

GROUNDING IMAGE POTENTIALS IN THE MUSICAL EXPERIENCE

REFLECTIONS ON A TAPE ANALYSIS OF “CREATIVITY I”

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*Orpheus' grief is the mother
of music, but is itself born
of story, a story unbearable
to live, obsessive to tell –
the story of our inescapable
loss, and the measure of our
love.*

(Ben Okri: “*Birds of Heaven*”)

There are many ways of listening to music – and many formats of music analysis. Musicologists, music education researchers, music teachers and music therapists have discussed and explored the field of music listening and analysis for many years – without coming to any clear conclusion or major agreement on “how to...”. Extreme positions may be labelled ‘music as seen’ – the hard core score analysis (often performed without listening to the music) – and ‘music as heard’ – the phenomenological position (Clifton 1983).

Guided Imagery and Music (GIM) – and music analysis

In the GIM literature a phenomenological approach seems to be dominating (Dutcher 1992; Hanks 1992; Skaggs 1992; Skaggs 1994; Irgens-Møller 1995). This is not surprising, as GIM therapists and researchers are not interested in music history, composers’ biographies or musical structures as such. Although the music is considered ‘co-therapist’ (Skaggs 1992; Bonny 1993) the focus is not on the music itself, but on the client’s/person’s/traveller’s needs – to be met and facilitated by the specific music program, and by the guide, who must know the music very well one way or another. Guides/therapists are interested in the psychological or metaphoric qualities of the music and in its potentials for the experiential (psychotherapeutic) process.

To be more specific the GIM 'music analysis' is looking for:

- the mood(s) of the music (often using Kate Hevner's "mood wheel", see: Bonny 1973, App. B)
 - salient musical parameters
 - the music's potential for sustaining/deepening Altered States of Consciousness
 - the music's potential for holding or stimulating or sustaining imagery
 - the evocative potentials of the piece on different levels
 - image potentials of the piece/program
 - body aspects ('grounding' vs. 'spacy' music)
 - the music's potentials for facilitating the emotional working
- prothesmusic's relevance for working on specific problems

The specific ways of describing and analyzing the music in the GIM literature seem to be inspired primarily by the phenomenological method described by Ferrara (Ferrara 1984) and further developed by Kasayka (Kasayka 1988) and others. This format includes three core 'areas', 'levels' or 'listening modes':

Listening for semantics

Listening for syntax

Listening for ontology

(The concepts of musical syntax and musical semantics go back to Leonard Bernstein's famous Harvard lectures, although Bernstein's approach was not phenomenological, but "musico-linguistic" - inspired by Noam Chomsky's "transformational grammar", excluding the ontological level but including "musical phonology": the music as sound. (Bernstein 1976)

The format can be completed with different other steps and/or informations:

Facts about the music/composer/artist/recording/client, and may also include 'Open listening'.

A 5 steps procedure is presented in Ferraras 'classical' text (Ferrara 1984), where the search for meaning on the 3 levels is surrounded by two 'open listenings' (as first/last step in the procedure). This format is used (among many others) by Kasayka (Kasayka 1988) and Dutcher (Dutcher 1992). It is also present in the analysis of the tape 'Conversations' (Skaggs 1994), although the

steps are implicit here. Forinash and Gonzales developed a 7 step procedure, including information on the client background and a “metacritical evaluation” (Forinash and Gonzales 1989). Irgens-Møller (Irgens-Møller 1995, inspired by Goldberg1992) develops for her analysis of “Helping imagery” a procedure in 3 levels, separating some of the steps: 1. Musical analysis (Background - Open listening - Syntax - Semantic), 2. Session Analysis (Client background - Description of session - Syntax - Semantics - Ontology) and 3. Microanalysis (Background - Relation between the music and imagery - Conclusions).

Major problems in existing formats

Now what seems - to us - to be the greatest problem in the literature mentioned is that the levels are not intimately connected to each other - there is a tendency to make ‘parallel descriptions’ and even quite lofty conclusions on psychological potentials and metaphoric qualities, primarily based upon the open listening and the listening for semantics, but without really grounding the semantics or the ontology in the music syntax or structure.

Two examples and critiques:

(1) In Dutcher’s analysis of the program “Creativity 1” (Dutcher 1992) the major problem is, that many statements on the music and its potentials are too unspecific, not really relating the subjective/emotional/right brain experiences of the open listening and on the semantic level with the more objective/cognitive/left brain statements on syntax and ontology. Furthermore, the syntax statements are unspecific and imprecise in themselves. This is illustrated in the grid: especially in the two long pieces (Sibelius and Vaughan Williams) we find it impossible to synthesize e.g. Key, Rhythm, Melody and Instruments to general statements like: “at beginning, continual bass strings” (Sibelius; instrumentation) or “there is a melody, it is not significant” (Vaughan Williams; melody). All musical elements (in the grid) seem to be of equal importance - and the prose text on “Listening for Syntax” does not really discuss the salient features of the pieces. Also lacking is a discussion of the “musical dynamics as experienced and heard” (apart from relating the piece to the specific stage of the creative

proces). In long and structurally complex pieces this aspect is of great importance, - musical transformation processes always being metaphors of psychological transformation processes.

In the conclusion the author makes a stimulating suggestion: "The composers on this tape and all of the pieces are based, in some way, on folk music. This last is exceedingly interesting ontologically and perhaps reflects the fact that creativity springs from something very intuitive and even primordial." What needs to be elaborated is the way in which folk music is transformed in the pieces - and the potentials of these specific transformations for modern, creative musical idioms.

(2) In Skaggs' analysis of the "Conversations" program (Skaggs 1994) the format does not differ in principle from the Kasayka or Forinash/Gonzales, although the procedure is not divided into separate stages or steps.

The short examinations of 6 of the 7 pieces are in our opinion too short to ground the metaphoric relations in the music, although the suggestions seem relevant and 'well heard'.

The longer examination (Ravel) offers a mixed "overall" phenomenological-semantic description of the piece, on which the metaphoric references are much better grounded. - After listening to this piece in a lying posture (in the Monique Haas recording; not consulting the score) I (LOB) have a few critical or supplementary comments: (a) It should be noted that the cradling 6/8 experience mentioned in relation to Mendelssohn and Bizet is already established here in Ravel: the piano left hand part simply plays "Alberti-6/8" all through the movement. (b) The development section is short (1:15), much shorter than the A (4:35) and A' (2:50) sections, and not as dramatic and tense as the author's description suggests, thus in my opinion not threatening or overwhelming in any way. But it is contrasting and gives an opportunity to confront more conflictual images.

The author has a principal and very important statement that needs further elaboration: "...we hear the re-emergence of the principal theme, in a state of transformation. - 'All musical transformation lead to metaphorical results' (Bernstein 1976, p. 153)". - An elaboration can be found in (Skaggs 1992).

Other suggestions:

Lisa Summer suggests a more tentative (non-prescriptive) method of analysing the music (Summer 1995) focusing on the holding and stimulating qualities of the music, as a metaphor of the mother-child object relation in early childhood. This approach is illustrated by two very close to the music interpretations of the Pachelbel Canon in D and Mozarts Piano Sonata in A major KV331, 1. movement.

Helen Bonny has never - as far as we know - recommended any specific format or method of tape analysis, but in Monograph #2 (Bonny 1978) she is working with some very interesting thoughts about 'experience levels' or peaks within every single piece of music and in the tape/program as a whole. This seems to us an interesting way of making an overview (fairly easily comprehensible) of the potentials of a program. And it might be possible to link this way of thinking to the idea of 'musical form dynamics' ('Musikalisches Formdynamik' as developed by the German musicologist and psychologist Ernst Kurth). Recently (Bonny 1993) Helen Bonny has suggested another way of approaching the understanding of the tapes/programs: "The Affective-Intuitive listening mode.", - a listening mode complementary to the cognitive mode, and similar to the one developed intuitively by the therapist through constant use of the programs in GIM. 'Understanding music' with the right brain is an attunement process - the listener becomes ONE with the music, when a sufficient sensitivity to affective and intuitive responses to the music has been developed.

Program analysis: "Creativity I"

Method:

At the GIM level II course in Pennsylvania during April 1996 Ken Bruscia encouraged the trainees to work in dyads on the tape/program analysis problems, exploring different ways of listening to the music and examining the interrelations and (dis)advantages of/between the results of the different listening modes (Bruscia 1996). We chose to try different combinations of these approaches on every single pieces of music (played as a whole, one by one, followed by individual verbal report), and finally discussed the characteristics of the program/tape potentials based on the results of this 'combined approach', including:

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- open listening (sitting/lying posture)
- listening for image potentials (lying posture)
- phenomenological description of the musical proces and events (sitting up)
- score reading (sitting up!)

with supplementary informations on composer, work, style etc.

One of us (LOB) is a musicologist, trained in visual and aural music analysis, the other (INP) is a music therapist, trained in psychodynamic understanding of music as heard in the clinical improvisation - so we decided to switch positions from piece to piece, in order to get a primary experience of each approach and explore similarities and differences.

The results - our dialogues - were a remarkable experience for both of us. Our imagery is very different on the surface level, but nevertheless both detailed and clearly structured on a deeper level, following the musical process as it became uncovered in a more technical structural analysis. This allows us to ground the image potentials in the music itself, which is both a real pleasure and (somehow) a surprise. Of course other listeners may discover different potentials, and our observations and conclusions (to follow) are proposals on the deep structures of the music, not final statements in any way.

CREATIVITY I: A presentation of the Program

The tape was created by Linda Keiser-Mardis as part of a series based on the theoretical concept of the five steps of the creative proces: *acknowledging - examining - distancing - refining -*

~~CREATIVITY I~~ CREATIVITY I is intended as an overview of the whole process: *"Brought together to evoke innovative imagery, facilitate self-expression, and dislodge surface material which impedes creative flow, the music on this tape adresses each of the 5 steps..."*

Keiser gives a supplementary presentation of the 5 pieces (Keiser 1986): *"The variety of rhythms and sounds of these selections suggests the search for new thoughts and fresh vision. The gentle agitation of the Sibelius piece gives way to the easy contemplation provided by the Vaughan Williams piece. The Delius selection is playful; the last two pieces are quietly persistent. In each selection there is an element of reassurance that new insight is easily available."*

In an unpublished GIM tape analysis (O'Donnell?*) the program has a

slightly different presentation:

“Has lots of changes, thus can fit early in series and can be used later as a test.... Broader application than title... When person needs to start playfully and safely before getting into session. Sibelius may stimulate regressions even to past lives. Can really get stuck in the Vaughan Williams. Delius is relief and energizing. The changes provide relief in peaks and valleys of same road. Not good when trust issues are present because of its unpredictability.... This tape could end with the Kallinikov, eliminating the Yamada...”

And in the only published analysis of the tape (Dutcher 1992) the following conclusion is presented: *“Each selection of the tape fulfills the objective of the developer: each reflects the corresponding stages in the creative stages as she defines it. The last three pieces are much more grounded in the keys. They also have definitive rhythm and tempo. In terms of the GIM journey, this provides support for stabilization and integration, especially after the Vaughan Williams, and prepares for and facilitates the return to a NSC.”*

Now, these descriptions may be precise and helpful for the GIM therapist, who needs a ‘program abstract’, and they may be based on clinical evidence. The salient adjectives and nouns are carefully selected and suggestive. However, we cannot know, whether they are particularly grounded in the music or not, and they don’t say anything specific about the image potentials of the pieces and of the tape as a whole.

In the following program analysis we shall try to be specific – linking the listening for semantics and image potentials closely to syntactic listening and salient features of the music as heard (and in some cases: seen).

Similarities and differences (general overview)

This tape seems to have an inner coherence – although the 5 pieces are very *different* in length, mood and character (mirroring the 5 stages of creativity) they also share some very important features. Especially the three long pieces (Sib-VW-Kal) have a lot in common – often in contrast to Del and Yam:

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Similarities on an general level:

1. Style. Though the composers do not belong to the same generation or national tradition all 5 pieces can be labelled 'late romanticism'. With the possible exception of Yamada the pieces are all composed around 1900.
2. Texture and sound. Apart from the Yamada all pieces are written for large symphony orchestra, the composers being very skilled orchestrators.
3. Specific sound: The woodwinds, especially the cor anglais and the oboe, play very important parts in all pieces – especially the three longest (Sib-VW-Kal). The archaic, pastoral and plaintive 'folk'sound of the shawm is inherent in the oboe/cor anglais sound, which was much loved by the late romantic 'symbolist' composer (core example: The endless cor anglais solo in the beginning of Wagner's *Parsifal*, Act III).
4. The folk idiom. All composers favoured the use of folk music material or idiom in their music. Sib-VW-Kal express a national idiom, Del an 'exotic' and Yam is almost like a children's song.
5. Mood. Sib-VW-Kal emphasize categories 1-2-3 on Hevner's mood wheel (with shorter section in 7-8), while Del is 5-6 and Yam 4.
6. Transformation of musical material. The Yam is in a very simple repetitive or variation form, whereas the other 4 pieces have important developmental and transformational features, most important: In the 'recapitulations' the main theme (section) is transformed (pitch, sound, texture, mood or tempo) suggesting new ~~image qualities~~ ~~image qualities~~ dissonance. Apart from Yam all 4 pieces make use of extended harmony and 'spicy' chords – allowing melody to place seconds, sixths, ninths etc. on strong beats without creating strong tension or feelings of dissonance.

Furthermore there are very good connections between the pieces – being in the same or parallel key, or ending/starting with identical single notes. The cor anglais' prominence has already been mentioned.

Analysis of each selection of the program.

We will use different strategies and formats to communicate our experiences of the selections – keeping Ken Bruscias ‘cues’ (Bruscia 1996) for ‘knowing the music’ in mind.

1. SIBELIUS: 2. symphony, 1. movement Allegretto (CD: 10:37/Tape: 11:28)

(Score: Breitkopf & Hertz PB 3323)

“In the Sibelius, there are many changes. It pushes continuously to explore new things” (Keiser-Mardis)

“There is the potential for many different kinds of imagery, different kinds of feelings, exploring–pushing a lot of different issues.” (Dutcher)

Description of music and personal imagery

Sonata form with modifications

TIME/SCORE ref. /MOTIVE(S) /PHENOM. DESCR. /PERS. IMAGERY (INP)

I. Exposition

0:00/Bar 1-7	#1 Strings	Mel. rising to third	I am in a village
		Homophonic, decr.	watching a market place
0:15	#1+#2 D major	#2 in woodwinds, ending with horns	with colorful people <i>dancing in</i>
0:32	#1+#2 e to D	minor changes ending with horns	following the melody in the
0:48	#1+#2 e to D	full woodwind +8 horns. ending with horns	and the majestic They seem to
have a		pauses 1:00	happy time together.
1:05/Letter A	motif v	flutes answ. by bs. changes -	The scenario
1:21	motif v+x	h. strings in unison	I move away from the

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1:50/8 before B motif z		strings unis-homop	market place
		elaborated ending	in a <i>linear</i>
introduced			<i>movement</i>
a			by the flute coming to
the			<i>circular meadow</i> . At
			edge of the circle are
			dark woods where
			<i>something exciting, or</i>
			<i>dangerous may be</i>
there at			<i>hidden</i> . It is out
corcle. I			the edge of the
			look around curiously
			- turning my body
the			around and watching
			whole circle from the
			middle of the meadow.
2:33/8 before C pizzicato		strings homophonic	Something is
			coming
strings		stepwise rising	closer - the pizz.
			sound like some <i>strong</i>
			<i>forces</i> taking me <i>up in</i>
			<i>the air</i> , placing me at
<i>mountain...</i>			the top of a
2:45/C	#3+#1	Transformation of theme	Here I land on top of
	C# major	the	<i>mountain</i> . I recognize
		in winds + brass	
3:00		circling string cresc.	the
			mountains
			of Peru. I
3:12/3 after D	#3+#1+#2a	Intensified!	take a look around
	C to a minor	and	
		#1 closes section	see lots of
		beautiful...	

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II. Development

3:41/E oboe	#3 later #2a	solo oboe, bs. answer nervous strings and brooding atmosphere dynamics up&down restless proces endless sequencing	...mountains - solo and string trem. suggest <i>mystical forms</i> and the possibility of mystic creatures around - a little <i>tension</i>
<i>in my body</i>		of minor third motif	- a little afraid and at the same time <i>middle of a</i> looking around directions. I <i>feel</i> to the force of the
<i>sun temple - in all humble landscape.</i>			
4:50/H	#3+#1	low clarinet followed a by string fugato dynamic rises-tumult	The weather changes - <i>storm</i> begins to raise (building up in the strings) -
5:35	motif y	strings building up there could be	<i>danger</i> ahead of me, powerful weather takes
the			me totally. I <i>can't stay</i> <i>the ground</i> any more. I am taken by the <i>wind</i> - to a <i>troubled water</i> where I am placed.
<i>on</i>			
(sea)			
6:04/8 before L	#3 (+#1a)	Very tense string- I fight with the dominated version scared of	Now! <i>waves</i> being
6:27/L	#3 B flat maj.	Rept. with tonal ch. min. third mot. in ww	the situation, but at the time it is a very exciting and powerful again by some strong
			<i>a big round cloud</i> by

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6:45/M	FANFARE	First brass outburst	Now! I am <i>floating</i>
		Brass domination	<i>ahead on the cloud</i>
7:29		Strings building below	watching landscapes
8:09/8 before 0	#2	Recapitulation now?	below me and the sky
	D major	(Can't be quite sure:	above me -
			<i>feeling</i>
			<i>free</i>
		#1 is missing)	<i>and strong, but also</i>
a....			
 <i>III. Recapitulation</i>			
8:15/0	#2	Now we are sure!	...little tense, not
really	e to D	(But #1 still missing)	relaxed. Something is
	#2	3 repetitions	<i>building up</i> in the
8:49/P	pizzicato	strings building up	musical material.
9:00	#3+#1	Martial trumpet!	Very suddenly <i>the sky</i>
	F# major	new character	<i>opens up</i> (the tp.
		sound)	
9:10	#3+#1	Woodwinds version	and I get
			the impression
9:20		Strings building up	of being
			invited for a
			<i>spiritual experience</i>
with			an endless room
			and much light above
and			around me. I feel very
			respectful to the
9:45	#3	Final statement	Gradually I move
		down-	
	F to D	Full orchestra/"unison"	wards - the sky is
		closed	
9:55	#1+#2a(x2)	strings + woodwind	again and I
			am <i>landing</i>
10:05	#1	strings dying out.	very softly on
the			<i>meadow</i> again,
carried			by the unison string

On the relation between music and imagery:

As I (LOB) see it, the imagery (of INP) follows the form/process

closely:

Exposition: From the meadow movement upwards, climbing the mountain,

Development: The storm, dramatic event, great ocean waves

Recapitulation: The cloud and sky opening, finding a way back and down to the meadow.

I (INP) want to add the following:

My overall kinesthetic experiences was that I was brought from scenario to scenario – from market place to meadow, from meadow to mountain, from mountain to troubled water and from troubled water to cloud/sky. All I could do was to let go and follow the force of the music which brought me ahead.

Another global experience was that all scenarios started with a kind of linear movement and developed into experience of circle forms (market place, meadow, sun temple, cloud, sky opening)

An overall feeling of roundabout movements at the same time as those movements were ended and started by more linear forward moving structures in the music.

The Sibelius movement seems to have a lot of kinesthetic movement imagery potentials and also potentials for experience of energy and space.

Special discussion: Sonata form and metamorphosis – as a musical metaphor for transformation potentials.

This movement is in many ways characteristic of Jean Sibelius' special talents as a symphonic composer. It is written in a modified sonata form, but in this context the most important element in Sibelius' art is his so called Metamorphosis technique. In this symphonic movements metamorphosis can be traced in two tracks (or two specific meanings):

a) The gradual transformation of a musical idea (theme or motive) from the original statement to something quite different – but still related.

b) Transformation of a musical idea through changes in texture, sound (instrumentation), tempo, dynamics etc.

Examples of a) could be the woodwind motif (motif #2) which is transformed into a much shorter, staccato, quint sequence motif (#2a). You might think they are not related, but you know they are,

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when you hear that only #2a is used together with #1 in the recapitulation! The horn motif heard immediately after motif #2 is another example - this is transformed into several other versions. There is also the great and very special motif with the long crescendoing entrance note (motif #3) followed by a series of 'waves' on the lower second ending with a downward leap of a fifth or more (up 2 octaves and a sixth!). This motif is heard in many different transformations (the first time at letter C in C# major - with #1 as background: loud and soft, heroic and martial, longing and plaintive (see table)....

As shown in the table; there are many other motives in this movement - as in life - but they come and go, not being of major importance...

b) The transformation of a musical idea as described above is the core transformation technique in sonata form since the (Vienna) Classic period. The development section of any Beethoven symphony or Sonata uses these techniques to *explore and develop* the potentials in a theme or motive. In Sibelius the principle is not limited to the development section: Transformations take place in Exposition and Recapitulation as well! Just try to follow the initial string motive (motive #1) through the whole movement: It does not change very much in itself (though the rhythmic ground is interesting to follow), but the context in which it is placed, whether it is foreground/figure or background, changes all the time - also transforming the meaning of the motive.

Metaphorically speaking: The sonata form principle mirrors the classical bourgeois concept of human development and culture (German: Bildung) - as can be found in all the great (18th/19th century novels (German: Bildungsroman, archetype: Goethe's *Wilhelm Meister*). In order to grow and develop as a human being you must explore your potentials and needs, know about male/female existence and polarity, confront and admit your limitations and learn to use it all, relating to other people and the world. We think, sonata form is the musical metaphor of the experience of this complex process of *growing and knowing* as a human being. The names of the three main sections are not without meaning: The "time and space of exploring" is called *development section*.

Metamorphosis is the metaphor of the experience of gradual and constant change - and the potential for change. This can be wonderful - or frightening!

"It is as if the Almighty had thrown pieces of a mosaic from

Heaven's floor and asked me to put them together" was Jean Sibelius' own metaphor on the symphonic process, and his biographer Tawastjerna continues the image in his description of this movement: "In the exposition he examines each of the pieces in turn, in the development he organizes them into a pattern and in the reprise he sets a distinctive stamp on each of them placing them in almost the same order as before, and at times simultaneously." (Sibelius, Vol. 1 p. 245)

Conclusions:

The piece is highly evocative, but not very much in the emotional area, because the tempo is fast, and the music is changing/transforming all the time, and has the potential for stimulating different physical experiences and rather unpersonal (maybe transpersonal) imagery.

2. VAUGHAN WILLIAMS: In the Fen Country (17:40/13.58)#
(Score available: Oxford U.P. 1969)

Michael Kennedy (Kennedy 1969: "The works of Vaughan Williams") describes the composer's travels in Norfolk in the beginning of the century as a very important source of inspiration. VW experienced the importance and strength of the folk music in the area. This is reflected in the main theme that might even be based on an authentic folk melody (the sources do not tell).

"Self concept issues may arise..." (Keiser-Mardis)

"This piece reflects a searching, questioning mood. If the traveler is going through a difficult time, this would express it for them."
(Dutcher)

This is a very complex score, which might indicate the importance of a thorough visual analysis. Our experience was, that a score analysis is rather confusing in this case - it does not support an exploration of the powerful dynamics of the piece. We chose instead to rely on aural experiences - later examining and grounding some of the experiences in the score.

When Dutcher (in her grid) states that "There is a melody, it is not

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significant” in this piece, she is mistaken. The folk-like tune in the solo cor anglais, which opens the piece, provides the basic material of the whole piece. It can be divided into sections and 4 separate motives appear - all being elaborated in the piece. The only really important and contrasting ‘new material’ is the ‘Brass Hymn’, entering at the first peak of the piece at Tempo tranquillo (3:55). So this is really a concentrated process of exploring, questioning and refining ‘basic potentials’.

The following format is an experiment. In an attempt to describe the ‘Dynamics of experience’ or the ‘Dynamic Potential’ of the music we shall follow the music as it unfolds in time, trying to assess the *level of intensity* as it changes with the flow of the music.

Of course this can only be tentative, and there are many problems to discuss:

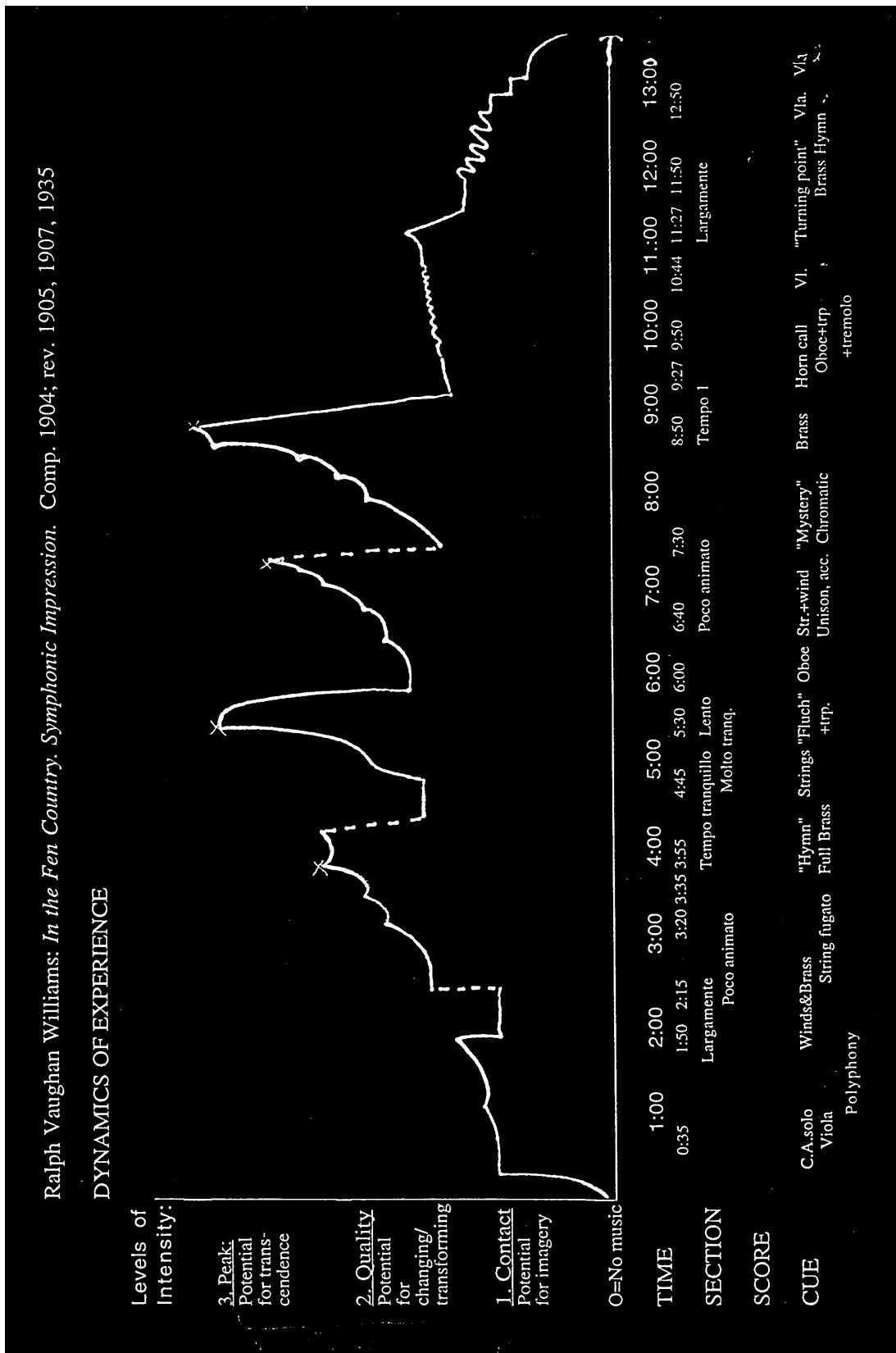
- the relationship between intensity and volume,
- how to ‘measure’ intensity and relate ‘peak moments’ to each other,
- how to define intensity levels,
- whether intensity is the most significant element,
- how intensity is connected to ‘peak moments’
- etc.

This discussion must wait for further exploration, including Helen Bonny’s suggestions in GIM Monograph #2 and Ernst Kurth’s stimulating “Musikpsychologie” (1931).

The advantage of this format is simply its clearness, the easy overview.

(see separate document on next page: In the Fen - Dynamics of Experience)

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Imagery (INP), based on lying listening and sitting timecheck afterwards. (cassette – time listening – compare with the Dynamics of Exp.).

Time	Imagery
0.00	I am lying on my back in some soft sand – <i>identifying with the solo cor anglais</i> When the viola is coming in as a melodic counter melody it feels as if the viola caresses me
1.50	I sink down on my back gradually into <i>a volcano</i> – feeling the melody moving downwards in the pitch of the music.
2.10	I am now <i>deep in the volcano</i>
2.50	I feel like <i>facing many old problematical themes</i> – much life going on inside the volcano – I am lifted a bit up and down inside the volcano
3.35	by the string sounds. An upward going movement starts and I am <i>spat out of the volcano</i> by the full brass sound
3.55	Now <i>landing on the earth</i> – huddled up – unable to
4.00	My <i>body starts to open up</i> step by step as a string motif moves upwards. At the last step a <i>feeling of</i> <i>transformation</i> from an inward feeling of loneliness, sadness and intimacy to a feeling of a bit more openness towards the outer world – though still alone.
5.30	A <i>climax</i> coming from inside.
6.10	Some <i>elf maids</i> are dancing in front of me
6.35	The elf maids come closer and <i>invite me to dance</i> to the melodies of the strings and wind instruments. I feel respect but don't enter the dance
7.05	The elf maids disappear and some <i>giants</i> show up around me – being very powerful – the music rises a <i>tension</i> with strings unison accelerando movement
7.30	The giants disappear and I am left on a big <i>plain</i> all by myself – a feeling of <i>something mysterious</i> and

Ring des Nibelungen. Technically speaking it is a tetrad, built of two minor thirds and a major third (in Tristan: f-a flat-c flat/h-e flat; in the *Ring*: f#-a-c-e; in the *Fen*: c-e flat-g flat-b flat - the first 3 notes also being played as a melody, by the trumpet: a variation of the first four notes of the theme).

The nature of this chord is its *ambiguity*. It can be ‘resolved’ in many different ways. It can also be seen as the inversion of the dominant seventh chord. Symbolically or metaphorically speaking it is a ‘shadow-chord’ or a ‘Janus-chord’, showing ‘2 faces’, being very mysterious and with transcendent potentials embedded. The great composers always use it with care - and very consciously. Vaughan Williams is no exception.

Conclusion: This is a piece with many potentials. It may evoke rich nature scenes, but the most important thing are the emotional potentials. The solo ‘folk’ melody indicates potentials of deep personal involvement from the beginning (listener may identify with the instrument or the tune). Since this melody is being developed and transformed during the whole musical process there are rich potentials for exploring and experiencing the dynamics of the music at a deep personal level.

3. DELIUS: ‘La Calinda’: Koanga (4:05/4:26)

(arr. Eric Fenby, score not available, banjos are mentioned as ad lib. parts - they are not audible in the recording)

“The Delius is a lively and light, something entirely different. Tambourines gives releief. Potential for freedom.” (Keiser-Mardis)

“...an uplifting mood and a break... In addition, it is perfect for inner child work...” (Dutcher)

Aural analysis (sitting):

This is dance music - the only dance music in the program and as such markedly contrasting from the very beginning. The rhythm - significantly amplified by the tambourine motive - is syncopated and

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steady; until the last section of the piece, where the tempo slows down and the music changes character.

The architecture of the piece is a mixture of rondo and variation form -.with an important contrast section towards the end, amplifying the dance/body aspect:

Time:

Variations: A A' A'' B A'''
Rondo: a b a' c a'' d e a''' f

In this way the piece is both very simple and quite sophisticated: Fenby's orchestration is delicate and varied, so there is a new sound and texture given to very a/A-section - and a new continuation.

The most important event in the piece is the slowing down/tempo change before the last A/a. It is no longer a dance, the mood shifts (from 5/6 to 3/4 on Hevner's wheel) and leads the listener "back to work".

Image potentials

are embedded in the dance character - and the final tempo shift. In my own experience (LOB) lying down it was an image of (watching) a ballet scene on a stage, with a female dancer surrounded by a troupe, in different combinations and patterns, matching the actual music. With the tempo slowing down the image changed character: it was like stopping or stepping out of the ballet performance, making eye contact with the female dancer and slowly starting a conversation without words. This could be about memories or emotions - the music has potentials for both.

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4. KALLINIKOV: 2. symphony, 2 movement Andante (8:02/8.55)

(Score available, published?)

"The Kallinikov is return to fresh exploration." (Keiser-Mardis)

"A broken heart..." (O'Donnell, unpublished GIM Tape analysis)

"... the beginning of a lighter mood and structure... that are leading to integration and resolution." (Dutcher)

Phenomenological description, focusing on form elements (score not used):

TIME	THEME	Dom. INSTRUM.	DYNAMICS	MOOD/Other
<i>(Section I: Exposition)</i>				
0:00		A Cor anglais		p-mf
		Brooding/Orch. support		
1.10		A' Oboe (8') C. a.		
1:35		B Strings + harp	f	Mood-shift: romantic
2:25		B' Unison/ strings+winds	ff	
<i>(Section II: Modulation and elaboration. Contrasts and conflicts).</i>				
3:05		C 3horns+trombone	ff	
				String"car pet"/"Arrival"
3:32		D Changing fastly	mf	Uneasy, threatening
4:12		E Seq. str.-motif		crescendo
4:40		D' Brass fanfares+str		Interrupt./"The Rival"
4:58		B'' Stings unison + counter melody		dim. ebbs away/new beg.
5:50		D'' Changing fastly		dim. breaking up
<i>(Section III: Recapitulation. Transformed review of I)</i>				
6:16		A'' Oboe+counter mel	.p-mf	(8 up)
6:50		A''' Clarinet (mot.end)		comes to a pause
7:18	A''''(B char.)	Cello+vl.counter mel.		(counter mel takes over)

personification (see below).

There is a developmental aspect in the music – the first part of the music A is a little bit changed in character at the end – here in my imagery it meant that the emotion of the person outside the door was different and the self esteem changed from A to A`.

Additional remarks on the musical syntax and semantics:

The instruments have very different ‘parts’ to play in this scenario:

Woodwinds: Solo parts – carrying the melodies

Strings: Often in unison – playing counterpoints, dialogues or carrying (the

high strings in unison is a favourite emphatic device of romantic composers)

Brass: Contrast in character and sound: fanfares and short motifs

Image potentials:

Woodwinds (solo): persons/individuals (sex not very important)

Strings (section): primarily defining the mood (e.g. romantic)

Brass (section): Contrasting person(s) or mood(s)

This piece is in a ternary form, the most important points being:
– The contrast between I/III and II (very consciously underlined by the contrasts in sound
– woodwinds/strings vs. brass/full orchestra; and the texture – long melodies vs. short or broken motifs,
– The return of the main theme, but transformed (oboe/clarinet replaces the cor anglais, setting and texture different, the final cor anglais statement is related to another motif/matter).

5. YAMADA: *Aka Tombo* (Later replaced by SIBELIUS: *Scaramouche*)

(4

:08/3:07)

“*The Yamada provides time for savouring the experience.*” (Keiser-Mardis)

“*Rebirth, beginning...*” (O’Donnell)

Listening for image potentials (semantics):

“*Two persons* experiencing a periode of *happiness*, where everything is light and *harmony* – maybe with a *gleam of melancholy* or memories of something sorrowful.

One adult and one young person – might be *a mother and a child*. The mother (harp) makes a holding and supporting environment for the child (flute). The mother-harp shows (in second A) that she knows the melody of the child-flute, and the child moves upwards, wanting to reach the sun (octave displacements), almost in ecstasy. (LOB)”

Grounding the image (potentials) in the music (syntax):

This is a very simple musical form (A-A'-A''-etc.+coda), easy to follow (mono-thematic), with two instruments easily understood as metaphors of two persons.

The melody is composed of two phrases, and a set of repetitions or slight variations of the melody + coda. Some of the repetitions/variations presents only one phrase, with two of the variations beginning in minor (first phrase, the grain of sorrow/memory). Apart from first variation, where the harp has the melody and the flute a counterpoint, the melody is always played by the flute, while the harp accompanies with solid chords.

This final piece (recorded too loud on the tape) may seem slightly banal, especially if you listen to it in an sitting posture, but it certainly is very bright and affirming. Extension(s) seem superfluous.

Conclusion

The question “how to *know* the music?” leads to other important questions, relevant not only in the GIM context, but in all sorts of interactions with music as a listener, and in music therapy.

In this paper we have discussed and presented several listening modes and analytic formats that might be useful for the GIM guide. As Goldberg writes (Goldberg 1995) it is important to gather more knowledge of when and how “*In GIM sessions, the music field evokes emotion which represents whatever is emotionally spontaneously dominant in the person's life situation, producing a series of*

images. Even though the music may recede from conscious awareness, it continues to exert its influence by providing focus, emotional support, structure for the experience, and dynamic movement to the image." (p.120, our underlining).

If the analytical purpose is grounding these potentials of the music *in the music itself* it is important (we have argued) to know and to describe the music phenomenologically in detail and in process and to discuss and highlight the interaction between the syntax and the semantic (and ontological) level of the musical understanding.

Only then will the full metaphoric and symbolic potential of the music emerge as a genuine experience – open to epistemological transformation. Very much like the experience of the GIM guide has, as a traveller and as a guide – to the same music.

Music analysis is the traditional, cognitive way to 'understand'. Body listening, "Intuitive-affective listening", Open listening etc. may be complementary ways to 'understand'.

The fundamental question is: What kind of *knowledge* is accessible through listening (to music)?

Freudian psychoanalysis says that music is a primary process thinking form – a 'primitive', childish way of knowing – in art music controlled ("In service of the Ego") by the composer/artist – but still "wishful thinking" (Kohut 1957).

In the Jungian tradition the primary process is considered important and universal as the realm of archetypal symbols and psychic transformation, not just a step on the journey towards the secondary thinking process. (Hanks 1992)

Maybe music can be considered the bridge or the link between primary and secondary processes ('tertiary process thinking' advocated by G. Ammon and other representatives of modern psychodynamics) (Ammon 1974).

In the understanding of the childish and the grown up way of knowing modern psychodynamic thinking advocates that the mature way of knowing (and the aim of human development) is reached, when a person has an opening to both channels and can easily move to and from one channel to the other and integrate the impressions and understanding of knowledge.

When listening you cannot do it both ways at the same time. The deeply personal, revealing, symbolic knowledge of the GIM traveller or the body listener is accessible in one way. The impersonal, musically grounded knowledge of the GIM guide or analyst or

phenomenologist is accessible in another. It is like in H.C. Andersen's symbolic short story *The Bell*, where two young men go out to seek the source of a mysterious bell sound coming from the deep of the forest. The poor boy chooses the left path (the way of the heart), the prince chooses the right path (the way of science). So they separate - but meet again, at the same time, in the sunset, now *knowing* that "the Bell" is "*The invisible, sacred bell in the great church of nature and poetry*".

True knowledge of music may be reached in the same way: in a conscious attempt to synthesize the two ways of knowing.

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