the lyrics, the ... I just sang it and the thing about these voices in my head they don't really give me much in terms of lyrics [...] | | Nicky Kozmanaut |
| These are spontaneous things that may occur at any moment. | | Nicky Kozmanaut |
| Now I just do it anywhere. In a conversation or just like say "Okay, sorry, I got an idea". I would say that to my wife all the time about like 1 o'clock in the morning. Grab... the... I used to have a little dictaphone, you know that you could put your ideas into. | | Nicky Kozmanaut |
| How I experience it is like a bit of euphoria. Yeah – "I'm getting an idea again. I wonder if this one's gonna be any good." | | Nicky Kozmanaut |
| In fact, sometimes I play the instrument a little in my head and sometimes I think of a certain thing and it [sudden idea] comes. So sometimes it [idea generation] also happens outside of [composing] sessions. Sometimes it's during totally incongruous moments, in the supermarket, I suddenly have things [ideas]; there are things that go through my head and... "Oh, that's not bad, I have to try afterwards with an instrument". In general, I have to try to play it on an instrument quickly, if not the idea is lost. | En fait des fois je jeu un peu de l'instrument en fait dans ma tête et des fois je pense à un certain truc et ça vient. Du coup des fois, ça arrive aussi en hors des sessions. Des fois c'est lors des moments tellement incongrus. Ça peut être dans le super marche. j'ai des trucs d'un coup, ça il y a des trucs qui se cogitent dans ma tête et la... « Ah, c'est pas mal, il faut que j'essaye après avec un instrument ». En générale il faut que j'essaye vite de jouer en instrument si non l'idée elle se perds. | Guillaume Lauret |
| It can happen that I have to stay an hour in public transport. So, well, there we spend more time in a pensive mood, so there are ideas that can come. In fact, it's when you're in a pensive state, when you're not in action - either not in action, or being inactive... or having an activity that's not too intellectual, then I become pensive, and so this is when the ideas can come. | Ça peut arriver que je doive rester une heure dans un transport en commun. Du coup, bah, là on passe plus de temps à être pensif donc du coup, là, il y a des idées qui peuvent venir. En fait c'est quand on est pensif, quand on est pas dans l'action – soit pas dans l'action, soit d'être inactif... soit d'avoir une activité pas trop intellectuelle, là je deviens pensif, et du coup c'est là que peuvent venir les idées. | Guillaume Lauret |
| I have melodic ideas when I walk, in fact I can have them at any time, even sometimes when I wake up suddenly I take my phone and I open my dictaphone and I record directly and sometimes I don't have the time to "attack" [=deal with] the music directly - maybe I have to work or I have something to do. | J'ai des idées des mélodies quand je me promène, en fait à n'importe quel moment je peux en avoir, même parfois au réveil du coup je prends mon téléphone et j'ouvre mon dictaphone et j'enregistre directement et parfois j'ai pas le temps de directement attaquer la musique - peut-être je dois travailler ou j'ai quelque chose à faire. | Lola |

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| I don't necessarily have any explanations, but sometimes when I walk I hear [the new internal melodies]... It can be when walking, but it may be something else [...] if I hear sounds that I like [internally], well, that's an idea right there and even sometimes I have words that come to me and I jot them down, for example on the post-its and I have them all over my house - the post-its. | J'ai pas forcément des explications mais des fois quand je marche j'entends [les nouvelles mélodies internes] ... Ça peut être marcher, mais ça peut être ailleurs [...] si j'entends [intérieurement] des sonorités qui me plaisent, bah j'aurai une idée sur l'instant même et même parfois j'ai des mots qui me viennent et je le note là par exemple sur les post-it et j'en ai partout chez moi, les post-its. | Lola |
| At that time, it's true that I didn't feel well, and in fact I had a dream, a bit of a nightmare, and suddenly when I woke up in the morning I felt that it was as if I didn't sleep at all, I was tired. And I said to myself... in fact not even "said to myself" – I just knew, not even heard something, I got carried away like that. | Au ce moments-là, c'est vrai que je me sentais pas bien, et en fait j'ai fait un rêve, cauchemar un petit peu, et du coup en réveil le matin je sentais que c'est comme si je n'ai pas dormi du tout, j'étais fatiguée. Et je me suis dit... en fait même pas « je me suis dit » - c'est juste que je sais, pas j'ai entendu un truc, je me suis laissé emporter comme ça. | Lola |
| In general, if I have lyrics [in a sudden idea occurrence], I already hear the melody and vice versa... both at the same time. | En générale si j'ai des paroles, j'entends déjà la mélodie et vice-versa... les deux au même temps. | Lola |
| In general, I always have an idea that will last at least 10 seconds, 10-15 seconds. Same when I record myself, I record the phrase and the melody that goes with it. | En générale j'ai toujours une idée qui va faire au moins 10 secondes, 10-15 secondes. Pareil quand je m'enregistre, j'enregistre la phrase et la mélodie qui va avec. | Lola |
| That was an idea [which appeared] just like that, I think I must have been working and I don't know... I don't know why it came. | Là, c'était une idée comme ça, je pense que je devais être en train de travailler et je sais pas ... je sais pas pourquoi c'est venue. | Lola |
| [...] the chorus where I say: "Tant pis pour moi, je trouverai bien un autre paradis ". That was something that came to me on its own but I had written that without thinking about... it was not the same day that I had written that. I had written that I don't really know when and it was in one of my post-its. | [...] le refrain où je dis : « Tant pis pour moi, je trouverai bien un autre paradis ». Ça, c'était quelque chose qui m'est venue toute seule mais j'avais écrit ça sans penser à ... c'était pas la même jour que j'avais écrit ça. J'avais écrit ça je sais pas trop quand et c'était dans un de mes post-its. | Lola |
| First thing I did was I picked up my phone because I was half awake. Frankly, I was half asleep so I just picked up my phone to record. When I an idea comes to me like that, I try not to say to myself: "Quick!". [Instead] I need to find out exactly what it is. So I even took my time actually to hear the first notes, I took my time to hear the first words, and if it takes me 10-15 minutes for it to come back, well, then it takes 10-15 minutes. I would have a 10-15- minutes-long recording in which there is a lot of silence. | Première chose que j'ai fait c'était prendre mon téléphone, parce que j'étais à moitié réveillée. Franchement j'étais à moitié endormie donc j'ai juste pris mon téléphone pour enregistrer. Quand j'ai une idée comme ça qui me vient j'essaye de pas me dire : « Vite ! ». Il faut que je trouve exactement ce que c'est. Donc j'ai même pris mon temps en fait pour entendre les premières notes, j'ai pris mon temps pour entendre les premiers mots, et si ça me prend 10-15 minutes pour les temps qu'elle revienne, bah ça prend 10-15 minutes. J'aurais un enregistrement de 10-15 minutes où il y a beaucoup de silence. | Lola |

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| NC: Do ideas appear outside of the composing sessions? L-H: Yes, of course, that happens to me often. It's kind of hard to describe, I can't specify the exact moment it happens, but yes - it happens outside of the songwriting sessions. Often even more outside and the composition session is the moment when I will register the idea but not always. Sometimes it is the session that produces ideas. | NC : Les idées apparaissent-elles en dehors des sessions de composition ? L-H : Oui, bien sûr, ça m'arrive souvent. C'est assez difficile à décrire, je peux pas dire les instant précis auxquelles ça arrive, mais oui – ça arrive en dehors des sessions de composition. Souvent en plus en dehors et la session de composition c'est le moment où je vais inscrire l'idée mais pas toujours. Parfois c'est la session qui produit des idées. | Louis-Henry |
| I compose... it actually depends if I compose for a commission or for myself. When it's for myself I either have flashes of composition or I know who I have to compose this that, I already have a very precise image in my head, or it's a more exercise-like composition. | Je compose ... ça dépend en fait si je compose pour une commande ou pour moi-même. Quand c'est pour moi-même j'ai soit des flashes de composition ou je sais qui il faut que je composer ceci cela, j'ai déjà dans ma tête une image très précise, ou bien c'est une composition plus de type exercice. | Louis-Henry |
| On how I feel about it [the flash] it's quite difficult. Either it's something that simmers and which takes several months to fall into place and I know that I have to take notes of it, and one day I'm going to sit in front of my computer or in front of my sheet music. [...] or else it's a kind of clairvoyance of the piece [when] I suddenly have a form of illumination, <i>voilà</i> - the piece must look like this and I have to write it. | Sur comment je le ressens [le flash] c'est assez difficile. Soit c'est quelque chose qui bouillonne, et qui mets plusieurs mois à se mettre en place et je sais qu'il faut que je mette de notes dessus, et un jour vais me mettre devant mon ordinateur ou devant mes papiers à partition. [...] ou bien c'est un genre de clairevision du morceau et j'ai d'un seul coup une forme d'illumination, mais voilà - le morceau doit ressembler à ça et je dois l'écrire. | Louis-Henry |
| This flash really happens to me in any place, at any time [...]. | Ça m'arrive vraiment dans n'importe quel lieu, dans n'importe quel moment [le flash] [...]. | Louis-Henry |
| Yes of course, I sometimes [internally] hear several instruments at the same time. | Oui bien sûr, ça m'arrive d'entendre [intérieurement] plusieurs instruments à la fois. | Louis-Henry |
| The fact of being alone, when you are deep in thought, you see, for a certain period of time – [it is then that] I often hear the music in my head. And it's either music that already exists, [music] that I've heard, or music that forms - slightly by itself - in my head. So... it's a bit weird to say that but there are still times, yes, there are musical ideas that appear on their own. | Le fait d'être seul, quand tu es dans des pensées, tu vois, pendant un certain moment - moi souvent j'entends la musique dans ma tête. Et c'est soit de la musique qui existe déjà, que j'ai écouté, soit de la musique qui se forme un peu par elle-même dans ma tête. Donc... ça fait un peu bizarre de dire ça mais il y a quand même des moments, oui, il y a des idées musicales qui apparaissent toutes seules. | Manuel |
| It [the sudden idea] remains something that... either its duration is quite short, or it may quickly be overshadowed by other thoughts that are not related to music, inevitably. | Ça [l'idée soudaine] reste quelque chose qui... soit qui est assez courte dans le temps, ou soit qui rapidement occultée par d'autre pensées qui ne sont pas en lien avec la musique, forcément. | Manuel |
| [...] if you could visualize that, it's: Look! I notice a musical idea, but maybe it was already present, I don't know; or it suddenly appeared and then I decided to loop it. | [...] si on pouvait visualiser ça, c'est : tiens ! J'aperçois une idée musicale alors qu'elle était déjà présente peut-être, je sais pas; ou elle apparaît soudainement et là j'ai | Manuel |

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| | décidé de la faire tourner en boucle. | |
| Sometimes I can imagine ⁹⁵ the guitar with the vocal, but it's not words, it's just voice, and it's quite rare [...]. | Des fois je peux imaginer la guitare avec le chant, mais c'est pas des mots, c'est juste de la voie, et c'est assez rare. | Manuel |
| I know it's in my head [...] I hear it but I know it's not external. The sensation... I don't know. It can be a bit like you have heard a song many times on the radio and sometimes, by surprise you almost hear it in your head and even on a loop so - you see - you hear this song not in reality. It's like a bit of an impression of this song. Well, I think it's the same thing, but with the musical ideas that actually don't exist yet. In fact, I can [internally] hear the sounds of the electric guitar for example. It's going to be mainly that, because I play it and I listen to it [music] often, so that's a bit like... <i>voilà</i> , maybe creating itself in my head and so sometimes it forms on its own. | Je sais que c'est dans ma tête [...] je l'entends mais je sais que c'est pas extérieure. La sensation... je sais pas. Ça peut être un peu comme toi tu as entendu une chanson plein de fois à la radio et par moments, par surprise presque tu l'entends dans ta tête et même en boucle donc - tu vois - tu entends cette chanson tu l'entends pas réellement. C'est comme une impression un peu de cette chanson. Bah, je pense que c'est la même chose, mais pour les idées musicales qui en fait n'existe pas encore. En fait je peux entendre les sons de la guitare électrique par exemple. Ça va être principalement ça, parce que je pense, j'en joue et j'en écoute souvent, donc ça se, un peu... <i>voilà</i> , peut-être créé dans ma tête et du coup des fois, ça se forme tout seul. | Manuel |
| It can be for example with the lyrics too, or even with the music - it can be in the train or in the bus. Basically, these are times when I have nothing to do and sometimes I can have ideas that stay in my head so I must at least keep a written trace of it. And from there, either in that moment I feel inspired and I keep going whilst I have time - I'm on the train; or I just try to write it down quickly and come back to it later. | Ça peut être par exemple pour les paroles aussi, ou même pour la musique ça peut-être dans le train ou dans le bus. En gros ce sont des moments où je n'ai rien à faire et des fois je peux avoir des idées qui me restent en tête donc il faut au moins que j'en garde une trace écrite. Et à partir de là, soit sur le moment, je suis inspiré et je continue, tant que j'ai le temps - je suis dans le train ; soit j'essaye juste de noter rapidement et je reviens dessus plus tard. | Manuel |
| In a way all the ideas are sudden ideas because sometimes as one composes - alone or collectively - one can have half of the song done, and then there is a problem – what to do next? ⁹⁶ And well, sudden ideas may appear which will complete the song. | En quelque sorte toutes les idées sont des idées soudaines, parce que des fois on compose - tout seul ou collectivement - on peut avoir la moitié de la chanson qui est faite, et après il y a problème – qu'est-ce qu'on fait ensuite ? et bah là il peut y avoir des idées soudaines qui viennent compléter la chanson. | Manuel |
| NC: Do you feel a difference when you hear in your head the music that you know, which is not yours, compared to new music? M: Yes, a difference yes, because the music that is mine is limited, actually. Often it's just the guitar, whereas a song that exists and that I re-listen in my head will have a bit | NC : Est-ce que tu ressens une différence quand tu entends dans ta tête la musique que tu connais, qui n'est pas la tienne, par rapport à la musique nouvelle ? M : Oui, une différence oui, parce que la musique qui est la mienne elle fait limite justement. Souvent c'est juste de la | Manuel |

⁹⁵ This quote is an answer to: “Which elements of a song appear suddenly?” – this context allows to assume that the term “imagine” in fact refers to involuntary musical imagery.

⁹⁶ It is worth noting that in this quote there is not indication of the sudden ideas occurring directly after the question on what to do next arises (in which case such idea occurrence would no longer could be deemed a musical epiphany).

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| of all the instruments that I remember; there will be vocals, drums, a bit of everything in fact, there will be the whole song. | guitare, alors qu'une chanson qui existe et que je réentends dans ma tête il va y avoir un peu tous les instruments que je me souviens ; il va y avoir le chant, la batterie, un peu tout en fait, il va y avoir une chanson en entier. | |
| Actually, all these themes and these things, these threads or verses, or a piece of a line, come at random moments. | Właściwie te wszystkie te tematy i te rzeczy, takie wątki albo zwrotki, albo kawałek linijki do śpiewania to przychodzą w losowych momentach, po wysiłku fizycznym na przykład. | Mateusz Marek |
| [...] they [ideas] always appear to me after physical effort, after running, or during, during physical work, even not necessarily hard, but simply during some mechanical activities. | [...] zawsze mi się pojawiają [pomysły] po wysiłku fizycznym, po bieganiu, albo w trakcie, przy pracy fizycznej nawet niekoniecznie ciężkiej, ale po prostu jakichś czynnościach mechanicznych. | Mateusz Marek |
| Sometimes there is a miracle of simultaneity, and the melody appears simultaneously [with the lyrics] - these are rare situations in my case, but very valuable. It seems to me that these compositions are the most valuable of my compositions. | Czasem pojawia się cud symultaniczności i melodia pojawia się jednocześnie [z tekstem] - to są w moim przypadku nieczęste sytuacje, ale bardzo cenne. Wydaje mi się, że te kompozycje są w ogóle najwartościowsze wśród moich kompozycji. | Marika |
| However, songs also come to being in my imagination. In the case of the song "Jak rozmawiać" it was like that. That I had to quickly click the phone (sic!) and start recording because I was going somewhere by car and thinking about where I'm going, why I'm going there, with whom will I meet [...] while simultaneously driving the car, so I wasn't thinking at all that: "Oh, now I'll be Marika who writes songs", I just drove the car, [...] I was the driver. I was alone in the car so I could sing aloud; I was alone with my thoughts and then both the melody and the lyrics came, and this song revolved around the things I was heading towards, I mean, around the relationship with my father, with men in general, and the lyrics were about the difficulties, the lack of directions in this relationship, [...] [about] communication. | Natomiast powstają też piosenki w mojej wyobraźni. W przypadku piosenki „Jak rozmawiać” tak było. Że ja musiałam szybko kliknąć telefon (sic!) i zacząć rejestrować, bo ja jechałam gdzieś autem i jakby myśląc o tym gdzie jadę, po co jadę, z kim się spotkam, [...] jednocześnie prowadząc auto co sprawiło, że ja w ogóle nie myślałam o tym, że: „Ooo, teraz będę Mariką, która pisze piosenki”, tylko po prostu prowadziłam auto, bo byłam kierowcą. Byłam sama w tym aucie więc mogłam też sobie śpiewać; byłam sama ze swoimi myślami i wtedy i melodia i tekst przyszedł, i jakaś ta piosenka była osnuta wokół tego do czego ja jechałam, w sensie wokół relacji właśnie z ojcem, z mężczyznami w ogóle i tekst dotyczył trudności, braku mapy w tej relacji, [...] komunikacji. | Marika |
| Driving matters to me in this regard – so I was focused on driving and this song kind of tagged along. I don't know how to put it; that it just happened to me, although I hadn't got into the car with the thought "Now that I'm driving maybe I'll come up with a song on the way." That wasn't the point at all. It [the song “Jak rozmawiać”] came and "Moje serce" came to me the same way and a few more lyrics did, as if these songs came somewhat uninvited. My husband laughs at me that something happens to me and that | To prowadzenie auta ma dla mnie takie znaczenie, że jakby ja byłam skoncentrowana na prowadzeniu auta, a ta piosenka się przyplątała jakby. Nie wiem jak to ująć, że ona tak się przydarzyła mi, chociaż ja wcale nie wsiadałam do tego auta z myślą: „No to teraz jadę i w drodze może sobie wymyślę jakąś piosenkę”. W ogóle jakby to nie o to szło. Ona [piosenka „Jak rozmawiać”] przyszła i „Moje serce” w ten sposób do mnie przyszło i jeszcze kilka tekstów, że jakby przyszły te | Marika |

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| [it's] such a spark; and he laughs: "Because you're waiting for those sparks. That's not what the job is about." | piosenki niezapraszone niejako. Mój mąż się ze mnie śmieje, że coś się właśnie przydarza i że [to] taka iskra; i on się śmieje: „Bo Ty czekasz na te iskry. Nie na tym polega praca”. | |
| [...] it appears uninvited. I can't somehow provoke it, it just happens to me as such revelations [...]. | [...] to się pojawia nieproszone. Nie umiem jakoś tego sprowokować, to mi się po prostu przydarza na zasadzie takich olśnień [...]. | Marika |
| My experience shows that often when I just sit down to writing it just does not result in good writing, but just “some” writing, and such revelations happen and they just are there, but for example I cannot provoke them in any way. | Z mojego doświadczenia wynika, że często po prostu siadam do pisania i nie wynika z tego dobre pisanie tylko jakieś tam pisanie, a takie olśnienia się przydarzają i one po prostu są, ale ja ich na przykład nie umiem w jakiś sposób sprowokować. | Marika |
| Maybe my brain is somehow... a message clicks in my brain: "O-oh! This is something real." In the sense that some... I don't know, I don't know how to present it metaphorically, illustratively. It's as if some untangled, scattered ribbons have met, tied themselves into a bow; that something got glued to something else, the two interwove; that I have found some kind of truth - or this truth has found me; and that I must write it down quickly, register it, record it on a dictaphone, because it might slip away. 'Cause now I feel it and I grabbed it and it might untangle again or I'll forget. So it's probably that some truth has revealed itself to me or that I have touched it. Maybe as if I am in some kind of maze of everyday matters and various stimuli are reaching me and hitting me and things are happening - that's why this moment of illumination is so precious; it's just that for a moment everything is parting, as if I am spreading tall grass with my hands and I discover some little treasure, some secret thing. | Chyba mój mózg to jakoś tak... no klika w nim taki komunikat, że „Oho! To jest coś prawdziwego”. W sensie, że jakieś... nie wiem, nie wiem jak to metaforycznie pokazać, jakoś obrazowo. To tak jakby jakieś takie wstążeczki rozplątane, rozrzucone się spotkały, zawiązały na kokardkę; że coś mi się z czymś skleilo, splotło właśnie, znalazłam jakiś rodzaj prawdy - czy ta prawda mnie znalazła; i że ja to muszę szybko, szybko zapisać, zarejestrować, nagrać na dyktafon, bo może mi to umknąć. Bo teraz to czuję i chwyciłam, a to może się znowu rozplątać, albo zapomnę. Więc to jest chyba to, że jakaś prawda się przede mną odsłoniła albo że ja jej dotknęłam. Tak jakby może, że jestem w jakimś rodzaju gąszczu spraw codziennych i różne bodźce mnie dotyczą i dotyczą i dzieją się rzeczy dlatego ten moment olśnienia jest taki cenny, że po prostu, że jakby na chwilę to wszystko jakby się rozstępowało, jakbym rozsuwała dłońmi wysokie trawy i odkrywam jakiś mały skarbik, jakąś tajną rzecz. | Marika |
| I think sometimes I have more intense periods of creative thought before bed [...] and when waking up. More often before bed than when waking up. [...] I think it has something to do with [the fact that] when I'm tired it's when I have more of the creative moments so, you know, the feeling not quite awake in the morning is close to it but definitely when you had a long day and you're going to bed its more often that I might have an idea to write something down. | | Nick |
| It's usually when I haven't had enough sleep that I tend to immediately slip into composing which I've always found | | Nick |

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| interesting. It seems to be when I'm least logical so that's why I said so quickly that I'm not scheduling it. But when I tend to have the least amount of sleep or when I tend to have been very busy for a while that's when I really go back into composing and I could presume that it might be because when I'm more tired and less controlled with my thoughts and then they can run freely into composing ⁹⁷ or you could think of it as – maybe when I'm so busy it's a katharsis, a way to release, escape or otherwise overcome the challenges of being busy. [...] When I'm more rested I'm more able to focus on priorities and I had not had songwriting as a priority since it's not how I make my living. [...] If I was doing songwriting as my source of income I would most certainly schedule time to take a look at all those things that I've been storing up and see if they're any good. | | |
| More like it's already been composed sort of in my head and I'm just trying to put it together. But I'm not aware about having composed it in my head most of the time. Maybe I thought about it here, I thought about it there. I think it happens more often when I haven't songwritten in a while. I have those little ideas that come together here and there, and then when I finally write a song it's like "boom!" That's been ready to come for a while [...] that song. | | Nick |
| I'll usually get like a spark of something, it's usually that the idea will come first and then I take it to my like computer, or my instrument or whatever [...] probably like whatever's closest cause I feel like I've been given something precious, like it's like a flame and I have to really carefully bring it somewhere, actually turn it into something. So it's usually quite an urgent thing and then once the idea comes in... it could be something like a... a like a lyric, or musical motive or even just like a feeling. And... its sort of an urgency to get it recorded or get to an instrument, to my computer, or even just like a voice note on my phone. And then from that I will spend a bit more time on it and try and turn it into something. | | Nixe |

⁹⁷ Despite using phrases that may indicate intentionality, such as "I tend to [...] slip into composing", "I [...] go back to composing" – the context of the quote (answering a question related to sudden idea appearance), as well as mentioning that his thoughts "run freely into composing" allows to interpret this quote as referring to a musical epiphany. Here, the musical epiphany occurrence is a trigger for intentional composing (in accordance with H2b).

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| <p>[This occurs] when I'm very, very actively engaged with life [...] or when I'm very relaxed. I almost feel like when you are not distracted and not stressed and when you are just trying... just completely relax in that moment, you almost become like a vessel for something. It's resistance... Like you've lowered the resistance to you being able to channel whatever it is, that can come through you.</p> | | Nixe |
| <p>I think it was in a book [...] that you serve the idea and it comes to you. And you do your best by it, rather than it being like... I didn't birth the idea, I'm there to give it to good... like to bring it to... to manifest it, to make it an actual thing that people can experience. Even if it's such a little psychological ploy I find it useful [...] like I'm out of the equation almost. [...] it means I'm less attached to what the idea is because I feel like I'm just channeling it rather than me birthing it. [...] [It's] getting my ego out of the creative process.</p> | | Nixe |
| <p>Generally, I immediately heard this melody and recorded it right away so as not to forget. Because if I act like that, when I have a line, I immediately record it in a working form, and only having this sketch, then later I record it as it should be.</p> | <p>Generalnie ja od razu tę melodię jakby usłyszałem i od razu ją nagrałem żeby nie zapomnieć. Bo jakby tak działał, że jak już mam linię to od razu to nagrywam w formie roboczej, i dopiero mając ten szkielet nagrywam tak jak ma być</p> | Piotr Nowak |
| <p>NC: So did the melody of the refrain in this piece suddenly appear? PN: Yes, practically [inaudible] it's like an inspiration, it appears on its own, I don't know how to call it. [...] sometimes this music just comes by itself, it comes by itself, as if someone was just dictating this melody to me from heaven. Sometimes I have it, I just save it in the program right away so... [inaudible].</p> | <p>NC: Czyli melodia refrenu w tym utworze pojawiła się nagle? PN: Tak, od razu praktycznie [zakłócenia] natchnienie takie, samo się pojawia, nie wiem jak to nazwać. [...] ta muzyka czasami przychodzi sama po prostu, sama przychodzi, tak jakby ktoś mi dyktował z nieba po prostu tę melodię. Nieraz mam tak, od razu właśnie zapisuję w programie więc... [zakłócenia]</p> | Piotr Nowak |
| <p>I believe that I got my talent from God and this talent also helps me a lot - I don't have to struggle to compose a song while some people just sit and simply don't have any idea.</p> | <p>Uważam, że talent dostałem od Pana Boga i ten talent mi pomaga też dużo, że nie muszę się męczyć żeby skomponować utwór, a niektórzy siedzą i po prostu nie mają pomysłu.</p> | Piotr Nowak |
| <p>I also like to go for a walk or run sometimes. It is when I'm running that various ideas come to mind, but I always have my phone with me and also if I hear something cool [internally] because it is usually like I said before that I just hear it [internally]. And I record right away and that's how it... in most of my songs it was like that.</p> | <p>Ja też czasami lubię sobie pospacerować, albo pobiegać. To właśnie sobie jak biegam to też właśnie różne pomysły przychodzą do głowy, ale mam zawsze przy sobie telefon i też jeżeli coś fajnego usłyszę, bo to najczęściej jest tak, jak wcześniej mówiłem, że ja to słyszę po prostu. I od razu nagrywam i tak to... w większości moich utworów tak to właśnie było.</p> | Piotr Nowak |

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| For example, I'm driving a car and some motif... e.g., [humming]. Most often, it goes straight to the dictaphone and later, when I get home, I'll sit down at the piano in the studio. So I turn on the dictaphone and develop this thought. Because sometimes ideas simply come suddenly and most often while driving a car. So it's a nice way - to record it right away so you don't forget it later. | Na przykład jadę autem i jakiś motyw... na przykład: [nuci]. Najczęściej to od razu trafia na dyktafon i później jak już wrócę do domu, siadę do tego piana (sic!) w studio. No to odpalam ten dyktafon i rozwijam tę myśl. Bo czasami pomysły przychodzą nagle po prostu i najczęściej jadąc autem właśnie. Także jest to fajna forma - by od razu to nagrać, żeby później nie zapomnieć. | Piotr Nowak |
| It's maybe less than a sentence – maybe about four or five words, or even four words said in a certain way, with a certain melody. That and that's it. That's the form the ideas are happening. It's kind of like not the same old same old melody – you've just said four words but they are in a way that you've never heard them constructed before. | | Jimi Ogden |
| You find yourself with an idea and then you catch yourself and when you catch yourself doing it that is when you need to go: okay I just did that, I just did that and now I need to repeat that [sings] and that is the seed of the whole thing, that gives it the feel, the emotion that is the little key – and then you obviously expand it but that is the place where it starts. | | Jimi Ogden |
| As every person who is tired after a hard day..., and if an idea comes to my head, I try to remember this melody. The following day I hum this melody in my head from the beginning of the day until the school ends, so that I can remember it and then after school I can sit down in the studio and create exactly this melody. | Jak to każda osoba po ciężkim dniu jest zmęczona... i jeżeli mi wpadnie ten pomysł do głowy to ja staram się tę melodię zapamiętać. Na następny dzień ją sobie od początku dnia do końca szkoły nucę sobie tę melodię w głowie żeby zapamiętał i wtedy po szkole bym mógł sobie usiąść w studiu i stworzyć właśnie tę melodię. | Krzysztof Parapura |
| No, I don't particularly schedule it. Only when I have an idea in my head that suddenly pops up, then I just sit in front of the computer and do it because later I will forget. | Nie, nie wyznaczam jakoś czasu. Jedynie jak mam jakiś pomysł w głowie, który mi wpadnie nagle to po prostu siadam przed kompem i to robię, bo później zapomnę. | Krzysztof Parapura |
| Sometimes I had such a moment when there is such a pressure of these ideas and all the time you want to write it down somehow. | Czasami miałem taki moment, że jest taki napór tych pomysłów i cały czas chce się to jakoś tam notować. | Jakub Postek |
| This is also not very good that it happens that way [sudden ideas occur before sleep] because then instead of doing what a person is trying to do - which is to fall asleep - it rather prevents from falling asleep. However, it seems to me that this is also a moment when the brain enters a bit different waves, feels more appeased, calmed down and finally the ideas flow differently. | To właściwe też nie jest za dobrze, że to się tak dzieje [nagle pomysły pojawiają się przed snem], bo wtedy zamiast się zająć tym do czego człowiek zmierza - czyli żeby zasnąć - to raczej uniemożliwia sen. Natomiast wydaje mi się, że to też jest taki moment, że mózg w trochę inne wchodzi tamte fale swoje, czuje bardziej wyciszony, uspokojony i że te pomysły wreszcie inaczej przepływają. | Jakub Postek |
| NC: Under what circumstances did sudden ideas arise? | NC: W jakich okolicznościach pojawiały się nagle pomysły? | Jakub Postek |

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| JP: They appeared in all possible [circumstances] - unless these were moments when my attention had to be maximally focused not to lose my life on the street, for example. But besides, it really was in all such everyday situations. | JP: We wszystkich możliwych mi się pojawiały - chyba, że to były jakieś takie momenty, że moja uwaga musiała być maksymalnie skupiona żeby nie stracić życia na ulicy na przykład. A poza tym to naprawdę we wszystkich takich codziennych sytuacjach. | |
| NC: Do the ideas appear outside of the composition session? P: Totally, in fact every day I can have an idea, for example a melody. I record it on my [voice] memo which is on my phone. If these are lyrics I write them in my digital notebook. | NC: Les idées apparaissent-elle en dehors de session de composition ? P : Totalement, en fait tous les jours je peux avoir une idée, par exemple c'est une mélodie. Je l'enregistre sur mon memo qui est sur mon téléphone. Si ce sont des paroles je les écris dans mon memo. | Proximo |
| It's not one job in particular, it's that... I generally do rather "manual", end quote, jobs so I have room in my head to reflect and also to think, etcetera. Since it's free [the head], it [idea] can come like that on its own in any job or it can happen when I'm on my own, when I'm at peace. | C'est pas un travail en particulier, c'est que ... je fais en générale des travaux plutôt entre guillemets manuel du coup j'ai la place pour réfléchir dans ma tête et du coup pour penser etcetera. Vu que c'est libre [la tête], ça [une idée] peut venir comme ça tout seul dans n'importe quel boulot ou alors ce peut arriver quand je suis tout seul, que je suis tranquille. | Proximo |
| As I said: at work for example, where my mind is free, there I can have ideas that come [inaudible]. [...] [The liberated mind] it means that I don't need to think about what I'm doing at the moment, that I can think ⁹⁸ of something else, right? | Comme je disais : au travail par exemple, où j'ai l'esprit libère, là je peux avoir des idées qui venaient [inaudible]. [...] [L'esprit libérée] ça dénote que j'ai pas besoin de réfléchir à ce que je suis en train de faire sur le moment, que je peux penser à autre chose, quoi. | Proximo |
| [...] I have the time to think – and in the past there is [was] another job I was doing at one point - it was picking apples. There, too, it was great because one just did: "Hop! Apple in the basket", etcetera. Throughout the day plenty of ideas that can come [when doing this], too. | [...] j'ai le temps de penser et après il y a un autre travail que je faisais à un moment - c'était ramassez des pommes. Là aussi c'était super bien parce qu'on faisait juste : « Hop ! Pomme dans le panier » etcetera. Pendant toute la journée, et là aussi il y a plein d'idées qui peuvent venir. | Proximo |

⁹⁸ Despite using the form "I can think of something else" suggesting intentional thinking, I interpret it as referring to spontaneous thought – including spontaneous musical ideas.

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| <p>So it's rare that I sit down and say: "Ah, now I will write lyrics", because it is impossible almost. Most often it is related to the fact that I have noticed a certain "word event" in my head, I will call it this way, some verbal lapsus, some verse, a metaphor, in a symbolic sense, and I write it down on my phone most often. When this fragment or seed, such a - let's use the ugly word - zygote of the lyric arises, then I wait. I mean most often I put this sketch aside... it's not even a sketch, it's a kind of a... I don't know, a "spot" [=stain], but a very important one and I leave it for later and wait for something to happen with it, for example, later I check the archive of my musical compositions [sketches].</p> | <p>Czyli rzadko jest tak, że siadam i mówię: „Aaa, teraz napiszę tekst”, bo raczej to jest niemożliwe prawie że. Tylko najczęściej wiąże się to z tym, że zaobserwowałem w głowie jakiś pewne zdarzenie słowne, nazwę sobie to w ten sposób, jakiś nie wiem lapsus słowny, jakiś wers, metaforę, w sensie takim symbolicznym i zapisuję sobie to w telefonie najczęściej. W momencie kiedy ten fragmencik czy jakiś załączek, taka - mówiąc brzydko - zygota tekstu powstaje wtedy czekam. To znaczy najczęściej jakby odkładałem sobie ten szkic... to nawet nie jest nawet szkic to jest pewien rodzaj takiego... nie wiem, jakiejś plamki, ale bardzo istotnej i zostawiam sobie to na później i czekam aż coś się z tym wydarzy czyli np. sprawdzam sobie archiwum swoich kompozycji muzycznych [szkiców].</p> | Przybył |
| <p>[Some songs] are more susceptible to [the occurrence of] the stream of verbal consciousness, which in fact... I don't really know where the words come from, some strange associations [...].</p> | <p>[Niektóre utwory] Są bardziej podatne na strumień świadomości słownej, który w zasadzie... do końca nie wiem czasem skąd te słowa się biorą czasami, jakieś takie dziwne skojarzenia [...].</p> | Przybył |
| <p>It seems to me that sometimes there is such a state of mind, in general - at least for me - it occurs very rarely, but it occurs, that I don't really think about everything around me. I mean, a certain state of such intellectual and emotional distraction, in which it is easier - to say explicitly - to vomit verses or vomit these words, because this is how the process looks like: that suddenly at some point you are giving birth in pain and the contents that were in your head (either they are [in your head], or they nested somewhere [deep] there - this is what you start to throw out of you. At this moment, let's say there is a moment of certain mindlessness, maybe... mindlessness is not the right word, but some kind of distraction. Then there comes an instant when I feel that something may happen in a moment. It's kind of like when you feel nauseous. And you say to yourself - "damn, I have to go to the loo, sorry", right? And there comes a moment of liberation, that I just start writing, writing, writing and very often such a song or such a lyric is just created in... I don't know... 3 minutes, and it just remains in this original form, and I practically don't change it... or possibly I make corrections [to check] if it's actually [correct] in Polish, or there are no language</p> | <p>Wydaje mi się, że jest czasami taki stan umysłu, w ogóle - przynajmniej u mnie - bardzo rzadko, ale jest, że niespecjalnie się zastanawiam nad wszystkim wokół. Znaczą trochę pewien stan takiego rozproszenia intelektualnego i emocjonalnego, w którym łatwiej - mówiąc tak brzydko - zwymiotować się wersami albo zwymiotować te słowa, bo tak ten proces wygląda: że nagle w pewnym momencie rodzi się w bólach i zaczynasz te treści, które Ci siedziały w głowie (albo siedzą, albo gdzieś tam się gnieździły) - to zaczynasz wyrzucać z siebie. W tym momencie najpierw powiedzmy jest ten moment bezmyślności pewnej, taki może... bezmyślność to nie jest dobre słowo, ale pewnego rodzaju takiego rozproszenia. Potem przychodzi moment, że czuję że za chwilę coś się może wydarzyć. To jest trochę tak jak czujesz że Ci jest niedobrze. I mówisz sobie - kurde muszę sorry iść do kibla, nie? I dochodzi do momentu takiego wyswobodzenia się, że zaczynam po prostu pisać, pisać, pisać i bardzo często taka piosenka czy taki tekst powstaje po prostu w... nie wiem... 3 minuty, i on po prostu sobie zostaje już na stałe i ja go praktycznie nie ruszam... ewentualnie</p> | Przybył |

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| f*ck ups, but basically I try not to alter it. | robię korekty czy on jest faktycznie po polsku, czy nie ma fakapów takich językowych, ale w zasadzie staram się go nie ruszać. | |
| Melody too, of course; sometimes a melody appears in your head and then, you know, you need to sing it in the middle of the street to the voice recorder on the phone so that it remains. That also happens. | Melodia też, oczywiście, bywa że melodia się pojawi w głowie i nawet trzeba ją trochę sobie na środku ulicy wiesz przyśpiewać do rekordera telefonicznego żeby to zostało. Też tak się zdarza. | Przybył |
| That is [happening] in the most unexpected moments. I lose a lot of things precisely because I have no way of writing it down, I can only hum it on a dictaphone sometimes - if I have the opportunity, I do it. It just comes to my head, some kind of revelation, I don't know, something like that. | To są właśnie w takich najmniej spodziewanych momentach. Wiele rzeczy mi przepada właśnie z tego powodu, że nie mam jak tego zapisać, mogę sobie to jedynie na dyktafon zanucić w pewnych momentach, jeżeli mam możliwość to to robię. To po prostu przychodzi do głowy jakieś takie, nie wiem, olśnienie - coś takiego. | Dawid Rompalski |
| Well, these are rather pieces, not the whole ... the whole song won't just pop into my head right away. Rather, small elements that then build a whole. | No takie raczej fragmenty, nie jakieś od razu... jakiś cały utwór mi akurat wpadnie do głowy. Raczej takie małe elementy, które potem budują całość. | Dawid Rompalski |
| I'm just sitting down [...] and suddenly something illuminates me. Often I can't do anything about it because say I have to answer the phone, do something else, but often I have a moment to register it. | Siedzę sobie po prostu [...] i nagle coś mnie olśni. Często właśnie nie mogę z tym nic zrobić, bo muszę tam telefon odebrać, coś zrobić, ale często mam chwilę żeby to sobie zarejestrować. | Dawid Rompalski |
| The point is, they [the ideas] are not forcefully invented, mathematically designed, they just come by themselves. | Chodzi o to, że one [pomysły] nie są na siłę wymyślane, matematycznie projektowane, tylko po prostu przychodzą same. | Dawid Rompalski |
| Sometimes I have a melody in my head and I put words afterwards [...]. | Des fois j'ai une mélodie dans ma tête et je mets des mots ensuite [...]. | Rossi Scarlettte |
| Sometimes I hear it [in my head] and often I have recorded it [...]. | Des fois je l'entends [dans ma tête] et souvent je l'ai enregistré [...]. | Rossi Scarlettte |
| [...] when I'm out on the street or I'm doing something and it happens to me that I have ideas, melodies that come. | [...] quand je suis dehors dans la rue ou je fais quelque chose et ça m'arrive que j'aie des idées, des mélodies qui viennent. | Rossi Scarlettte |
| For example, when I have an idea [or] I have melodies in my head and suddenly it comes, I sing them and then I record them with my phone. | Par exemple, quand j'ai une idée, j'ai des mélodies dans ma tête et du coup ça vient, j'ai les chante et puis je les enregistre avec mon téléphone. | Rossi Scarlettte |
| It happened to me, I had a melody in my head and I said to myself: "I really like this melody" and then after a few minutes it disappeared and I couldn't get it back. That's why I often save it right away on my phone. | Ça m'a arrivé, j'avais une mélodie dans ma tête et je me suis dit : « J'aime beaucoup cette mélodie » et puis après quelques minutes elle est disparue et j'ai pas réussi de la retrouver. C'est pour ça que j'ai souvent l'enregistre tout de suite sur mon portable. | Rossi Scarlettte |

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| In my head, at the beginning, an outline of a melody that fits the refrain appears [...] [it is] always this “lead”. It's hard to explain because I've always had it like that, in general I hear music in my head all the time, which is often problematic. | To jest tak, że w mojej głowie na początku pojawia się zarys melodii, który pasuje do refrenu [...] zawsze ten lead. Ciężko to wytłumaczyć, bo zawsze tak miałem, w ogóle cały czas słyszę muzykę w głowie na okrągło, co jest często problematyczne. | Adrian Sęk |
| I hear music in my head all the time, it's not like it appears suddenly. This is problematic, I had problems with focus due to that, but that's just the way it is. Sometimes I hear my [music], sometimes someone else's. I just reach for it sometimes because it allows the song to “sit” better, I just allow myself to get carried away by it. | Ja w głowie muzykę słyszę cały czas, to nie jest tak, że gdzieś tam ona się pojawia. To jest problematyczne, miałem przez to problemy ze skupieniem, ale tak po prostu jest. Czasem słyszę swoją, czasem cudzą. Po prostu sięgam po to wtedy, bo bardziej pozwala na to by to, wiesz, weszło, pozwalam się temu po prostu pociągnąć dalej. | Adrian Sęk |
| In general, it's... you feel so light then [when idea occurs] because you don't feel the physical world around you. You're just not there, that's how it is. I think it can be compared to a person saying he/she is deep in thought. The person is just suddenly not there, he/she is somewhere else. That's a sort of a contemplation but a rather conscious one. | Tak generalnie to jest takie... czuje się wtedy taką lekkość [gdy pojawi się pomysł], bo nie czuje się tak fizyczności dookoła. Po prostu nie ma Cię, to jest to. Myślę, że można to porównać do tego jak człowiek mówi, że się zamyślił. Po prostu nagle go nie ma, w ogóle jest gdzie indziej. To jest takie zamyślenie tylko dosyć świadome. | Adrian Sęk |
| The refrain appeared in my head, as always, I just built... I had to build a little melody on top of it, I mean... because I had an idea for the melody, it appeared [in my head] with certain synths in the background and strings [...] and I had to sit down to build the rest. | Refren pojawił się w głowie tak jak zawsze, po prostu dobudowałem,... musiałem trochę dobudować melodię, w sensie, bo miałem pomysł na melodię to mi się pojawiło z takimi syntami w tle i smykami [...], a resztę musiałem usiąść dobudować. | Adrian Sęk |
| And then I have this little stage, is it not something I might have heard somewhere. The things that pop up to our heads are often does that have already existed. | I potem mam taki mały etap czy to nie jest coś co gdzieś mogłem usłyszeć. Często nam wpadają do głowy rzeczy, które gdzieś tam już były. | Adrian Sęk |
| [...] there occur situation[s] when the lyrics appear and I write it down right away or not necessarily the whole lyrics at once. | [...] jest sytuacja, że naprawdę wpadnie mi tekst od razu go zapisuję albo niekoniecznie od razu cały. | Muniek Staszczuk |
| [...] but you just have inspiration, I don't know, from God, from... you know, just suddenly like: “Boom!”. Yeah, you know you got something... “Lucy Phere” - a very long song. Written in five or seven minutes. [...] it's some kind of a gift, offering. | [...] ale po prostu masz wenę, nie wiem, od Boga, od... wiesz no po prostu nagle tak, ping! No naprawdę, że wiesz dostałeś... „Lucy Phere” - piosenka bardzo długa. Napisana w pięć czy siedem minut. [...] to jest jakiś gift, dar. | Muniek Staszczuk |
| For example, the song “Wychowanie”, also a popular one, I wrote at home - like “Boom!” “Lucy Phere” [also] [...]. It's like that there are a few [songs] that happened this way, really good ones, that such inspiration came out, jumped in [...] that whole song, but it's a rarity. | Na przykład utwór „Wychowanie”, też znany, napisałem w domu – tak „Bach!”. „Lucy Phere” [również] [...]. To jest tak, że jest kilka takich się zdarzało, naprawdę dobrych że taka wena wyszła, wskoczył [...] cały utwór, ale to jest rzadkość. | Muniek Staszczuk |
| It is often the case that the first two lines jump in and I already have such experience - | Często jest tak, że mi wskakują dwa pierwsze wersy i ja już mam takie | Muniek Staszczuk |

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| "Lucy Phere" was fully written [right away], or "King" or "Wychowanie", but with the song "Warszawa" there were the first two lines. And this song "Ja Ciebie kocham" also two lines, and then... but that does not mean that it is always like that. In fact, it is rare. | doświadczenie, że akurat „Lucy Phere” był cały napisany, czy też „King”, czy „Wychowanie”, ale tu „Warszawa” były pierwsze dwa wersy. I ten utwór „Ja Ciebie kocham” też dwa wersy, a potem... ale to nie znaczy, że tak jest zawsze. Wręcz jest rzadko. | |
| Cases were different. For example [...] the famous song "Warszawa", which is one of our biggest hits, I wrote in a toilet in London. Working in a bar, in the 80's as a... in the kitchen, in a bar. I remember it was Friday, a weekend, London, a weekend, full of people. You know, totally... as they say - a lot of work. I was a sort of kitchen porter: doing the dishes, serving something and, you know, suddenly an idea comes to my mind: [two lyric lines in Polish]. How to note it down? Then, you know, I started... I told my boss that I had stomach problems, went to the toilet and [wrote it] on a napkin... But it was such an extreme case, this "Warszawa" [song] [...]. | Przypadki były różne. Na przykład [...] słynny utwór „Warszawa”, który jest jednym z naszych największych hitów pisałem w toalecie w Londynie. Pracując w knajpie, w latach 80-tych jako tam... w kuchni, w knajpie. Piątek pamiętam był, weekend, Londyn, weekend, ludzi full. Wiesz, totalnie... jak to się mówi - dużo pracy. Ja byłem takim kitchen porter: zmywanie, coś podawałem i wiesz wchodzi mi nagle do głowy pomysł: „Za oknem zimowo zaczyna się dzień / Zaczynam kolejny dzień życia”. Jak to zapisać? No to wiesz, zacząłem tam... swojemu szefowi powiedziałem, że mam problemy żołądkowe, poszedłem do toalety i na serwetce [zapisałem]... Ale to był taki przypadek ekstremalny, ta „Warszawa” [...]. | Muniek Staszczyk |
| More of these ideas come to me during the day when I don't try to focus as much as possible on these ideas. Sometimes they just come unexpectedly. | Więcej tych pomysłów przychodzi do mnie w ciągu dnia kiedy się nie staram skupiać maksymalnie na tych pomysłach. One po prostu czasami przychodzą niespodziewanie. | Suzia |
| [...] I take myself on some long walks around the city, alone. The walks are usually not planned, they usually happen spontaneously and during such moments when I am alone most ideas come to me. But it takes some time to get into this mode. It doesn't come just like that, I need to gain momentum. | [...] zabieram się na jakieś długie spacery po mieście samej. Spaceruje akurat nie są zwykle planowane, zwykle spontanicznie wychodzą i w trakcie takich chwil kiedy jestem sama najczęściej przychodzą do mnie jakieś pomysły. Ale żeby wejść w ten tryb to trochę czasu musi minąć. To nie przychodzi od tak, muszę trochę się wdrożyć. | Suzia |
| This is also a moment [before sleep] when suddenly some great ideas come, so depending on how I evaluate it [the idea]... Because either I put it off for never - because I think we all know what it's like when you lie down and say "Okay, I'll definitely remember this idea and will still remember it in the morning". You wake up in the morning and there's nothing there [in the memory]; or else I try to note it down [...]. | To jest też moment [przed snem] kiedy przychodzą nagle jakieś pomysły super więc zależnie na ile to oceniam... Bo albo odkładałam go na nigdy – bo chyba każdy z nas wie jak to jest kiedy sobie leżysz i mówisz: „Dobra, ten pomysł na pewno zapamiętam i będę go pamiętał rano”. Budzisz się rano i tam [w pamięci] nie ma nic; albo spróbować go zapisywać [...]. | Swiernalis |
| I think that this is just the opening of some kind of a dam, which is closed for a long time and something collects, collects, collects there. I would probably search [for its roots]... at the verge of the stream of | Myślę, że to jest właśnie otwarcie jakiejś tamy, która przez większą ilość czasu jest zamknięta i tam się coś zbiera, zbiera, zbiera. Bardziej bym szukał tego gdzieś tam granicę właśnie tego strumienia | Swiernalis |

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| consciousness which I think everyone experiences, but very little people either realize it or try to unlock it. | świadomości, który wydaje mi się, że ma każdy, ale bardzo mało osób albo zdaje sobie z tego sprawę albo stara się to otworzyć. | |
| When you go to a thrift store and sort through forty ugly T-shirts and all of a sudden there's this forty-first and you found it - it's something similar. | Jak idziesz sobie do lumpeksu i przebierasz przez czterdzieści brzydkich koszulek i nagle jest ta czterdziesta pierwsza i ją znalazłaś - to mniej więcej tak. | Swiernalis |
| When I was a teenager, firstly, melodies popped into my head and then I wrote lyrics for it. | Jak byłem nastolatkiem to wpadały mi najpierw melodie do głowy i wtedy pisałem do tego tekst. | Marcin Szczurski |
| NC: When do you start composing then? MS: [...] Either a deadline or just such an unexpected idea, e.g., for the vocal melody of the refrain of "Mój dom płonie" [song]. | NC: W takim razie kiedy zaczynasz komponować? MS: [...] Albo deadline, albo właśnie pomysł taki niespodziewany, np. na linię melodyczną wokalu dla refrenu tego „Mój dom płonie”. | Marcin Szczurski |
| MS: I go shopping every day - sometimes while shopping, while in a car or walking sometimes. Yeah, that's how it is. NC: While in a car, so when are you driving the car? Is that it? MS: It hasn't happened to me lately. In the past a couple of ideas popped up. In a car, too - yes. [...] It's automatic and kind of subconscious sometimes. [...] Sometimes it's subconscious - sometimes I do something and an idea pops into my head. | MS: Codziennie idę na zakupy – czasami właśnie na zakupach, w trakcie jazdy czy na spacerze czasami. O, tak to bywa. NC: W trakcie jazdy czyli kiedy Ty kierujesz autem? O to chodzi? MS: Ostatnio mi się nie zdarzało to. Dawniej wpadło parę pomysłów. Autem, też – tak. [...] To jest automatyczne i takie podświadome czasami. [...] To jest czasami podświadome - czasami coś tam robię, a wpadnie pomysł do głowy. | Marcin Szczurski |
| Most often it is an idea for a piece of lyrics, for a description of a situation. Then most often I have to be connected to emotions. If there are certain mechanical [activities], or if I'm cut off from emotions... maybe not mechanical [activities]... If I'm cut off from emotions and from such an analytical view of the world - one that colors [the world] emotionally, then there are fewer of these ideas. When I get up in the morning and have to do analytical work, sometimes I lose such emotionality. | Najczęściej to pomysł na kawałek tekstu, na jakiś opis sytuacji. Wtedy najczęściej muszę być podłączony do emocji. Jeśli są pewne [czynności] mechaniczne, czy jak jestem odcięty od emocji... może nie mechaniczne... Jak jestem odcięty od emocji i takiego analitycznego spojrzenia na świat - takiego które zabarwia go emocjonalnie, to tych pomysłów jest mniej. Gdy wstaję rano i muszę wykonywać pracę analityczną to czasem zatracam wtedy taką emocjonalność. | Marcin Szczurski |
| It starts with a melody in my head and some kind of words and then I try to find out what the words would mean or maybe it has something to do with how I feel and then I start composing, then I try to find out which chords can I put under the melody and it goes very spontaneously. It's not that I go to my desk and say "Today I'm gonna write a song" – no. It just pops into my head and then I do something with it – or sometimes I can't do something with it and then I record it on my phone and later I grab it again. | | Annelies Tanghe |

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| Mostly it's the melody, the vocal singing melody and some words in it already. Yeah, it always starts like that. [...] They always appear at the same time. | | Annelies Tanghe |
| I don't know why it happens and it's maybe an extra way of communication - I think - with myself. Something like that, I don't know how to explain. But very often the words that come up have something to do with the things that I'm thinking of or with a feeling that I'm having and most of the time it's not very happy. Most of them these are sad things that come spontaneously. It's - I think - a therapy for me to deal with things or to get over things that happened. [...] I'm feeling happy, I can turn it into something beautiful. But it just happens, and when I'm done, when the song is finished, I'm very relieved. And sometimes when there's little time to write, I'm a little bit nervous, and it builds up, and it builds up, and I'm thinking: what is this? Why am I feeling this way? | | Annelies Tanghe |
| I'm more sensitive maybe for the melodies or words that could come up, maybe it's just that my <i>voelsprietten</i> [Eng. tendons] of a snail [shows a sign of tendons with her fingers]. Then I'm <i>meer gevoelig</i> [more sensitive], <i>ontvankelijk</i> [responsive]. | | Annelies Tanghe |
| [I have] the whole arrangement already in my head but I'm never able to work it out in the way that I hear it - because I don't have the time, or the people. I'm not a drummer and so on. It can be frustrating because I can't get that while I'm working on it. | | Annelies Tanghe |
| I can't let go of it, it's taking me over then, and it's very hard to say - "Ah, I'm not gonna pay attention because it's not important". No, it's very important and I have to listen to it and I have to do something with it so at least I have to record it so I will not forget. Its little bit <i>dwingent</i> [...] - compelling [in English]. | | Annelies Tanghe |
| Sometimes when I'm lying in my bed and everything is quiet, and the day is passing [...] then I have to get up and do something with it [the sudden idea]. | | Annelies Tanghe |
| But it's mostly in moment that my head is not taken by something else or... while I'm talking to you it won't pop into my head. I need some kind of easiness in my mind... otherwise there's not space for it to evolve. | | Annelies Tanghe |
| Generally, I might have a melody in my head and I try to dig into that that theme so I type in... I use the digital software [...] I mainly compose on a [virtual] piano. | Généralement j'ai peut-être une mélodie en tête et j'essaye de creuser le sujet donc je tape... j'utilise le logiciel numérique [...] je compose surtout en piano [virtuel]. | Thugmn |

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| In general it's based on the stuff that, I think, I've already listened to, basically. It comes on its own [...], it's [based] on stuff I've already listened to and I try to find similar melodies that are on the same cadence. Of course, sometimes it came directly but I'm not sure whether it comes exclusively from my thoughts, and in general this consists in the things I listen to and try to readapt. | En générale c'est à la base des choses que, je pense, j'ai déjà écouté de base. Ça vient seule [...], c'est [basé] sur des trucs que j'ai déjà écouté de base et j'essaye de trouver des mélodies similaires qui sont sur la même cadence. C'est sûr que des fois ça est venu directement mais je suis pas sûr que ça vient exclusivement de ma pensée à moi, et en générale ce sont les trucs que j'écoute et j'essaye de réadapter. | Thugmn |
| NC: So you work on something, then you leave it behind, and then it comes? T: Yes. | NC : Donc tu travailles sur quelque chose, puis tu laisses à côté, et puis ça vient ? T : Oui. | Thugmn |
| The bricks of ideas that one always tries to write down, whether on the phone or elsewhere, but sometimes we have ideas that come up that are not necessarily useful but we save them for later. | Les briques d'idées qu'on essaye toujours de noter, que ça soit sur le téléphone ou d'ailleurs mais il y a des fois, on a des idées qui viennent qui ne sont pas forcément utiles mais on les garde pour plus tard. | Thugmn |
| It happens that some sort of the first motive, some musical motive comes to my mind completely spontaneously [...]. | Bywa tak, że jakiś pierwszy motyw, jakiś motyw muzyczny mi przyjdzie do głowy tak zupełnie spontanicznie [...]. | Francis Tuan |
| Not much [can I say about it] because I really don't know when it comes, I mean, that it suddenly appears in some nooks and crannies [points at the head] and it usually catches me in different situations and then I try to get away to secluded place and record it, humming into the phone. | Niezbýt wiele [mogę o tym powiedzieć], bo ja naprawdę nie wiem kiedy to przychodzi, w sensie, że to nagle się pojawia w jakichś takich zakamarkach [wskazuje na głowę] i zazwyczaj to zastaje mnie to w różnych sytuacjach i wtedy staram się oddalić w ustronne miejsce i sobie to nagrać nucąc do telefonu. | Francis Tuan |
| Indeed, sometimes such sung phrases appear to me simultaneously. It is really simultaneous, [it's] quite probable - as if some words come to mind and a melody joins them [literally: appears to them]. | Rzeczywiście czasem jednocześnie takie frazy śpiewane mi się pojawiają. To jest tak rzeczywiście równoczesne, zupełnie prawdopodobne - jakby kiedy przyjdą mi na myśl jakieś słowa i jakby do nich się pojawia melodia. | Francis Tuan |
| [...] I view this creative work (any creative work of mine in general) not as my conscious invention, as if: I am hereby creating; but more so that when I manage to make something out [literally: hear], a melody or an idea for lyrics then I have fun with it and wonder - what is it like and what I want it to become. I.e., I'm trying to figure out what did I come across? A metaphor close to my heart is that of a sculpture; that the sculptor does not carve the sculpture himself but that the sculpture exists and he discovers it. And I have this exact feeling, the feeling of discovering - so what is this song like? It also helps me [to think] that there exists a "proper" version of this song that I'm simply discovering, and I will probably never fully discover the very essence of what this song expresses, but that | [...] uznaję tę twórczość (w ogóle jakkolwiek swoją twórczość) to jakby nie jest tak do końca mój świadomy wymysł, że ja oto teraz tworzę; tylko bardziej, że kiedy uda mi się coś wysłyszeć, jakąś melodię czy jakiś pomysł na tekst, to ja się potem bawię i zastanawiam - jak jest niż jaki ja chce żeby on był. To znaczy staram się dojść do tego na co ja trafiłem? Bliska mi jest taka metafora rzeźby; że rzeźbiarz nie wykuwa sam tej rzeźby w kamieniu tylko, że ta rzeźba jest i on ją odkrywa. I ja mam takie poczucie, takiego odkrywania – no to jaki ten utwór jest? Pomaga mi to też to, że jest taka właściwa wersja tego utworu, którą ja po prostu odkrywam i jakby pewnie też nigdy w pełni nie odkryję tego samego sedna co ten utwór wyraża, ale że tak jak potrafię to chcę to wysłyszeć | Francis Tuan |

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| I want to make out of it ⁹⁹ [literally: hear] as much as I can and do this melody justice. | i oddać tej melodii sprawiedliwość. | |
| These songs that I really later consider worth going further with [...] are usually those ideas that are not forced - not those created when I am sitting and “Oh! I will come up with a musical theme”, yet those that come completely naturally. They seem more interesting to me, deeper than those resulting from fooling around with a guitar. | Te takie piosenki, które rzeczywiście później uznają za wartościowe, żeby gdzieś z nimi pójść dalej [...] to są zazwyczaj właśnie te pomysły, które nie są jakieś wydumane takie, że siedzę i „O! wymyślę motyw muzyczny”, tylko właśnie te, które przychodzą zupełnie naturalnie. One wydają mi się ciekawsze, głębsze niż te wynikające z jakiegoś tam pitolenia na gitarze. | Francis Tuan |
| Not scheduling [composing] as such, but just when the creative inspiration to do something appears - then I schedule my plans. So it's important in a way that I am not able to force the state in which I compose and also no good things [would] come out of it either, but I somehow know that I just have to catch the moment when these ideas occur and [capture] this desire to create in order not to lose it later. | Nie tak planując [komponowanie] tylko właśnie kiedy się pojawia to natchnienie twórcze żeby coś zrobić - to wtedy tak układam sobie plany. Więc jakby to jest o tyle istotne, że nie jestem w stanie wymusić takiego stanu, w którym oto komponuję i jakby wtedy też nie wychodzą jakieś dobre rzeczy, ale jakby wiem, że po prostu muszę łapać tę chwilę, w której te pomysły są i tą chęć tworzenia żeby tego później nie stracić. | Francis Tuan |
| Once - before or after a concert of a band that is already suspended - the band Katedra, with whom I used to perform - sitting in a car, probably waiting either for the unloading of the equipment, or for returning to the accommodation, the main musical theme came to my mind, some kind of guitar [...] main theme. | Kiedyś przed albo po koncercie zespołu, który już jest zawieszony - zespołu Katedra, z którym kiedyś występowałem, siedząc w aucie, chyba czekając albo na rozładunek sprzętu, albo na powrót gdzieś do jakiegoś tam noclegu przyszedł mi do głowy główny motyw muzyczny, jakiś taki gitarowy [...] główny motyw. | Francis Tuan |
| In the open-air ideas come to my head. | W plenerze przychodzą mi pomysły do głowy. | Francis Tuan |
| Probably the most recent of such musical motifs [occurred] when I was cycling home and it came to my head on the street. | Ostatni chyba taki motyw muzyczny to jak wracałem rowerem do domu i na ulicy mi przyszedł do głowy. | Francis Tuan |
| The work that is very systematized. Yes, because a person starts to get bored and it's probably even a defensive reflex that some creativity sets off - apart from the fact that one is doing something schematically. Some kind of creativity sets off in the head and such various creative ideas come to a person[‘s mind]: whether it's musical [ideas] or literary. Because when I was at such a schematic job, one can say that I invented half of my novel. Music [appeared] less, although I had some sounds in my head, which I then transferred to the guitar. Yes, they appeared. Yes, the schematic work that is... that doesn't require any creative action, just some sort of schematic action. Of | Praca taka bardzo usystematyzowana. Tak, bo się człowiek zaczyna nudzić i jakby to jest chyba taki nawet odruch obronny, że włącza się jakaś kreatywność - poza tym, że się coś tam robi schematycznie. Włącza się jakaś taka kreatywność w głowie i człowiekowi przychodzą różne pomysły takie twórcze: czy to muzyczne, czy to pisarskie. Bo też będąc w takiej pracy schematycznej można powiedzieć, że wymyśliłem pół swojej powieści. Muzyka mniej, choć miałem w głowie jakieś dźwięki, które potem przekładałem na gitarę. Tak, pojawiały się. Tak, praca schematyczna, która jest... która nie wymaga jakiegoś kreatywnego działania, a | Ludwig van Goth |

⁹⁹ “Wysłyszeć” refers to attempting at properly hearing something despite difficulty, e.g., due to noise. Here, Francis Tuan tries to make something out of the internal music.

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| course, also [one must remain] in focus still because routine also may be baneful to a person. | tylko jakiegoś schematycznego działania. Oczywiście w skupieniu też mimo wszystko, bo rutyna też gubi człowieka. | |
| It is difficult to determine the beginnings of the creative process, it just appears. It's hard to control it. There is just some sort of need, an impulse, inspiration. | Trudno jest określić początki procesu twórczego, po prostu się pojawia. Trudno jest to kontrolować. Po prostu jest potrzeba jakaś, asumpt, natchnienie. | Ludwig van Goth |
| Very, very, very often [I forget them], that's why I always have my phone with the application to record, always ready for when an idea for a melody, lyrics, phrase comes to me, and so that I save it immediately - if not it is lost. | Très, très, très souvent [je les oublie], c'est pour ça que j'ai toujours mon téléphone avec l'application pour enregistrer toujours prête à dès qu'une idée de mélodie, des paroles, de phrase me vient, et comme ça je l'enregistre tout de suite si non c'est perdu. | Vika |
| Often, that happens to me a lot for the choruses – the words come on their own, but I also think it stems from the fact that we have in us a few words that certain notes that will evoke something in us each time and each time it's going to be the same words that will suddenly come out, that's also what's complicated – it comes down to breaking all these sentences that come out automatically and simply to be able to say something else and not repeat oneself all the time because each time we have exactly these same words and these sentences which are somewhat“premade”. | Souvent, ça m'arrive beaucoup pour le refrain – les mots ils viennent tout seul, fin mais je pense aussi ça vient du fait qu'on a en nous un peu des mots que certaines notes vont à chaque fois nous évoquer et à chaque fois ça va être les mêmes mots qui vont ressortir du coup c'est ça aussi qui est compliqué - c'est de casser toutes ces phrases qui sortent automatiquement et justement pour pouvoir dire d'autre chose et pas tout le temps se répéter parce que à chaque fois on a justement ces mots, et ces phrases un peu qui sont « pré-faites ». | Vika |
| [...] the very moment when it [sudden idea] comes is rather surprising, or quite unexpected. | [...] ten moment sam kiedy to przychodzi jest raczej zaskakujący, albo jest taki niespodziewany dość. | Jan Wąsak |
| There is a moment in sleeping - either just before going to sleep or just after waking up, on the verge of sleeping and not sleeping, and somehow these thoughts appear, such creative [thoughts], this is such a creative moment. | Jest taki moment w spaniu – albo tuż przed snem albo tuż po obudzeniu, taki na granicy spania i nieśpania; i tam jakoś się te myśli takie pojawiają, takie twórcze, to jest taki moment twórczy. | Jan Wąsak |
| Anyway, when it comes to this last tune I thought about it during the day. At night I had sort of already gone to sleep, but somehow I could not sleep and about this time - how strange it is, now that I think about it - and at this nightly time, [when] I wasn't quite sleep, although I wanted to, then a lot of ideas for the lyrics were born. | Zresztą w tym ostatnim numerze w trakcie dnia myślałem o tym. W nocy niby już się położyłem spać, ale jakoś nie mogłem spać i jakoś w tym czasie - jakie to jest dziwne w ogóle jak teraz o tym myślę – i właśnie w tym czasie takim nocnym, nie do końca spałem, ale chciałem to wtedy mi się dużo pomysłów do tekstu urodziło. | Jan Wąsak |
| It is also not very good [that] it happens this way [before going to sleep] because then instead of doing what we are suppose to do - that is, falling asleep - it makes sleep impossible. | To właściwie też nie jest za dobrze, [że] to się tak dzieje [przed snem], bo wtedy zamiast się zająć tym do czego człowiek zmierza, czyli żeby zasnąć, to raczej uniemożliwia sen. | Jan Wąsak |
| Most often, when it comes to lyrics, these are phrases, slogans or some initial concept. | Najczęściej jeśli chodzi o teksty to są takie frazy, hasła albo concept jakiś na wyjście. | Kuba Zalas |
| I have two reactions [to a sudden idea] - either I'm excited in some way and I want to pursue it [the idea] immediately; or the idea | Mam dwie reakcje [na nagły pomysł] – albo jestem podniecony w jakiś sposób i chcę od razu go realizować; albo | Kuba Zalas |

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| <p>comes [to me], but I know it's going to take some time to execute it and then virtually all my attention - and then it's less about the excitement and more some kind of focus - and then I just redirect all my attention to writing it down or <i>executing</i> it in the fastest way. There are two states: either it is joy or it is focus.</p> | <p>przychodzi mi jakiś pomysł, tylko że wiem że on zajmie trochę czasu by go zrealizować i wtedy całą swoją właściwie uwagę - i to już jest mniej ekscytacja, a bardziej takie skupienie - i wtedy całą swoją uwagę właśnie przekierowuję na to żeby w jakiś najszybszy sposób to zapisać albo zrealizować. Są takie dwa stany: albo jest radocha, albo jest skupienie.</p> | |
| <p>Recently, I've been doing such experiments - because I ride [on public transport] without headphones, and I've been riding with headphones for a very long time. And then completely - as you open your ears (sic!) to what's going on around you, how the tram sounds; it's as if everything had its own rhythm in a sense – then really a lot of ideas pop up.</p> | <p>Ostatnio robię sobie takie eksperymenty, bo jeżdżę bez słuchawek, a bardzo długi czas jeździłem ze słuchawkami. No i wtedy to w ogóle - jak się otwiera uszy na to co się wokół dzieje, jak brzmi tramwaj; jakby, że wszystko ma swój rytm w jakimś sensie - to w ogóle wpada dużo pomysłów.</p> | Kuba Zalasa |
| <p>NC: You mentioned walking as one of those circumstances when you hear [them] particularly often. Does that mean [that] getting home is not only a walk, but also [by] public transport? KZ: Yes. Actually, I would even say that it's more about riding by public transport because there somehow... in terms of people you meet or see there, there are many more faces and stories, at least seemingly, and as I like it very much... This is due to the fact that public transport or a train or such various places that I often frequent because of my occupation - these are the places where you are somewhere in between and you go without any purpose (sic!)... I mean you go with a purpose, but in no way one can affect this journey anymore. Someone else took the reins, right? And when one is in this half-state, it is a very pleasant state for me; it means that I'm on my way and it doesn't usually matter to me whether I will get there because it's not up to me. It kind of relieves a person of the responsibility of having to get things done; that the person has some goals, ambitions, has to accomplish things during the day, etc. And if for a short moment one can basically look at people, just look out the window, somehow stop for a while. Paradoxically, despite the fact that he is riding. And this is a very inspiring moment for me. Then a lot of ideas appear [literally: to me] because it seems that music stems a bit from something like this - that when some kind of inactivity occurs in a human (sic!) or some kind of internal maze, then it [music] becomes a kind of medicine, right?</p> | <p>NC: Powiedziałeś o spacerze jako jednej z takich okoliczności kiedy szczególnie często [je] słyszysz. To znaczy[, że] dojazd do domu to nie tylko spacer, ale też komunikacja? KZ: Tak. Właściwie nawet powiedziałbym, że bardziej jazda komunikacją, ponieważ tam się jakoś... pod kątem osób, które się tam spotyka albo widzi to jakoś znacznie więcej jest twarzy i historii, przynajmniej z pozoru, a jako że ja bardzo lubię... To wynika z tego, że komunikacja miejska albo pociąg, albo takie różne miejsca, którymi często jeżdżę z racji tego czym się zajmuję - to są takie miejsca gdzie jest się pomiędzy gdzieś i nie idzie się w żadnym celu... znaczy jedzie się w jakimś celu, ale w żaden sposób się nie wpłynie na tę podróż już. Ktoś inny przejął stery, nie? I jak się jest w tym takim stanie połowicznym to bardzo to jest dla mnie przyjemny stan; to znaczy, że właśnie jadę i jest tam mi zupełnie obojętne czy dojadę zazwyczaj, bo to nie ode mnie zależy. To trochę zwalnia człowieka z odpowiedzialności tego, że musi załatwiać rzeczy; że ma jakieś cele, ambicje, musi zrealizować sprawę w ciągu dnia itd. I jeżeli krótki moment może właściwie spojrzeć sobie na ludzi, właśnie wyjrzeć przez okno, jakoś na chwilę się zatrzymać. Paradoksalnie – mimo, że jedzie. I to jest dla mnie bardzo inspirujący moment. Wtedy mi pojawia się bardzo dużo pomysłów, bo też jakby trochę muzyka chyba w ogóle wynika z czegoś takiego, że jak pojawia się jakaś beczynność w człowieku albo jakiś z</p> | Kuba Zalasa |

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| | kolei natłok to [muzyka] staje się rodzajem lekarstwa, nie? | |
| Though I also have my favorite ritual - because now in my studio apartment in Cracow I often take a bath after a long day, and there I often get questions [ideas?] because my bathroom has such specific acoustics because it is slightly open through a kind of ventilating duct to the corridor, so a lot of sounds are carried by it and all this together makes such an interesting impression and I also get a lot of ideas then. | Chociaż jeszcze mam taki swój ulubiony rytuał, bo teraz w swojej kawalerce w Krakowie często biorę kąpiele po długim dniu i tam też mi się często pojawiają pytania [pomysły?], bo moja łazienka ma taką specyficzną akustykę, że jest trochę otwarta poprzez kanał taki jakby wentylacyjny na korytarz więc sporo się dźwięków niesie i to wszystko razem takie dosyć ciekawe wrażenie powoduje i też mi już wtedy wpada sporo pomysłów. | Kuba Żalasa |
| I usually start [composing] with a single phrase that runs through my mind, and most of the time I end up with that phrase being the first line of the song. | Przeważnie zaczynam [komponować] od jakiejś jednej frazy, która mi krąży w głowie i przeważnie potem kończy się tak, że ta fraza jest pierwszym wersem piosenki. | Szymon Żurawski |
| The melody must also appear suddenly in my case because I am not able to write it otherwise, so it must come from somewhere - just like that. | Melodia też musi się pojawić w moim przypadku nagle, bo nie umiem zapisać jej więc musi się brać skądś tak - o po prostu. | Szymon Żurawski |
| Usually in those moments when I turn off my thinking - i.e., when I don't listen to any podcast, in the sense that I don't have headphones on and for example I'm taking a shower, running or washing the dishes, in such moments which are a bit meditative; that the body knows exactly what to do by itself. I don't have to think about it, I go on autopilot for a bit and then some ideas pop up. | Przeważnie w takich momentach jak wyłączam myślenie – czyli jak nie słucham podcastu żadnego, w sensie nie mam ubranych słuchawek i np. biorę prysznic, biegam albo zmywam naczynia, czyli jakby w takich momentach, które są takie medytacyjne trochę; że ciało dokładnie wie co ma robić samo. Ja nie muszę o tym myśleć, trochę lecę na auto pilocie i wtedy wyskakują jakieś tam pomysły. | Szymon Żurawski |

Table J2

Confirmation of H1 and subhypotheses of H2 among participants in Study 2a

| Participant | H2a | H2b | H2c | H2d | H1 |
|-----------------------|-----|-----|-----|-----|----|
| Krzysztof Antoniewicz | + | | + | + | + |
| AvoriaZ | + | | (+) | | + |
| Weronika Bielecka | | | + | + | |
| Piotr Chlebowicz | + | + | + | | + |
| Doda | + | | + | + | |
| Martina Flaherty | + | + | + | + | + |
| Matthew Gray | | | | | + |
| Czcibor Hejwowski | + | + | + | | + |
| Bartosz "Twiś" Iwicki | + | + | (+) | | + |
| Karolina Jastrzębska | + | | | + | |
| Peter Jones | | | | | |
| Dorota Konchevska | + | + | + | | + |
| Monika Kowalczyk | + | | (+) | | |
| Nicky Kozmanaut | + | + | + | + | + |
| S. L. | + | | + | + | |
| Guillaume Lauret | + | + | (+) | | + |
| Lola | + | + | | | + |
| Louis-Henry | + | + | | + | + |
| Łukasz z Bałut | + | | + | | |
| Manuel | + | + | (+) | + | + |
| Mateusz Marek | | | | | + |
| Marika | | | (+) | | + |
| Nick | + | + | + | + | + |
| Nixe | + | + | | + | + |
| Piotr Nowak | + | + | (+) | + | + |
| Jimi Ogden | | | (+) | | + |
| Krzysztof Parapura | + | + | + | + | + |
| Daria Pol | | | + | + | |
| Jakub Postek | | | | | + |

| | | | | | |
|--------------------|---|---|-----|---|---|
| Proximo | + | | + | | + |
| Przybył | + | + | + | + | + |
| Dawid Rompalski | | | | | + |
| Rossi Scarlett | | | + | | + |
| Adrian Sęk | | | + | + | + |
| Muniek Staszczuk | + | + | | + | + |
| Suzia | | | | | + |
| Swiernalis | | | | | + |
| Marcin Szczurski | + | + | (+) | | + |
| Annelies Tanghe | + | + | + | | + |
| Cyprian Taraciński | + | | (+) | | |
| Thugmn | + | + | + | | + |
| Francis Tuan | + | + | + | | + |
| Grzegorz Turnau | | | (+) | | |
| Ludwig van Goth | + | | (+) | | + |
| Vika | + | | + | + | + |
| Jan Wąsak | + | + | (+) | | + |
| Aleksandra Woźniak | + | | | | |
| Kuba Zalasa | + | + | (+) | | + |
| Szymon Żurawski | + | + | | + | + |

Note. Gray-colored rows indicate the songwriter was identified as experiencing musical epiphany. The sign “+” indicates confirmation of a given hypothesis. The sign “(+)” indicates those who declared not scheduling sessions except for songwriting in cooperation and deadlines.

Table J3

Quotes gathered in testing H2a¹⁰⁰

| Quote in English | Original quote (if applicable) | Name |
|--|--|-----------------------|
| NC: Do you schedule composing? KA: No, there's no such thing. NC: When do you start composing then? KA: When I feel the need, when something moves me. | NC: Czy wyznaczasz czas na komponowanie? KA: Nie, nie ma czegoś takiego. NC: W takim razie kiedy zaczynasz komponować? KA: Kiedy czuję potrzebę taką, kiedy rusza mnie jakiś temat. | Krzysztof Antoniewicz |
| When I compose songs it's spontaneous. Ten percent of it is not spontaneous. | Quand je compose des chansons c'est spontané. Il y a 10% qui n'est pas spontané. | AvoriaZ |
| NC: On what does your decision to start composing depend? PC: On whether something is starting in my head... some sounds are starting to bounce around. | NC: Od czego to zależy, że decydujesz się zacząć komponowanie? PC: Od tego, czy coś mi się tam zaczyna po głowie... jakieś dźwięki mi się zaczynają objać. | Piotr Chlebowicz |
| No, I don't set time aside for anything at all when it comes to my artistic activities because if I would – and would put myself in some molds - I have the impression that it would contradict the idea of being an artist who is free and composes or creates when she has a vision, when she has an onrush, when she has inspiration. You can't put a time frame on inspiration or impose it in any way: "Today from 11 o'clock to 12 I have inspiration, else it's a fail". | Nie, w ogóle na nic sobie nie wyznaczam czasu jeżeli chodzi o moje artystyczne czynności ponieważ gdybym sobie wyznaczała i wkładała się w jakieś ramy mam wrażenie, że przeczyłoby to z ideą bycia artystą, który jest wolny i komponuje czy tworzy wtedy kiedy ma wizję, kiedy ma zryw, kiedy ma wenę. Nie da się weny w żaden sposób określić czasowy ani narzucić: „Dziś od jedenastej do dwunastej mam k*rwa wenę, bo jak nie to ch*j”. | Doda |
| NC: Do you start composing when you have inspiration? D: Exactly. | NC: Zaczynasz komponować kiedy masz wenę? D: Dokładnie tak. | Doda |
| MF: That song actually I just came up with the first few lines and then I did have my little book with me and I think when I had the first three or four lines I've written them in my little book. And it came out very... nearly like I didn't write it myself kinda thing. It was just like it just sort of came. NC: It just sort of came – but what were you doing? You watched the view? MF: I was sitting watching the water and then I started walking and I just felt very close to nature. | | Martina Flaherty |
| NC: When do you start composing? MF: It's whenever it happens. | | Martina Flaherty |

¹⁰⁰ H2: Specific characteristics of composers who experience epiphany are the same as the features of the “inspiration types” proposed by Julius Bahle in his composers’ typology: a) They compose spontaneously.

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| It's somewhat a matter of mood. And sometimes it is so that something starts to play in my head and I have to write it down or else it will escape me. It's also a bit on the spur of the moment. | Trochę kwestia nastroju. No i czasami jest praktycznie tak, że coś mi zaczyna grać w głowie i muszę coś z tym zrobić, bo inaczej mi ucieknie. Także trochę jest to pod wpływem chwili. | Czcibor Hejwowski |
| Sometimes it is so that such musical ideas totally invade me in such a place where I am completely unable to do anything with them on the spot. | Czasami jest tak, że mnie takie pomysły muzyczne nachodzą zupełnie gdzieś w takim miejscu, że nie jestem w stanie zupełnie z nimi nic na bieżąco zrobić. | Czcibor Hejwowski |
| Sometimes ideas for a melody come to my head and then I record them on the voice recorder on my phone. If I have access to a guitar I try to put harmony to it; if not I just jot down the ideas and we work on that before the rehearsals. | Czasem przychodzą mi pomysły na melodię do głowy i wtedy je nagrywam na dyktafon z telefonu. Jeżeli mam dostęp do gitary to staram się zharmonizować, a jeżeli nie to po prostu zapisuję pomysły i robimy to przed próbami. | Bartosz "Iwiś" Iwicki |
| Music is in my life all the time. If I'm not listening to it in the car, I start humming it, singing or whatever, so these are the moments when an idea pops up in my head outside of the place where I normally create. | Cały czas ta muzyka jest w moim życiu. Jeżeli jej nie słucham akurat w samochodzie to zaczynam ją nucić, śpiewać czy coś więc to są te momenty kiedy jakiś pomysł mi wpada do głowy tak poza tym miejscem gdzie normalnie tworzę. | Karolina Jastrzębska |
| But if they [the ideas] do appear outside of where I compose, it's usually in the car. | Ale jeżeli już się pojawiają [pomysły] poza tym miejscem gdzie komponuję to zwykle jest to samochód. | Karolina Jastrzębska |
| I compose [as follows]: sometimes there is a moment when something pops into my head, then I record just the melody on the phone if I have it at hand. I beat out a certain rhythm, melody, I also intertwine the harmony. | Komponuję [tak]: czasami jest taki moment, że coś mi wpadnie do głowy to nagrywam samą melodię na telefon jak mam go pod ręką. Sobie wybijam jakiś tam rytm, melodię, harmonię też gdzieś tam przeplatam. | Dorota Konchevska |
| [I compose] when I feel like it. I must have a peace of mind and I must have stability in my world. | [Komponuję] kiedy mi się chce. Muszę mieć święty spokój i muszę mieć stabilność w moim świecie. | Dorota Konchevska |
| Actually not. [...] I write very little in general. It's not like I sit down every Monday at 6 p.m. - I sit down and write. I have a very impulsive songwriting style - when an idea pops up, I record it or write it down in my notes, when I have a [new] verse. So I have it mixed up in the sense that I don't have a designated time for it. It's always irregular. | Właśnie nie. [...] Ja w ogóle bardzo mało piszę. Nie mam tak, że siadam sobie w każdy poniedziałek o godzinie 18.00 - siadam i piszę. Ja mam bardzo takie impulsywne pisanie – jak mi jakiś pomysł wpadnie to wtedy nagrywam albo zapisuję w notatkach, mam jakiś wers. Więc to mam niepokładane w takim sensie, że nie mam wyznaczonego czasu na to. Zawsze jest to nieregularne. | Monika Kowalczyk |
| When I feel like I have a good idea for a song and something might come of it, and I want to be able to express it later; in order for something new to come out - to use that potential. I kind of feel like I'm inspired sometimes, but I know it's not just inspiration | Kiedy czuję, że mam jakiś dobry pomysł na piosenkę i może coś z tego wyjść i że chcę to przekazać potem, żeby wyszło coś nowego, żeby wykorzystać ten potencjał. Jakby czasami czuję, że mam takie natchnienie, ale wiem, że to nie chodzi | Monika Kowalczyk |

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| <p>[...]. I believe that there is such a thing as inspiration because I have experienced it, I have better and worse days. [...] sometimes it doesn't go well, and sometimes it does, and I also have such a desire - such a desire to play, a desire to sing, a desire to create - and then... So it's really capricious for me. I realize that it's rather irregular.</p> | <p>tylko natchnienie [...]. Wierzę w to, że jest coś takiego jak natchnienie, bo tego doświadczyłam, mam lepsze i gorsze dni. [...] czasami mi nie idzie, a czasami mi idzie i mam też taką chęć - taką chęć pogrania, chęć pośpiewania, chęć stworzenia – i wtedy... Czyli bardzo to w sumie kapryśne u mnie. Tak sobie zdaję sprawę, że to takie nieregularne.</p> | |
| <p>NC: Do you schedule composing? NK: That's a good point. Yes and no. [...] I used to... When I was in my 20s. I was in some bands [...]. I would generally get a bottle of wine and I would start writing these somber quite self-indulgent ... like the way I see it now. I don't compose like that now. Now I just do it anywhere. In a conversation or just like say "okay, sorry, I got an idea". I would say that to my wife all the time about like 1 o'clock in the morning. Grab... the... I used to have a little dictaphone, you know that you could put your ideas into.</p> | | Nicky Kozmanaut |
| <p>I can send you a link to a song that I wrote completely that I had in my head and it was complete, everything: the lyrics, the... I just sang it and the thing about these voices in my head they don't really give me much in terms of lyrics [...].</p> | | Nicky Kozmanaut |
| <p>It's spontaneous. If I try to plan something creative I can't follow through.</p> | <p>C'est spontané. Si j'essaye de planifier quelque chose de créatif je n'y arrive pas.</p> | S. L. |
| <p>So sometimes it [sudden idea occurrence] also happens outside of [composing] sessions. Sometimes it's during totally incongruous moments, in the supermarket, I suddenly have things [ideas]; there are things that go through my head and... "Ah, that's not bad, I have to try afterwards with an instrument". In general I have to try to play it on an instrument quickly, if not the idea is lost.</p> | <p>Du coup des fois, ça arrive aussi en hors des sessions. Des fois c'est lors des moments tellement incongrus. Ça peut être dans le super marché. J'ai des trucs d'un coup - il y a des trucs qui se cogitent dans ma tête et là... « Ah, c'est pas mal, il faut que j'essaye après avec un instrument ». En générale il faut que j'essaye vite de jouer en instrument, si non l'idée, elle se perd.</p> | Guillaume Lauret |
| <p>I have melodic ideas when I walk, in fact I can have them at any time, even sometimes when I wake up suddenly I take my phone and I open my dictaphone and I record directly and sometimes I don't have the time to "attack" [=deal with] the music directly - maybe I have to work or I have something to do.</p> | <p>J'ai des idées des mélodies quand je me promène, en fait à n'importe quel moment je peux en avoir, même parfois au réveil du coup je prends mon téléphone et j'ouvre mon dictaphone et j'enregistre directement et parfois j'ai pas le temps de directement attaquer la musique - peut-être je dois travailler ou j'ai quelque chose à faire.</p> | Lola |

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| <p>[...] it's a kind of clairvoyance of the piece [when] I suddenly have a form of illumination, <i>voilà</i> - the piece must look like this and I have to write it.</p> | <p>[...] c'est un genre de clairevision du morceau et j'ai d'un seul coup une forme d'illumination, mais voilà - le morceau doit ressembler à ça et je dois l'écrire.</p> | <p>Louis-Henry</p> |
| <p>I certainly don't do it regularly. At times something simply comes to my head and finds an outlet. And I generally live for [getting] such ideas for various things: for videos, for music, maybe for poems, for short stories. In general, it's like I'm living constantly for things like this so some things just simply flow out. [...] Because these are not ready-made ideas either. These are some glimmers.</p> | <p>Na pewno nie robię tego regularnie. Czasem mi po prostu coś przychodzi do głowy i gdzieś to znajduje ujście. A ja generalnie żyję takimi pomysłami na różne rzeczy: na filmy, na muzykę, może na wiersze, na opowiadania. W ogóle jakby cały czas żyję czymś takim więc po prostu niektóre tylko rzeczy wypływają. [...] Bo to nie są też takie gotowe pomysły. To są jakieś prześwit.</p> | <p>Łukasz z Bałut</p> |
| <p>[When I say] suddenly - I mean that I'm in some other process, but something suddenly comes to my head; that I'm kind of doing something else and it comes. So it's some kind of suddenness, some kind of change in thinking, or that I'm just riding a bike and humming something and I don't even know what. Or I know that I'm humming a certain song - one I heard on the radio - but then it turns out that it has evolved so much that it has nothing to do with this original song anymore. So - if I can say so - I improvise on closer and further topics and for me it doesn't have much to do with music - as if with music theory, I just hum something when I'm riding a bicycle, for example.</p> | <p>[Gdy mówię] nagle – to mam na myśli to, że jestem w jakimś tam innym procesie, ale mi jakby coś przyjdzie do głowy nagle; że jakby zajmuję się czymś innym i to przyjdzie. Więc to jest jakaś nagłość, taka zmiana jakiegoś myślenia, albo że po prostu jadę i sobie coś nucę i nawet nie wiem co. Albo wiem, że nucę sobie jakąś piosenkę – nawet którą usłyszałem w radiu – ale potem okazuje się, że ona już tak ewoluje, że nie ma nic wspólnego z tą piosenką. Że jakby sobie mogę tak powiedzieć – improwizuję na tematy bliższe lub dalsze i u mnie to niespecjalnie z muzyką – jakby z tą teorią muzyki – nie musi mieć wiele wspólnego, tylko po prostu coś sobie nucę jak jadę rowerem na przykład.</p> | <p>Łukasz z Bałut</p> |
| <p>It can be for example with the lyrics too, or even with the music - it can be in the train or in the bus. Basically, these are times when I have nothing to do and sometimes I can have ideas that stay in my head so I must at least keep a written trace of it. And from there, either in that moment I feel inspired and I keep going whilst I have time - I'm on the train; or I just try to write it down quickly and come back to it later.</p> | <p>Ça peut être par exemple pour les paroles aussi, ou même pour la musique ça peut-être dans le train ou dans le bus. En gros ce sont des moments où je n'ai rien à faire et des fois je peux avoir des idées qui me restent en tête donc il faut au moins que j'en garde une trace écrite. Et à partir de là, soit sur le moment, je suis inspiré et je continue, tant que j'ai le temps - je suis dans le train. Soit j'essaye juste de noter rapidement et je reviens dessus plus tard.</p> | <p>Manuel</p> |
| <p>NC: Do you schedule songwriting? M: No, because since it's... so when it comes to composing music there is a lot of chance involved depending on the inspiration [...].</p> | <p>NC : Prévois-tu de composer ? M : Non, parce que vu que c'est ... alors si c'est composer de la musique il y a beaucoup de hasard en fonction de l'inspiration [...].</p> | <p>Manuel</p> |
| <p>It's usually when I haven't had enough sleep that I tend to immediately slip into composing which I've always found interesting. It seems to be when I'm least logical so that's why I</p> | | <p>Nick</p> |

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| said so quickly that I'm not scheduling it. But when I tend to have the least amount of sleep or when I tend to have been very busy for a while that's when I really go back into composing and I could presume that it might be because when I'm more tired and less controlled with my thoughts and then they can run freely into composing or you could think of it as – maybe when I'm so busy it's a katharsis, a way to release, escape or otherwise overcome the challenges of being busy. | | |
| More like it's already been composed sort of in my head and I'm just trying to put it together. But I'm not aware about having composed it in my head most of the time. Maybe I thought about it here, I thought about it there. I think it happens more often when I haven't songwritten in a while. I have those little ideas that come together here and there, and then when I finally write a song it's like "Boom!" That's been ready to come for a while [...] that song. | | Nick |
| I'll usually get like a spark of something, it's usually that the idea will come first and then I take it to my like computer, or my instrument or whatever [...] probably like whatever's closest cause I feel like I've been given something precious, like it's like a flame and I have to really carefully bring it somewhere, actually turn it into something. So it's usually quite an urgent thing and then once the idea comes in... it could be something like a... a like a lyric, or musical motive or even just like a feeling. And... its sort of an urgency to get it recorded or get to an instrument, to my computer, or even just like a voice note on my phone. And then from that I will spend a bit more time on it and try and turn it into something. | | Nixe |
| For example, I'm driving a car and some motif... e.g., [humming]. Most often, it goes straight to the dictaphone and later, when I get home, I'll sit down at the piano in the studio. So I turn on the dictaphone and develop this thought. Because sometimes ideas simply come suddenly and most often while driving a car. So it's a nice way - to record it right away so you don't forget it later. | Na przykład jadę autem i jakiś motyw... na przykład: [nuci]. Najczęściej to od razu trafia na dyktafon i później jak już wrócę do domu, siadę do tego piana (sic!) w studio. No to odpalam ten dyktafon i rozwijam tę myśl. Bo czasami pomysły przychodzą nagle po prostu i najczęściej jadąc autem właśnie. Także jest to fajna forma - by od razu to nagrać, żeby później nie zapomnieć. | Piotr Nowak |
| When an idea appears, especially in the afternoon after school as I'm always on the phone after school. And these ideas also come | Kiedy się pomysł pojawia, szczególnie popołudniu po szkole gdzie po szkole zawsze siedzę przy telefonie. I te też | Krzysztof Parapura |

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| to me when I'm browsing the TikTok app – then also the ideas come to me, pop up: "Maybe I'll remix this tune? Maybe I'll alter it?" | pomysły przychodzą jak przeglądam aplikację Tiktok - to też przychodzą mi, wpadają pomysły: „A może zremiksuję ten utwór? A może go przerobię inaczej?”. | |
| No, I don't particularly schedule it. Only when I have an idea in my head that suddenly pops up, then I just sit in front of the computer and do it because later I will forget. | Nie, nie wyznaczam jakoś czasu. Jedynie jak mam jakiś pomysł w głowie, który mi wpadnie nagle to po prostu siadam przed kompem i to robię, bo później zapomnę. | Krzysztof Parapura |
| And now that I'm back to work, it's really when I feel the strong desire that I get myself to do that. | Et maintenant que je repris le travail c'est vraiment dès que je ressens l'envie forte que là je me mets. | Proximo |
| So sometimes it's listening to music, it's going to inspire me and sometimes just like that, when doing something... something at work or at home, or whatever. I say to myself, well, I think about that and I write it because I find that... I reflected on a situation, it inspires me. It comes at any time in fact, I don't have specific moments when I say to myself: "Oh, I have to write this or compose this"... it can happen but it's rarer. | Alors des fois c'est en écoutant la musique, ça va m'inspirer et des fois c'est comme ça, en faisant quelque chose ... quelque chose de travail ou chez moi, ou n'importe où. Je me dis ... bah, je pense à ça et je l'écris parce que je trouve que ... j'ai réfléchi sur une situation, elle m'inspire. Ça vient à tous moments en fait, j'ai pas des moments précis où je me dit – « Ah, il faut que j'écris ça ou que je compose ça » ... ça peut arriver mais c'est plus rare. | Proximo |
| And there comes a moment of liberation, that I just start writing, writing, writing and very often such a song or such a lyric is just created in... I don't know... 3 minutes, and it just remains in this original form, and I practically don't change it... or possibly I make corrections [to check] if it's actually [correct] in Polish, or there are no language f*ck ups, but basically I try not to alter it. | I dochodzi do momentu takiego wyswobodzenia się, że zaczynam po prostu pisać, pisać, pisać i bardzo często taka piosenka czy taki tekst powstaje po prostu w... nie wiem... 3 minuty, i on po prostu sobie zostaje już na stałe i ja go praktycznie nie ruszam... ewentualnie robię korekty czy on jest faktycznie po polsku, czy nie ma fakapów takich językowych, ale w zasadzie staram się go nie ruszać. | Przybył |
| The question is whether it is still within awareness, or whether it is not more some sort of a situation in which on the level of intuition... that I sense that something may happen; that it's not really a moment, you know, when I'd say: "Aah, it's now!" or "Aah! It's going to happen in 5 minutes." Rather, it is something like, for example, that I am lying in the bathtub, driving a car. Very often... Ooh! That's probably a good example! Very often it can appear at the moment before falling asleep, so theoretically you are already going to sleep and maybe that's related to what I was talking about earlier - about this mindlessness, about this distraction that the moment I go to sleep, theoretically, I already think to myself: " Ooh! I'm going to sleep in a moment." And then suddenly it turns out that | Pytanie czy to do końca jest aż tak bardzo świadomość jeszcze, to znaczy czy to nie jest bardziej sytuacja w której na płaszczyźnie intuicji... że przeczuwam, że coś tam się może wydarzyć; że raczej to nie jest moment, taki wiesz, w którym mówię: „Aaa, to teraz!” albo „Aaa, to za 5 minut to się wydarzy”. Raczej to jest coś w rodzaju, że np. leżę w wannie, jadę samochodem. Bardzo często... Ooo! To jest chyba dobry przykład! Bardzo często może się to pojawiać w momencie przed zaśnięciem czyli teoretycznie już idziesz spać i może to też trochę nawiązuję do tego o czym wcześniej mówiłem – o tej takiej bezmyślności, o tym takim rozproszeniu, że w momencie kiedy idę spać teoretycznie już myślę sobie: „Ooo! | Przybył |

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| no – and yet this mind, these thoughts are swirling so much that they get you out of the state of tiredness and sleep, and you start writing something down, you start to fool around and write something, right? | Za chwilę zasnę”. A tu się nagle okazuje, że nie – że jednak ten umysł, te myśli się tak kotłują, że Cię wyciągają ze stanu zmęczenia i snu, no i zaczynasz coś zapisywać, zaczynasz coś tam kombinować i pisać, nie? | |
| [...] but you just have inspiration, I don't know, from God, from... you know, just suddenly like: “Boom!”. Yeah, you know you got something... "Lucy Phere" - a very long song. Written in five or seven minutes. [...] it's some kind of a gift, offering. | [...] ale po prostu masz wenę, nie wiem, od Boga, od... wiesz no po prostu nagle tak, ping! No naprawdę, że wiesz dostałeś... „Lucy Phere” - piosenka bardzo długa. Napisana w pięć czy siedem minut. [...] to jest jakiś gift, dar. | Muniek Staszczuk |
| NC: When do you start composing then? MS: [...] Either a deadline or just such an unexpected idea, e.g., for the vocal melody of the refrain of "Mój dom płonie" [song]. | NC: W takim razie kiedy zaczynasz komponować? MS: [...] Albo deadline, albo właśnie pomysł taki niespodziewany, np. na linię melodyczną wokalu dla refrenu tego „Mój dom płonie”. | Marcin Szczurski |
| It starts with a melody in my head and some kind of words and then I try to find out what the words would mean or maybe it has something to do with how I feel and then I start composing, then I try to find out which chords can I put under the melody and it goes very spontaneously. It's not that I go to my desk and say “Today I'm gonna write a song” – no. It just pops into my head and then I do something with it – or sometimes I can't do something with it and then I record it on my phone and later I grab it again. | | Annelies Tanghe |
| Mostly it's [...] the vocal singing melody and some words in it already [heard internally]. Yeah, it always starts like that. | | Annelies Tanghe |
| Sometimes when I'm lying in my bed and everything is quiet, and the day is passing [...] then I have to get up and do something with it [the sudden idea]. | | Annelies Tanghe |
| Sometimes, when it comes to writing lyrics, I just had an idea to concoct something. Or when the event was already approaching... or I thought of some stupid... to make a funny lyrics. I don't know, an impulse. [...] I don't know, sometimes a funny thought, a funny story occurred to me and I thought I'd concoct some song lyrics with some stupid and funny story. | Czasem, jeżeli chodzi o jakieś pisanie tekstów, no to tak po prostu wpadał mi pomysł żeby coś tam wymyślić. Albo jak już się pojawiło wydarzenie... albo pomyślałem sobie jakąś głupią... żeby zrobić jakiś śmieszny tekst. Nie wiem, jakiś impuls. [...] Nie wiem, czasem mi wpadła jakaś myśl śmieszna, jakaś historyjka śmieszna i sobie pomyślałem, że wymyślę jakiś tekst piosenki do jakiejś tam głupiej i śmiesznej historyjki. | Cyprian Taraciński |
| It rather is a pure lottery. Sometimes I attempt to do something. | Raczej loteria to jest zupełna. Czasem coś tam próbuję robić. | Cyprian Taraciński |

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| <p>NC: When do you start to compose? On what does it depend?</p> <p>T: I'd say the timing. I feel that there is a good hour of the day to do it so one starts [composing].</p> | <p>NC : Quand commences-tu à composer ? De quoi ça dépend ?</p> <p>T : On va dire l'heure. Je sens que on a une bonne heure de la journée pour le faire donc on se lance.</p> | Thugmn |
| <p>Generally, I might have a melody in my head and I try to dig into that that theme so I type in... I use the digital software [...] I mainly compose on a [virtual] piano.</p> | <p>Généralement j'ai peut-être une mélodie en tête et j'essaye de creuser le sujet donc je tape... j'utilise le logiciel numérique [...] je compose surtout en piano [virtuel].</p> | Thugmn |
| <p>FT: Not scheduling as such, but just when the creative inspiration to do something appears - then I schedule my plans. So it's important in a way that I am not able to force the state in which I compose and also no good things [would] come out of it either, but I somehow know that I just have to catch the moment when these ideas occur and [capture] this desire to create in order not to lose it later.</p> <p>NC: You used the word that you can't <i>force</i> the state when you are able to create.</p> <p>FT: Yes, yes, yes, that's why I don't plan it in advance.</p> | <p>FT: Nie tak planując tylko właśnie kiedy się pojawia to natchnienie twórcze żeby coś zrobić - to wtedy tak układam sobie plany. Więc jakby to jest o tyle istotne, że nie jestem w stanie wymusić takiego stanu, w którym oto komponuję i jakby wtedy też nie wychodzą jakieś dobre rzeczy, ale jakby wiem, że po prostu muszę łapać tę chwilę, w której te pomysły są i tą chęć tworzenia żeby tego później nie stracić.</p> <p>NC: Użyłeś takiego słowa, że nie możesz <i>wymusić</i> tego stanu kiedy możesz tworzyć.</p> <p>FT: Tak, tak, tak, dlatego nie planuję go wcześniej.</p> | Francis Tuan |
| <p>NC: Do ideas appear outside of the composing sessions?</p> <p>LvG: Yes. Sure. For example, when I am listening to some music [and] a song inspires me, I say: "Oh my, I would like to do something like that. Nice music, nice atmosphere, so I could do something like that."</p> | <p>NC: Czy pomysły pojawiają się poza sesjami komponowania?</p> <p>LvG: Tak. Jasne. Kiedy na przykład słucham jakiejś muzyki, jakiś utwór mnie zainspiruje mówię: „O ja, chciałbym coś takiego podobnego zrobić. Fajne granie, fajny klimat, więc coś takiego mógłby zrobić”.</p> | Ludwig van Goth |
| <p>Simply when I have time and when I feel like it. I don't always feel like composing. I am not a professional musician. I mean I don't have the need to do it on commission, I don't have any deadlines either, so I just do it when I have time outside of work and [other] various duties. And with the free time you know how it is, so... And I don't always feel like it either, even when I have time, so it varies and it is not planned. Now, with a band, of course, I have to stick to some deadlines and of course the compositions for the band were created faster, they were more planned. But when it comes to my own projects, like Ludwig van Goth - then no, I don't have a moment planned that I have to sit down on this or that day, during these hours and I have to compose. It doesn't happen like that.</p> | <p>Po prostu wtedy kiedy mam na to czas i kiedy mam na to po prostu ochotę. Nie zawsze mam ochotę komponować. Ja nie jestem zawodowym muzykiem. Jakby nie mam potrzeby robić tego na jakieś zlecenie, nie mam też jakichś deadline'ów więc po prostu robię to wtedy kiedy mam czas poza pracą zawodową i obowiązkami różnymi. I ten czas mam różnie więc po prostu... I też nie zawsze mam ochotę nawet jak mam czas więc to różnie bywa i nie jest to planowane. Teraz, oczywiście, na potrzeby zespołu to muszę się trzymać jakichś terminów i oczywiście kompozycje teraz do zespołu powstały szybciej, były bardziej planowane. Ale jeśli chodzi o moje projekty własne, tam typu Ludwig van Goth - no to nie, to nie mam takiego momentu zaplanowanego, że muszę w tym i w tym dniu w tych godzinach sięść i muszę komponować. To tak się nie odbywa.</p> | Ludwig van Goth |

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| It is difficult to determine the beginnings of the creative process, it just appears. It's hard to control it. There is just some sort of need, an impulse, inspiration. | Trudno jest określić początki procesu twórczego, po prostu się pojawia. Trudno jest to kontrolować. Po prostu jest potrzeba jakaś, asumpt, natchnienie. | Ludwig van Goth |
| NC: Do you schedule composing? V: No, in general it's always very unexpected. I'm going to compose, for example: [when] I have to go to sleep, it's late and now I want to do it so I'm going to do it; or [I compose] when I don't have time. | NC : Prévois-tu de composer ? V : Non, d'habitude c'est toujours vraiment à l'imprévu. Je vais composer, par exemple : je dois aller dormir, il est tard et là j'ai envie de le faire donc je vais le faire ; ou quand j'ai pas le temps. | Vika |
| When I need to. When I have something to say then I start composing. When something pops up – something that requires it [working on it]. | Jak muszę. Jak coś mam do powiedzenia wtedy zaczynam komponować. Jak coś mi wpadnie takiego, że trzeba. | Jan Wąsak |
| It is something like a momentary break. When I'm with friends, let's say I'm going to theirs for a rehearsal or we're in the middle of a recording session. Everyone leaves for a break. For some reason I stay at the instrument. I think that I'm creatively stimulated then somehow, but I had to do something very specific and, in some way, very schematic, e.g., record a song umpteen time; and then when you have a moment of respite, it's easy to enter such natural flow. | To jest coś na zasadzie chwilowego oddechu. Jak jestem ze znajomymi, powiedzmy jadę do nich na próbę albo jesteśmy w trakcie sesji nagraniowej. Wszyscy idą na przerwę. Z jakiegoś powodu ja zostaję przy instrumencie. Myślę [, że] jestem jakoś tam pobudzona kreatywnie, ale trzeba było robić coś bardzo konkretnego i bardzo w jakiś sposób możliwe, że sztaampowego, np. daną piosenkę nagrywać po raz n-ty; i potem jak masz chwilę wytchnienia to łatwo jest przejść na takie naturalne flow. | Aleksandra Woźniak |
| It stems from some kind of need, simply put. Well, I've already learned, unfortunately, that I get it all [inspiration] from myself and from life - not only for music, but also for the theatre; and I know that when I'm feeling worse in some way, I have more power to do something. And in this situation, I start to overanalyze it - and to get rid of this overthinking, the best recipe is just to create something. So for me composing results to an extent from a kind of lack in another place, let's call it, which I have to fill in with music. | To wynika z jakiejś takiej chyba potrzeby chyba po prostu. Jakby ja już nauczyłem się niestety, że wszystko biorę z siebie i wszystko biorę z życia - nie tylko w muzie, ale też w teatrze; i wiem że jak jest mi w jakiś sposób gorzej to mam znacznie więcej powera żeby coś robić. No i w tej sytuacji zaczynam za dużo kmینیć - no i żeby pozbyć się tego myślenia to najlepszą receptą jest właśnie po prostu stwarzenie czegoś. Więc u mnie trochę komponowanie wynika z takiej z jakby braku w innym miejscu nazwijmy to, które muszę tą muzyką wypełnić. | Kuba Złasa |
| Even when walking outside the house etc. It is a continuous [creative] process in some way. [...] Most often, when it comes to lyrics, these are phrases, slogans or some initial concept. | Nawet chodząc poza domem i tak dalej. To jest ciągły proces [twórczy] w jakiś sposób. [...] Najczęściej jeśli chodzi o teksty to są takie frazy, hasła albo concept jakiś na wyjście. | Kuba Złasa |
| [...] the idea comes [to me], but I know it's going to take some time to execute it [...] - and then I just redirect all my attention to writing it down or executing it in the fastest way. | [...] przychodzi mi jakiś pomysł, tylko że wiem że on zajmie trochę czasu by go zrealizować [...] - i wtedy całą swoją uwagę właśnie przekierowuję na to żeby w jakiś najszybszy sposób to zapisać albo zrealizować. | Kuba Złasa |

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| Yes, sometimes it's enough to watch a movie and hear a song in English and I wonder if the song would also make sense in Polish. | Tak, czasami wystarczy obejrzę jakiś film i słyszę jakąś piosenkę po angielsku i zastanawiam się czy po polsku też by miała sens. | Szymon Żurawski |
| I usually start [composing] with a single phrase that runs through my mind, and most of the time I end up with that phrase being the first line of the song. | Przeważnie zaczynam [komponować] od jakiejś jednej frazy, która mi krąży w głowie i przeważnie potem kończy się tak, że ta fraza jest pierwszym wersem piosenki. | Szymon Żurawski |

Table J4

Short answers concerning scheduling composing and answers to the question concerning what makes one decide to start composing

| Short answer | What makes you decide to start composing? | Name |
|---|--|-----------------------|
| No | Need; spontaneous musical idea; touched by a subject | Krzysztof Antoniewicz |
| No | Deadline (recording an album); spontaneous musical idea | AvoriaZ |
| No | Willingness | Weronika Bielecka |
| No | Spontaneous musical idea | Piotr Chlebowicz |
| No | Inspiration | Doda |
| No | Spontaneous musical idea | Martina Flaherty |
| Yes (tries to implement it) | --- | Matthew Gray |
| No (tries but does not follow through) | Mood; spontaneous musical idea; spur of the moment | Czibor Hejwowski |
| No | Cooperation; spontaneous musical idea | Bartosz "Iwiś" Iwicki |
| Yes | --- | Karolina Jastrzębska |
| Yes | --- | Peter Jones |
| No | Inner peace; spontaneous musical idea; willingness | Dorota Konchevska |
| No | Deadline; inspiration; sudden idea; willingness to express something | Monika Kowalczyk |
| No | Spontaneous musical idea | Nicky Kozmanaut |
| No | Inspiration | S. L. |
| Yes and no (sometimes yes and sometimes no) | Deadline (working on an album); spontaneous musical idea | Guillaume Lauret |
| Yes | --- | Lola |
| Yes | --- | Louis-Henry |
| No | Sudden idea occurrence (not song elements but the idea for a theme for example) | Łukasz z Bałut |
| No | By chance; cooperation; inspiration; motivation + willingness + time (when it comes to lyrics); spontaneous musical idea | Manuel |
| Yes | --- | Mateusz Marek |
| No | Cooperation; free time; spontaneous musical idea | Marika |
| No | Busyness; lack of sleep; spontaneous musical idea | Nick |

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| Yes | --- | Nixe |
| Yes and no | Deadline (commission); inspiration; spontaneous musical idea | Piotr Nowak |
| No | Deadline; spontaneous musical idea; urge to finish a song | Jimi Ogden |
| No | Hearing other people's music; spontaneous musical idea | Krzysztof Parapura |
| No | Free time; tiredness | Daria Pol |
| Yes | --- | Jakub Postek |
| No | Listening to other people's music; spontaneous musical idea; willingness | Proximo |
| No | By chance; spontaneous musical idea | Przybył |
| Yes | --- | Dawid Rompalski |
| No | Spontaneous musical idea | Rossi Scarlett |
| No | Spontaneous musical idea; timing (late evening) | Adrian Sęk |
| Yes | --- | Muniek Staszczuk |
| Yes | --- | Suzia |
| Yes | --- | Swiernalis |
| No | By chance; cooperation; deadline; inspiration; spontaneous musical idea | Marcin Szczurski |
| No | Spontaneous musical idea | Annelies Tanghe |
| No | By chance; deadline; sudden idea (not a content but an idea for a theme) | Cyprian Taraciński |
| No | Spontaneous musical idea; timing (the "right hour"; at night); | Thugmn |
| No | Inspiration; spontaneous musical ideas | Francis Tuan |
| No | Circumstances; deadline | Grzegorz Turnau |
| No | Cooperation; free time; hearing other people's music; inspiration; need; spontaneous musical idea; willingness | Ludwig van Goth |
| No | Busyness; lack of time; need to escape; spontaneous musical idea; willingness | Vika |
| No | Deadline; need to express something; spontaneous musical idea | Jan Wąsak |
| Yes | --- | Aleksandra Woźniak |
| No | Cooperation; need to stop overthinking; spontaneous musical idea | Kuba Złasa |
| Yes | --- | Szymon Żurawski |

Note. Gray-colored rows indicate the songwriter was identified as experiencing musical epiphany.

Table J5

Quotes gathered in testing of H2b¹⁰¹

| Quotes in English | Original quote (if applicable) | Name |
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| NC: On what does your decision to start composing depend? PC: On whether something is starting in my head... some sounds are starting to bounce around. | NC: Od czego to zależy, że decydujesz się zacząć komponowanie? PC: Od tego, czy coś mi się tam zaczyna po głowie... jakieś dźwięki mi się zaczynają objajać. | Piotr Chlebowicz |
| MF: That song actually I just came up with the first few lines and then I did have my little book with me and I think when I had the first three or four lines I've written them in my little book. And it came out very... nearly like I didn't write it myself kinda thing. It was just like it just sort of came. NC: It just sort of came – but what were you doing? You watched the view? MF: I was sitting watching the water and then I started walking and I just felt very close to nature. | | Martina Flaherty |
| And sometimes it is so that something starts to play in my head and I have to write it down or else it will escape me. It's also a bit on the spur of the moment. | No i czasami jest praktycznie tak, że coś mi zaczyna grać w głowie i muszę coś z tym zrobić, bo inaczej mi ucieknie. Także trochę jest to pod wpływem chwili. | Czcibor Hejwowski |
| Sometimes it is so that such musical ideas totally invade me in such a place where I am completely unable to do anything with them on the spot. | Czasami jest tak, że mnie takie pomysły muzyczne nachodzą zupełnie gdzieś w takim miejscu, że nie jestem w stanie zupełnie z nimi nic na bieżąco zrobić. | Czcibor Hejwowski |
| Sometimes ideas for a melody come to my head and then I record them on the voice recorder on my phone. If I have access to a guitar I try to put harmony to it; if not I just jot down the ideas and we work on that before the rehearsals. | Czasem przychodzą mi pomysły na melodię do głowy i wtedy je nagrywam na dyktafon z telefonu. Jeżeli mam dostęp do gitary to staram się zharmonizować, a jeżeli nie to po prostu zapisuję pomysły i robimy to przed próbami. | Bartosz "Iwiś" Iwicki |
| I compose [as follows]: sometimes there is a moment when something pops into my head, then I record just the melody on the phone if I have it at hand. I beat out a certain rhythm, melody, I also intertwine the harmony. | Komponuję [tak]: czasami jest taki moment, że coś mi wpadnie do głowy to nagrywam samą melodię na telefon jak mam go pod ręką. Sobie wybijam jakiś tam rytm, melodię, harmonię też gdzieś tam przeplatam. | Dorota Konchevska |

¹⁰¹ H2: Specific characteristics of composers who experience epiphany are the same as the features of the “inspiration types” proposed by Julius Bahle in his composers’ typology: b) They start composing when spontaneous ideas occur.

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| I can send you a link to a song that I wrote completely that I had in my head and it was complete, everything: the lyrics, the... I just sang it and the thing about these voices in my head they don't really give me much in terms of lyrics [...]. | | Nicky Kozmanaut |
| Well, the first initial stages of excitement – [I] think: “Oh, I’ve got good song here, maybe people will like this.” That’s what I always think. Even though I don’t wanna please people that’s what comes to mind. And then I start sort of – take it down to practice room, see what... | | Nicky Kozmanaut |
| So sometimes it [idea generation] also happens outside of [composing] sessions. Sometimes it's during totally incongruous moments, in the supermarket, I suddenly have things [ideas]; there are things that go through my head and... "Ah, that's not bad, I have to try afterwards with an instrument". In general I have to try to play it on an instrument quickly, if not the idea is lost. | Du coup des fois, ça arrive aussi en hors des sessions. Des fois c'est lors des moments tellement incongrus. Ça peut être dans le super marche. J'ai des trucs d'un coup - il y a des trucs qui se cogitent dans ma tête et là... « Ah, c'est pas mal, il faut que j'essaye après avec un instrument ». En générale il faut que j'essaye vite de jouer en instrument si non l'idée elle se perd. | Guillaume Lauret |
| I have melodic ideas when I walk, in fact I can have them at any time, even sometimes when I wake up suddenly I take my phone and I open my dictaphone and I record directly and sometimes I don't have the time to “attack” [=deal with] the music directly - maybe I have to work or I have something to do. | J'ai des idées des mélodies quand je me promène, en fait à n'importe quel moment je peux en avoir, même parfois au réveil du coup je prends mon téléphone et j'ouvre mon dictaphone et j'enregistre directement et parfois j'ai pas le temps de directement attaquer la musique - peut-être je dois travailler ou j'ai quelque chose à faire. | Lola |
| [...] it's a kind of clairvoyance of the piece [when] I suddenly have a form of illumination, <i>voilà</i> - the piece must look like this and I have to write it. | [...] c'est un genre de clairevision du morceau et j'ai d'un seul coup une forme d'illumination, mais voilà - le morceau doit ressembler à ça et je dois l'écrire. | Louis-Henry |
| It can be for example with the lyrics too, or even with the music - it can be in the train or in the bus. Basically, these are times when I have nothing to do and sometimes I can have ideas that stay in my head so I must at least keep a written trace of it. And from there, either in that moment I feel inspired and I keep going whilst I have time - I'm on the train; or I just try to write it down quickly and come back to it later. | Ça peut être par exemple pour les paroles aussi, ou même pour la musique ça peut-être dans le train ou dans le bus. En gros ce sont des moments où je n'ai rien à faire et des fois je peux avoir des idées qui me restent en tête donc il faut au moins que j'en garde une trace écrite. Et à partir de là, soit sur le moment, je suis inspiré et je continue, tant que j'ai le temps - je suis dans le train ; soit j'essaye juste de noter rapidement et je reviens dessus plus tard. | Manuel |
| More like it's already been composed sort of in my head and I'm just trying to put it together. But I'm not aware about having composed it in my head most of the time. Maybe I thought about it here, I thought about it there. I think it happens more often when I haven't songwritten in a while. I have those | | Nick |

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| little ideas that come together here and there, and then when I finally write a song it's like "Boom!" That's been ready to come for a while [...] that song. | | |
| It's usually when I haven't had enough sleep that I tend to immediately slip into composing which I've always found interesting. It seems to be when I'm least logical so that's why I said so quickly that I'm not scheduling it. But when I tend to have the least amount of sleep or when I tend to have been very busy for a while that's when I really go back into composing and I could presume that it might be because when I'm more tired and less controlled with my thoughts and then they can run freely into composing or you could think of it as – maybe when I'm so busy it's a katharsis, a way to release, escape or otherwise overcome the challenges of being busy. | | Nick |
| I'll usually get like a spark of something, it's usually that the idea will come first and then I take it to my like computer, or my instrument or whatever [...] probably like whatever's closest cause I feel like I've been given something precious, like it's like a flame and I have to really carefully bring it somewhere, actually turn it into something. So it's usually quite an urgent thing and then once the idea comes in... it could be something like a... a like a lyric, or musical motive or even just like a feeling. And... its sort of an urgency to get it recorded or get to an instrument, to my computer, or even just like a voice note on my phone. And then from that I will spend a bit more time on it and try and turn it into something. | | Nixe |
| For example, I'm driving a car and some motif... e.g., [humming]. Most often, it goes straight to the dictaphone and later, when I get home, I'll sit down at the piano in the studio. So I turn on the dictaphone and develop this thought. Because sometimes ideas simply come suddenly and most often while driving a car. So it's a nice way - to record it right away so you don't forget it later. | Na przykład jadę autem i jakiś motyw... na przykład: [nuci]. Najczęściej to od razu trafia na dyktafon i później jak już wrócę do domu, siadę do tego piana (sic!) w studio. No to odpalam ten dyktafon i rozwijam tę myśl. Bo czasami pomysły przychodzą nagle po prostu i najczęściej jadąc autem właśnie. Także jest to fajna forma - by od razu to nagrać, żeby później nie zapomnieć. | Piotr Nowak |
| No, I don't particularly schedule it. Only when I have an idea in my head that suddenly pops up, then I just sit in front of the computer and do it because later I will forget. | Nie, nie wyznaczam jakoś czasu. Jedynie jak mam jakiś pomysł w głowie, który mi wpadnie nagle to po prostu siadam przed kompem i to robię, bo później zapomnę. | Krzysztof Parapura |
| [...] it is something like, for example, that I am lying in the bathtub, driving a car. Very often... Ooh! That's probably a good | [...] to jest coś w rodzaju, że np. leżę w wannie, jadę samochodem. Bardzo często... Ooo! To jest chyba dobry | Przybył |

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| example! Very often it can appear at the moment before falling asleep, so theoretically you are already going to sleep and maybe that's related to what I was talking about earlier - about this mindlessness, about this distraction that the moment I go to sleep, theoretically, I already think to myself: " Ooh! I'm going to sleep in a moment." And then suddenly it turns out that no – and yet this mind, these thoughts are swirling so much that they get you out of the state of tiredness and sleep, and you start writing something down, you start to fool around and write something, right? | przykład! Bardzo często może się to pojawiać w momencie przed zaśnięciem czyli teoretycznie już idziesz spać i może to też trochę nawiązując do tego o czym wcześniej mówiłem – o tej takiej bezmyślności, o tym takim rozproszeniu, że w momencie kiedy idę spać teoretycznie już myślę sobie: „Ooo! Za chwilę zasnę”. A tu się nagle okazuje, że nie – że jednak ten umysł, te myśli się tak kotłują, że Cię wyciągają ze stanu zmęczenia i snu, no i zaczynasz coś zapisywać, zaczynasz coś tam kombinować i pisać, nie? | |
| And there comes a moment of liberation, that I just start writing, writing, writing and very often such a song or such a lyric is just created in... I don't know... 3 minutes, and it just remains in this original form, and I practically don't change it... or possibly I make corrections [to check] if it's actually [correct] in Polish, or there are no language f*ck ups, but basically I try not to alter it. | I dochodzi do momentu takiego wyzwolenia się, że zaczynam po prostu pisać, pisać, pisać i bardzo często taka piosenka czy taki tekst powstaje po prostu w... nie wiem... 3 minuty, i on po prostu sobie zostaje już na stałe i ja go praktycznie nie ruszam... ewentualnie robię korekty czy on jest faktycznie po polsku, czy nie ma fałszów takich językowych, ale w zasadzie staram się go nie ruszać. | Przybył |
| [...] but you just have inspiration, I don't know, from God, from... you know, just suddenly like: “Boom!”. Yeah, you know you got something... "Lucy Phere" - a very long song. Written in five or seven minutes. [...] it's some kind of a gift, offering. | [...] ale po prostu masz wenę, nie wiem, od Boga, od... wiesz no po prostu nagle tak, ping! No naprawdę, że wiesz dostałeś... „Lucy Phere” - piosenka bardzo długa. Napisana w pięć czy siedem minut. [...] to jest jakiś gift, dar. | Muniek Staszczuk |
| NC: When do you start composing then? MS: [...] Either a deadline or just such an unexpected idea, e.g., for the vocal melody of the refrain of "Mój dom płonie" [song]. | NC: W takim razie kiedy zaczynasz komponować? MS: [...] Albo deadline, albo właśnie pomysł taki niespodziewany, np. na linię melodyczną wokalu dla refrenu tego „Mój dom płonie”. | Marcin Szczurski |
| It starts with a melody in my head and some kind of words and then I try to find out what the words would mean or maybe it has something to do with how I feel and then I start composing, then I try to find out which chords can I put under the melody and it goes very spontaneously. It's not that I go to my desk and say “Today I'm gonna write a song” – no. It just pops into my head and then I do something with it – or sometimes I can't do something with it and then I record it on my phone and later I grab it again. | | Annelies Tanghe |
| Mostly it's [...] the vocal singing melody and some words in it already [heard internally]. Yeah, it always starts like that. | | Annelies Tanghe |
| Sometimes when I'm lying in my bed and everything is quiet, and the day is passing [...] then I have to get up and do something with it | | Annelies Tanghe |

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| [the sudden idea]. | | |
| Generally, I might have a melody in my head and I try to dig into that that theme so I type in... I use the digital software [...] I mainly compose on a [virtual] piano. | Généralement j'ai peut-être une mélodie en tête et j'essaye de creuser le sujet donc je tape... j'utilise le logiciel numérique [...] je compose surtout en piano [virtuel]. | Thugmn |
| [...] I recognize this creative work (any creative work of mine in general) as not my conscious invention, as if: I am hereby creating, but more so that when I manage to make something out [internally], a melody or an idea for lyrics then I have fun with it and wonder - what is it like and what I want it to become. I mean I'm trying to figure out what did I come across? | [...] uznaję tę twórczość (w ogóle jakkolwiek swoją twórczość) to jakby nie jest tak do końca mój świadomy wymysł, że ja oto teraz tworzę, tylko bardziej, że kiedy uda mi się coś wysłyszeć, jakąś melodię czy jakiś pomysł na tekst, to ja się potem bawię i zastanawiam - jak jest niż jaki ja chce żeby on był. Tzn. staram się dojść do tego na co ja trafiłem? | Francis Tuan |
| FT: Not scheduling as such, but just when the creative inspiration to do something appears - then I schedule my plans. So it's important in a way that I am not able to force the state in which I compose and also no good things [would] come out of it either, but I somehow know that I just have to catch the moment when these ideas occur and [capture] this desire to create in order not to lose it later. NC: You used the word that you can't <i>force</i> the state when you are able to create. FT: Yes, yes, yes, that's why I don't plan it in advance. | FT: Nie tak planując tylko właśnie kiedy się pojawia to natchnienie twórcze żeby coś zrobić - to wtedy tak układam sobie plany. Więc jakby to jest o tyle istotne, że nie jestem w stanie wymusić takiego stanu, w którym oto komponuję i jakby wtedy też nie wychodzą jakieś dobre rzeczy, ale jakby wiem, że po prostu muszę łapać tę chwilę, w której te pomysły są i tą chęć tworzenia żeby tego później nie stracić. NC: Użyłeś takiego słowa, że nie możesz <i>wymusić</i> tego stanu kiedy możesz tworzyć. FT: Tak, tak, tak, dlatego nie planuję go wcześniej. | Francis Tuan |
| When I need to. When I have something to say then I start composing. When something [an idea] pops up— something that requires it [working on it]. | Jak muszę. Jak coś mam do powiedzenia wtedy zaczynam komponować. Jak coś [pomysł] mi wpadnie takiego, że trzeba. | Jan Wąsak |
| [...] the idea comes [to me], but I know it's going to take some time to execute it [...] - and then I just redirect all my attention to writing it down or executing it in the fastest way. | [...] przychodzi mi jakiś pomysł, tylko że wiem że on zajmie trochę czasu by go zrealizować [...] - i wtedy całą swoją uwagę właśnie przekierowuję na to żeby w jakiś najszybszy sposób to zapisać albo zrealizować. | Kuba Złasa |
| I usually start [composing] with a single phrase that runs through my mind, and most of the time I end up with that phrase being the first line of the song. | Przeważnie zaczynam [komponować] od jakiejś jednej frazy, która mi krąży w głowie i przeważnie potem kończy się tak, że ta fraza jest pierwszym wersem piosenki. | Szymon Żurawski |

Table J6

Quotes gathered in testing of H2c¹⁰²

| Quotes in English | Original quote (if applicable) | Name |
|---|--|-----------------------|
| NC: Do you schedule composing? KA: No, there's no such thing. | NC: Czy wyznaczasz czas na komponowanie? KA: Nie, nie ma czegoś takiego | Krzysztof Antoniewicz |
| When I compose songs it's spontaneous. Ten percent of it is not spontaneous. | Quand je compose des chansons c'est spontané. Il y a 10% qui n'est pas spontané. | AvoriaZ |
| Sometimes I've tried to motivate myself - that I just want to do it and have to do it in a way, but then I feel kind of remorseful (sic!). So it seems to me that for sure external circumstances are either favorable or not for it [composing]. For example, some incentives from the outside. When I was at the music school, I had assignments - not exams but certain tasks that one must pass - including writing a song. So I also had a stronger motivation to do it. | Czasami próbowałam się zmotywować do tego, że po prostu chcę to zrobić i muszę to zrobić w pewnym sensie, ale potem czuję jakieś wyrzuty sumienia. Więc wydaje mi się, że na pewno okoliczności zewnętrzne sprzyjają lub nie sprzyjają temu. Na przykład pewne bodźce z zewnątrz. Kiedy byłam na akademii muzycznej to miałam assignmenty – nie egzaminy, ale pewne zadania do zaliczenia, między innymi które polegały na napisaniu utworu. Więc miałam większą też motywację żeby to zrobić. | Weronika Bielecka |
| No, I don't set time aside for anything at all when it comes to my artistic activities because if I would – and would put myself in some molds - I have the impression that it would contradict the idea of being an artist who is free and composes or creates when she has a vision, when she has an onrush, when she has inspiration. You can't put a time frame on inspiration or impose it in any way: "Today from 11 o'clock to 12 I have inspiration, else it's a fail". | Nie, w ogóle na nic sobie nie wyznaczam czasu jeżeli chodzi o moje artystyczne czynności ponieważ gdybym sobie wyznaczała i wkładała się w jakieś ramy mam wrażenie, że przeczyłoby to z ideą bycia artystą, który jest wolny i komponuje czy tworzy wtedy kiedy ma wizję, kiedy ma zryw, kiedy ma weny. Nie da się weny w żaden sposób określić czasowy ani narzucić: „dziś od jedenastej do dwunastej mam k*rwa weny, bo jak nie to ch*j”. | Doda |
| It's whenever it happens. I couldn't... [...]. Somebody asked me to perform at a culture night... culture night event. [...] They asked people to write a few things [...] and we were sent into a room and we've got half an hour to write something [...]. Oh my gosh it was horrible! [...] I really can't write like that. | | Martina Flaherty |

¹⁰² H2: Specific characteristics of composers who experience epiphany are the same as the features of the “inspiration types” proposed by Julius Bahle in his composers’ typology: c) They do not schedule composition sessions.

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| With my weekly schedule it is so that I'm constantly trying to introduce a weekly schedule, but it doesn't always work out, so when I sit down and create the schedule, I set time for composing and music, but things happen. I am a very unsystematic person by nature, so you know how it is and I can't stick to it [the schedule] in any aspect - except going to work. | Z moim grafikiem tygodniowym to jest tak, że ja cały czas próbuję sobie jakiś grafik tygodniowy wprowadzić, ale różnie z tym bywa więc w momencie jak sobie siadam i piszę jakiś grafik to sobie wyznaczam czas na komponowanie i na muzykę, natomiast różnie z tym bywa. Ja jestem człowiekiem bardzo niesystematycznym z natury, więc bywa z tym różnie i się nie udaje tego trzymać w jakimkolwiek aspekcie oprócz chodzenia do pracy. | Czcibor Hejrowski |
| I don't schedule it. Sometimes the two of us meet – Paweł and I - before the rehearsal for an hour or two. | Nie wyznaczam. Czasami umawiamy się z Pawłem we dwóch przed próbą na godzinkę-dwie. | Bartosz "Iwiś" Iwicki |
| NC: Do you schedule composing? DK: No. I'm totally disorganized. I should start. I'm just blown away, I don't schedule. I may say that I'm going to work on some tune, yet I don't. | NC: Czy wyznaczasz czas na komponowanie? DK: Nie. Jestem totalnie zdezorganizowana. Powinam zacząć. Jestem po prostu rozwalona, nie wyznaczam. Jak coś mówię, że będę pracować nad jakimś tunelem, potem nie pracuję. | Dorota Konchevska |
| Actually not. [...] I write very little in general. It's not like I sit down every Monday at 6 p.m. - I sit down and write. I have a very impulsive songwriting style - when an idea pops up, I record it or write it down in my notes, when I have a [new] verse. So I have it mixed up in the sense that I don't have a designated time for it. It's always irregular. Or if, for example, there is an occasion that something [a song] needs to be done, something needs to be written, then I sit down, I have a "whip" above me in quotation marks and then I write and it is very difficult for me to motivate myself. | Właśnie nie. [...] Ja w ogóle bardzo mało piszę. Nie mam tak, że siadam sobie w każdy poniedziałek o godzinie 18.00 - siadam i piszę. Ja mam bardzo takie impulsywne pisanie – jak mi jakiś pomysł wpadnie to wtedy nagrywam albo zapisuję w notatkach, mam jakiś wers. Więc to mam niepokładane w takim sensie, że nie mam wyznaczonego czasu na to. Zawsze jest to nieregularne. Albo jak na przykład jest jakaś okazja, że trzeba coś zrobić, trzeba coś napisać to wtedy siadam, mam taki „bat” nad sobą w cudzysłowie i wtedy piszę i sama siebie bardzo trudno motywuję. | Monika Kowalczyk |
| NC: Do you schedule composing? NK: That's a good point. Yes and no. [...] I used to... When I was in my 20s. I was in some bands [...]. I would generally get a bottle of wine and I would start writing these somber quite self-indulgent ... like the way I see it now. I don't compose like that now. Now I just do it anywhere. In a conversation or just like say “Okay, sorry, I got an idea”. I would say that to my wife all the time about like 1 o'clock in the morning. Grab... the... I used to have a little dictaphone, you know that you could put your ideas into. | | Nicky Kozmanaut |
| It's spontaneous. If I try to plan something creative I can't follow through. | C'est spontané. Si j'essaye de planifier quelque chose de créatif je n'y arrive pas. | S. L. |
| Yes and no. It depends. When I have ideas, in fact when I have an array of ideas, I schedule composing [...]. Yes, I | Oui et non. Ça dépend. Quand j'ai des idées, en fait quand j'ai une grille d'idées je prévois justement de composer [...]. Oui, ça m'arrive de | Guillaume Lauret |

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| sometimes schedule composing, but it really depends – sometimes there are tunes... it happens that it takes several days or several months to find good ideas that fit together. So sometimes yes, there are plans, except that it's not always successful, it's quite random in fact. Right now I'm doing... I'm trying [to schedule], I'm organizing the idea for an album so I kind of know how it should be, what tone, vibe, feeling... [...] so I'm trying to plan that and it's true that I have a lot of material [...]. | prévoir de composer, mais après ça dépend – des fois il y a des morceaux... ça arrive que ça prend plusieurs jours ou plusieurs mois pour trouver des bonnes idées qui s'enchainent. Donc des fois oui, il y a des prévisions, sauf que c'est pas toujours concluant, c'est assez aléatoire en fait. En ce moment que je fais... j'essaye, j'organise l'idée d'album donc je sais à peu près comment ça doit être, quelle tonalité, quelle ambiance, quelle sensation... [...] donc j'essaye de planifier ça et c'est vrai que moi j'ai beaucoup de matériel [...]. | |
| I certainly don't do it regularly, at times something simply comes to my head and finds an outlet somewhere. And I generally live for such ideas for various things: for videos, for music, maybe for poems, for short stories. In general, it's like I'm living constantly for things like this so some things just simply flow out. | Na pewno nie robię tego regularnie, czasem mi po prostu coś przychodzi do głowy i gdzieś to znajduje ujście. A ja generalnie żyję takimi pomysłami na różne rzeczy: na filmy, na muzykę, może na wiersze, na opowiadania. W ogóle jakby cały czas żyję czymś takim więc po prostu niektóre tylko rzeczy wypływają. | Łukasz z Bałut |
| I don't - life schedules it [the time to compose]. I mean - my composing ends when I have to go to pick up the children from kindergarten. But no - I don't schedule it. | Ja nie – życie go wyznacza [czas na komponowanie]. W sensie moje komponowanie się kończy jak muszę iść po dzieci do przedszkola. Ale nie – nie wyznaczam. | Marika |
| It's usually when I haven't had enough sleep that I tend to immediately slip into composing which I've always found interesting. It seems to be when I'm least logical so that's why I said so quickly that I'm not scheduling it. But when I tend to have the least amount of sleep or when I tend to have been very busy for a while that's when I really go back into composing and I could presume that it might be because when I'm more tired and less controlled with my thoughts and then they can run freely into composing or you could think of it as – maybe when I'm so busy it's a katharsis, a way to release, escape or otherwise overcome the challenges of being busy. [...] When I'm more rested I'm more able to focus on priorities and I had not had songwriting as a priority since it's not how I make my living. [...] If I was doing songwriting as my source of income I would most certainly schedule time to take a look at all those things that I've been storing up and see if they're any good. | | Nick |
| Some people just sit there and don't have any ideas. Because it's not like I'm sitting down and I'm going to compose today | Niektórzy siedzą i po prostu nie mają pomysłu. Bo to nie jest też tak, że siadam i dzisiaj od dziesiątej do piętnastej będę komponował. Musi | Piotr Nowak |

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| from 10 a.m. to 3 p.m. There must be this inspiration. There are days when you sit down and nothing will come up, and there are days when you can – I suspect - even make a whole album which would later be completed with harmony and arrangement | być ta wena. Są dni gdy się usiądzie i nic, a są dni że można podejrzewam nawet całą płytę machnąć, która potem zostanie rozwinięta o harmonię i aranż. | |
| No. Sometimes when I'm feeling that I have a... I've got maybe a day off or a deadline or something's coming up that needs to be done and I want to kind of like achieve things but it's not rigid at all, it's all based around the rest of your life when you have to work. | | Jimi Ogden |
| No, I don't particularly schedule it. | Nie, nie wyznaczam jakoś czasu. | Krzysztof Parapura |
| NC: Do you schedule composing? DP: No, I never do. Sometimes I have 10 minutes and sometimes I sit for 3 hours - so that's how long [I compose], depending on how much time I have during the day and what I can afford, that's how much time I have to compose. NC: What makes you decide to start composing? DP: It depends on, for example, the fact that I have a moment of free time after work, or that I'm tired and I don't have the energy to do some substantive, more intense tasks - such as cleaning, cooking, or other such things. Then I take a piece of paper, a pen, even for those 10-15 minutes. | NC: Czy wyznaczasz czas na komponowanie? DP: Nie, nigdy tego nie robię. Czasami mam 10 minut, a czasami siedzę 3 godziny - także tyle [komponuję], w zależności ile czasu mam w ciągu dnia i na co sobie mogę pozwolić, to tyle czasu mam na komponowanie. NC: Od czego to zależy, że zaczynasz komponować? DP: Od tego, że np. mam wolniejszą chwilę po pracy, albo jestem zmęczona i nie mam siły na robienie jakichś tam konkretnych intensywniejszych zadań – typu sprzątanie, gotowanie, albo inne takie rzeczy. Wtedy biorę sobie – nawet na te 10-15 minut – kartkę, długopis. | Daria Pol |
| No. So it's... before I used to do that [schedule]. I got up in the morning, I sat in front of my computer, I composed, I wrote [songs], I recorded, etc. The same was happening in the afternoon - I took my little breaks... And now that I'm back to work, it's really when I feel the strong desire that I get myself to do that. | Non. Pour le coup c'est... avant je faisais ça. Je me levais le matin, je me mettais devant mon ordi, je composais, j'écrivais, j'enregistrais etc. L'après-midi pareil – je faisais mes petites pauses... Et maintenant que je repris le travail c'est vraiment dès que je ressens l'envie forte que là je me mets. | Proximo |
| [...] I don't have specific moments when I say to myself: "Oh, I have to write this or compose this"... it can happen but it's rarer. | [...] j'ai pas des moments précis où je me dit – « Ah, il faut que j'écris ça ou que je compose ça » ... ça peut arriver mais c'est plus rare. | Proximo |
| Not really. At least in the schedule of the day - I don't really have my day organized so well that at this time today I have to go downstairs to compose. | Raczej nie. Przynajmniej w harmonogramie dnia - raczej nie mam tak poukładanego dnia żebym akurat dzisiaj o tej godzinie musiał iść na dół komponować. | Przybył |
| So it is rare that I sit down and say: "Ah, now I will write lyrics", because it is | Czyli rzadko jest tak, że siadam i mówię: „Aaa, teraz napiszę tekst”, bo raczej to jest niemożliwe | Przybył |

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| impossible almost. | prawie że. | |
| Normally I don't decide in advance. I don't have an allocated time when I'm going to compose. | Normalement je décide pas à l'avance. J'ai pas d'horaires où je vais composer. | Rossi Scarlett |
| No. I mean I set the end. I set the end when I say: "I'm not going to push this any further" but that's the work with a producer is for. | Nie. Znaczący wyznaczam koniec. Wyznaczam koniec, w którym mówię: „Ja już dalej tego nie popchnę”, ale od tego mam pracę z producentem. | Adrian Sęk |
| It goes very spontaneously, it's not that I go to my desk and I say: "Today I'm gonna write a song" - no, it just pops into my head and I do something with it. | | Annelies Tanghe |
| Rather, it is a complete lottery. Sometimes I try to do something. | Raczej loteria to jest zupełna. Czasem coś tam próbuję robić. | Cyprian Taraciński |
| NC: Do you schedule composing? T: [...] When it comes to the hour, no. It can happen in the afternoon, especially when I'm on vacation – in the afternoon. But not when I have classes because there are classes, too - during the [academic] year. I can schedule to do it but if that happens it's mostly at night. | NC : Prévois-tu de composer ? T : [...] Si [il s'agit de] l'heure, non. Ça peut venir en après surtout quand je suis en vacances – un après. Mais pas quand je suis en cours parce qu'il y a les cours aussi, pendant l'année. Je peux prévoir de le faire mais me mettre à le faire c'est surtout la nuit. | Thugmn |
| NC: When do you start to compose? On what does it depend? T: I'd say the timing. I feel that there is a good hour of the day to do it so one starts [composing]. | NC : Quand commences-tu à composer ? De quoi ça dépend ? T : On va dire l'heure. Je sens que on a une bonne heure de la journée pour le faire donc on se lance. | Thugmn |
| FT: Not scheduling as such, but just when the creative inspiration to do something appears - then I schedule my plans. So it's important in a way that I am not able to force the state in which I compose and also no good things [would] come out of it either, but I somehow know that I just have to catch the moment when these ideas occur and [capture] this desire to create in order not to lose it later. NC: You used the word that you can't <i>force</i> the state when you are able create. FT: Yes, yes, yes, that's why I don't plan it in advance. | FT: Nie tak planując tylko właśnie kiedy się pojawia to natchnienie twórcze żeby coś zrobić - to wtedy tak układam sobie plany. Więc jakby to jest o tyle istotne, że nie jestem w stanie wymusić takiego stanu, w którym oto komponuję i jakby wtedy też nie wychodzą jakieś dobre rzeczy, ale jakby wiem, że po prostu muszę łapać tę chwilę, w której te pomysły są i tą chęć tworzenia żeby tego później nie stracić. NC: Użyłeś takiego słowa, że nie możesz <i>wymusić</i> tego stanu kiedy możesz tworzyć. FT: Tak, tak, tak, dlatego nie planuję go wcześniej. | Francis Tuan |
| GT: Most often it is the time related to a deadline for delivering finished music or [a deadline for] recording this music and usually I'm always late and usually there is constant tension so I don't schedule it - it is determined by the circumstances. I don't have such thing that I impose it on myself: "I'll write a song in two hours." No. This has never happened to me. NC: And maybe you don't impose on yourself how long will it take to finish a | GT: Najczęściej jest to czas związany z terminem oddania gotowej muzyki lub nagrania tej muzyki i przeważnie jest to zawsze spóźnione i przeważnie jest to zawsze w napięciu więc nie wyznaczam – to wyznaczają okoliczności. Nie mam czegoś takiego żeby sobie samemu narzucić: „W dwie godziny napiszę utwór”. Nie. To nigdy mi się nie zdarzyło. NC: A czy czasami nie narzuca sobie Pan ile czasu ma zająć pisanie utworu, ale za to decyduje się Pan: „Dzisiaj zacznę komponować o | Grzegorz Turnau |

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| <p>song, but you decide: "Today I'll start composing at 1 p.m." - or does it rather come about spontaneously?</p> <p>GT: That's the case today. Yes, exactly. As we talk, [that's happening] today because I have to finish something today and I thought that if we manage to finish by 1 p.m., I will go to the studio at 1 p.m.</p> | <p>trzynastej” – czy to raczej wychodzi spontanicznie?</p> <p>GT: Właśnie dzisiaj. Tak, dokładnie. Dzisiaj tak jest jak rozmawiamy ponieważ muszę dzisiaj coś skończyć i tak pomyślałem, że jeżeli nam się uda skończyć do trzynastej to o trzynastej pójdę do pracowni.</p> | |
| <p>Simply when I have time and when I feel like it. I don't always feel like composing. I am not a professional musician. I mean I don't have the need to do it on commission, I don't have any deadlines either, so I just do it when I have time outside of work and [other] various duties. And with the free time you know how it is, so... And I don't always feel like it either, even when I have time, so it varies and it is not planned. Now, with a band, of course, I have to stick to some deadlines and of course the compositions for the band were created faster, they were more planned. But when it comes to my own projects, like Ludwig van Goth - then no, I don't have a moment planned that I have to sit down on this or that day, during these hours and I have to compose. It doesn't happen like that.</p> | <p>Po prostu wtedy kiedy mam na to czas i kiedy mam na to po prostu ochotę. Nie zawsze mam ochotę komponować. Ja nie jestem zawodowym muzykiem. Jakby nie mam potrzeby robić tego na jakieś zlecenie, nie mam też jakichś deadline'ów więc po prostu robię to wtedy kiedy mam czas poza pracą zawodową i obowiązkami różnymi. I ten czas mam różnie więc po prostu... I też nie zawsze mam ochotę nawet jak mam czas więc to różnie bywa i nie jest to planowane. Teraz, oczywiście, na potrzeby zespołu to muszę się trzymać jakichś terminów i oczywiście kompozycje teraz do zespołu powstały szybciej, były bardziej planowane. Ale jeśli chodzi o moje projekty własne, tam typu Ludwig van Goth - no to nie, to nie mam takiego momentu zaplanowanego, że muszę w tym i w tym dniu w tych godzinach sięść i muszę komponować. To tak się nie odbywa.</p> | Ludwig van Goth |
| <p>It is difficult to determine the beginnings of the creative process, it just appears. It's hard to control it. There is just some sort of need, an impulse, inspiration.</p> | <p>Trudno jest określić początki procesu twórczego, po prostu się pojawia. Trudno jest to kontrolować. Po prostu jest potrzeba jakaś, asumpt, natchnienie.</p> | Ludwig van Goth |
| <p>NC: Do you schedule composing?</p> <p>V: No, in general it's always very unexpected. I'm going to compose, for example: [when] I have to go to sleep, it's late and now I want to do it so I'm going to do it; or [I compose] when I don't have time. In fact, often it is when I have the least time that I am most creative. Often also when I'm stressed, when it's really an escape, so when I have too much to do in fact that's when I decide to do that and I leave everything aside and... no, I never schedule. Normally when I plan it, it doesn't go well.</p> <p>NC: Okay, so you compose when you feel like it?</p> <p>V: Yes.</p> <p>NC: And I'm also going to ask: you said that when you have too much to do - you</p> | <p>NC : Prévois-tu de composer ?</p> <p>V : Non, d'habitude c'est toujours vraiment à l'imprévu. Je vais composer, par exemple, je dois aller dormir, il est tard et là j'ai envie de le faire donc je vais le faire ou quand j'ai pas le temps. En fait souvent c'est le moment où j'ai le moins de temps où je suis le plus créative. Souvent aussi quand je suis stressée, quand c'est vraiment une échappatoire, donc quand je trop de choses à faire en fait c'est le moment où je décide de faire ça et je laisse tout de côté et... non, je prévois jamais. Normalement quand je prévois ça se passe pas bien.</p> <p>NC : D'accord, donc tu composes quand tu as envie ?</p> <p>V : Oui</p> <p>NC : Et je vais aussi demander : tu as dit que quand tu as trop de choses à faire tu commences à composer, mais ce n'est pas la procrastination ? [...]</p> <p>c'est plutôt le moment où tu es le plus créative ou c'est plutôt que tu veux juste éviter de faire...</p> | Vika |

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| <p>start composing, but it's not procrastination? [...] it is rather that this is the moment when you are most creative or is it rather that you just want to avoid doing...</p> <p>V: Escape. Yes, that's totally it. I want to escape, escape from the things I have to do. Escape. Escape.</p> | <p>V : Fuir. Oui, c'est totalement ça. Je veux fuir, fuir les choses que j'ai à faire. Fuir. Fuir.</p> | |
| <p>NC: Do you schedule composing?</p> <p>JW: Not really, but I think it's a mistake and that I should schedule and now I've been trying to change that for some time. Since a week ago [laughs] or two. It is a mistake to just count that something will fall from the sky. Now I also understand that you just need a walk or some kind of communing with culture to have something to write about, right? But at the same time... I mean with culture, with nature, with people, right? That it's important and it can also be treated as time devoted to composing, but you have to... I think it's worth for you to just sit down to it [to compose]. And even if it doesn't work out, you just force yourself to keep your head working in a way, right. Such consistency may work.</p> | <p>NC: Czy wyznaczasz czas na komponowanie?</p> <p>JW: Właśnie nie, ale myślę, że to błąd i że powinienem wyznaczyć czas i teraz staram się to zmienić od jakiegoś czasu. Od tygodnia [śmiech], czy od dwóch. To jest błąd właśnie liczenie, że coś spadnie z nieba. Też teraz rozumiem, że po prostu potrzeba jakiegoś tam spaceru czy jakiegoś obcowania z kulturą żeby mieć o czym pisać, no nie? Ale jednocześnie... znaczy z kulturą, z naturą, z ludźmi, nie? Że to jest ważne i też można to traktować jako poświęcenie czasu na komponowanie, ale że trzeba... wydaje mi się że warto siadać po prostu. I nawet jak nie wychodzi to się zmuszać po prostu żeby cały czas ta głowa jakoś tam pracowała no nie? Ta systematyczność może działać.</p> | Jan Wąsak |
| <p>No. Actually, if I did [schedule sessions], it would be more difficult for me to compose because... it simply takes time, so in a sense yes - because there is always a timeframe, like 3-4 hours, but it always extends. But it's not fixed and we take a lot of breaks when we compose [in a band] [...] No, no, I never have such a rigid timeframe.</p> | <p>Nie. Właściwie gdybym to robił to trudniej by mi było komponować, bo... to wymaga czasu po prostu więc w jakim sensie tak – no bo są zawsze jakieś ramy typu 3-4 godziny, ale to się zawsze przedłuża. Ale to niekonkretnie i bardzo dużo przerw sobie robimy jak komponujemy [...] Nie, nie takich sztywnych ram nigdy nie mam.</p> | Kuba Zalas |

Table J7

Quotes gathered in testing of H2d¹⁰³

| Quote in English | Original quote (if applicable) | Author |
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| I play G major and it appears [plays the guitar and sings his song]. A song will write itself. This song came to being this way. | Łapię sobie G-dur i się pojawia [gra na gitarze i śpiewa swój utwór]. Ta piosenka napisze się sama. Ta piosenka tak powstała. | Krzysztof Antoniewicz |
| I was swinging on my hammock swing, it was so sunny and it was kind of half-asleep, this song is about that too; and somehow I started writing just like that and it was under the influence of some kind of a standstill, pausing everything for a moment. | Huśtałam się na mojej huśtawce-hamaku, było tak słonecznie i to było takie trochę w półśnie, ta piosenka też jest o tym; i jakoś zaczęłam sobie tak po prostu pisać i było to pod wpływem takiego jakiegoś zatrzymania, wstrzymania na chwilę wszystkiego. | Weronika Bielecka |
| I wrote it [lyrics] in 10 minutes. So I played the song [demo] three times on my headphones [...]. | Napisałam go [tekst] w 10 minut. Czyli 3 krotnie puściłam sobie piosenkę na słuchawkach [...]. | Doda |
| It's just like you start writing and it's like line, into line, into line, like it flows out of you [...]. | | Martina Flaherty |
| When I get a hook on something and when I'm in a flow I can stay up until 4 or 5 o'clock. | | Martina Flaherty |
| [...] I just had a sentence, but probably not quite finished, I started singing it with that melody which I had in my head and it seems it got finished on its own. | [...] miałam jakieś zdanie po prostu chyba, ale chyba takie nie do końca dokończone, zaczęłam je śpiewać z tą melodią, którą miałam w głowie i ono się chyba samo dokończyło. | Karolina Jastrzębska |
| I can send you a link to a song that I wrote completely that I had in my head and it was complete, everything: the lyrics, the... I just sang it and the thing about these voices in my head they don't really give me much in terms of lyrics [...]. | | Nicky Kozmanaut |
| It can go very quickly, when I have this wave of inspiration I can write a poem or a song, in this case, in 20-25 minutes. | Ça peut aller très vite, quand j'ai cette vague d'inspiration je peux bien écrire un poème ou une chanson, dans ce cas, dans 20-25 minutes. | S. L. |
| [...] it's a kind of clairvoyance of the piece [when] I suddenly have a form of illumination, voilà - the piece must look like this and I have to write it. | [...] c'est un genre de clairvoyance du morceau et j'ai d'un seul coup une forme d'illumination, mais voilà - le morceau doit ressembler à ça et je dois l'écrire. | Louis-Henry |

¹⁰³ H2: Specific characteristics of composers who experience epiphany are the same as the features of the "inspiration types" proposed by Julius Bahle in his composers' typology: d) Composing feels effortless to them.

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| From what I remember, I was on a train and I think it was a bit like I told you at the beginning of this interview – the thing that I had to find. I already had a subject, I had the theme of the song. It must have be in 2018 and there was the Yellow Vests movement in France, which was the most important event that happened in France. [...] I had to find one or two sentences in English and then I just... I don't know really, it came quite easily. I was able to write an entire verse with the rhymes at each end of the line, [...] it [the song] was done quite easily [literally: the song made itself], at least a good part of the song. Well, here, I'm only talking to you about the lyrics. | De ce que je me rappelle, j'étais dans le train et je crois que c'était un peu comme je t'ai raconté au début de cet entretien - ce que j'avais dû trouver enfin. J'avais déjà un sujet, j'avais le thème de la chanson. Ça doit être en 2018 et il y avait en France les Gilets jaunes, qui été l'évènement le plus important qui s'est passé en France. [...] j'avais dû trouver une ou deux phrases en anglais et ensuite je juste... je sais pas pour le coup, ça est venu assez facilement. J'ai pu écrire une strophe en entier avec les rimes à chaque fin de vers, [...] elle s'est faite assez facilement, du moins une belle partie de la chanson. Après, voilà, là, je te parle uniquement des paroles. | Manuel |
| More like it's already been composed sort of in my head and I'm just trying to put it together. But I'm not aware about having composed it in my head most of the time. Maybe I thought about it here, I thought about it there. I think it happens more often when I haven't songwritten in a while. I have those little ideas that come together here and there, and then when I finally write a song it's like "Boom!" That's been ready to come for a while [...] that song. | | Nick |
| Actually, as far turning it into something can take a few weeks, but sometimes I've just sat down and it's just like it's like it already existed and I'm just making it audible, rather than [writing it]. | | Nixe |
| Sometimes it feels like it's just like someone is dictating this melody from heaven to me. I just sit down and as if someone is humming to me, I just duplicate it, which is why maybe this composition process is going so fast, because it's as if I got ready-made melodies that do not repeat themselves, because each of my songs is really different; because some composers write similar tunes [...], one tune is similar to the other, and in my case each tune is different and it is also interesting that I just get such ideas - that I sit down and don't I have to think too much about what I am supposed to play just - I mean - as if someone would dictate ready-made ideas to my ear [...]. | Czasami mam wrażenie, że po prostu tak jakby ktoś mi dyktował tę melodię z nieba. Po prostu siadam i tak jakby ktoś mi nucił, ja to po prostu powielam, także dlatego może tak szybko mi idzie ten proces kompozycji, bo jakby dostaję takie gotowe melodie, które się w sumie nie powtarzają, bo każdy mój utwór jest inny tak naprawdę, bo niektórzy kompozytorzy mają w ten sposób, że podobne numery piszą [...], jeden nr do drugiego jest podobny, a w moim przypadku każdy numer jest inny i jakby to też jest ciekawe, że ja takie pomysły dostaję po prostu – że siadam i nie muszę się za dużo zastanawiać nad tym co mam zagrać tylko – no mówię – tak jakby ktoś by mi nieraz dyktował do ucha gotowe pomysły [...]. | Piotr Nowak |
| Generally, it goes very quickly because when I sit down to the piano, I can... for example, the last tune "Nie boimy się zasnąć" it was created... it took me 15 minutes to write all the music, including all harmonies. [...] Sometimes I am surprised that you can compose a tune so quickly. | Generalnie bardzo szybko mi to idzie, bo jak siadam do piana to jestem w stanie... np. ten ostatni numer „Nie boimy się zasnąć” on powstał... z 15 minut mi zajęło napisanie całej muzyki łącznie z harmonią całą. [...] Czasami aż sobie sam się dziwię, że tak szybko można zrobić numer. | Piotr Nowak |

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| [...] it took me about 30 minutes to record such a draft. It was Sunday and the piece was generally composed in one day - from early morning until the evening the tune was practically ready, including the whole arrangement. | [...] jakieś dobre 30 minut mi to zajęło nagranie takiej wersji roboczej. To była niedziela i generalnie utwór powstał w jeden dzień – od samego rana do wieczora już był praktycznie gotowy numer, łącznie ze zrobieniem całej aranżacji. | Piotr Nowak |
| There must be this inspiration. There are days when you sit down and nothing will come up, and there are days when you can – I suspect - even make a whole album which would later be completed with harmony and arrangement. | Musi być ta wena. Są dni gdy się usiądzie i nic, a są dni że można podejrzewam nawet całą płytę machnąć, która potem zostanie rozwnięta o harmonię i aranż. | Piotr Nowak |
| Yes, it will sound a bit strange, but when I hear the instrument [in other's song], the melody writes itself and sometimes I can hum what the melody [the interviewee meant harmony] should be – using this instrument. | Tak, to trochę dziwnie zabrzmiał, ale jak słyszę instrument to sama ta melodia się pisze i czasem potrafię zanucić jaka ta melodia [mówiący miał na myśli harmonię] ma być - za pomocą tego instrumentu. | Krzysztof Parapura |
| Very often I don't [use instruments] because, really, if I compose lyrics first, I try to come up with it immediately with a melody line, basically it happens on its own. | Bardzo często nie [używam instrumentów], bo tak naprawdę jeżeli komponuję tekst na początku to staram się od razu go wymyślić z jakąś konkretną linią melodyczną, w zasadzie to się samo dzieje. | Daria Pol |
| And there comes a moment of liberation, that I just start writing, writing, writing and very often such a song or such a lyric is just created in... I don't know... 3 minutes, and it just remains in this original form, and I practically don't change it... or possibly I make corrections [to check] if it's actually [correct] in Polish, or there are no language f*ck ups, but basically I try not to alter it. | I dochodzi do momentu takiego wyswobodzenia się, że zaczynam po prostu pisać, pisać, pisać i bardzo często taka piosenka czy taki tekst powstaje po prostu w... nie wiem... 3 minuty, i on po prostu sobie zostaje już na stałe i ja go praktycznie nie ruszam... ewentualnie robię korekty czy on jest faktycznie po polsku, czy nie ma fakałów takich językowych, ale w zasadzie staram się go nie ruszać. | Przybył |
| [...] but you just have inspiration, I don't know, from God, from... you know, just suddenly like: "Boom!". Yeah, you know you got something... "Lucy Phere" - a very long song. Written in five or seven minutes. [...] it's some kind of a gift, offering. | [...] ale po prostu masz wene, nie wiem, od Boga, od... wiesz no po prostu nagle tak, ping! No naprawdę, że wiesz dostałeś... „Lucy Phere” - piosenka bardzo długa. Napisana w pięć czy siedem minut. [...] to jest jakiś gift, dar. | Muniek |
| Also often it has to be quite fluid. If I take too long I give up. If it doesn't happen... It's really an instinct, it's like an urgency to let it out and do it [compose it]. | Aussi souvent il faut que ça soit assez fluide. Si je mets trop de temps je laisse tomber. Si ça se fait pas... C'est vraiment une pulsion, c'est comme une urgence d'évacuer et de le faire. | Vika |
| I was singing that verse, then I was "going" to the refrain and so on, but there weren't really many "back and forths", but it certainly wasn't that it appeared <i>en bloc</i> - the lyrics with chords in my head, it just seemed to pop up quite smoothly out of me. [...] I think it must have been no longer than an hour, but with breaks for a cigarette [...], for writing it down in some form [...] | Śpiewałem tę zwrotkę, potem szedłem w refren i tak dalej, ale że nie było tych cofnięć w jedną i drugą jakoś specjalnie dużo, ale na pewno nie było tak, że się pojawiły jako taki blok tekstu z akordami w mojej głowie tylko jakby dosyć sprawnie wyskakiwało ze mnie. [...] Myślę, że na pewno nie dłużej niż godzina, ale to z przerwami na papierosa [...], na zapisywanie tego w jakiejś formie [...] | Szymon Żurawski |

Table J8

Quotes gathered in testing of H3a and H3b¹⁰⁴

| Quote in English | Original quote (if applicable) | Author |
|---|---|-----------------------|
| [...] I was a machine setter. And I was supposed to work from six o'clock until the morning, and the song and the lyrics formed itself in my head. When I got home - I wrote it down. Such a curiosity. | [...] byłem nastawiaczem maszyn. I od osiemnastej do rana miałem pracować, a w głowie układała się piosenka i tekst. Jak przyszedłem do domu - zapisałem. Taka ciekawostka. | Krzysztof Antoniewicz |
| In general, it's... I have a chorus [which appears suddenly] so I record it on my dictaphone and we'll say that it's 35% [of the song], the rest in general it's always very coded [=methodic]. | En général c'est... j'ai un refrain [qui apparaît soudainement] donc je l'enregistre sur mon dictaphone et ça on va dire que c'est 35% [de la chanson], la reste en générale c'est toujours très codé. | AvoriaZ |
| I have to [write the sudden ideas down] before they flee. | Muszę [zapisać nagłe pomysły] zanim uciekną. | Piotr Chlebowicz |
| [...] sometimes something breeds in my head and I later translate it into the strings [...]. | [...] czasami coś mi się tam łęgnie w głowie i sobie to potem przekładam na struny [...]. | Piotr Chlebowicz |
| [...] that something is... when some of those sounds start to form in my head then I sit down and write them down because unfortunately after Covid I have terrible problems with [short-term] memory [...] and when something starts to bloom, I have to write it down right away. | [...] że coś mi się tam... jak jakieś tamte dźwięki zaczynają mi się w głowie układać i wtedy siadam i zapisuję, bo niestety po Covidzie mam straszne problemy z pamięcią [krótkotrwałą] [...] i jak mi się coś zaczyna kłuć to muszę to zaraz zapisywać. | Piotr Chlebowicz |
| I've lost loads of babies [forgotten ideas] I think that I would call them. Songs that were like – “Oh!” Even at night you'd go: “Oh my God, this is the best song ever!” And you write it down or you're too tired, you didn't record the melody and you've lost it. | | Martina Flaherty |
| And maybe it's just... your higher self, that kind of you tap into that. It's writing it really and you're just taking notes, kind of. | | Martina Flaherty |
| When I'm in bed, when I'm about to go to sleep maybe. [...] the ideas are mad and then sometimes you may get some of them down and some you don't. | | Martina Flaherty |
| That song actually I just came up with the first few lines and then I did have my little book with me and I think when I had the first three or four lines I've written them in my little book. | | Martina Flaherty |

¹⁰⁴ H3: Musical epiphany is followed by: a) at least a short memory storage b) transcription of sudden ideas.

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| <p>That's why it's so important to record it, it taking advantage of the situation like I mentioned previously; this is what I was talking about. [...] that's what we talked about at the university [major in songwriting] - that is, to catch those moments [...]. If you just record a certain idea... let's say you make a voice memo, if you record only [humming] - then it's not enough to track down [literally: catch] what's in your head. You have to describe it very clearly to yourself, literally talk to yourself that: it sounds like this, you see it this way, and... if you can't sit down to it right now of course because if you can then it's best to sit down to it when it's fresh and you have to strike while the iron is hot. It's very important to describe how you hear it, what the rhythm is, comparing it to another song or something else. If you don't do it, then even if you record this melody... This is the syndrome that you record something in the evening and you think: "Ah! It's gonna be a hit, it's gonna be a hit, I'm ready now, come on!" Then you listen to it in the morning and it is such: "Nenenene" and you say: "Yesterday this idea was [brilliant]"... and the fact that it happens this way is that it is... that you did not catch everything and forgot about these elements and it is very common that these elements are forgotten, unfortunately. Such [vague descriptions] as: "I hear heavy bass" [laughs].</p> | <p>Dlatego to jest tak ważne by to nagrywać, to jest to wykorzystanie sytuacji; to jest to o czym mówiłem. [...] to jest to o czym mówiliśmy na studiach [songwriterskich] – to znaczy, żeby łapać te momenty [...]. Jeżeli nagrasz tylko pewien pomysł... założmy, że zrobisz notatkę głosową, jeżeli nagrasz tylko: [nuci] - to to nie jest wystarczające do wyłapania tego co jest w Twojej głowie. Musisz bardzo jasno sobie opisać to, dosłownie mówić do samego siebie, że brzmi to tak, widzisz to w ten sposób, i... jeżeli nie możesz do tego usiąść w danym momencie oczywiście, bo jeżeli możesz do tego usiąść no to najlepiej jest usiąść do tego kiedy to jest świeże i trzeba kuć żelazo póki gorące. Jest bardzo ważne opisanie tego jak to słyszysz, jaki to jest rytm, porównanie do jakiejś piosenki, albo czegoś innego. Jeżeli tego nie zrobisz, nawet jeżeli nagrasz tę melodię... To jest ten syndrom, że nagrywasz coś wieczorem i myślisz: „Aaa! to będzie hit, to będzie hit, ja już jestem gotowy, dawaj!” Po czym słuchasz tego rano i to jest takie: „Nenenene” i mówisz: „Wczoraj ten pomysł był [wspaniały]”..., i to że się to tak odbywa to, że to jest właśnie... że nie wyłapałeś wszystkiego i zapominasz o tych elementach i właśnie to jest bardzo częste że te elementy się zapominają, niestety. [Mało precyzyjny opis] typu: „Słyszę ciężki bas” [śmiech].</p> | Matthew Gray |
| <p>So when I say something clicks, it's those moments when the lyrics flow down upon you or the melodies flow down upon you as if they have already existed and you're just a tool to write them down.</p> | <p>Więc jeżeli mówię, że coś klika to to są takie momenty kiedy tekst spływa na Ciebie albo melodie spływają na Ciebie jakby one już istniały, a Ty jesteś tylko narzędziem żeby je spisać.</p> | Matthew Gray |
| <p>And I think it is very important to use these moments [of sudden creativity] when they appear [...] and it is better to catch these thoughts and ideas because these are moments that appear so rarely that if they appear and you do not use them, you waste an opportunity.</p> | <p>I myślę, że bardzo ważne jest to by wykorzystywać te momenty [nagłej kreatywności] kiedy one się pojawiają [...] i lepiej jest złapać te myśli i pomysły, bo to są takie momenty które na tyle rzadko się pojawiają, że jeżeli się pojawiają i ich nie wykorzystasz to marnujesz okazję.</p> | Matthew Gray |
| <p>Sometimes something is playing in my head and I try to write it down somehow.</p> | <p>Czasami mi coś w głowie gra i próbuję sobie to jakoś spisać.</p> | Czcibor Hejwowski |
| <p>Sometimes it is so that such musical ideas totally invade me in such a place where I am completely unable to do anything with them on the spot. [...] suddenly something plays in my head and then [...] first of all, I preserve it in my head so as not to forget this melody. If I have the possibility - I write it down as soon as possible.</p> | <p>Czasami jest tak, że mnie takie pomysły muzyczne nachodzą zupełnie gdzieś w takim miejscu, że nie jestem w stanie zupełnie z nimi nic na bieżąco zrobić. [...] nagle coś mi gra w głowie i wtedy [...] przede wszystkim sobie to utrwalam w głowie żeby jakoś tej melodii nie zapomnieć. Jak mam jak – to ją zapisuję w pierwszej wolnej chwili.</p> | Czcibor Hejwowski |

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| And sometimes it is so that something starts to play in my head and I have to write it down or else it will escape me. | No i czasami jest tak, że coś zaczyna grać mi w głowie i muszę to zapisać, bo inaczej ucieknie. | Czcibor Hejwowski |
| At the moment I don't remember, so I don't know if something like this [forgetting] happened, but there is a good chance it did. That it could be so... that something played in my head and then I did not manage to preserve it well enough because something happened along the way and then something might have been missed, for sure. | W tej chwili nie pamiętam więc nie wiem czy coś takiego [zapomnienie] miało miejsce, ale jest spora szansa, że tak. Że tak mogło być... że coś tam mi zagrało w głowie i później nie zdążyłem sobie tego wystarczająco dobrze utrwalić, bo coś się wydarzyło po drodze i wtedy mogło coś umknąć, na pewno. | Czcibor Hejwowski |
| Sometimes ideas for a melody come to my head and then I record them on the voice recorder on my phone. If I have access to a guitar, I try to put harmony to it, if not I just jot down the ideas [...]. | Czasem przychodzą mi pomysły na melodię do głowy i wtedy je nagrywam na dyktafon z telefonu. Jeżeli mam dostęp do gitary to staram się zharmonizować, a jeżeli nie to po prostu zapisuję pomysły [...]. | Bartosz „Iwiś” Iwicki |
| I compose [as follows]: sometimes there is a moment when something pops into my head, then I record just the melody on the phone if I have it at hand. | Komponuję [tak]: czasami jest taki moment, że coś mi wpadnie do głowy to nagrywam samą melodię na telefon jak mam go pod ręką. | Dorota Konchevska |
| Now I just do it anywhere. In a conversation or just like say “Okay, sorry, I got an idea”. I would say that to my wife all the time about like 1 o'clock in the morning. Grab... the... I used to have a little dictaphone, you know that you could put your ideas into. | | Nicky Kozmanaut |
| Yes, [I forgot them]. This is why I always try to record them. [...] and the feeling that [forgetting] brings is desperate, I hate it, to think I've lost something | | Nicky Kozmanaut |
| How I experience it is like a bit of euphoria. Yeah – “I’m getting an idea again. I wonder if this one’s gonna be any good.” Then I probably go through like a frantic stage of finding somewhere where I can get the idea down. | | Nicky Kozmanaut |
| Sometimes it's during totally incongruous moments, in the supermarket, I suddenly have things [ideas]; there are things that go through my head and... "Oh, that's not bad, I have to try afterwards with an instrument". In general, I have to try to play it on an instrument quickly, if not the idea is lost. | Des fois c'est lors des moments tellement incongrus. Ça peut être dans le super marche. j'ai des trucs d'un coup, ça il y a des trucs qui se cogitent dans ma tête et la... « Ah, c'est pas mal, il faut que j'essaye après avec un instrument ». En générale il faut que j'essaye vite de jouer en instrument si non l'idée elle se perds. | Guillaume Lauret |
| [...] I quickly recorded it [the melody] before losing it. | [...] je l'ai [la mélodie] vite enregistré avant de la perdre. | Lola |
| First thing I did was I picked up my phone because I was half awake. Frankly, I was half asleep so I just picked up my phone to record. When I an idea comes to me like that, I try not to say to myself: “Quick!”. [Instead] I need to find out exactly what it is. So I even took my time actually to hear the first notes, I took my time to hear the first words, and if it takes me 10-15 minutes for it to come back, well, then it | Première chose que j'ai fait c'était prendre mon téléphone, parce que j'étais à moitié réveillée. Franchement j'étais à moitié endormie donc j'ai juste pris mon téléphone pour enregistrer. Quand j'ai une idée comme ça qui me vient j'essaye de pas me dire : « Vite ! ». Il faut que je trouve exactement ce que c'est. Donc j'ai même pris mon temps en fait pour entendre les | Lola |

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| takes 10-15 minutes. I would have a 10-15-minutes-long recording in which there is a lot of silence. | premières notes, j'ai pris mon temps pour entendre les premiers mots, et si ça me prend 10-15 minutes pour les temps qu'elle revienne, bah ça prend 10-15 minutes. J'aurais un enregistrement de 10-15 minutes où il y a beaucoup de silence. | |
| In general, I always have an idea that will last at least 10 seconds, 10-15 seconds. Same when I record myself, I record the phrase and the melody that goes with it. [...] and sometimes I try to... even if I have an idea that may be very short, I try to lengthen it as much as possible so that at least I have 10-15-second-long idea. [...] either I slow it down or I force myself to redo my loops over and over again until I have a continuation or at least the beginning of what could come next, which isn't too short, so that I can really develop it. | En générale j'ai toujours une idée qui va faire au moins 10 secondes, 10-15 secondes. Pareil quand je m'enregistre, j'enregistre la phrase et la mélodie qui va avec. [...] et des fois j'essaye de... même si peut être que je qu'une idée qui est très courte, j'essaye de l'allonger au maximum pour que au moins j'ai 10-15 secondes d'idée. [...] soit je le ralentis, soit je me force à refaire mes loops encore et encore jusqu'à ce que j'aie une suite ou au moins début de suite que soit pas une idée trop courte, pour que je puisse vraiment la développer. | Lola |
| NC: You looped [it] - did you repeat [loop] this melody to memorize it? L: Yes. | NC : Tu as fait un loop - tu as fait la répétition de cette mélodie pour la mémoriser ? L : Oui. | Lola |
| In general, it's difficult [to loop the idea]. That's why sometimes when you have the idea it's important to capture it directly and not wait because in fact the second time, when you're going to redo it, it will necessarily be different. It's obviously not the same thing so... well, it also happens to me sometimes that I forget but in any case I try to do my best, as closely as possible, and if I ever lose them - too bad, I modify it. | En générale c'est difficile [faire un loop d'une idée soudaine]. C'est pour ça que des fois quand tu as l'idée c'est important de la prendre directement et de pas attendre parce qu'en fait la deuxième fois quand tu vas refaire elle sera forcément différente. C'est forcément pas la même chose, donc bah ; ça m'arrive aussi des fois d'oublier mais en tout cas j'essaye de faire au mieux, au plus près, et si jamais je les perds, bah tant pis, on la modifie. | Lola |
| [...] if I hear sounds that I like [internally], well, that's an idea right there and even sometimes I have words that come to me and I jot them down, for example on the post-its and I have them all over my house - the post-its. | [...] si j'entends [intérieurement] des sonorités qui me plaisent, bah j'aurai une idée sur l'instant même et même parfois j'ai des mots qui me viennent et je le note là par exemple sur les post-it et j'en ai partout chez moi, les post-its. | Lola |
| [...] the chorus where I say: "Tant pis pour moi, je trouverai bien un autre paradis". That was something that came to me on its own but I had written that without thinking about... it was not the same day that I had written that. I had written that I don't really know when and it was in one of my post-its. | [...] le refrain où je dis : « Tant pis pour moi, je trouverai bien un autre paradis ». Ça, c'était quelque chose qui m'est venue toute seule mais j'avais écrit ça sans penser à ... c'était pas la même jour que j'avais écrit ça. J'avais écrit ça je sais pas trop quand et c'était dans un de mes post-its. | Lola |
| I have melodic ideas when I walk, in fact I can have them at any time, even sometimes when I wake up suddenly I take my phone and I open my dictaphone and I record directly and sometimes I don't have the time to "attack" [=deal with] the music directly - maybe I have to work or I have something to do. | J'ai des idées des mélodies quand je me promène, en fait à n'importe quel moment je peux en avoir, même parfois au réveil du coup je prends mon téléphone et j'ouvre mon dictaphone et j'enregistre directement et parfois j'ai pas le temps de directement attaquer la musique - peut-être je dois travailler ou j'ai quelque chose à faire. | Lola |

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| It [the sudden idea] remains something that... either its duration is quite short, or it may quickly be overshadowed by other thoughts that are not related to music, inevitably. | Ça [l'idée soudaine] reste quelque chose qui... soit qui est assez courte dans le temps, ou soit qui rapidement occultée par d'autre pensées qui ne sont pas en lien avec la musique, forcément. | Manuel |
| <p>M: Sometimes I can imagine the guitar with the vocal, but it's not words, it's just voice, and it's quite rare, and I think it's the hardest idea to concretize, and I believe what I imagine in my head is just some kind of an ideal and I quickly realize that it's not going to be possible to do it in reality, so often I stop thinking about it or forget about it voluntarily.</p> <p>NC: Because it's too difficult to write...?</p> <p>M: Because it may be too vague.</p> <p>NC: And even the loop that you did, the loop you do [...] doesn't that help?</p> <p>M: Yes, [...] I can. Then to write on a piece of paper as a music sheet or if I remember [it for] long enough, until I have a guitar and I try to play again.</p> <p>NC: Let's go back to the loop - do you do it to memorize better or to hear better? Or both?</p> <p>M: Both I think.</p> | <p>M : Des fois je peux imaginer la guitare avec le chant, mais c'est pas des mots, c'est juste de la voie, et c'est assez rare, et je crois que c'est la plus dure de concrétiser comme idée, et je crois que c'est juste une sorte d'idéale ce que j'imagine dans ma tête et je prends rapidement conscience que ça va pas être possible de la faire en réalité, donc souvent je finis par ne plus y penser ou l'oublier volontairement.</p> <p>NC : Parce que c'est trop difficile à écrire ... ?</p> <p>M : Parce que ça peut être trop vague.</p> <p>NC : Et même le loop que tu fais, la boucle que tu fais, ça n'aide pas ?</p> <p>M : si, [...] ça je peux. Ensuite d'écrire sur un bout de papier comme une partition ou si je me rappelle assez longtemps d'autant que j'ai une guitare et que j'essaye de rejouer.</p> <p>NC : Revenons à la boucle - est-ce que tu la fais pour mieux mémoriser ou pour mieux entendre ? Ou les deux ?</p> <p>M : Les deux je pense.</p> | Manuel |
| <p>NC: And it will be longer [an earworm]? Or is it not a rule that when you hear [internally] something that is original, your own [music], it's short...?</p> <p>M: Yes, it's often very, very short and it goes on a loop.</p> <p>NC: [...] Do you have control over this loop or does it repeat itself in a loop without your control?</p> <p>M: No, I think I have a little control over it. It's like... I've never thought about that before but [...] if you could visualize that, it's: Look! I notice a musical idea, but maybe it was already present, I don't know; or it suddenly appeared and then I decided to loop it.</p> | <p>NC : Et ça va être plus long [une rengaine] ? Ou c'est pas une règle que quand tu entends [intérieurement] quelque chose qui est originel, de toi, c'est court ... ?</p> <p>M : Oui, c'est souvent très, très court et ça tourne en boucle.</p> <p>NC : [...] Tu as le contrôle sur cette boucle ou ça se répète en boucle sans ton contrôle ?</p> <p>M : Non, je pense que j'ai un peu de contrôle au-dessus. C'est comme si... j'avais jamais réfléchi à ça avant mais [...] si on pouvait visualiser ça, c'est : tiens ! J'aperçois une idée musicale alors qu'elle était déjà présente peut-être, je sais pas ; ou elle apparaît soudainement et là j'ai décidé de la faire tourner en boucle.</p> | Manuel |
| And then I reflect upon these ideas and besides, there is a discrepancy between what I hear in my head and after what will really become the composition; because sometimes I hear things in my head which when I try playing them on the guitar it's not as good as they were in my head and I think that in the end what's in my head can be a bit distorted or impossible to do in reality. | Et après je réfléchis à ces idées et d'ailleurs il y a un décalage dans ce que j'entends dans ma tête et après ce qui va devenir réellement la composition, parce que des fois j'entends des choses dans ma tête que quand j'essaie de rejouer à la guitare c'est pas aussi bien que ceux que j'avais dans ma tête et je pense qu'au final ce qui y a dans ma tête ça peut être un peu déformé ou impossible à faire réellement. | Manuel |
| Basically, these are times when I have nothing | Ça peut être par exemple pour les paroles | Manuel |

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| to do and sometimes I can have ideas that stay in my head so I must at least keep a written trace of it. And from there, either in that moment I feel inspired and I keep going whilst I have time - I'm on the train; or I just try to write it down quickly and come back to it later. | aussi, ou même pour la musique ça peut-être dans le train ou dans le bus. En gros ce sont des moments où je n'ai rien à faire et des fois je peux avoir des idées qui me restent en tête donc il faut au moins que j'en garde une trace écrite. Et à partir de là, soit sur le moment, je suis inspiré et je continue, tant que j'ai le temps - je suis dans le train ; soit j'essaye juste de noter rapidement et je reviens dessus plus tard. | |
| Rather before going to bed [and not after waking up] there may be some ideas that can be remembered, but I only wake up with the belief that it was something brilliant, but I can never remember it, it's an illusion [that I will remember it]. | Raczej przed pójściem spać [niż po obudzeniu] mogą być jakieś pomysły, które da się zapamiętać, a budzę się tylko z przekonaniem, że to było coś genialnego, ale nigdy nie mogę sobie tego przypomnieć, to iluzja [że będę to pamiętać]. | Mateusz Marek |
| It's as if some untangled, scattered ribbons have met, tied themselves into a bow; that something got glued to something else, the two interwove; that I have found some kind of truth - or this truth has found me; and that I must write it down quickly, register it, record it on a dictaphone, because it might slip away. 'Cause now I feel it and I grabbed it and it might untangle again or I'll forget. | To tak jakby jakieś takie wstążeczki rozplątane, rozrzucone się spotkały, zawiązały na kokardkę; że coś mi się z czymś skleiło, spłotło właśnie, znalazłam jakiś rodzaj prawdy czy ta prawda mnie znalazła i że ja to muszę szybko, szybko zapisać, zarejestrować, nagrać na dyktafon, bo może mi to umknąć. Bo teraz to czuję i chwyciłam, a to może się znowu rozplątać, albo zapomnę. | Marika |
| In the case of the song "Jak rozmawiać" it was like that. That I had to quickly click the phone (sic!) and start recording because I was going somewhere by car [...]. | Natomiast powstają też piosenki w mojej wyobraźni. W przypadku piosenki „Jak rozmawiać” tak było. Że ja musiałam szybko i właśnie kliknąć telefon (sic!) i zacząć rejestrować, bo ja jechałam gdzieś autem [...] | Marika |
| I have [forgotten sudden ideas], yeah. Especially when coming out of the shower. Even the time it takes me to get out and get my phone sometimes it's like the clarity is gone a little bit. | | Nixe |
| I remember being certain that something was a good idea but that's the only thing I can recall, I can't recall the idea, I just remember thinking: This is great! This is great! | | Nixe |
| Maybe like if I'm driving, I remember driving along and like trying while driving safely get my phone so I can record something and then I couldn't... I couldn't get into my phone – must've been quite frustrated that I forgotten it. | | Nixe |
| I used to – I remember when I was at the university, when I was a teenager [...] I used to keep a notebook by my bed that I could quickly scribbles stuff down, but that hasn't happened for a long long time. | | Nixe |

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| I'll usually get like a spark of something, it's usually that the idea will come first and then I take it to my like computer, or my instrument or whatever [...] probably like whatever's closest cause I feel like I've been given something precious, like it's like a flame and I have to really carefully bring it somewhere, actually turn it into something. So it's usually quite an urgent thing and then once the idea comes in... [...] its sort of an urgency to get it recorded or get to an instrument, to my computer, or even just like a voice note on my phone. | | Nixe |
| There's a few times I'll be in the shower and then I have to like quickly get out and I can grab my phone and my voice [inaudible - possibly "sounds"] is full of things I've sang into it after my showers. | | Nixe |
| Generally, I immediately heard this melody and recorded it right away so as not to forget. Because if I act like that, when I have a line, I immediately record it in a working form, and only having this sketch, then later I record it as it should be. | Generalnie ja od razu tę melodię jakby usłyszałem i od razu ją nagrałem żeby nie zapomnieć. Bo jakby tak działał, że jak już mam linię to od razu to nagrywam w formie roboczej, i dopiero mając ten szkielet nagrywam tak jak ma być | Piotr Nowak |
| It is when I'm running that various ideas come to mind, but I always have my phone with me and also if I hear something cool [internally] because it is usually like I said before - that I just hear it [internally]. And I record right away and that's how it... in most of my songs it was like that. | To właśnie sobie jak biegam to też właśnie różne pomysły przychodzą do głowy, ale mam zawsze przy sobie telefon i też jeżeli coś fajnego usłyszę, bo to najczęściej jest tak, jak wcześniej mówiłem, że ja to słyszę po prostu. I od razu nagrywam i tak to... w większości moich utworów tak to właśnie było. | Piotr Nowak |
| For example, I'm driving a car and some motif... e.g., [humming]. Most often, it goes straight to the dictaphone and later, when I get home, I'll sit down at the piano in the studio. So I turn on the dictaphone and develop this thought. Because sometimes ideas simply come suddenly and most often while driving a car. So it's a nice way - to record it right away so you don't forget it later. | Na przykład jadę autem i jakiś motyw... na przykład: [nuci]. Najczęściej to od razu trafia na dyktafon i później jak już wrócę do domu, siadę do tego piana (sic!) w studio. No to odpalam ten dyktafon i rozwijam tę myśl. Bo czasami pomysły przychodzą nagle po prostu i najczęściej jadąc autem właśnie. Także jest to fajna forma - by od razu to nagrać, żeby później nie zapomnieć. | Piotr Nowak |
| As every person who is tired after a hard day..., and if an idea comes to my head, I try to remember this melody. The following day I hum this melody in my head from the beginning of the day until the school ends, so that I can remember it and then after school I can sit down in the studio and create exactly this melody. | Jak to każda osoba po ciężkim dniu jest zmęczona... i jeżeli mi wpadnie ten pomysł do głowy to ja staram się tę melodię zapamiętać. Na następny dzień ją sobie od początku dnia do końca szkoły nucę sobie tę melodię w głowie żebym zapamiętał i wtedy po szkole bym mógł sobie usiąść w studiu i stworzyć właśnie tę melodię. | Krzysztof Parapura |
| If I have an idea in my head that suddenly pops, I just sit down in front of the computer and do it because I will forget it. | Jeżeli mam w głowie pomysł, który mi wpadnie nagle to po prostu siadam przed kompem i to robię, bo zapomnę. | Krzysztof Parapura |

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| Sometimes I had such a moment when there is such a pressure of these ideas and all the time you want to write it down somehow. | Czasami miałem taki moment, że jest taki napór tych pomysłów i cały czas chce się to jakoś tam notować. | Jakub Postek |
| I have forgotten these ideas and it is a big pain. | Zdarzyło mi się zapomnieć te pomysły i to jest duży ból. | Jakub Postek |
| NC: Do the ideas appear outside of the composition session P: Totally, in fact every day I can have an idea, for example a melody. I record it on my [voice] memo which is on my phone. If these are lyrics I write them in my digital notebook. | NC : Les idées apparaissent-elle en dehors de session de composition ? P : Totalement, en fait tous les jours je peux avoir une idée, par exemple c'est une mélodie. Je l'enregistre sur mon memo qui est sur mon téléphone. Si ce sont des paroles je les écris dans mon memo. | Proximo |
| Melody too, of course; sometimes a melody appears in your head and then, you know, you need to sing it in the middle of the street to the voice recorder on the phone so that it remains. That also happens. | Melodia też, oczywiście, bywa że melodia się pojawi w głowie i nawet trzeba ją trochę sobie na środku ulicy wiesz przyśpiewać do rekordera telefonicznego żeby to zostało. Też tak się zdarza. | Przybył |
| Most often it is related to the fact that I have noticed a certain "word event" in my head, I will call it this way, some verbal lapsus, some verse, a metaphor, in a symbolic sense, and I write it down on my phone most often. | Tylko najczęściej wiąże się to z tym, że zaobserwowałem w głowie jakiś pewne zdarzenie słowne, nazwę sobie to w ten sposób, jakiś nie wiem lapsus słowny, jakiś wers, metaforę, w sensie takim symbolicznym i zapisuję sobie to w telefonie najczęściej. | Przybył |
| This is probably a good example - very often it can appear at the moment before falling asleep, so theoretically you are already going to sleep...; and maybe it also refers to what I mentioned earlier - such mindlessness, being distracted - that when in theory I go to sleep I think - "Oh, in a moment I will fall asleep" and then it suddenly turns out that no – that nonetheless the mind, the thoughts are swirling so much that you are drawn out of the state of tiredness and sleep, and you start to write something down, you start to play around and write. | To jest chyba dobry przykład - bardzo często może się to pojawiać w momencie przed zaśnięciem, czyli teoretycznie już idziesz spać i może to też trochę nawiązuje do tego o czym wcześniej mówiłem – o tej takiej bezmyślności, o tym takim rozproszeniu że w momencie kiedy idę spać teoretycznie już myślę sobie: „Ooo! Za chwilę zasnę”, a tu się nagle okazuje, że nie – że jednak ten umysł, te myśli się tak kotłują, że Cię wyciągają ze stanu zmęczenia i snu no i zaczynasz coś zapisywać, zaczynasz coś tam kombinować i pisać. | Przybył |
| I'm just sitting down [...] and suddenly something illuminates me. Often I can't do anything about it because say I have to answer the phone, do something else, but often I have a moment to register it. | Siedzę sobie po prostu [...] i nagle coś mnie olśni. Często właśnie nie mogę z tym nic zrobić, bo muszę tam telefon odebrać, coś zrobić, ale często mam chwilę żeby to sobie zarejestrować. | Dawid Rompalski |
| That is [happening] in the most unexpected moments. I lose a lot of things precisely because I have no way of writing it down, I can only hum it on a dictaphone sometimes - if I have the opportunity, I do it. It just comes to my head, some kind of illumination, I don't know, something like that. | To są właśnie w takich najmniej spodziewanych momentach. Wiele rzeczy mi przepada właśnie z tego powodu, że nie mam jak tego zapisać, mogę sobie to jedynie na dyktafon zanucić w pewnych momentach, jeżeli mam możliwość to to robię. To po prostu przychodzi do głowy jakieś takie, nie wiem, olśnienie - coś takiego. | Dawid Rompalski |

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| For example, when I have an idea [or] I have melodies in my head and suddenly it comes, I sing them and then I record them with my phone. | Par exemple, quand j'ai une idée, j'ai des mélodies dans ma tête et du coup ça vient, j'ai les chante et puis je les enregistre avec mon téléphone. | Rossi Scarlett |
| It happened to me, I had a melody in my head and I said to myself: "I really like this melody" and then after a few minutes it disappeared and I couldn't get it back. That's why I often save it right away on my phone. | Ça m'a arrivé, j'avais une mélodie dans ma tête et je me suis dit : « J'aime beaucoup cette mélodie » et puis après quelques minutes elle est disparue et j'ai pas réussi de la retrouver. C'est pour ça que j'ai souvent l'enregistre tout de suite sur mon portable. | Rossi Scarlett |
| [When the idea suddenly appeared] I knew I had to write it down. In fact, you always have to write it down. | [Gdy pomysł nagle się pojawił] Wiedziałem, że to trzeba zapisać. W zasadzie zawsze trzeba zapisać. | Muniek Staszczuk |
| [...] there occur situation[s] when the lyrics appear and I write it down right away or not necessarily the whole lyrics at once. | [...] jest sytuacja, że naprawdę wpadnie mi tekst od razu go zapisuję albo niekoniecznie od razu cały. | Muniek Staszczuk |
| Cases were different. For example [...] the famous song "Warszawa", which is one of our biggest hits, I wrote in a toilet in London. Working in a bar, in the 80's as a... in the kitchen, in a bar. I remember it was Friday, a weekend, London, a weekend, full of people. You know, totally... as they say - a lot of work. I was a sort of kitchen porter: doing the dishes, serving something and, you know, suddenly an idea comes to my mind: [two lyric lines in Polish]. How to note it down? Then, you know, I started... I told my boss that I had stomach problems, went to the toilet and [wrote it] on a napkin... But it was such an extreme case, this "Warszawa" [song] [...]. | Przypadki były różne. Na przykład [...] słynny utwór „Warszawa”, który jest jednym z naszych największych hitów pisałem w toalecie w Londynie. Pracując w knajpie, w latach 80-tych jako tam... w kuchni, w knajpie. Piątek pamiętam był, weekend, Londyn, weekend, ludzi full. Wiesz, totalnie... jak to się mówi - dużo pracy. Ja byłem takim kitchen porter: zmywanie, coś podawałem i wiesz wchodzi mi nagle do głowy pomysł: „Za oknem zimowo zaczyna się dzień / Zaczynam kolejny dzień życia”. Jak to zapisać? No to wiesz, zacząłem tam... swojemu szefowi powiedziałem, że mam problemy żołądkowe, poszedłem do toalety i na serwetce [zapisałem]... Ale to był taki przypadek ekstremalny, ta „Warszawa” [...]. | Muniek Staszczuk |
| I have [forgotten] at times, and these are very unpleasant moments. | Zdarzało mi się [zapomnieć] i to sa bardzo przykre momenty. | Suzia |
| This is also a moment [before sleep] when suddenly some great ideas come, so depending on how I evaluate it [the idea]... Because either I put it off for ever - because I think we all know what it's like when you lie down and say "Okay, I'll definitely remember this idea and will still remember it in the morning". You wake up in the morning and there's nothing there [in the memory]; or else I try to note it down [...]. | To jest też moment [przed snem] kiedy przychodzą nagle jakieś pomysły super więc zależnie na ile to oceniam... Bo albo odkładam go na nigdy – bo chyba każdy z nas wie jak to jest kiedy sobie leżysz i mówisz: „Dobra, ten pomysł na pewno zapamiętam i będę go pamiętał rano”. Budzisz się rano i tam [w pamięci] nie ma nic; albo spróbować go zapisywać [...]. | Swiernalis |
| [I have] the whole arrangement already in my head but I'm never able to work it out in the way that I hear it - because I don't have the time, or the people. I'm not a drummer and so on. It can be frustrating because I can't get that while I'm working on it. | | Annelies Tanghe |
| I can't let go of it, it's taking me over then, | | Annelies |

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| and it's very hard to say – “Ah, I'm not gonna pay attention because it's not important”. No, it's very important and I have to listen to it and I have to do something with it so at least I have to record it so I will not forget. Its little bit <i>dwingent</i> [...] - compelling [in English]. | | Tanghe |
| It goes very spontaneously, it's not that I go to my desk and I say: “Today I'm gonna write a song” - no, it just pops into my head and I do something with it. Or sometimes I can't do something with it and then I record it on my phone, and later I grab it again. | | Annelies Tanghe |
| The bricks of ideas that one always tries to write down, whether on the phone or elsewhere, but sometimes we have ideas that come up that are not necessarily useful but we save them for later. | Les briques d'idées qu'on essaye toujours de noter que ça soit sur le téléphone ou d'ailleurs mais il y a des fois, on a des idées qui viennent qui ne sont pas forcément utiles mais on les garde pour plus tard. | Thugmn |
| Yes, it happens sometimes [forgetting], but one would say that it is mainly because of distractions. The idea comes, then something happens to come to your mind; or people... interactions with people... | Oui, ça arrive parfois [l'oubli], mais on va dire que c'est surtout à cause des distractions. L'idée vient, ensuite un truc arrive qui te vient à l'esprit ; ou des gens, des interactions avec des gens... | Thugmn |
| Generally, I might have a melody in my head and I try to dig into that that theme so I type in... I use the digital software [...] I mainly compose on a [virtual] piano. | Généralement j'ai peut-être une mélodie en tête et j'essaye de creuser le sujet donc je tape... j'utilise le logiciel numérique [...] je compose surtout en piano [virtuel]. | Thugmn |
| Not much [can I say about it] because I really don't know when it comes, I mean, that it suddenly appears in some nooks and crannies [points at the head] and it usually catches me in different situations and then I try to get away to secluded place and record it, humming into the phone. | Niezbýt wiele [mogę o tym powiedzieć], bo ja naprawdę nie wiem kiedy to przychodzi, w sensie, że to nagle się pojawia w jakichś takich zakamarkach [wskazuje na głowę] i zazwyczaj to zastaje mnie to w różnych sytuacjach i wtedy staram się oddalić w ustronne miejsce i sobie to nagrać nucąc do telefonu. | Francis Tuan |
| Very, very, very often [I forget them], that's why I always have my phone with the application to record, always ready for when an idea for a melody, lyrics, phrase comes to me, and so that I save it immediately - if not it is lost. | Très, très, très souvent [je les oublie], c'est pour ça que j'ai toujours mon téléphone avec l'application pour enregistrer toujours prête à dès qu'une idée de mélodie, des paroles, de phrase me vient, et comme ça je l'enregistre tout de suite si non c'est perdu. | Vika |
| NC: Have you ever forgotten your musical ideas? KZ: Yes, and I worry about it terribly because usually, in my opinion, these are quite good ideas, because you usually forget the good ones because you want to remember them so much that you forget them, so I sometimes forget and I suffer from it very much because it's a bit like losing a child... in a mall or something. Because of course it will come back after some time, because I don't let it go just like that, but yes... it happens and it is a very unpleasant moment. | NC: Czy zdarzyło się zapomnieć pomysły muzyczne? KZ: Tak i ja to przeżywam strasznie, bo zazwyczaj to są w mojej ocenie całkiem niezłe pomysły, bo zazwyczaj te niezłe się zapomina ponieważ tak bardzo chce się je zapamiętać, że się je zapomina więc zdarza mi się zapominać i ja to bardzo przeżywam, bo to trochę jak zgubienie dziecka... w galerii handlowej albo coś. Bo to oczywiście wróci po jakimś czasie, bo ja też nie daję temu odejść, ale tak... zdarza się i to jest bardzo nieprzyjemny moment. | Kuba Zalasa |
| I have two reactions [to a sudden idea] - either I'm excited in some way and I want to pursue | Mam dwie reakcje [na nagły pomysł] – albo jestem podniecony w jakiś sposób i chcę od | Kuba Zalasa |

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| it [the idea] immediately; or the idea comes [to me], but I know it's going to take some time to execute it and then virtually all my attention - and then it's less about the excitement and more some kind of focus - and then I just redirect all my attention to writing it down or executing it in the fastest way. There are two states: either it is joy or it is focus. | razu go realizować; albo przychodzi mi jakiś pomysł, tylko że wiem że on zajmie trochę czasu by go zrealizować i wtedy całą swoją właściwie uwagę - i to już jest mniej ekscytacja, a bardziej takie skupienie - i wtedy całą swoją uwagę właśnie przekierowuję na to żeby w jakiś najszybszy sposób to zapisać albo zrealizować. Są takie dwa stany: albo jest radocha, albo jest skupienie. | |
| I used to believe in this principle, I still do, that if something is a brilliant idea, you do not have to write it down because the next day you will remember it, but the older I get, I see that it does not work that way, because memory is very unreliable, right? | Kiedyś wyznawałam taką zasadę, cały czas w sumie ją wyznaję, że jak coś jest genialnym pomysłem to nie trzeba go zapisywać, bo następnego dnia będziesz go pamiętał, ale im jestem starszy to widzę że nie do końca tak działa, bo pamięć jest bardzo zawodna, nie? | Szymon Żurawski |
| [...] but as if the most important thing was to record it, to capture it, because such things escape, especially at night. "Oh, I'll describe it in the morning" or something - no, you have to do it right away, even if it may disturb someone sleeping next to you. | [...] ale jakby najważniejsze było to żeby to nagrać, żeby to złapać, bo takie rzeczy umykają, szczególnie w nocy. „Aaa, rano sobie opiszę” albo coś - no nie, musisz to od razu zrobić, nawet jak to tam ma przeszkadzać komuś, kto obok śpi. | Szymon Żurawski |

Table J9

Quotes gathered in testing of H4a¹⁰⁵

| Quote in English | Original quote (if applicable) | Author |
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| And once at work it happened to me [that]... [...] There was a music contest - I worked completely elsewhere - [...] a song had to be written, and I had my hands full. Because I was a machine setter. And I was supposed to work from six o'clock until the morning, and the song and the lyrics were formed in my head. When I got home - I wrote it down. Such a curiosity. | NC: Gdzie zwykle komponujesz? KA: Wszędzie. Już Ci mówię – w domu, w pracy. A zdarzało mi się kiedyś w pracy... [...] Był przegląd muzyczny – pracowałem zupełnie gdzie indziej – [...] trzeba było napisać piosenkę, a ja miałem ręce zajęte. Bo byłem nastawiaczem maszyn. I od osiemnastej do rana miałem pracować, a w głowie układała się piosenka i tekst. Jak przyszedłem do domu - zapisałem. Taka ciekawostka. | Krzysztof Antoniewicz |
| So it's true that my brain in order to escape daily tasks... Or even in the past, I had a job where it was very repetitive [on a production line], it was in the pharmaceutical industry and therefore, to escape, my brain said: "Well, I don't like the work you do and I need to be free". So my brain couldn't help but want to have ideas, compositions. It's as if: when you're at work, you know that you have a creative part of you and here you are, you may forcibly combine the two. In any case, <i>voilà</i> , it is true that as soon as a repetitive or daily task is there, then the brain lights up in mode: "No, you are an artist, therefore the task – no". | Alors c'est vrai que mon cerveau pour s'échapper de taches au quotidiens... Ou même avant, j'avais un travail ou c'était très répétitive [sur une ligne de production], c'était dans l'industrie pharmaco et donc pour s'échapper mon cerveau disait : « Voilà, moi j'aime pas le travail que tu fais et j'ai besoin d'être libre ». Donc mon cerveau pouvait pas s'empêcher de vouloir avoir des idées, des compositions. Si c'était : quand t'es au taff, tu sais que t'as une part de toi créatif et voilà, tu peux forcément combiner les deux. En tout cas voilà, il est vrai que dès qu'une tâche répétitive ou quotidienne est là, alors le cerveau s'allume en mode : « Non, toi tu es un artiste, donc la tâche – non ». | AvoriaZ |
| It was mainly at work. After all, daily tasks don't last long enough: mopping the floor, doing the dishes - it takes 20 minutes. So my brain also needs to say to itself: "Okay. It's okay, I can handle 20 minutes". But I know that after an hour... That's my side, <i>voilà</i> , of a child, my inner child side that wakes up, and: "No, no, it's enough, I stretched my patience", it needs to do something else than that. | C'était surtout au travail, après les taches du quotidien, ça dure pas suffisamment longtemps : passer la serpillère, faire la vaisselle - ça dure 20 minutes. Donc mon cerveau il a aussi besoin de se dire : « Bon, ça va, je peux supporter 20 minutes ». Mais je sais qu'au bout d'une heure... Ça c'est mon côté, voilà, gamin, mon côté enfant intérieure qui se réveille, et « Non, non, c'est bon, j'ai étendu ma patience », il a besoin de faire autre chose que ça. | AvoriaZ |

¹⁰⁵ H4: Musical epiphanies occur in situations unrelated to composing: a) mundane repetitive actions.

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| I don't know if that's the case with me [that I have sudden ideas during repetitive activities]. I suppose it's either influenced by something I've heard, seen, or experienced, and the idea for it may appear suddenly, but I guess I haven't noticed it appearing during any activities. [...] From now on I will pay attention to it. [...] Surely, it's not that this idea just suddenly appears because you have an influx of information. I think ideas if they come... ideas come when it's quiet. Ideas come when there is no external stimulation in the form of sound or image or whatever else. Ideas come exactly when – it's what we said about the shower – ... that you are standing in the shower and you have nothing to do really. Here there is this constant sound of water dripping on you [...] | Nie wiem do końca czy tak jest w moim przypadku [, że mam nagle pomysły w trakcie powtarzalnych czynności]. Chyba raczej albo jest to pod wpływem czegoś co usłyszałem, co zobaczyłem, czego doświadczyłem i pomysł na to może się pojawić nagle, ale chyba nie zauważyłem żeby to się pojawiało w jakichś czynnościach. [...] Teraz będę na to patrzył. [...] Na pewno to nie jest tak, że ten pomysł sam się pojawia, bo masz napływ informacji. Myślę, że pomysły jeśli przychodzą... pomysły przychodzą kiedy jest cicho. Pomysły przychodzą wtedy kiedy nie ma tej stymulacji zewnętrznej w postaci dźwięku czy obrazu czy czegokolwiek innego. Pomysły się pojawiają wtedy kiedy właśnie - to co mówiliśmy o prysznicu - że stoisz pod prysznicem i nie masz co robić tak naprawdę. Tu jest ten stały dźwięk wody, która na Ciebie kapie [...] | Matthew Gray |
| It's somehow located in... somehow in the human psyche because taking a shower is the moment when, firstly - you're relaxing, but secondly - that there's just no influx of information and it makes your thoughts wander. | Jest to w pewien sposób umiejscowione w... jakby psychice człowieka, ponieważ prysznic to jest ten moment kiedy jedno, że się relaksujesz, ale dwa że nie ma właśnie napływu informacji i to sprawia, że Twoje myśli wędrują. | Matthew Gray |
| Sometimes it is so that such musical ideas totally invade me in such a place where I am completely unable to do anything with them on the spot. I mean, as I'm walking somewhere, strolling, just... I don't know, I'm walking somewhere near a water channel and suddenly something plays in my head and then [...] first of all, I preserve it in my head so as not to forget this melody. If I have the possibility - I write it down as soon as possible. | Czasami jest tak, że mnie takie pomysły muzyczne nachodzą zupełnie gdzieś w takim miejscu, że nie jestem w stanie zupełnie z nimi nic na bieżąco zrobić. W sensie idę sobie gdzieś, spaceruję, właśnie... nie wiem, idę sobie nad kanałem gdzieś tam i nagle coś mi gra w głowie i wtedy [...] przede wszystkim sobie to utrwalam w głowie żeby jakoś tej melodii nie zapomnieć. | Czibor Hejwowski |
| The perfectly banal activities. | Les activités parfaitement banales. | Guillaume Lauret |
| [When I am] cooking because I don't like to cook... I don't like to cook so [...] the ideas come. | [Quand je fais] La cuisine parce que j'aime pas cuisiner... j'aime pas cuisiner donc du coup [...] les idées viennent. | Guillaume Lauret |
| Sometimes it's during totally incongruous moments, in the supermarket, I suddenly have things [ideas]; there are things that go through my head and... "Oh, that's not bad, I have to try afterwards with an instrument". In general, I have to try to play it on an instrument quickly, if not the idea is lost. | Des fois c'est lors des moments tellement incongrus. Ça peut être dans le super marche. j'ai des trucs d'un coup, ça il y a des trucs qui se cogitent dans ma tête et la... « Ah, c'est pas mal, il faut que j'essaye après avec un instrument ». En générale il faut que j'essaye vite de jouer en instrument si non l'idée elle se perds. | Guillaume Lauret |
| I don't necessarily have any explanations, but sometimes when I walk I hear [the new internal melodies]... It can be when walking, but it may be something else [...]. | J'ai pas forcément des explications mais des fois quand je marche j'entends [les nouvelles mélodies internes] ... Ça peut être marcher, mais ça peut être ailleurs [...]. | Lola |
| I have melodic ideas when I walk, in fact I | J'ai des idées des mélodies quand je me | Lola |

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| can have them at any time [...]. | promène, en fait à n'importe quel moment je peux en avoir [...]. | |
| [...] they [ideas] always appear to me after physical effort, after running, or during, during physical work, even not necessarily hard, but simply during some mechanical activities. | [...] zawsze mi się pojawiają [pomysły] po wysiłku fizycznym, po bieganiu, albo w trakcie, przy pracy fizycznej nawet niekoniecznie ciężkiej, ale po prostu jakichś czynnościach mechanicznych. | Mateusz Marek |
| I guess the point is that these are the activities in which the body, I don't know how to put it... performs some activity that does not strain it, but which then also does not involve the brain, my intellect. I'm trying to understand it... sorry that I falter like this. Well, let's say I'm washing the dishes, right? So my intellect is not particularly involved in it, it's a kind of mechanical activity, my hands know what they're doing, and my brain can just fly somewhere, to some places, as if I'm escaping into creativity from the boredom of washing dishes, right? Maybe it really works like that. Or [similarly] from the boredom of driving a car? Maybe it is so, I don't know. | Chyba chodzi o to, że to są czynności w których ciało, nie wiem jak to ująć... wykonuje jakąś czynność, która go nie forsuje, ale która z kolei nie angażuje mózgu, mojego intelektu. Próbuję to zrozumieć... sorry, że tak dukam. No bo powiedzmy zmywam naczynia, nie? Więc mój intelekt nie jest w to jakoś szczególnie zaangażowany, to jest mechaniczna jakaś czynność, ręce wiedzą co robią, a mózg sobie może polecieć właśnie wtedy gdzieś, w jakieś miejsca, tak jakbym uciekała w kreatywność od nudy mycia naczyń, nie? Może to rzeczywiście tak działa, albo od nudy prowadzenia auta? Może tak być, nie wiem. | Marika |
| However, songs also come to being in my imagination. In the case of the song "Jak rozmawiać" it was like that. That I had to quickly click the phone (sic!) and start recording because I was going somewhere by car and thinking about where I'm going, why I'm going there, with whom will I meet [...] while simultaneously driving the car, so I wasn't thinking at all that: "Oh, now I'll be Marika who writes songs", I just drove the car, [...] I was the driver. I was alone in the car so I could sing aloud; I was alone with my thoughts and then both the melody and the lyrics came, and this song revolved around the things I was heading towards, I mean, around the relationship with my father, with men in general, and the lyrics were about the difficulties, the lack of directions in this relationship, [...] [about] communication. | Natomiast powstają też piosenki w mojej wyobraźni. W przypadku piosenki „Jak rozmawiać” tak było. Że ja musiałam szybko kliknąć telefon (sic!) i zacząć rejestrować, bo ja jechałam gdzieś autem i jakby myśląc o tym gdzie jadę, po co jadę, z kim się spotkam, [...] jednocześnie prowadząc auto co sprawiło, że ja w ogóle nie myślałam o tym, że: „Ooo, teraz będę Mariką, która pisze piosenki”, tylko po prostu prowadziłam auto, bo byłam kierowcą. Byłam sama w tym aucie więc mogłam też sobie śpiewać; byłam sama ze swoimi myślami i wtedy i melodia i tekst przyszedł, i jakaś ta piosenka była osnuta wokół tego do czego ja jechałam, w sensie wokół relacji właśnie z ojcem, z mężczyznami w ogóle i tekst dotyczył trudności, braku mapy w tej relacji, [...] komunikacji. | Marika |
| Driving matters to me in this regard – so I was focused on driving and this song kind of tagged along. I don't know how to put it; that it just happened to me, although I hadn't got into the car with the thought "Now that I'm driving maybe I'll come up with a song on the way." That wasn't the point at all. It [the song “Jak rozmawiać”] came and "Moje serce" came to me the same way and a few more lyrics did, as if these songs came somewhat uninvited. | To prowadzenie auta ma dla mnie takie znaczenie, że jakby ja byłam skoncentrowana na prowadzeniu auta, a ta piosenka się przyplątała jakby. Nie wiem jak to ująć, że ona tak się przydarzyła mi, chociaż ja wcale nie wsiadałam do tego auta z myślą: „No to teraz jadę i w drodze może sobie wymyślę jakąś piosenkę”. W ogóle jakby to nie o to szło. Ona [piosenka „Jak rozmawiać”] przyszła i „Moje serce” w ten sposób do mnie przyszło i jeszcze kilka tekstów, że jakby przyszły te piosenki niezaprasane niejako. | Marika |

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| <p>[...] it comes uninvited. I can't somehow provoke it. It just happens to me as such revelations. Most often - this will be totally personal - most often when water is flowing over me or I'm sitting in it. Although [when] flowing over me it is probably more that I get such beyond-musical revelations; that some things get clear for me in the shower: intellectually, spiritually, energetically. And it's not something I've read, some kind of coaching speech, but actually a few incidents have convinced me that there is such a pattern; that by cleansing the body and letting the water flow around me and somehow reset me, I bring some order to this intellectual or spiritual sphere and things come to my head, some syntheses, I would say.</p> | <p>[...] to się pojawia nieproszone. Nie umiem jakoś tego sprowokować. To mi się po prostu przydarza na zasadzie takich olśnień. Najczęściej - to będzie takie już totalnie osobiste – najczęściej kiedy płynie po mnie woda, albo w niej siedzę. Chociaż płynie po mnie jest bardziej chyba, że mi przychodzą tak w ogóle takie pozamuzyczne olśnienia; że pewne rzeczy mi się klarują pod prysznicem: tak intelektualnie, duchowo, energetycznie. I to nie jest coś co wyczytałam, jakaś taka coach-mowa, tylko rzeczywiście kilka przypadków mnie przekonało, że jest taka prawidłowość; że oczyszczając ciało i pozwalając wodzie mnie opływać i jakoś resetować, wprowadzam jakiś porządek do tej sfery intelektualnej czy tam duchowej i przychodzą mi do głowy rzeczy, jakieś syntez, tak bym to ujęła.</p> | Marika |
| <p>First, a rhythmic structure was created that was not mine [created by another musician] [...] and I started recording a melody on top of it in my Garage Band. Then in the bathtub I had my first idea on what the lyrics would be about.</p> | <p>Najpierw powstała jakaś struktura rytmiczna, która była nie moja [stworzona przez innego muzyka] [...] i ja sobie na niej zaczęłam nagrywać w moim Garage Bandzie melodię. Następnie w wannie wpadłam na pierwszy pomysł o czym to by było tekstowo.</p> | Marika |
| <p>I wouldn't say sudden ideas appear within repetitive daily activities unless during those repetitive daily activities I'm like already in flow. So like... when I'm doing the dishes and my mind is now remotely on anything else then a sudden idea could appear then but I don't think it has overt effects. Like [that] I have more when I'm doing repetitive things or I have less - it's just another time when it could happen. [...] When I'm really focused on something [...] if I'm in a state of flow, creative things can often be a part of them, they exist together with me [...]. If I'm just getting stuff done really efficiently then my mind is like opened up cause [...] my body is physically occupied so my mind can do something - which is where I think when I have an idea when I'm hiking [...] - my body is physically occupied which sets my mind free to do other stuff.</p> | | Nick |
| <p>It's usually if I'm doing something relatively mindless [...]</p> | | Nixe |
| <p>There's a few times I'll be in the shower and then I have to like quickly get out and I can grab my phone and my voice [inaudible, probably "sounds"] is full of things I've sang into it after my showers.</p> | | Nixe |
| <p>I also like to go for a walk or run sometimes. It is when I'm running that various ideas come to mind, but I always have my phone</p> | <p>Ja też czasami lubię sobie pospacerować, albo pobiegać. To właśnie sobie jak biegam to też właśnie różne pomysły przychodzą do</p> | Piotr Nowak |

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| with me and also if I hear something cool [internally] because it is usually like I said before that I just hear it [internally]. And I record right away and that's how it... in most of my songs it was like that. | głowy, ale mam zawsze przy sobie telefon i też jeżeli coś fajnego usłyszę, bo to najczęściej jest tak, jak wcześniej mówiłem, że ja to słyszę po prostu. I od razu nagrywam i tak to... w większości moich utworów tak to właśnie było. | |
| For example, I'm driving a car and some motif... e.g., [humming]. Most often, it goes straight to the dictaphone and later, when I get home, I'll sit down at the piano in the studio. So I turn on the dictaphone and develop this thought. Because sometimes ideas simply come suddenly and most often while driving a car. So it's a nice way - to record it right away so you don't forget it later. | Na przykład jadę autem i jakiś motyw... na przykład: [nuci]. Najczęściej to od razu trafia na dyktafon i później jak już wrócę do domu, siadę do tego pianina (sic!) w studio. No to odpalam ten dyktafon i rozwijam tę myśl. Bo czasami pomysły przychodzą nagle po prostu i najczęściej jadąc autem właśnie. Także jest to fajna forma - by od razu to nagrać, żeby później nie zapomnieć. | Piotr Nowak |
| NC: Under what circumstances did sudden ideas arise? JP: They appeared in all possible [circumstances] - unless these were moments when my attention had to be maximally focused not to lose my life on the street, for example. But besides, it really was in all such everyday situations. | NC: W jakich okolicznościach pojawiały się nagle pomysły? JP: We wszystkich możliwych mi się pojawiały - chyba, że to były jakieś takie momenty, że moja uwaga musiała być maksymalnie skupiona żeby nie stracić życia na ulicy na przykład. A poza tym to naprawdę we wszystkich takich codziennych sytuacjach. | Jakub Postek |
| It's not one job in particular, it's that... I generally do rather "manual", end quote, jobs so I have room in my head to reflect and also to think etcetera. Since it's [the head] free, it [idea] can come like that on its own in any job or it can happen when I'm on my own, when I'm at peace. | C'est pas un travail en particulier, c'est que ... je fais en générale des travaux plutôt entre guillemets manuel du coup j'ai la place pour réfléchir dans ma tête et du coup pour penser etcetera. Vu que c'est libre [la tête], ça [une idée] peut venir comme ça tout seul dans n'importe quel boulot ou alors ça peut arriver quand je suis tout seul, que je suis tranquille. | Proximo |
| As I said: at work for example, where my mind is free, there I can have ideas that come [inaudible]. [...] [The liberated mind] it means that I don't need to think about what I'm doing at the moment, that I can think of something else, right? | Comme je disais : au travail par exemple, où j'ai l'esprit libère, là je peux avoir des idées qui venaient [inaudible]. [...] [L'esprit libérée] ça dénote que j'ai pas besoin de réfléchir à ce que je suis en train de faire sur le moment, que je peux penser à autre chose, quoi. | Proximo |
| [...] I have the time to think – and in the past there is [was] another job I was doing at one point - it was picking apples. There, too, it was great because one just did: "Hop! Apple in the basket" etcetera. Throughout the day plenty of ideas that can come [when doing this], too. | [...] j'ai le temps de penser et après il y a un autre travail que je faisais à un moment - c'était ramassez des pommes. Là aussi c'était super bien parce qu'on faisait juste : « Hop ! Pomme dans le panier » etcetera. Pendant toute la journée, et là aussi il y a plein d'idées qui peuvent venir. | Proximo |
| For example at work - at the moment I'm in sorting, in a recycling center [...] - so for example when I sort [...] and since it's something very repetitive, without necessarily needing to think, then it's easy [to have sudden ideas], I think. | Par exemple au travail - en ce moment je suis dans le tri, dans une recyclerie [...] - donc par exemple quand je trie [...] et vu que c'est quelque chose de très répétitive, sans forcément besoin de réfléchir, là c'est facile [d'avoir des idées soudaines], je trouve. | Proximo |

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| The question is whether it is still within awareness, or whether it is not more some sort of a situation in which on the level of intuition... that I sense that something may happen; that it's not really a moment, you know, when I'd say: "Aah, it's now!" or "Aah! It's going to happen in 5 minutes." Rather, it is something like, for example, that I am lying in the bathtub, driving a car. | Pytanie czy to do końca jest aż tak bardzo świadomość jeszcze, to znaczy czy to nie jest bardziej sytuacja w której na płaszczyźnie intuicji... że przeczuwam, że coś tam się może wydarzyć; że raczej to nie jest moment, taki wiesz, w którym mówię: „Aaa, to teraz!” albo „Aaa, to za 5 minut to się wydarzy”. Raczej to jest coś w rodzaju, że np. leżę w wannie, jadę samochodem. | Przybył |
| Such stupid activities that do not require any creativity. That sort of automatic stuff. | Takie głupawe czynności nie wymagające jakiejś kreatywności. Takie właśnie automatyczne rzeczy. | Dawid Rompalski |
| [...] when I'm out on the street or I'm doing something and it happens to me that I have ideas, melodies that come. | [...] quand je suis dehors dans la rue ou je fais quelque chose et ça m'arrive que j'aie des idées, des mélodies qui viennent. | Rossi Scarlettte |
| Mostly when I'm walking, things appear in my head. | Głównie jak spaceruję to mi się pojawiają rzeczy w głowie. | Adrian Sęk |
| Cases were different. For example [...] the famous song "Warszawa", which is one of our biggest hits, I wrote in a toilet in London. Working in a bar, in the 80's as a... in the kitchen, in a bar. I remember it was Friday, a weekend, London, a weekend, full of people. You know, totally... as they say - a lot of work. I was a sort of kitchen porter: doing the dishes, serving something and, you know, suddenly an idea comes to my mind: [two lyric lines in Polish]. How to note it down? Then, you know, I started... I told my boss that I had stomach problems, went to the toilet and [wrote it] on a napkin... But it was such an extreme case, this "Warszawa" [song] [...]. | Przypadki były różne. Na przykład [...] słynny utwór „Warszawa”, który jest jednym z naszych największych hitów pisałem w toalecie w Londynie. Pracując w knajpie, w latach 80-tych jako tam... w kuchni, w knajpie. Piątek pamiętam był, weekend, Londyn, weekend, ludzi full. Wiesz, totalnie... jak to się mówi - dużo pracy. Ja byłem takim kitchen porter: zmywanie, coś podawałem i wiesz wchodzi mi nagle do głowy pomysł: „Za oknem zimowo zaczyna się dzień / Zaczynam kolejny dzień życia”. Jak to zapisać? No to wiesz, zacząłem tam... swojemu szefowi powiedziałem, że mam problemy żołądkowe, poszedłem do toalety i na serwetce [zapisałem]... Ale to był taki przypadek ekstremalny, ta „Warszawa” [...]. | Muniek Staszczuk |
| [...] I take myself on some long walks around the city, alone. The walks are usually not planned, they usually happen spontaneously and during such moments when I am alone most ideas come to me. But it takes some time to get into this mode. It doesn't come just like that, I need to gain momentum. | [...] zabieram się na jakieś długie spacery po mieście samej. Spaceruje akurat nie są zwykle planowane, zwykle spontanicznie wychodzą i w trakcie takich chwil kiedy jestem sama najczęściej przychodzą do mnie jakieś pomysły. Ale żeby wejść w ten tryb to trochę czasu musi minąć. To nie przychodzi od tak, muszę trochę się wdrożyć. | Suzia |
| Here I would like to emphasize that such monotonous performance of activities - or performing monotonous activities - is also a kind of putting the body into a trance and then the head has time to come up with something. | Tutaj bym chciała podkreślić, że takie monotonne wykonywanie czynności czy też wykonywanie monotonnych czynności to też jest taki rodzaj wprowadzania ciała w trans i wtedy głowa ma czas na to żeby sobie wymyślić. | Suzia |
| The first moment [of songwriting] is, as I have already mentioned, the process that occurs somewhere in the moment of such proverbial boredom, but boredom is most often... It is a situation when, for example, you drive a car and you are focused basically only driving because you can't do anything | Pierwszy moment [tworzenia utworu] to jest jak już wspominałem proces, który pojawia się gdzieś tam w momencie takiej przysłowiowej nudy, ale nuda to jest najczęściej taki... To jest taka sytuacja kiedy na przykład prowadzisz auto i jesteś skupiona w zasadzie tylko i wyłącznie na | Swiernalis |

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| <p>else. Strictly motor functions - because you hold the steering wheel, keep the gears, you obey a traffic on the road, but unstoppable processes are happening in your head all the time. You think about everything except that you are driving because you do it subconsciously and this is the best moment when you come up with some things. I have the impression that then some parts of the brain are released which are most of the time blocked because most of the time you are aware of what you are doing and suddenly you get in the car, you drive it and unconsciously release these streams from those parts of the brain which were blocked so far. I think that's one of the examples.</p> | <p>prowadzeniu auta ponieważ nie możesz wtedy robić nic innego. Funkcje stricte motoryczne, ponieważ trzymasz kierownicę, trzymasz biegi, podporządkowujesz się do ruchu na drodze, ale w twojej głowie dzieją się procesy cały czas niezatrzymywalne. Myślisz o wszystkim tylko nie o tym, że jedziesz, bo jakby to robisz podświadomie, no i to jest najlepszy moment kiedy wymyślasz jakieś rzeczy. Ja mam wrażenie, że wtedy uwalniają się jakieś fragmenty mózgu, które cały czas masz zablokowane ponieważ większość czasu jesteś świadoma tego co robisz i nagle wsiadasz do auta kierujesz nim i nieświadomie wypuszczasz te strumienie właśnie z tych fragmentów mózgu, które do tej pory były czas zablokowane to jest tak myślę, że jedna z przykładowych sytuacji.</p> | |
| <p>Taking a shower is like - you're not listening to music, or watching anything, or doing anything... You've got your eyes closed in addition and you're thinking. And it's so very cleansing [cathartic] so it's definitely one of those activities during the day.</p> | <p>Branie prysznica jest takie, że ani wtedy nie słuchasz muzy, ani nie oglądasz niczego, ani nic nie robisz... Masz jeszcze do tego zamknięte oczy i myślisz. I to jest takie bardzo oczyszczające więc zdecydowanie jest to jedna z tych czynności podczas dnia.</p> | <p>Swiernalis</p> |
| <p>MS: I go shopping every day - sometimes while shopping, while in a car or walking sometimes. Yeah, that's how it is. NC: While in a car, so when are you driving the car? Is that it? MS: It hasn't happened to me lately. In the past a couple of ideas popped up. In a car, too - yes. [...] It's automatic and kind of subconscious sometimes. [...] Sometimes it's subconscious - sometimes I do something and an idea pops into my head.</p> | <p>MS: Codziennie idę na zakupy – czasami właśnie na zakupach, w trakcie jazdy czy na spacerze czasami. O, tak to bywa. NC: W trakcie jazdy czyli kiedy Ty kierujesz autem? O to chodzi? MS: Ostatnio mi się nie zdarzało to. Dawniej wpadło parę pomysłów. Autem, też – tak. [...] To jest automatyczne i takie podświadome czasami. [...] To jest czasami podświadome - czasami coś tam robię, a wpadnie pomysł do głowy.</p> | <p>Marcin Szczurski</p> |
| <p>NC: Where do you compose? AT: Everywhere. Mostly when I am in some kind of movement a melody comes up because there's some kind of rhythm in my being (sic!), and that's often when I'm running so that's quite difficult to start composing while I'm running or cycling or on a train.</p> | | <p>Annelies Tanghe</p> |
| <p>Probably the most recent of such musical motifs [occurred] when I was cycling home and it came to my head on the street.</p> | <p>Ostatni chyba taki motyw muzyczny to jak wracałem rowerem do domu i na ulicy mi przyszedł do głowy.</p> | <p>Francis Tuan</p> |
| <p>The work that is very systematized. Yes, because a person starts to get bored and it's probably even a defensive reflex that some creativity sets off - apart from the fact that one is doing something schematically. Some kind of creativity sets off in the head and such various creative ideas come to a person[’s mind]: whether it's musical [ideas] or literary. Because when I was at such a</p> | <p>Praca taka bardzo usystematyzowana. Tak, bo się człowiek zaczyna nudzić i jakby to jest chyba taki nawet odruch obronny, że włącza się jakaś kreatywność - poza tym, że się coś tam robi schematycznie. Włącza się jakaś taka kreatywność w głowie i człowiekowi przychodzą różne pomysły takie twórcze: czy to muzyczne, czy to pisarskie. Bo też będąc w takiej pracy</p> | <p>Ludwig van Goth</p> |

| | | |
|--|---|-----------------|
| schematic job, one can say that I invented half of my novel. Music [appeared] less, although I had some sounds in my head, which I then transferred to the guitar. Yes, they appeared. Yes, the schematic work that is... that doesn't require any creative action, just some sort of schematic action. Of course, also [one must remain] in focus still, because routine also may be baneful to a person. | schematycznej można powiedzieć, że wymyśliłem pół swojej powieści. Muzyka mniej, choć miałem w głowie jakieś dźwięki, które potem przekładałem na gitarę. Tak, pojawiały się. Tak, praca schematyczna, która jest... która nie wymaga jakiegoś kreatywnego działania, a tylko jakiegoś schematycznego działania. Oczywiście w skupieniu też mimo wszystko, bo rutyna też gubi człowieka. | |
| There is this notion that if you work schematically all the time [...], if someone is creative and has landed a job that requires only schematic actions from that person; it is clear that it is a reflex - that one will... something in the head... some creative ideas will be born. I think it's natural. I guess it just the way it is. | Jest coś takiego, że jeżeli pracuje się schematycznie cały czas [...], jeśli ktoś jest kreatywny, a przyszło mu pracować w jakieś pracy, która wymaga od niego tylko schematycznego działania; to wiadomo, że to jest odruch - że on będzie coś tam sobie w głowie... jakieś rodziły się pomysły kreatywne. Myślę, że to jest naturalne. Tak po prostu chyba jest. | Ludwig van Goth |
| Work that does not require many creative things from us causes such creative things to appear in our heads. | Praca, która nie wymaga od nas wielu kreatywnych rzeczy powoduje, że w głowie nam się pojawiają takie rzeczy twórcze. | Ludwig van Goth |
| I don't find walks monotonous either. I don't go for walks every day; the same with traveling, certain excitement due to a change of place - i.e., rather these unusual elements. | Ja też nie uważam spacerów za monotonne. Ja tak na co dzień nie chodzę na spacer; tak samo podróżowanie, jakaś ekscytacja ze zmiany miejsca - czyli raczej te elementy niecodzienne. | Jan Wąsak |
| In general, throughout high school I walked with a dictaphone after classes because I had a long way home - an hour and a half; and I was just walking around with my phone and recording various ideas. There's something about music that it's always active inside me. | W ogóle całe liceum chodziłem z dyktafonem po zajęciach, bo długą miałem drogę do domu - półtorej godziny; i po prostu chodziłem z telefonem i sobie nagrywałem różne pomysły. Coś takiego, że we mnie cały czas gdzieś działa ta muzyka. | Kuba Zalas |
| Usually in those moments when I turn off my thinking - i.e., when I don't listen to any podcast, in the sense that I don't have headphones on and for example I'm taking a shower, running or washing the dishes, in such moments which are a bit meditative; that the body knows exactly what to do by itself. I don't have to think about it, I go on autopilot for a bit and then some ideas pop up. | Przeważnie w takich momentach jak wyłączam myślenie - czyli jak nie słucham podcastu żadnego, w sensie nie mam ubranych słuchawek i np. biorę prysznic, biegam albo zmywam naczynia, czyli jakby w takich momentach, które są takie medytacyjne trochę; że ciało dokładnie wie co ma robić samo. Ja nie muszę o tym myśleć, trochę lecę na auto pilocie i wtedy wyskakują jakieś tam pomysły. | Szymon Żurawski |
| Like I'm doing something I've done dozens of times before. | Jak coś robię takiego co już robiłem dziesiątki razy. | Szymon Żurawski |

Table J10

Quotes gathered in testing of H4b and H4c¹⁰⁶

| Quote in English | Original quote (if applicable) | Author |
|--|--|------------------|
| Like, for example, I start to fall asleep and suddenly something starts to fall into place in my head, in a state of being half-asleep. | Jak np. zaczynam przysypiać i nagle coś mi się tam zaczyna w głowie układać, w stanie takiego półsnu. | Piotr Chlebowicz |
| I guess it's [the awareness] clearer then - just before going to sleep. | Chyba jest to bardziej klarowne wtedy [świadomość] tuż przed snem. | Piotr Chlebowicz |
| When I'm in bed, when I'm about to go to sleep maybe. [...] the ideas are mad and then sometimes you may get some of them down and some you don't. | | Martina Flaherty |
| Sometimes it is so that just before falling asleep, for example, I write down three lines because suddenly they pop into my head or these are not even lines, but I just have an influx of lyrics and instead of writing it down on sheets of paper that then are [lying] around everywhere... | Czasem jest tak, że tuż przed zaśnięciem np. zapiszę trzy wersy, bo nagle mi wpadną do głowy albo nawet nie chodzi o to, że są wersy, ale po prostu mam napływ tekstu i zamiast spisywać to na kartki, które potem się wszędzie... | Matthew Gray |
| And I think it is very important to take advantage of these moments when they appear. They often appear in bed when I'm falling asleep and there is this influx of thoughts and it is better to catch these thoughts and ideas because these are the moments that appear so rarely, so if they appear and you do not use them, you waste an opportunity. | I myślę że bardzo ważne jest to by wykorzystywać te momenty kiedy one się pojawiają. Bardzo często się pojawia w łóżku kiedy zasypiam i jest ten napływ myśli i lepiej jest złapać te myśli i pomysły, bo to są takie momenty, które na tyle rzadko się pojawiają, że jeżeli się pojawiają i ich nie wykorzystasz to marnujesz okazję. | Matthew Gray |
| But more so, more often I get ideas in the evening when I'm tired, when I have certain experiences gathered that happened during the whole day. | Ale bardziej, częściej mi się pojawiają pomysły wieczorem, kiedy jestem zmęczony, kiedy mam pewne przeżycia z całego dnia, które się wydarzyły. | Matthew Gray |
| Going to bed is a horror because I can't sleep afterwards. So I play music then and it's generally that... I don't sleep until at least four hours later so it "eats up" my night. | Avoir me coucher c'est une horreur, parce que du coup je arrive pas dormir après [l'apparition d'idée soudaine]. Je joue donc après et c'est en générale ... je ne dors que quatre heures plus tard au minimum donc ça me bouffe la nuit. | Guillaume Lauret |
| Before I go to bed [...] a lot [of ideas come] because that's when I think the most. Especially before going to sleep... I have troubles falling asleep. | Avant d'aller me coucher [...] beaucoup [d'idées viennent] parce que c'est le moment où je pense le plus. Surtout avant aller dormir... j'ai du mal à aller dormir. | Lola |
| In the middle of the day it can happen to me but frankly most often, the best songs I have written are really in the evening... in the evening or in the morning. | Au milieu de journée ça peut m'arriver mais franchement le plus souvent, les meilleures chansons que j'ai écrites c'est vraiment le soir... le soir ou le matin. | Lola |

¹⁰⁶ H4: Musical epiphanies occur in situations unrelated to composing: b) before falling asleep, c) after waking up.

| | | |
|---|--|---------------|
| Afterwards also I think it's not necessarily very good, but I think that since I have a lot of difficulty sleeping - because I think a lot. The fact of writing songs allows me to work my brain and afterwards I'm tired enough to go to sleep. And the same in the morning when I wake up, in general in the morning I have an energy boost. | Après aussi je pense que c'est pas forcément très bien, mais je pense que comme j'ai beaucoup de difficulté de dormir - parce que je pense beaucoup. Le fait d'écrire des chansons ça me permet de faire travailler mon cerveau et après je suis assez fatiguée pour aller dormir. Et pareil le matin quand je me réveille, en général le matin j'ai un boost d'énergie. | Lola |
| I have melodic ideas when I walk, in fact I can have them at any time, even sometimes when I wake up suddenly I take my phone and I open my dictaphone and I record directly and sometimes I don't have the time to "attack" [=deal with] the music directly - maybe I have to work or I have something to do. | J'ai des idées des mélodies quand je me promène, en fait à n'importe quel moment je peux en avoir, même parfois au réveil du coup je prends mon téléphone et j'ouvre mon dictaphone et j'enregistre directement et parfois j'ai pas le temps de directement attaquer la musique - peut-être je dois travailler ou j'ai quelque chose à faire. | Lola |
| At that time, it's true that I didn't feel well, and in fact I had a dream, a bit of a nightmare, and suddenly when I woke up in the morning I felt that it was as if I didn't sleep at all, I was tired. And I said to myself... in fact not even "said to myself" – I just knew, not even heard something, I got carried away like that. | Au ce moments-là, c'est vrai que je me sentais pas bien, et en fait j'ai fait un rêve, cauchemar un petit peu, et du coup en réveil le matin je sentais que c'est comme si je n'ai pas dormi du tout, j'étais fatiguée. Et je me suis dit... en fait même pas « je me suis dit » - c'est juste que je sais, pas j'ai entendu un truc, je me suis laissé emporter comme ça. | Lola |
| Rather before going to bed [and not after waking up] there may be some ideas that can be remembered, but I only wake up with the belief that it was something brilliant, but I can never remember it, it's an illusion [that I will remember it]. | Raczej przed pójściem spać [niż po obudzeniu] mogą być jakieś pomysły, które da się zapamiętać, a budzę się tylko z przekonaniem, że to było coś genialnego, ale nigdy nie mogę sobie tego przypomnieć, to iluzja [że będę to pamiętać]. | Mateusz Marek |
| I think sometimes I have more intense periods of creative thought before bed [...] and when waking up. More often before bed than when waking up. [...] I think it has something to do with [the fact that] when I'm tired it's when I have more of the creative moments so, you know, the feeling not quite awake in the morning is close to it but definitely when you had a long day and you're going to bed its more often that I might have an idea to write something down. | | Nick |
| It's usually when I haven't had enough sleep that I tend to immediately slip into composing which I've always found interesting. It seems to be when I'm least logical. [...] When I tend to have had least amount of sleep or when I tend to have been very busy for a while that's when I really go back into composing and I could presume that it might be because when I'm more tired and less controlled with my thoughts and then they can freely into composing or you | | Nick |

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| can think that it is – maybe when I'm so busy its say katharsis, a way to release, escape or otherwise overcome the challenges of being busy. | | |
| I used to – I remember when I was at university, when I was teenager [...] I used to keep a notebook by my bed that I could quickly scribble stuff down, but that hasn't happened for long, long time. | | Nixe |
| It would be more like I would be drifting off to sleep and then I would wake up [...] "Oh my God" have to write this down and then I would write it down then I'd go back to sleep. | | Nixe |
| Morning [...], fresh mind, fresh head. | Rano [...], świeży umysł, świeża głowa. | Piotr Nowak |
| Firstly, the body somehow slows down and it changes its turnover [before going to sleep] but also some kind of isolation from unnecessary stimuli [occurs] and you can shift your thoughts to... maybe rather - if they appear, you can just let them go and nothing disrupts [this state] and I think maybe that's it. | Raz, że organizm jakoś tam zwalnia i to wszystko wchodzi na inne obroty [przed snem], ale też jakieś takie odizolowanie od niepotrzebnych bodźców i można myśli przerzucić na... raczej - jeśli one się pojawią to można je po prostu tak puścić i że nic tego nie zakłóca i myślę, że może to o to chodzi. | Jakub Postek |
| This is also not very good that it happens that way [sudden ideas occur before sleep] because then instead of doing what a person is trying to do - which is to fall asleep - it rather prevents from falling asleep. However, it seems to me that this is also a moment when the brain enters a bit different waves, feels more appeased, calmed down and finally the ideas flow differently. | To właściwie też nie jest za dobrze, że to się tak dzieje [nagłe pomysły pojawiają się przed snem], bo wtedy zamiast się zająć tym do czego człowiek zmierza - czyli żeby zasnąć - to raczej uniemożliwia sen. Natomiast wydaje mi się, że to też jest taki moment, że mózg w trochę inne wchodzi tamte fale swoje, czuje bardziej wyciszony, uspokojony i że te pomysły wreszcie inaczej przepływają. | Jakub Postek |
| This is probably a good example - very often it can appear at the moment before falling asleep, so theoretically you are already going to sleep...; and maybe it also refers to what I mentioned earlier - such mindlessness, being distracted - that when in theory I go to sleep I think - "Oh, in a moment I will fall asleep" and then it suddenly turns out that no – that nonetheless the mind, the thoughts are swirling so much that you are drawn out of the state of tiredness and sleep, and you start to write something down, you start to play around and write. | To jest chyba dobry przykład - bardzo często może się to pojawiać w momencie przed zaśnięciem, czyli teoretycznie już idziesz spać i może to też trochę nawiązuje do tego o czym wcześniej mówiłem – o tej takiej bezyśności, o tym takim rozproszeniu że w momencie kiedy idę spać teoretycznie już myślę sobie: „Ooo! Za chwilę zasnę”, a tu się nagle okazuje, że nie – że jednak ten umysł, te myśli się tak kotłują, że Cię wyciągają ze stanu zmęczenia i snu no i zaczynasz coś zapisywać, zaczynasz coś tam kombinować i pisać. | Przybył |
| The morning is also such a nice time when you have an empty head. Not empty as if tired, but empty meaning that it will take in everything. It's so untired (sic!) of thinking, for creative things, but dim enough - without that first coffee. | Rano jest też taki fajny okres gdy ma się pustą głowę. Nie pustą na zasadzie zmęczoną, tylko pustą, że wszystko przyjmie. Jest taka niezmęczona do myślenia, do rzeczy kreatywnych, ale na tyle trochę przyćmiona – bez tej pierwszej kawy. | Adrian Sęk |
| It's not due to the inability to fall sleep, but before going to sleep it also happened, you know - because the notebook was next to [the bed]. But more often it was just a | Nie tak, że niemożność spania, ale przed snem też zdarzało się, że wiesz – dlatego, że zeszyt był obok, ale częściej taka wyrwykowa sytuacja w ciągu nocy – ale to | Muniek Staszczuk |

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| random moment during the night - but only when I am in this mode of making a record because other than that I sleep well. | tylko wtedy kiedy jest ten rytm płyty, bo tak to ja śpię bardzo dobrze. | |
| Even then [while recording the album Old is Gold] I said "No, no, no - you have to have it [a notebook] by your bed" because too much [of the sudden ideas] would escape. And now it's not like I have it all the time, but when I was making this [new] album now, the notebook was already by the bed. | Już wtedy [przy nagrywaniu albumu Old is Gold] powiedziałem: „Nie, nie, nie – musisz mieć przy łóżku [zeszyt], bo za dużo by Ci uciekło”. I teraz to nie tak, że ja mam ciągle, tylko jak robiłem teraz ten album to już zeszyt przy łóżku był. | Muniek Staszczuk |
| This is also a moment [before sleep] when suddenly some great ideas come, so depending on how I evaluate it [the idea]... Because either I put it off for never - because I think we all know what it's like when you lie down and say "Okay, I'll definitely remember this idea and will still remember it in the morning". You wake up in the morning and there's nothing there [in the memory]; or else I try to note it down [...] | To jest też moment [przed snem] kiedy przychodzą nagle jakieś pomysły super więc zależnie na ile to oceniam... Bo albo odkładam go na nigdy – bo chyba każdy z nas wie jak to jest kiedy sobie leżysz i mówisz: „Dobra, ten pomysł na pewno zapamiętam i będę go pamiętał rano”. Budzisz się rano i tam [w pamięci] nie ma nic; albo spróbować go zapisywać [...] | Swiernalis |
| [In the evening] it is easier for me to fall into such a creative frenzy [...]. This slightly sleepy state is the most efficient for me when it comes to creating. | [Wieczorem] łatwiej jest mi wpaść w taki szal twórczy [...]. Ten taki stan lekko senny jest dla mnie taki najbardziej wydajny jeśli chodzi o tworzenie. | Francis Tuan |
| There is a moment in sleeping - either just before going to sleep or just after waking up, on the verge of sleeping and not sleeping, and somehow these thoughts appear, such creative [thoughts], this is such a creative moment. | Jest taki moment w spaniu – albo tuż przed snem albo tuż po obudzeniu, taki na granicy spania i niespania; i tam jakoś się te myśli takie pojawiają, takie twórcze, to jest taki moment twórczy. | Jan Wąsak |
| Around [before/after] a short nap as well [the ideas suddenly appear]. | Przy krótkiej drzemce też [pojawiają się nagle pomysły]. | Jan Wąsak |
| Anyway, when it comes to this last tune I thought about it during the day. At night I had sort of already gone to sleep, but somehow I could not sleep and about this time - how strange it is, now that I think about it - and at this nightly time, [when] I wasn't quite sleep, although I wanted to, then a lot of ideas for the lyrics were born. | Zresztą w tym ostatnim numerze w trakcie dnia myślałem o tym. W nocy niby już się położyłem spać, ale jakoś nie mogłem spać i jakoś w tym czasie - jakie to jest dziwne w ogóle jak teraz o tym myślę – i właśnie w tym czasie takim nocnym, nie do końca spałem, ale chciałem to wtedy mi się dużo pomysłów do tekstu urodziło. | Jan Wąsak |
| It is also not very good [that] it happens this way [before going to sleep] because then instead of doing what we are suppose to do - that is, falling asleep - it makes sleep impossible. | To właściwie też nie jest za dobrze, [że] to się tak dzieje [przed snem], bo wtedy zamiast się zająć tym do czego człowiek zmierza, czyli żeby zasnąć, to raczej uniemożliwia sen. | Jan Wąsak |
| Well, it also happens that it occurs before sleep because this is the time when the brain unloads all things from the day and there is this "unwinding" moment, that is, just slowly falling asleep and then a lot of ideas appear, too. | No i zdarza się, że też przed snem, bo to jest taki czas ze mózg wyładowuje wszystkie rzeczy z dnia i jest ten moment „unwinding” czyli takiego, powolnego właśnie zasypiania i się wtedy też pojawia dużo pomysłów. | Kuba Żalasa |
| [...] but as if the most important thing was to record it, to capture it, because such things escape, especially at night. "Oh, I'll describe it in the morning" or something – no, you have to do it right away, even if it may disturb someone sleeping next to you. | [...] ale jakby najważniejsze było to żeby to nagrać, żeby to złapać, bo takie rzeczy umykają, szczególnie w nocy. „Aaa, rano sobie opiszę” albo coś – no nie, musisz to od razu zrobić, nawet jak to tam ma przeszkadzać komuś, kto obok śpi. | Szymon Żurawski |

Appendix K

Results - Study 2b

Table K1

Table with answers concerning sudden ideas under the influence

| Participant | Substance | Sudden ideas | Sudden ideas only after use | More sudden ideas after use | Difference with and without | Musical epiphany |
|-------------|--------------------------|--------------|-----------------------------|-----------------------------|-----------------------------|------------------|
| Person 1 | alcohol | yes | no | yes | vague | |
| Person 2 | alcohol | vague | no | no | yes | + |
| | cannabis | no | - | - | yes | |
| | nicotine | yes | no | yes | yes | |
| Person 3 | alcohol | no | - | - | vague | |
| | cannabis | yes | no | no | no | + |
| Person 4 | amphetamine | no | - | - | yes | |
| | cannabis | no | - | - | yes | |
| Person 5 | alcohol | no | - | - | yes | |
| | cannabis | yes | no | yes | yes | |
| Person 6 | cannabis | yes | no | yes | yes | + |
| Person 7 | cannabis | yes | no | yes | yes | + |
| Person 8 | cannabis | no | - | - | yes | |
| | MDMA | yes | no | yes | yes | |
| Person 9 | cannabis | no | - | - | yes | |
| Person 10 | alcohol | yes | no | yes | yes | |
| | Alventa (antidepressant) | yes | no | don't know | yes | |
| | caffeine (with sugar) | yes | no | no | yes | |
| | LSD | no | - | - | yes | |
| | MDMA | no | - | - | yes | |
| | nicotine | yes | yes | no | no* | |
| | psilocybin | no | - | - | yes | |
| Person 11 | amphetamine | no | - | - | no* | |
| | cannabis | yes | no | no | yes | |
| Person 12 | alcohol | yes | no | no | yes | + |
| Person 13 | alcohol | yes | no | no | yes | |
| | alcohol hangover | yes | no | yes | yes | |
| | cannabis | yes | no | no | yes | |
| Person 14 | alcohol | yes | no | no | yes | |
| | amphetamine | yes | no | yes | yes | |
| | cannabis | yes | no | no | yes | |
| Person 15 | simulants ** | yes | no | yes | yes | |
| | Cannabis | yes | no | no | yes | |
| | LSD | yes | no | yes | yes | |
| | alcohol | yes | no | yes | yes | |
| Person 16 | alcohol | no | - | - | no | |
| | cannabis | no | - | - | vague | + |

* - the answers were given by people who used to be addicted to the substance – hence using the substance allowed them to lower the withdrawal symptoms.

** - Cocaine, methamphetamine or mephedrone.

Table K2

Quotes gathered in testing H5¹⁰⁷

| Substance(s) mentioned | Quote | Person |
|------------------------|--|----------|
| alcohol | <p>P1: I find it [composition under the influence of alcohol] very fluid and often quite good because alcohol very often leads us to believe in the stuff [that we compose]. So I have the impression that when I'm going to drink or something like that, that I'm going to compose and it's going to be incredible, whereas sometimes not at all and it's the next day that you realize it. But it's pretty fluid when you're drinking and composing or [song]writing.</p> <p>NC: And how do you understand the word "fluid" here?</p> <p>P1: That it flows nicely. I'll take notes – off you go! It will flow by itself. I'm going to retry it with another melody – off you go! It will flow by itself. I wanted to write two or three sentences - it's flowing on its own. I said: "It's great". It's [still] flowing on its own and all, there you go. Afterwards, it often turns out falsely true but there you go - it means that sometimes you think it's good when it's not, or vice versa, it can be the other way around, too.</p> | Person 1 |
| alcohol | So when I drink just like that without making music - afterwards I don't necessarily have any ideas, but when I start making music and after that I drink, there are a lot more ideas. | Person 1 |
| alcohol | When I do something after having drunk it can be horrible the next day, or [...] very good. But just like when I'm sober I can do something bad or very good and I also realize it later. So the two are equal in the end. | Person 1 |
| alcohol | It depends on the amount of alcohol I've drunk, but often when I drink it it's not in moderation. I'd say that without alcohol I have more sudden ideas. | Person 2 |
| alcohol | Often it's like that – I've already started to compose [a song] and it comes... Often it is in the evening and it [an idea] comes, it adds up to the composition that I've already started. For example, I start composing, or I hear an instrumental [in my head] and start writing... | Person 2 |
| alcohol | Often [after alcohol] I am very inspired precisely by sentences which are simple, in which I will not really make any effort in terms of lyrics, since I think... I don't think as efficiently, but I'm going to be much more inspired in terms of melody, in terms of flow. And I think that these songs that I composed while drinking alcohol, they are my preferred ones in terms of melody. | Person 2 |
| alcohol | When I do it without [alcohol] I have a broader perspective. In fact, there are also sometimes songs, often songs that I made under the influence of alcohol and the next day I listened to them and it was catastrophic and I no longer like them. But there were others that I loved. I would say without alcohol it is more rational. | Person 2 |
| cannabis | It's similar as with alcohol. Well, the difference is in how I'm going to experience it. Because actually after alcohol the music will resonate the same in me, it will give me the same pleasure but cannabis puts me in a mood. It's our own bubble that we create. I'd say I create my own bubble [through it], in fact. | Person 2 |
| cannabis | After cannabis I'm much more into it, I'm really absorbed in what I'm doing. Music resonates a lot more with me and I would say that I enjoy the creative process more. I will take notice of every little detail: the way the notes, the instruments will sound and often I will choose instruments that are very, very gentle, which will simply amplify the tickles (sic!) that we can feel. | Person 2 |

¹⁰⁷ H5: Musical epiphany occurs more frequently after psychoactive substance use.

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| nicotine, cannabis | It [smoking cigarettes] makes my head spin and I am very, very inspired. I actually remember one night I smoked a lot, and I felt very inspired. In fact, it's a bit like with cannabis, but I'm a little more present. I have less brain that wanders. And I remember that night I was really... actually I was [song]writing and I was smoking [cigarettes], and I couldn't stop doing that. And after I finished smoking, I had more ideas. That night was very strange. That song I had written in 20 minutes and the next day I recorded it. | Person 2 |
| nicotine | Ideas come faster, it's more fluid. | Person 2 |
| alcohol | It's not going to be at the very, very high level of drunkenness. On the contrary, it's rather just a little bit, because it puts you in a good mood, slight euphoria, and especially [lowers] the inhibitions which slow down believing in my ideas with courage. And that applies as much when I compose music on the guitar as when I write the lyrics. However, it is not systematic. I can... there's plenty of times I've composed sober. But sometimes when I can or when I want, I say to myself: "Well, I have a few beers with me or some whiskey" and it can often be a very private moment, not necessarily planned in advance. But I say to myself: "Hey, tonight I'm making music on my computer, I'm going to drink beers at the same time." Or during a rehearsal with a band. But for alcohol it's mainly that - to feel good, to be in a good mood and above all to be uninhibited to be able to really believe in my ideas. | Person 3 |
| alcohol | [Helps] especially believing in my ideas - with alcohol there is less of a barrier in us and it happens more directly. It's not necessarily more spontaneous or less reflective, but with a self-acceptance that is reinforced. It doesn't help me come up with ideas. It helps me to accept them, to make them more concrete. | Person 3 |
| alcohol | NC: Do you experience any difference in composing after alcohol compared to composing without it? P3: I think that if I do both there must be a difference then. Otherwise I would only compose sober. I hope there is a difference but I can't prove it. | Person 3 |
| cannabis | When I rehearsed with a band, we often smoked a few joints and then when the rehearsal is over and I go home, throughout all my return journey I can really have the music that composes itself almost from start to finish, and it can spread to a new thing [song] and so on. I really don't need to force myself, it comes on its own. It can also happen when I go to bed because I usually rehearse in the evening. [...] But those are often fleeting things and those that I don't keep, but on the other hand there is still an outpour of ideas that can come just like that because I smoked. | Person 3 |
| cannabis | It will rather be [when composing] collectively because I have never smoked alone. So we will smoke together - us two, three or four. But I don't have the impression that it makes the process different. But on the other hand, since it changes our feelings and our ideas, well, I clearly think that it can take us in a different direction than if we were sober. We are going to do things that we would not have done while being sober. However, there is the danger of appreciating ideas which, once sober or much later, turn out to be terrible, not good. It can happen [under the influence] but it can also happen while being sober, but I think it is rarer. But sometimes we can realize it at the time. | Person 3 |
| amphetamine | You just don't get tired, you can compose, be in rehearsals with a band; and do stuff for hours and hours and hours; and keep going and keep going and keep going. And when the drummer says he is tired, you say "Come on, let's go on". [...] It's about keeping going - not about being psychedelic or Pinkfloyd-y. It's about being absolutely practical, getting the work done and achieving something. | Person 4 |
| amphetamine | A stimulant [for composing] is really good because you get a lot done and if you had to work through the night and you want to achieve this than it can help but I don't get stoned or take substances to compose. | Person 4 |
| cannabis | Cannabis doesn't make me sleepy, so cannabis is good for me when I need to do editing because I find editing extremely boring. [...] If I'm working on a bass riff | Person 4 |

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| | that I cannot get, then I will sit there for an hour and play the same thing over and over until it gets natural. | |
| cannabis | When I'm on my own if I take cannabis and I'm in my studio and I'm just playing the guitar I do find that... Because your barriers... you're less paranoid, you're less self-aware. So if you take the cannabis and you're singing a song all of that self-awareness is away because you're in your own little bubble, and you can really sing and you can feel and you can sing to the audience. There is no audience... but you're putting a lot into this song because you're kind of feeling it for yourself and it actually gives you a real good sense of well-being actually, you feel good about yourself. Whereas when you are completely straight and completely sober you are very, very critical of yourself. And so you become critical of your voice, of your guitar playing, of your sound of your guitar, of your actually ability to take this song out. Will people like this song? Are people going to judge me? Does this word sound too cheesy? All of those things - for me they disappear when you are taken out of being so critical about yourself. When you're sober you feel fat, you feel ugly, you feel old, you feel all of these things but actually when you get a bit stoned - then you just feel it. I can play my song without any judgmental thing, but you're putting as much of your passion into it as possible. | Person 4 |
| not indicated | Sometimes playing around because you normally are quite determined with an instrument. [hums] - you can play this and you know what you're gonna do; and what drugs do is they push you into this world of "Be a bit more playful, don't be so rigid, don't be so hard, don't be so formula". You've written loads of songs and you know the formula, but you're just pushing yourself that way. [...] And then you wake up in the morning and it's sh*t and... that happens. | Person 4 |
| cannabis, alcohol | It's better with marijuana because alcohol makes things a bit chaotic. | Person 5 |
| cannabis | The instruments would come in to begin with [...] I would stop them [the band] to ask them what it was about, what's the theme, and then they would continue and I would start to hear where the lyrics or the melodies could fit into the spaces. [...] We wrote everything under the influence of marijuana. | Person 5 |
| cannabis | P5: When you smoke marijuana you think it's better. NC: But is it better? P5: When you come away from it and you listen to it sober, you know it could be a good song, but sometimes it's not. But with marijuana it kinda makes you feel that everything is good. | Person 5 |
| cannabis | P6: It just happened. The inspiration comes. NC: What form does the inspiration take? P6: A melody, vocal melody, guitars, everything together [...]. | Person 6 |
| cannabis | It's just a vehicle really, I get them [sudden ideas] anyway but it makes the whole process a bit more exciting. | Person 6 |
| cannabis | Songs are a bit more contrived without, it doesn't interest me much... Whereas it feels like it comes from nowhere with cannabis. | Person 6 |
| cannabis | P7: This is very hard to verbalize. As if this melodic line that appears to me - usually I immediately see it visualized in 3D, I "see" the arrangement. These are not the right words because it is very difficult to outline. NC: Is it clearer after cannabis and do you "see" it fully [then]? P7: Yes. NC: You say you see it in 3D and some say that after certain substance they experience exceptional visual sensations. P7: Yes, that happens to me too. NC: But by "visualizing in 3D" you meant "seeing" the full arrangement or those visual sensations? P7: I was rather thinking about the overall shape of the composition in time and space. Time, space, sound, everything. | Person 7 |

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| | <p>NC: What elements do you “see” then?</p> <p>P7: All. Melody, harmony, rhythm.</p> <p>NC: Lyrics too?</p> <p>P7: Lyrics are a whole different story.</p> <p>NC: So lyrics do not suddenly come to your mind?</p> <p>P7: No.</p> | |
| cannabis | <p>NC: Do you experience any difference in composing after using cannabis compared to composing without it?</p> <p>P7: [It's] easier and clearer [the course of composing]. Firstly, it's easier for me, secondly, I see (sic!) this composition more clearly.</p> | Person 7 |
| cannabis | A lot of ideas [appear] suddenly and it was hard for me to deal with it at first, that there is such a maze of thoughts and those things are not necessarily matching one another. But then [there is] such very unconventional thinking. And total chill out from the fact that I don't really have to write anything and what is here on a piece of paper doesn't have to be published anywhere and nobody has to see it – but if it turns out great, then great. There is definitely no such pressure or stress. And it does not necessarily later turn out to be something good. Because sometimes it seemed to me that what I wrote was great, but when I read it the next day, it turned out that not so much. | Person 8 |
| cannabis | Not everything is always what it seems. Only later you can verify it when you're sober and it's more chill. | Person 8 |
| MDMA | <p>NC: Describe the course of the composition after MDMA.</p> <p>P8: Very energetic. In this case, the ideas are a bit fewer, but they are organized and immediately stick together. It's not that these are some rare words or sentences, but I happened to write a song from beginning to end, for example in 15 minutes, which was as a matter of fact used later. In this case it is definitely more coherent, only with less relaxation because then it is like: "Wow, we are writing!" [with a band], but it's also pleasant for sure. There is nothing negative about it.</p> | Person 8 |
| MDMA | <p>NC: Do you experience any difference in composing after MDMA compared to composing without it?</p> <p>P8: It's not a very big difference in terms of what comes out of my head, but there is more focus, determination when it comes to the fact that I sit down, I start and continue writing until I finish. And sometimes it's like that - when I'm writing sober and sometimes, for example, someone calls, a dog barks, or one needs to suddenly go and turn off the kettle and then you stop writing and stop focusing on what you've just been doing and usually it ends at this point [...], and after MDMA you start and end in one go.</p> | Person 8 |
| cannabis | <p>NC: Describe the course of the composition after cannabis.</p> <p>P9: At first lazy, then... marijuana causes me to be less tense and I don't insist on one idea, but my head wanders a little more freely - thanks to that I have a slightly more open mind to new ideas. And I think that this is what reaching for this substance is based on.</p> | Person 9 |
| cannabis | The difference is that after using marijuana I'm not as nervous when things don't work out or when ideas don't come to me and it speeds up the process of getting closer to something more creative a lot because one just doesn't get so tense about it. | Person 9 |
| alcohol | One has a knack for writing then. | Person 10 |
| alcohol | For sure there are fewer good ideas, in terms of percentage. There is more in terms of quantity, but their efficacy is lower. | Person 10 |
| alcohol | But there is a limit where you still are... where the brain is working faster, but it's still working, because after crossing a certain limit it's all in vain, at least for me. | Person 10 |
| alcohol | You think less about what you come up with, so you go ahead with the labor. No matter how it would go, you don't think about every word, every sound, every chord. You go ahead with whatever you come up with. | Person 10 |

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| alcohol | Up to a certain point – certain promise of alcohol in the body... When you cross a certain limit, it's all in vain. For me it is currently let's say 3 beers - it is my max when I am still able to retrieve anything. | Person 10 |
| Alventa anti-depressant drug | I certainly judge myself less. When I presented what I came up with in front of my bandmates, I had much less stress or fear of rejection than before I've ever taken this drug. | Person 10 |
| Alventa anti-depressant drug | [My creative process] kind of ceased ¹⁰⁸ , but it also kind of coincided with the fact that I had a depressive episode, there was such moment. And I stopped making music [...]. I'm a bit more lethargic because of this drug [Alventa], but it's also a matter of the months ¹⁰⁹ because I've been taking it since the end of November. [...] when I had to come up with something [musically] - I did it, so I guess this drug has no influence. | Person 10 |
| caffeine (with sugar) | There is a difference supposedly, but when I think about the effects there doesn't seem to be a difference. The only difference is in sitting over a piece of paper itself. | Person 10 |
| caffeine (with sugar) | Coffee and sugar just speed up the brain. It also allows me to feel good sitting alone when I'm tanked up on coffee with sugar. [...] it's important when creating because you usually sit alone then, and there are a million other things to do, yet you have to sit alone. | Person 10 |
| LSD, psilocybin | I couldn't do anything on LSD; and after mushrooms only nonsense came [to mind]. | Person 10 |
| LSD / MDMA / psilocybin ¹¹⁰ | I tried [to compose] under the influence of drugs ¹¹¹ , but then you don't know what's going on. In the sense that there is too little control over the process itself for it to have arms and legs. | Person 10 |
| LSD / MDMA / psilocybin ¹¹² | They somehow expand consciousness. They somehow develop sensitivity. But, unfortunately, creating after them [MDMA, psilocybin, LSD] is pointless for me - or maybe I keep missing with the dosage - but I tell you - especially mushrooms give fantastic effects when it comes to opening one's head of a sort. | Person 10 |
| MDMA | I tried after MDMA, but it ended up being like a dissertation in style of [band name]. Hundred eighty lines per song and you don't know what it is about in the end. | Person 10 |
| psilocybin | NC: How have the composing process changed since you took them [psilocybin mushrooms]? P10: The point is I never really understood why you would make songs longer than 5 minutes, and after that I found that out. Sometimes you just have to listen intently to oneself. And - as an anecdote - I also began to see that all trees are built of the same schematical fragments and it's much more pleasant for me to spend time in the bosom of nature - which in turn translates into the need to escape from the city. So even the content [of the creative process] itself has changed. [...] And also the acceptance that the things that I do don't have to be - and certainly won't be - perfect for the whole world, they have to be good just for me. | Person 10 |
| psilocybin | Yet, the psychedelic experiences with mushrooms made my writing became more interesting – I mean, not at the very moment but later, when I thought through some of my various things that occurred during the high. | Person 10 |
| nicotine | NC: Do you have as many sudden ideas now as when you smoked when you were addicted? P10: Yes. Because only then did the brain function normally. | Person 10 |
| nicotine | That there is a connection that I light [a cigarette] and it appears - I'd say no. | Person 10 |

¹⁰⁸ The interviewee had not been actively songwriting at the moment the interview was conducted.

¹⁰⁹ The interviewee refers to “lethargic” months of autumn and winter.

¹¹⁰ Due to the similar effects experienced by the interviewee, these drugs were discussed together.

¹¹¹ Here the person refers to LSD, MDMA, and psilocybin.

¹¹² Due to the similar effects experienced by the interviewee, these drugs were discussed together.

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| | When I was under the influence of nicotine yes, but in retrospect I see that there was no cause and effect relationship. | |
| nicotine | When I was a smoker - now I know in retrospect - I just needed this substance to be able to operate on my normal rhythm, which I am on right now. Back then, I had to smoke cigarettes every 20 minutes for the brain to be... to stop thinking about the need to smoke, so I was on some normal intellectual level only when I smoked. I was totally addicted to cigarettes. | Person 10 |
| sugar | Then the brain works pleasantly, as if on slightly faster registers. | Person 10 |
| not indicated | I have the impression that when one goes overboard with a substance, one dissolves (sic!) a bit too much in it - at least I do and I can't even tell what I meant. | Person 10 |
| amphetamine ¹¹³ | NC: Do you have sudden ideas after amphetamine? P11: No. It rather stupefies. | Person 11 |
| amphetamine ¹¹⁴ | At some point I was addicted to amphetamine, so it was hard for me to do anything without it. I wrote the lyrics on amphetamine because it allows me to put myself in a mood... it's hard to name it ... quite a gloomy mood, but I was aroused enough that I felt like taking a pen and writing something. | Person 11 |
| amphetamine ¹¹⁵ | The amphetamine, I don't think it helped me with anything. It was just the way it was; that it was a habit to take it. Just like amphetamine works - it stimulates, one plays for longer. We played punk rock - maybe it was useful in this energy. | Person 11 |
| cannabis | [Marijuana] helps with a broader perspective, sharper senses, a wider view, a wider horizon. | Person 11 |
| cannabis | P11: It looks like that: I meet up with my band members in the rehearsal room, we smoke marijuana, and then we improvise and improvise. That's how we create our songs. NC: When you are no longer under the influence of marijuana, do you reassess that material? P11: Yes. | Person 11 |
| cannabis | Without the use of psychoactive substances, it's harder to sail away into music, into composing. It's harder to focus only on music. There's also less feeling of attunement without marijuana, it's stiffer. It is difficult to describe it in precise words, it is such a fluid matter, on the verge of reality. | Person 11 |
| alcohol | In the moments of collective work on a song, it [drinking alcohol] is a part of working on the song, but it doesn't help us come up with something completely new. Occasionally, as I said, some songs are created which are, e.g., we play with each other, jam and something will be created. Like the song "****" - it was entirely under the influence because it was created after the rehearsal was over, when we had fun, we played new riffs. We were all high, but it was also controlled in some way, so this is the only song that was created entirely under the influence. But in general, if we are working under the influence it's the work on the "collective" part of a song, e.g., on the music arrangement. I will go even further - those moments when we work on a song just the two of us [two leading members of the band], i.e., the most important moments for the creation of a specific song - we often consciously do it before we even open a beer or pour ourselves a drink just to be able to assess it sober, whether it is catchy and only when we come to the arrangement work - usually already with the band - that's when alcohol appears, which sometimes - I have the impression – speeds [it] up. Maybe not so much broadens the imagination because I don't think that alcohol broadens the imagination. Alcohol in general, from a biological point of view, makes us lose certain inhibitions [...] thanks to that, for example, we are able to decide faster that this form of the song is final and we like it that way because we | Person 12 |

¹¹³ Accompanied by alcohol and cannabis, but the effects described in the quote occurred only when amphetamine was also used.

¹¹⁴ See: above.

¹¹⁵ See: above.

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| | are excited and we already want this song to ring out and we say "Okay, that's how it should be." - which later can be verified while sober or at the next rehearsal. [...] So it can be assumed that alcohol has some influence on the creation of [a song] [...]. Alcohol will not broaden the imagination of anyone who does not have it. [...] After all, an idiot on drugs won't write a song. | |
| alcohol | The alcohol makes me want the band to stop playing and start such and such a melody because I just heard it [internally]... probably this melody would have been created anyway, but under different circumstances. | Person 12 |
| alcohol | We never drink to compose. We only like the mood after alcohol. | Person 12 |
| alcohol | I decide to use a certain harmonic solution - a particular melody that came to my mind. Then alcohol shortens the process of creation because it simply makes me appreciate something faster. | Person 12 |
| not indicated | I prefer to do without them, I'm trying [to compose] without them. | Person 12 |
| alcohol | [Composing] It looks rather holey (sic!). If we consider that intoxication has two phases... even more phases. It can be either after a beer or after a liter of vodka. It can be in the morning - you wake up and you're not sober yet. And these different states generate different possibilities of composing - or a lack of these possibilities. When you've already had a liter of vodka, nothing exceptionally smart comes to your head, and even if anything does, you may think it's smart - and then it turns out that it's not really smart. When it comes to drinking a beer or two, or a bottle of wine, I wouldn't overestimate those doses of alcohol - that they fuel the creative situation who knows how efficiently. I doubt that it'd matter so much. Contrary to appearances, the most interesting state is the state of a hangover, or a state of an overdose in the morning; simply that the brain is completely detached from reality and you start to think abstractly, very abstractly. | Person 13 |
| alcohol | During alcoholic intoxication, our ego and a certain lack of critical thinking about ourselves reaches its zenith at some point and more often it seems to us that we have done something cool, and then it turned out that, for example ... Oh! The best experiment - when someone records oneself, say there is a band rehearsal, either I play alone or with a friend. We're f***ing wasted and suddenly we start composing. Or I start playing some crap and - as I'm drunk - I think I'm Hendrix, a guitar genius! And then in the morning it turns out that it's all trash so yes - very often that's how it ends. | Person 13 |
| alcohol | A kind of anesthesia to external stimuli occurs during a hangover, i.e., someone is talking to you, calling you to come, the dog is barking, your wife wants to tell you something. There is a kind of indifference to the world during a hangover. You don't give a sh*t and you can focus more on music [...]. Some sort of inner autism. And without hangover it won't probably turn out like that. In a normal state, with a sober mind, when someone asks you for something from upstairs, or a dog barks, you wonder if it sh*t or something is going on upstairs and you'd rather go and check it, but it can be it's at the expense of you know... that particular bassline you've been playing for the last 5-10 minutes. And now it's a matter of priorities - whether to go upstairs and check if the dog has pooped or finish the bassline. | Person 13 |
| cannabis | Up to a point – [composing goes] very well. At least when this substance does not start to dominate your mind because marijuana gives you a certain state of trance. When you play music, and even more improvised music, where the spontaneous reaction is very important, marijuana gave you such a moment of entering this trance for some time. [...] However, sometimes there comes a moment when you smoke too much and it starts to get a bit dangerous - this substance does not become helpful at all. Quite the opposite - you start to think about details too much, you start to get fastidious - pointlessly. You start to dwell on things that do not require dwelling on and instead of playing music and surrendering to the sounds, the head starts to swirl and it is no longer conducive to the creative process. | Person 13 |

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| cannabis | NC: Do you experience any difference in composing after cannabis compared to composing without it? P13: The state of consciousness is different, so composing is different, so yes. Perception changes. That's why you smoke marijuana - to make something happen in the head. So the composition is different. | Person 13 |
| alcohol | I was writing [songs] in various places. Not completely wasted, but lightly intoxicated let's say. I've written in pubs many times over the years, but it's not like all the albums were written like that. It always relaxed me. I've never been the kind of guy who liked to get so drunk, it just made me reflective. Most of the time I was sitting in a pub, drinking some beer. Neither with a friend because then it's hard to write, nor at home. This is an illusion - because for sure performance after alcohol is much worse than when sober - but alcohol helped me with some songs, some albums. It inspired me. I'm not some kind of neophyte, but I just write better when I'm sober. But there are different stages of life. [...] After alcohol my writing went well. | Person 14 |
| cannabis, alcohol | [Composing went] worse [after marijuana] because alcohol is much more logical to me [than marijuana]. Maybe that's the way my body is. Alcohol accompanied me more often. After marijuana, I happened to write some rare statements, not the whole lyrics. Much more was created under the influence of alcohol. Marijuana inspired me less. | Person 14 |
| amphetamine | The album "****" is a post-punk album, speedy and such an energetic pill. We were all tripping a bit in the band then. We went everywhere together, we only didn't live together, but wandered around the city. Everyone inspired everyone and then speed [amphetamine] was present. Those were the times in [country] - the beginning of the 90s. Then it [amphetamine] came, there was this... not a fashion, but a novelty. [...] It was then that we were all at such an acceleration. Many songs from this album were created like this - because it gives you such an illusion that you are so fast. Maybe not all the lyrics. [...] This drug suited that record. | Person 14 |
| alcohol | It's like when people go out and they don't talk much, but after three beers talking is easier, so that's how this substance works. | Person 15 |
| alcohol | It was certainly easier for me to find the theme and melody faster, but the songs were also more simple in terms of lyrics and music, probably because alcohol makes you lazy and they were less multi-threaded. Or maybe it's also the fact that it was many years ago, but I would still see the role of alcohol in it. As though a sort of simplification. | Person 15 |
| alcohol | From what I remember, it also served to open some thought channels that are closed on a daily basis, without the influence of alcohol. After alcohol it happened to me that at some point my memory ran out, so I was no longer able to remember what was going on, so it's hard for me to describe how it must have worked, but I was definitely becoming a person thinking differently in some way. I do not know whether I should say a different person - because thinking and acting in a different way - not like the usual me - resulted in the fact that I was not able to recognize myself in it, and I also think that - to put it crudely - for the purposes of the creation it was good in so far as in a very short time I was able to walk a super long way, which at that moment was watered by alcohol. So, in fact, I was probably doing what I do when I'm sober in the studio, focusing and trying to put myself in somebody else's shoes, in someone's thinking; but also when it comes to the subjects now as I think about it, alcohol very much determined bad subjects, sad subjects, from the darker side - compared to the last two albums that I managed without alcohol. Yes, the things are still not super happy, etc., but they are no longer completely pejorative. I've always wondered if we become someone else after drinking and the worst features come out of us or is it just that maybe we... we run away from who we really are and after drinking it comes out? I think nonetheless that some of the worst qualities come out of us, and I think that was when those qualities came out of me, which also helped me to incorporate these | Person 15 |

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| | qualities, stories in the songs. | |
| cannabis | NC: Do you have sudden ideas after using cannabis? P15: Yes, I have. Different than usually, although the percentage of good ideas out of these ideas is much lower than after other things [=substances] or even than normal [without substances]. | Person 15 |
| cannabis | After taking it, first of all, I have an almost total inability to operate instruments because it is too difficult at that moment and the motor skills take up too much “RAM” to handle it, but I am able to write [music] and think in a different way than normal or different than under the influence of other drugs. However, very often it happens that those things that I wrote under the influence of marijuana when I read them the next day are not as attractive to me as they used to be because the brain under the influence of marijuana pays attention to other things than the brain not under its influence and it seems to me that then you can easily get lost differentiating between what is interesting and what is simply unrealistic, let's put it that way and this is the main complaint about this psychoactive substance. Nevertheless, I think it is the right substance to... if I were to allocate it a purpose, it would be the moment when we already have a song – I mean a ready composition and a preliminary arrangement - and then for example, I want to spend two hours looking for sounds, timbres or even samples then okay, but it's definitely a substance that suits me better when I want to soak something up to deliver something. | Person 15 |
| LSD | This is a vastly larger and more meaningful dissection of everything. Oh my, that's very hard to explain. Because it's not only about music, it's about everything that's different, but it's a change in awareness of everything that's going on. That's the most important thing. | Person 15 |
| LSD | I have sudden thoughts and I don't know if these are more ideas or is it realizing some matters I wasn't aware of before. Sure it's sudden - but are these “ideas”? I don't know. Though I will check my phone one more time [checks phone]. I have some stuff written down after that [taking drugs], so these are <i>de facto</i> ideas. So one can probably answer „yes”. | Person 15 |
| LSD | In this case it's kind of between marijuana [more flexibility in honing the composition] and stimulants [acceleration of the songwriting], but also deeper - very, very deep. So much so that sometimes it's too deep. To such an extent that I am then able to reflect upon the fact that halftone in the music system is something so strange and try to create... That's also cool ... because I do semi- or whole tone intervals solely and exclusively. No more than one tone. It's also definitely a good... I don't want to say that any drug is good, but it's an interesting drug to charge oneself with some kind of thoughts and inspirations when it's active - when you're under its influence. Because it also, just like marijuana, tends to take away motor dexterity, or when it comes to playing the piano or the guitar. However, one could argue that in some way it casts a different light on the process of writing lyrics compared to the usual state [sobriety]. Nonetheless, I didn't use it as much as the previous substances [marijuana and stimulants], but it definitely is unveiling - a different world, stuff in general. Not only music, but... for everything. And I don't know how strongly to associate it with the process of composition because I might have too little data on this subject, but it certainly has an impact. Just not such an impact that at that moment I was under the influence of this or that, but that later it affects my view, [maybe] even the overall view, which to some extent also projects onto musical things. | Person 15 |
| LSD | NC: Do you experience any difference in composing after taking LSD compared to composing without it? P15: Increase in brain activity. | Person 15 |

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|--|--|-----------|
| stimulants ¹¹⁶ | These substances work so that people who take them at parties or – heaven forbid - at work, feel a sudden surge of self-confidence; the sensation of feeling better. I have such a problem – as it happens [taking drugs] at parties, after 1,5 hour of this party all I can think about is that I could be in the studio right now [...] so yeah, I'm thinking faster after that. It is – anyway you slice it - pure chemistry and chemical enhancement of the body, mind. | Person 15 |
| stimulants ¹¹⁷ | Then there's a huge increase in interest in what I'm doing and a build-up of a strongly increased desire to do it, plus a feeling that it's very, very good and I'm able to do something faster and better then, which is quite baneful, but that's not a subject for now. And on the other hand, there is also the awareness that I am able to come up with ideas that I would not have come up with without it. So I would divide the influence of this into the two following things: one is that you get such a "God syndrome" and you feel like "Wow!", super-fast and "Go ahead, now!". And another, without it [without the "God syndrome"] - with full awareness that this is only a temporary effect, but you realize that the way you will operate mentally now is strictly due to the fact that you took something and therefore you are a bit on a different mental track than normal. There's this constant desire – "Again, again!", "Okay, faster!". It's a bit childish - when a child gets a toy and is super excited and wants to stare at it from every angle - it's similar in that matter. Nothing matters except for what you come up with right now and what you can come up with next. | Person 15 |
| stimulants ¹¹⁸ | [I] usually [do drugs] in my studio and it's rare. Once every 2 months I figure out that okay - today I'll take some stimulants with me and go to the studio and lock myself up for twelve hours and sit with them alone. [...] I'm terrified of the moment when I realize that it doesn't stem from me, but from the drug use, so I try to avoid it. | Person 15 |
| stimulants ¹¹⁹ , LSD, cannabis | Stimulants mostly improve thought processes or even the behavior of the body in some way, while after psychedelics like LSD or THC there is a greater ability to think about these things, but it is harder to put them on paper. | Person 15 |
| stimulants ¹²⁰ | Due to the fact that it is compressed in time - they [ideas] come faster. And after them there comes more. However, this can't go on forever either, so after a few hours everything becomes bland and pointless. A little more, but not without limit. | Person 15 |
| alcohol | I don't see any connection here that alcohol triggers creativity in me. It rather works so that a person relaxes, unwinds and you can focus on one specific thing and one doesn't have 150 things in the head along the way, but it's not like it triggers [sudden ideas]. Sudden ideas - no, but it may gradually arrive, but it's never happened to me all of a sudden. | Person 16 |
| alcohol | Up to a point it's very good, and at some point it can get very bad. You have to dose properly, if one exaggerates it... I had situations where I was doing something and I was under the influence of something and it [music] seemed really great to me, and the next day when I listened to it - because I always record such things - it turned out that it lasts, for example 10 minutes and not much is happening there, and it seemed to me... as if some kind of time dilation, that for example, it seemed to me that I was playing this chord shortly, and I played this chord for 5 minutes. It just means that there was too much [alcohol]. | Person 16 |
| alcohol | Usually when improvising - I'm sitting at the instrument and there's a microphone somewhere, next to there's a glass with some sort of cocktail. Alternatively, there may be a break for a joint after that, then one can come back and continue doing something. | Person 16 |

¹¹⁶ Cocaine, methamphetamine or mephedrone.

¹¹⁷ See: above.

¹¹⁸ See: above

¹¹⁹ See: above.

¹²⁰ See: above.

| | | |
|---------------|--|-----------|
| cannabis | NC: Do you have more sudden ideas for songs after cannabis then without it? P16: I could not distinguish it. Sudden ideas usually happen to me in situations that are completely unfavorable to composing. And that's the curse of these sudden ideas. [...] When I can't write it down and I'm just stuck with my memory. | Person 16 |
| cannabis | Perception changes a bit. The proprioception. There's also this matter that maybe it's not important whether it's marijuana or it's the day when you wake up in a great mood and everything is great and you're thriving and you're just perfectly agile. I think that I could generate the same effect [as marijuana] within a half an hour of meditation or autogenic training, but it's easier and faster. And now we don't have that much time [to compose] either [...]. Sometimes it's as if you want to trigger this state faster. It's faster [to use marijuana instead of meditating] and these differences occur. It is still a substance strongly stimulating the brain. Especially when it comes to perception. I am more sensitive in terms of feeling physical things. Maybe in term of how to get a certain result on a physical instrument or that you can apply more subtle changes in computer effects. And one hears a bit differently. Not physically, but subjectively different. | Person 16 |
| cannabis | Sometimes time gets so flexible - that's my case. I know people who do not have such experiences, my time becomes modulated (sic!) if I use such a psychoactive substance. I can recount something like this - I had such a time in my life that very often, not to say every day, between 9 p.m. and early morning I had such sessions. I was still living in my family home so I'd go outside somewhere, I'd smoke a joint, come back with a beer or two, sit down and it was a night of improvising on the computer, so there wouldn't be any noise. And things happened to me that I'm not sure would have happened to me without it [marijuana]. Maybe it would happen to me, but highly favorable conditions would have to occur. I simply just completely cut myself off from the external reality then and I also think that the experiencing was different, e.g., maybe I was more sensitive to details and subtle changes in turning the knob or that... Normally we are somehow fixated on the [fast] pace, that everything has to be immediately audible, etc. But if you stop thinking about it [achieving the result fast], then [achieving] it can stretch over time, these changes may be more subtle, but it seems to me that this is actually better and more interesting, and a person doesn't reflect whether it will be cool – one just simply does it. | Person 16 |
| not indicated | Something like this [taking substances] happens to me only in this “on my own” phase, i.e. when I improvise, check ideas; but in a situation where it has to go out into the world or there is a form of commission - whether it was destined to go to a competition or be presented in the exams, then no. However, I treat it as a form of relaxation, calming down or stimulating certain receptors, in this way rather and not with the attitude like [surname of a painter famous for using drugs] - that now I am experimenting with peyote... It is more an addition, in rather casual situations. | Person 16 |
| not indicated | I most often have sudden ideas without any additional substances. | Person 16 |

Table K3

Additional quotes discussing sudden ideas after substance use (H5) from Study 2a

| | | |
|-----------|----------|---|
| Person 17 | cannabis | Of late I've been using [...] a small amount of cannabis usually about 2 o'clockish and then around about half past 3 I get an idea for a song and I try to go to a kitchen or wherever I am, but usually kitchens are the place for me, I love writing in kitchens. So after that – that's a kind of thing that I've noticed, it's not something that I want – I don't want to write songs that are influenced by drugs, not something that interest me personally but I find that it really helps sometimes. I just get melody in my head. Very often they're not very good but I just record them anyway. And I try to get as much down as possible. |
| Person 17 | cannabis | I find that these voices... just out of nowhere [snaps fingers]. Especially after the consumption of marihuana of late, and only specific types. For instance, sativa is a very useful strain I find and I used it heavily when I was writing a song a day because I find the effects wear off quite quickly and I can function throughout the day but only on days when I'm free, but maybe not – some days after work I'll do it as well. So that specific variety – for some reason after about 5, 10 minutes I just get – it could be a voice, it could be a melody, be something just coming from nowhere and I think it's probably I've trained myself to do it and because I do it so much it's like a natural thing and I really think about it in any way. |
| Person 17 | cannabis | After sativa I can probably write five songs straight out of the bat. |
| Person 17 | alcohol | When I have a massive hangover I write good songs. It's really good for my songwriting. |
| Person 18 | cannabis | P18: Sometimes when you're in a room and so you can imagine that the drum starts, the bass starts, the guitar starts and they all kind of combine - they create new sounds when they hit each other, when they mix with each other. Also as a lyricist you're looking for spaces where you can actually sing. So like I don't know – maybe my brain is concentrating on the spaces? So it's kind of a like a... there's two key parts of the process – it's listening to the spaces, see what I can fill the spaces with, and then hearing the actual words being created by when the sounds kind of clash or combine. It's like I'm hearing things. Voices. Voices are speaking to me. Maybe it's the drugs (laughter) NC: Do you have it only after drugs? P18: It's a good question, I haven't done it without drugs... I have to say with because I don't recall... I notice sometimes when I was riding my bike listening to something they've sent me and I've heard things. It's both, but mostly it's with marijuana. |
| Person 18 | cannabis | It's those sounds that are created, those new sounds that are created when different instruments meet and for me it's a new sound and that's the lyric, that's the voice, so it could actually not, you know it's phenomenological so what I'm hearing is I get I... imagine I created myself, but I'm pushing it into that space and thinking that the object of parts of it is creating it but it's probably me, but it sounds cool when you say that that is doing it and I can hear that, but it's probably that I'm [...] creating it myself. [...] From a phenomenological point of view, it has to be me that is creating those lyrics, those melodies from what I'm exposed to in my environment, but I'm giving credit to the environment for creating it. |
| Person 18 | cannabis | You know like the diffuse mode like when you've got different brain waves, more like your theta brain waves so you now showers and you know you're kind of... Eureka moments I guess, when you're not thinking about it, but obviously your brain is taking care for you. And with marijuana as well, like a lot of creative... let's say... encouraged a lot of creative juice, so smoking a joint would definitely help. I run so like going for a run sometimes I would get [sudden ideas], so again this kind of diffused state of brain activity, so basically relaxed state. |

Appendix L

Results of the preliminary testing of diary study method

Participant 1 - Matthew Gray

Language: Polish

Dates: 2022/08/01 – 2022/08/07; 2 entries

| Entry number | Date | Hour | What elements did the musical epiphany consist of? | During what activity (activities) did the musical epiphany appear? | Is it an idea for a song of which the composing has already been started? | Other | Epiphany |
|--------------|------------|-------|--|--|---|-------|----------|
| 1. | 01.08.2022 | 14:00 | 2 lines of lyrics | A walk | No | | Yes |
| 2. | 07.08.2022 | 23:30 | 11 lines of lyrics, 2 vocal melodies | A walk | No | | Yes |

Participant 2 – Bartosz “Iwiś” Iwicki

Language: Polish

Dates 23-30.07.2022, 9 entries

| Entry number | Date | Hour | What elements did the epiphany consist of? | During what activity (activities) did the epiphany appear? | Is it an idea for a song of which the composing has already been started? | Other | Epiphany |
|--------------|------------|--------------|--|--|---|--|----------|
| 1. | 23.07.2022 | Around 15:00 | Harmonica riff, bassline, percussion beat | Walking to parcel locker, taking pictures | No | Short description ¹²¹ : A general idea for a strong blues riff Long description: Working title: "Southern | Yes |

¹²¹ Short descriptions were written by hand in the printed table, the long descriptions were attached on a separate piece of paper. Where “short description” is not indicated there was only text on the separate sheet.

| | | | | | | | |
|----|-------------|--------------|--------------------------------|---------------------------------|-----|---|----|
| | | | | of the parcels (before sending) | | Work" For a long time I planned to write a raw simple song with a southern [US] character. I pretty much knew how it should sound like. The only thing missing was an idea for a harmonica riff. The idea appeared when I was walking briskly, slightly irritated, to the parcel locker. At the same time, the riff, pulse, tempo and key of E major became clear. After a while, also a bass line and a specific drum beat. | |
| 2. | 24.07. 2022 | Around 20:00 | Idea for the music arrangement | In a rehearsal | Yes | Title: Go By An arrangement idea for the song "Go by" - one of the songs we are currently working on. It popped up in my head while I was singing the intro – [an idea] that the introduction can be played on an acoustic guitar instead of the Hammond organs - to be checked out during rehearsals (this part is arranged by the guitarist). | No |
| 3. | 25.07. 2022 | Around 12:00 | A new melody for an old tune | Cooking dinner | Yes | Working title: "Old Song" Paweł (the main composer) suggested to return to a very old tune that we don't play anymore. While cooking, I started to "play" it in my head, suddenly while singing out loud I came across a slightly different melody. I recorded it and sent it to Paweł. We'll try it out, but we won't use it, because it would | No |

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| | | | | | | involve harmonic changes that would have a big impact on the form of the whole. I like it (it works for me but it's Paweł's composition, so we'll probably abandon changing it). | |
| 4. | 26.07. 2022 | Around 20:00 | Development of a riff | At work (during taking pictures) | Yes | Development of the harmonica riff from 23.07 - idea for a bridge, perhaps a key change on the last chorus. Idea to refine. This will be a song which will appear on a record. | Yes |
| 5. | | Around 22:00 | An arrangement using Hammond organ to the previous idea | After putting children to sleep | Yes | Short description: strong groove Long description: Working title: "Utwór południowy" While putting my daughter to sleep, this song was still on my mind, I came up with a good solution: Hammond in unison with the guitar | No |
| 6. | 28.07. 2022 | Around 17:00 | An idea for an intro to the song "Memory Lane" to be played during concerts, Hammond organ | Listening to music at work | Yes | Title: „Memory Lane” Rafał will be glad. An idea for an organ intro to the single "Memory Lane". To be tried out - a concert version. | No |
| 7. | 29.07. 2022 | Around 20:00 | The drum beat for "Go by", the beat elements - very precise | A walk with children | Yes | Short description: I can't wait for Kamil to play it. Long description: Title: "Go By" In the evening, I "played" our new song in my head. Returning with the children from a late walk, a different percussion solution suddenly popped into my head. | No |

| | | | | | | | |
|----|-------------|--------------|---|---|-----|--|-----|
| | | | | | | Instead of a beat based on a hi-hat, "plucked", I heard a "flowing", based on a ride with an added "ghost" (a sound outside the main beat) in the kick. To be tried out. | |
| 8. | | Around 0:00 | Idea for an intro and an accoustic fragment of a new tune | Taking notes for a column | Yes | <p>Short description: It will be good to play on the concerts.</p> <p>Long description: Title: "Go By"</p> <p>While taking notes for a column, I drank an alcoholic drink. With the song "Go by" still in my head, I kept returning to the idea of the acoustic intro, trying to imagine possible variations of the chords played by Łukasz (guitar). I liked the idea so much that in my head I repeated it in another part of the song. It's about fading out after the guitar solo when the chorus lead comes in. I would leave only the acoustic guitar there, and only when the vocal starts I'd add the background on the organ or Rhodes piano.</p> | No |
| 9. | 30.07. 2022 | Around 20:00 | Idea for a melody, folk arrangment (cello motive) | At work (stuffy, rainy atmosphere, heavy air) | No | <p>Short description: I don't know if it will suit the band</p> <p>Long description: Stuffy, rainy atmosphere. It started to calm down (at work), I ended the day in a melancholic mood. The sounds of acoustic guitar and cello started to wander (sic!) in my head. Minor harmonies. Suddenly, the melody of the cello</p> | Yes |

| | | | | | | | |
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| | | | | | | emerged. Long notes in the lower registers. Very folky, nostalgic. I would add percussion, accordion, for sure a second acoustic guitar with a capo placed high. Maybe a piano... Not really an idea for this band, so I'll probably give it up. | |
|--|--|--|--|--|--|--|--|

Participant 3 – Peter Jones

Language: English

Dates 10 - 17 August 2022, 2 entries

| Entry number | Date | Hour | What elements did the epiphany consist of? | During what activity (activities) did the epiphany appear? | Is it an idea for a song of which the composing has already been started? | Other | Epiphany |
|--------------|-------------|-------|---|--|---|--|----------|
| 1. | 11.08. 2022 | 11:45 | My student mispronounced "hi-fi", which prompted me to correct her, which led me saying, "hi-fi, low-fi, wi-fi, ooh that would be a good lyric!". | During a 1-1 English conversation class with a student. | No | Nothing was developed from this initial spark. | No |
| 2. | 12.08. 2022 | 11:15 | My student was telling me about her weekend in which she took mushrooms | During a 1-1 English conversation class with a student. | No | I sent her the lyrics and she plans to lay down some music for them. | No |

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| | | | with some friends and they were 'waiting to get high'. I mentioned that this was a good title for a song, so I began to ask her lots of questions and for her to explain the experience in more detail for the next 30 mins. She agreed that I could write a song for her, so I was able to take notes and by the end of the session I had written lyrics for half the song and was able to complete it 20 mins after the lesson. | | | | |
|--|--|--|---|--|--|--|--|

Participant 4 – Manuel

Language: English

Dates 18th – 24th August 2022, 5 entries

| Entry number | Date | Hour | What elements did the musical epiphany consist of? | During what activity (activities) did the musical epiphany appear? | [...] the composing has already been started? | Other | Epiphany |
|--------------|--------|--------|--|--|---|------------|----------|
| 1. | 20.08. | Around | Some ideas to | During train | yes | One of the | Yes |

| | | | | | | | |
|----|-------------|--------------|---|---|---------------------------|---|-----|
| | 2022 | 21:00 | finish a work in progress: repetition or alternance of riffs played by guitar and drums and some vocal ideas, on a „large” scale (whole song structure) | travel, doing nothing special | | few times I heard all instruments at once (even vocals), and not only the guitar | |
| 2. | 22.08. 2022 | Around 12:50 | A short melody of 5 pitches. It sounded very „neutral”, like it could fit any musical genre. | During train travel, doing nothing special | no | This melody soon became a metal riff with electric guitar and drums | Yes |
| 3. | | Around 13:00 | A metal riff (drums and guitar) with a livelier rhythm than the previous one. Similar pitches, but in a different order. | Waiting for the next train in the station | no | | Yes |
| 4. | | 14:26 | A guitar riff, 1 bar, it sounded like old school heavy metal | During train travel, I was reading a book then I looked through the window and stared at the clouds | No. I won't use this idea | | Yes |
| 5. | 23.08. 2022 | 20:54 | A guitar riff. 1 bar. It was playing in loop. | I was walking in nature, coming back from the beach, with friends around me but I was walking alone at this moment, no talking. | no | This musical idea came after an already existing song was playing in my head. Also, I | Yes |

| | | | | | | | |
|--|--|--|--|--|--|---|--|
| | | | | | | really liked this idea so I kept „playing” it and started building a song from it (guitar and drums). | |
|--|--|--|--|--|--|---|--|

Participant 5 – Szymon Żurawski

Language: Polish

Dates 25 - 31 lipca 2022, 6 entries

| Entry number | Date | Hour | What elements did the musical epiphany consist of? | During what activity (activities) did the musical epiphany appear? | Is it an idea for a song of which the composing has already been started? | Other | Epiphany |
|--------------|------------|-------|---|--|---|----------------------------------|----------|
| 1. | 26.07.2022 | 9:15 | Lyrics for a song that doesn't exist. | While writing "morning pages" ¹²² | No | Weak, somewhat depressive stuff. | Yes |
| 2. | 26.07.2022 | 10:10 | An idea to write a lyric about the death of a human or a clown. | Reading the book "The Copywriting Bible" | No | | No |
| 3. | 26.07.2022 | 15:30 | An idea for a melody to a refrain I wrote the day before. | Riding a scooter through a crowded city. | Yes | | Yes |
| 4. | 28.07.2022 | 23:00 | Lyrics to a song written a few days ago. | Before falling asleep | Yes | | Yes |

¹²² A journaling technique.

| | | | | | | | |
|----|------------|--------------|--|---|-----|--|-----|
| 5. | 29.07.2022 | In the night | A few lines. | Natalia Przybysz sang to me in a dream, for some reason she wanted to have an affair with me. | Yes | | No |
| 6. | 30.07.2022 | 21:00 | A few lines of a song I tried to write earlier that day. | While brushing my teeth, after having actively searched for verses. | Yes | | Yes |

Short questionnaire after completing the self-observation

| Name | Answer |
|-----------------------|--|
| Matthew Gray | I think it was the opposite. When there was a need to keep track of what was going on, I felt a certain "pressure" to perform well. Additionally, it just so happened that this week was quite packed with all kinds of events, so the lack of "slowing down" - we talked about it during the interview - definitely had an impact. |
| Bartosz „lwiś” Iwicki | <p>Participation in your study rendered me meticulous. It has stimulated my development. I've never jotted down ideas for a particular instrument before. Ideas came to mind just because I was participating in the study. We're currently working on two songs so my brain is set on these tracks. In general, this week turned out to be exceptionally "prolific" when it comes to ideas for music.</p> <p>It's about the general state of mind. It was the period of the release of our new single, we are all hyped due to that. Ideas are "born by themselves" when we are rehearsing. We then run like a clockwork - we do not need to be wound up, we do it ourselves thanks to the momentum.</p> <p>The ideas that Paweł and I bring "from home" are presented to the rest [of the band] and we start playing. It doesn't matter if we drunk before (because, for example, it's the weekend and we can allow ourselves), or if the rehearsal is "dry" - the joy of playing together is so huge that sometimes we don't even take a longer break, just a quick "pee or a cigarette" and we continue playing ;)</p> <p>Personally, when it comes to music, I am absolutely not a soloist. Even if I come up with something myself, it gives me great pleasure to share it with the rest of the band. I often have the whole song in my head, but I still can't wait to hear what the gentlemen will propose.</p> <p>That's how this week was like - extremely prolific both during the rehearsal and solo.</p> <p>Important! When I come up with an idea on my own (like the one from 23 July 2022), I visualize us on stage or in the rehearsal room when "playing it in my head". This helps me to refine the idea.</p> |
| Peter Jones | In terms of your question I would say 100% yes. The thought or hope of having an epiphany/creative moment prodded its occurrence. A kind of |

| | |
|-----------------|---|
| | self-fulfilling prophecy. Maybe it's worth adding that there was never any stress to produce something, as I mentioned, more like hope that a creative spark can be ignited when called upon again. |
| Manuel | I do not have the impression that my participation in the study influenced the appearance of epiphanies, on the other hand it seems to me that I am more "attentive" to these appearances... and above all, the fact of carrying out this study helped me to remember these epiphanies, not to forget them. |
| Szymon Żurawski | I think it influenced me to write these ideas down. But as I said, I'm now actively creating new songs plus I'm incorporating a new way of writing down notes, which is called "SECOND BRAIN". |