

A MUSICAL ANALYSIS OF HOW MARY PRIESTLEY
IMPLEMENTED THE TECHNIQUES SHE DEVELOPED
FOR ANALYTICAL MUSIC THERAPY

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ABSTRACT

This study examined how Mary Priestley musically implemented 15 Analytical Music Therapy (AMT) techniques for exploring conscious material, accessing unconscious material, and strengthening the ego. Using the Mary Priestley archives at Temple University, the author listened to 96 recorded examples of individual AMT sessions with 31 adult clients that were made between the years 1975-1991 to examine and aurally identify the musical phenomena and patterns occurring in Priestley's musical implementation of her AMT techniques. The results of the study present clinical considerations necessary for applying each AMT technique and the clinical/musical roles of the analytical music therapist. Finally, this study presents distinctions between traditional and contemporary AMT practice and implications for AMT training and supervision.

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CHAPTER ONE

INTRODUCTION

Improvisational Music Therapy

Improvisational music therapy is the use of extemporaneous music-making to help clients improve or maintain health: it is used extensively in music therapy and with a wide range of clientele, from nonverbal children to verbal adults. During improvisational music therapy sessions, the client typically makes up music spontaneously while playing or singing, extemporaneously creating a melody, rhythm, song or instrumental piece (Bruscia, 1991, p. 5). The client may use any musical instrument within his/her capability (such as voice, percussion, keyboard, body sounds, strings, or wind instruments) and is guided by the therapist in learning to create and respond to the emerging sounds. Typically, the goals of improvisational music therapy are to help the client be more aware and attentive to self and others, to aid in self-expression and communication, to promote insight, and to develop personal and interpersonal freedom (Bruscia, 1987).

Musical improvisations in therapy can be referential or non-referential. In a referential improvisation, the music “portrays or represents something nonmusical, such as an idea, feeling, image, or story,” and the meaning is derived from relationships between the sounds and whatever they portray (Bruscia, 1998, p. 7). Conversely, in a non-referential improvisation, the music “is organized and created according to strictly musical considerations; it represents, refers to, and derives its meaning from only relationships within the music itself” (Bruscia, 1998, p. 7).

Two of the earliest and most significant models of improvisational music therapy are Nordoff-Robbins Music Therapy (NRMT) and Analytical Music Therapy (AMT). NRMT, also called “Creative Music Therapy,” is an improvisational approach to individual and group therapy developed by Paul Nordoff and Clive Robbins in 1959. In NRMT, two therapists work as a team to engage the client(s) in spontaneous musical interactions using instruments and/or the voice. The two therapists work as partners with specific roles and responsibilities: the primary therapist improvises at the piano and sings, and is responsible for formulating the clinical-musical focus; the co-therapist supports the client’s participation by working directly with the child, helping him or her to respond to the improvised music and to the clinical intentions of the therapist at the piano (Nordoff & Robbins, 2007). Contemporary NRMT has evolved and expanded clinical practice to include one therapist working alone with adults or high-functioning clients using the piano or guitar. Musical improvisations created in NRMT are typically nonreferential in nature.

In the early 1970s, Mary Priestley, a British music therapist living in London, met weekly with colleagues Marjorie Wardle and Peter Wright to experiment with techniques using improvised music, inspired by ideas from psychoanalysts such as Freud, Jung, Klein, and Adler (Priestley, 1994; Scheiby, 1999). Over a course of 96 documented sessions, the three practiced improvisational music therapy with one another, basing the work on their own emotional issues and on the issues of institutionalized adult psychiatric patients they were working with at St. Bernard’s Hospital (Priestley, 1994). Their aim in these experimental sessions was to better understand and meet the therapeutic needs of patients by experiencing music therapy themselves (Priestley, 1994). These exploratory

music therapy sessions led to the development of an improvisational approach to music psychotherapy called “Analytical Music Therapy” (AMT) (Priestley, 1975). As the founder of AMT, Priestley continued to refine and expand her approach, working primarily with adults, providing training and supervision for students (Bruscia, 1987), lecturing, and writing books, essays, and articles about her work.

Overview of Analytical Music Therapy

This study focuses specifically on Analytical Music Therapy. Priestley defines AMT as “the analytically-informed symbolic use of improvised music by the music therapist and client. It is used as a creative tool with which to explore the client’s inner life so as to provide the way forward for growth and greater self-knowledge” (Priestley, 1994, p. 3). According to Priestley, the overall aim of AMT is for the client to remove obstacles that prevent the client from realizing his/her own potential and achieving specific personal goals (1994). In AMT, the therapeutic work occurs through musically improvised duets and verbal discussion between client and therapist. The improvisations, performed on instruments and/or vocally (Priestley, 1994) are referential in nature in that they are given titles based on the client’s feelings, thoughts, images, fantasies, memories, events, situations, or dreams, which the client or therapist identifies as issues needing further exploration (Priestley, 1994). In a typical AMT session, the therapist and client begin by identifying feelings, thoughts, and concerns that the client has that warrant therapeutic exploration. This may be done through verbal discussion or a free music improvisation. Based on what emerges, the therapist sets a verbal theme, title, or image for the two to depict improvisationally, sometimes with specifically defined roles for the client and therapist (Priestley, 1994). Afterwards, the client and therapist talk about the

improvisatory experience, and the client may listen to the improvisation as a means of facilitating further insight into the music and its meaning. The therapist may also ask the client to draw, paint, or move, either to the identified theme of the improvisation, or to the recorded improvisation. This is done when the client's discoveries require further exploration or concretization through means other than music or words.

Clients in AMT may be seen each week, bi-weekly, or every month. Sessions are usually 50-60 minutes in length and maintain a consistent time frame so that the client can perceive that the session has predictable boundaries (Priestley, 1975).

Priestley (1994) observed that clients who experienced AMT showed improvement in the following areas: freer, more balanced self-expression; increased self-respect; a more focused sense of purpose in life; diminution or greater tolerance of psychosomatic symptoms; quicker recovery from emotional disturbances; an increase in adventurousness; more satisfying personal relationships and increase in energy for life. The approach has continued to develop as AMT therapists work with increasingly diverse clinical populations, including children (Kowski 2002; 2003), psychiatric inpatients, adults seeking personal growth, geriatrics, victims of sexual, physical or emotional abuse, eating disorders, substance abuse (Scheiby, 1998) and medical problems in short and long term treatment (Scheiby, 1999).

Contributions of Analytical Music Therapy to Music Therapy

Priestley's method constituted a unique and significant contribution to the field of music therapy in ways that, decades later, are still unfolding. In AMT, music therapists were offered a new method of clinical practice informed and shaped by psychoanalytic constructs, with music improvisation and verbal discussion between client and therapist

as the primary means of working with a client's issues. The inception of AMT provided a way of conceptualizing and understanding the interplay between music and the unconscious, and directly utilized the potential of clinical improvisation to elicit and work through dimensions of the psyche in ways that had not been explored before. Furthermore, by Priestley's example, music therapists were encouraged to undergo their own therapy, support their work through ongoing clinical supervision, and to keep playing music themselves, so as to "retain the joy of music" (Hadley, 1998, p. 110).

Among the most significant of Priestley's contributions are the individual, dyadic, and group techniques she developed for use in therapy. Originally, most AMT techniques were developed out of Priestley and her colleagues' desire to help patients with their problems (Priestley, 1994), to address therapeutic needs arising from clients' sessions (Priestley, 1975, p. 120), and to clarify their problems following personal work done in their own analyses (Priestley, 1994). The remaining techniques were developed from experiences in workshops and influences from Gestalt Therapy and Psychosynthesis (Priestley, 1994). In addition, following each experimental AMT session, members of the original group gave each other feedback on results of the techniques, and Priestley recorded session notes in her diary (Priestley, 1994). In her writings, Priestley (1975) also encouraged further development of AMT techniques to meet newly arising therapeutic situations with a variety of client populations, trusting that "their demands will be met by the creativity of future analytical music therapists" (p. 120).

Analytical Music Therapy Techniques

Priestley (1975) defines an AMT technique as "a particular focus for emotional investigation through music which the therapist uses with a client" (p. 120). For

Priestley, “music is a language—a language of the emotions” (1994, p. 261); therefore, the client’s emotions, expressed through “inner music”—are the central concern in AMT. Recognizing that the exploration of one’s emotional inner territory is “vast and chaotic,” Priestley created AMT techniques to help both client and therapist “let their minds create and hold a certain focal structure” while improvising (p. 120). Grounded in a specific technique, Priestley presented a title for the client to improvise based on the issue for emotional investigation and assigned roles for the client and therapist to take in the improvisation.

The techniques of AMT were developed for use with individuals, dyads, and groups (Priestley, 1975). Individual techniques focus on exploring conscious material, accessing unconscious material, and strengthening the ego, while dyadic techniques center on exploring relationships, and group techniques are designed to explore shared psychological issues. In recent years, AMT clinicians working in increasingly diverse clinical settings have created new techniques involving songs and musically-assisted meditation (MAM) (Scheiby, 2005) in response to the clinical needs of client populations in medical and rehabilitative contexts.

Training in Analytical Music Therapy

Priestley stressed that because the techniques are a primary means of exploring a client’s conscious and unconscious material, therapists who have not explored their own inner lives with another analytical music therapist should not use them experimentally. AMT training therefore emphasizes that the therapist first experience AMT “from the inside—from the client’s side—and understand the full force of its depth, power, and physical realization” (Priestley, 1975, p. 33). Priestley (1975) notes that therapists who

have experienced and experimented with all these techniques during AMT training “will begin to have the feeling of which technique is called for at any particular point in the therapy” (p. 120).

The musical and personal development required for the work is facilitated through the therapist experiencing AMT with a trainer, and then undergoing a process called “Intertherapy,” wherein two trainees work together taking turns at providing and receiving AMT under supervision. Current AMT training requirements have been expanded to include three sequential stages (Scheiby, 2001, p. 300): 1) self-experiences in both individual and group therapy sessions offered by an AMT therapist; 2) a minimum of twelve Intertherapy sessions; and 3) individual and group supervision of the trainee’s clinical work outside of the AMT training dyad (Scheiby, 2001, p. 300). After receiving AMT certification, therapists are expected to seek ongoing weekly music therapy supervision, ideally with another AMT-trained supervisor or a licensed creative arts therapist.

Musical Training in Analytical Music Therapy Techniques

AMT techniques are at the heart of the method; they are the primary means through which client and therapist musically access and explore the client’s conscious and unconscious material and strengthen the client’s inner resources for life in the outer world. However, despite the centrality of the techniques to the method and the integral role of the therapist’s music in facilitating them, Priestley did not extensively write about or develop specific musical training in the techniques. Instead, Priestley’s texts provide clinical vignettes that highlight the purpose, rationale, and results of the techniques, specify the roles of the client and therapist in the music, and offer general musical

guidelines regarding their implementation (Priestley, 1975; 1994). Moreover, although AMT therapists have contributed several articles about training and supervision in the method, to this writer's knowledge there have not been any articles or research studies that specifically focus on developing a trainee's ability to musically implement AMT techniques.

The lack of more specific attention on the musical training needed to practice AMT, seems to be rooted in Priestley's belief that "it is impossible to teach a trainee analytical music therapist how to improvise with a patient. The only thing that one can do is help him to teach himself" (Priestley, 1994, p. 143). In Priestley's view, "the ability to improvise would develop naturally, either before or during one's training period; what one needs most is to "trust in the validity of his own intuition and his natural musical response to the patient" (1994, p. 143). Thus, Priestley seems to place greater emphasis on the development of a trainee's capacity to attune himself to the client's feelings as well as his own and to musically respond with conviction and sensitivity, rather than the development of advanced improvisational facility (1994).

Since the 1977 publication of the book *Creative Music Therapy* by Paul Nordoff and Clive Robbins, music therapy texts and journals that include audio samples of clinical work have increased (Aigen, 1998; Ansdell, 1995; Lee, 1996). However, even if Priestley had been inclined to integrate audio examples of her work, her inability to obtain the necessary funding and technological resources and her desire to preserve client confidentiality may have prevented her from doing so. Furthermore, Priestley stressed that the results of her work with psychiatric patients should be considered in conjunction with the efforts of the client's whole treatment team and that no one can be sure what

helps most in creating a successful course of therapy. Therefore, it seems that Priestley's inherent humility and disinterest in calling attention to her own music—apart from what was necessary to convey the details of each case—may also be a contributing factor to why so little is known about her clinical improvisations or how she musically implemented AMT techniques.

One of the most significant reasons why the actual music created in AMT has not received greater focus is because in the AMT model, it is the emotional quality of the music and its ability to facilitate the client's emotional exploration of the therapeutic issue that is more important than the actual musical elements and choices made. For this reason, proponents of AMT, like Priestley herself, have traditionally not provided detailed musical descriptions of their work, instead giving more attention to the clinical challenges of accessing and exploring the client's "inner music" (Priestley, 1975, p. 199) and its emotional underpinnings. In other words, the musical focus in AMT is on helping the client to explore, allow, become aware of, express, and experience "the possibility of being contained in many forms of expression with music as the medium and through the resonance of the music therapist" (Pedersen, 2002, p. 65).

Another reason AMT techniques—as Priestley originally conceived them—have not received more focus in the AMT literature is that few therapists outside of those originally trained by Priestley have heard her clinical music. Although Priestley faithfully recorded her therapy sessions on audiotape and took written notes in her journal, her clinical music has not been available to AMT trainees or any other music therapists for study and/or learning purposes. In 2002, however, Priestley donated her personal/clinical diaries, plus all extant audiotapes of her clinical work with 75

individuals during the years 1975-1991, to Temple University in Philadelphia, PA (K. Bruscia, personal communication, March 3, 2010). Temple University's Paley Library and the Music Therapy Division established the Archives of Analytical Music Therapy, with the following two-fold purpose: "to insure the legacy of Mary Priestley and her original method of Analytical Music Therapy, and to stimulate proponents of her method to make further developments in theory, research, and practice" (http://www.temple.edu/musictherapy/home/dbs/amt_priestley.htm).

The Clinical Music of Mary Priestley

Considering Priestley's preeminence in the field of music therapy, it is remarkable how little is known about the actual music she created in the service of emotional exploration and healing for her clients. In her writing, she mentions being amazed that a colleague would refer to her own improvisational skills as "brilliant," quickly adding that she never progressed past Grade Four at the Royal Academy of Music where she trained. She also confessed: "I am admitting this as I thought it might help another would-be analytical music therapist whose piano performance and sight-reading may be less than wonderful" (1994, p. 4). Without direct access to Priestley's music, interested readers, music therapists, and AMT trainees alike have only brief auditory impressions from the writing of others who have heard her improvise. For example, Priestley's clinical supervisor, J.W.T. Redfearn, who listened to dozens of recordings of Priestley's musical dialogues with patients and trainees over many years, writes that her improvised duets are "with the occasional interesting exception . . . musically pleasing and sometimes quite beautiful," containing "sensitive responses" that result in "the alchemy whereby noise is transformed towards music, meaningless towards meaning [which is] a most important

and striking feature of the work of music therapy” (Priestley, 1994, p. ix). Although Priestley’s initial clinical supervisor, Dr. E.G. Wooster, did not directly refer to her clinical music in his introduction to *Music Therapy in Action*, he noted that “carrying out the techniques of analytical music therapy is not as easy as it may sound” (Priestley, 1975, p. 13). He perceived the vital element in Priestley’s music therapy to be her capacity to facilitate clients’ emotional growth, “which demands first and foremost [the] ability to support the patient and contain the emotion, together with the backing of a helpful environment during the period of treatment, and only secondly [the] appropriate interpretation or diagnostic skill” (Priestley, 1975, p. 14).

Given this dearth of information available on the music of Priestley and her proponents, this study aims at gaining a better understanding of how Priestley herself musically implemented the various techniques that she developed for AMT. This will be done through a musical analysis of the audio-recordings of her clinical work contained in the Archives of AMT at Temple University.

CHAPTER TWO

REVIEW OF THE LITERATURE

Priestley's Writings on Her Techniques

Three chapters in Priestley (1975) are devoted specifically to describing each AMT technique, explaining why one technique should be used rather than another, addressing the factors that affect the number of techniques used in each session, and highlighting the purpose of each technique, with examples in the form of clinical vignettes. The AMT techniques presented in these chapters were not organized according to the order to be applied in treatment, but rather according to how Priestley (1975) organized them. Specifically, Chapter 14 contains all techniques “suitable for investigating conditions of which both the therapist and client are fully aware” namely, techniques for exploring conscious material (p. 129). These include the techniques of

- holding;
- splitting;
- investigation of emotional investment; and
- entering into somatic communication.

Chapter 15 focuses on AMT techniques that are symbolic in nature, with the purpose of facilitating a “creative and fruitful relationship with the unconscious,” (Priestley, 1975, p. 129) and include techniques such as

- guided imagery;
- myths;
- dream intracommunication; and
- dream resolution.

Finally, Chapter 16 focuses on techniques for developing the ego, which are to be used when “there is a greater need for tightening up and achieving conscious control and creativity in external reality” (p. 137). These techniques include

- reality rehearsal;
- wholeness;
- exploring relationships;
- sub-verbal communication;
- patterns of significance;
- programmed regression; and
- affirmations/celebrations.

Priestley discussed these techniques in two ways. First, she used myriad clinical vignettes to further elaborate on each technique and its practical considerations. These vignettes are essential in understanding how Priestley conceived of AMT and her techniques in particular. Second, she dispersed discussions on musical matters throughout the book, such as her own training in improvisation, general guidelines for how to develop the improvisational skills needed to musically approach clients in AMT, and a few specific comments on how to use various musical elements for clinical purposes. What follows is a review of Priestley’s writings on these topics, followed by a review of writings by AMT practitioners.

Priestley’s Own Training in Improvisation

Priestley first came to music therapy at the age of 42 as a professional violinist (Hadley, 1998). In her description of a modern improvisation course she found to be “seminally valuable” (Priestley, 1975, p. 27), she refers to herself as “a mature student

who had never improvised a note in her life. It was a mysterious awakening” (1975, p. 29). The improvisation course, taught by the composer Alfred Neiman, introduced to Priestley the potential of improvisation to lead a person “from the inner world to the outer,” release feelings that previously seemed “immeasurably dangerous to unleash . . . on the world” (1975, p. 28), and to have the experience of being “at one with the processes of life itself” (p. 29). Priestley (1975) explained that the aim of the course was to learn to break down traditional forms of diatonic, melodic and harmonic structures and move into a freer, more atonal way of playing. The “introductory rules” for students “were not to use octaves, or more than three consecutive chromatic steps, or any honest common chords and arpeggios or to play in accordance with any recognizable time signature” (Priestley, 1975, p. 28). Several ideas generated by from Priestley’s musical experiences in the course made a great impression on her (1975) and influenced her approach to clinical improvisation in AMT, particularly in regard to the balance between listening and playing, musical initiative, and the value of atonal improvisation. For example, Neiman encouraged his students to “hold back until moved to make music by a genuine impulse,” a feeling he referred to as “music inside leading you on” (Priestley, 1975, p. 29). Priestley found this experience to be a recognizable, exciting one that gave her “great joy and freedom” (p. 29). Learning to conceive a musical line, fill empty spaces and step in to meet the ideas of another—regardless of the favorability of the situation—also resonated deeply with Priestley both musically and personally (1975). Moreover, through atonal improvisation, Priestley was inspired to explore and connect the “inchoate” music and rhythm of her own inner world to the rhythms of the outer world (p. 30). She found “a greater capacity for quiet delight, awe and wonder” through

tuning into the sounds and music of everyday life (p. 30). For Priestley, this newfound link between structured music and the music of life was “vital” (p. 30). Finally, Priestley wrote that learning to trust her intuition—and the moment—when playing music “affected [her] whole life,” adding that Neiman’s concurrent emphasis on remaining “absolutely in control” of the emotion one is trying to express have important implications for both client and therapist (p. 29).

Priestley’s Suggestions for Developing Improvisational Skills

Before improvising with clients, Priestley suggested that a trainee learn “to tap his own sources of emotion and improvise in every possible mood” (Priestley, 1994, p. 144). To this end, Priestley recommended two specific practices she developed for herself as a student. First, Priestley advised that a trainee improvise for ten minutes on the piano each morning, “and just play whatever moods that are [inside] him for that time span” (1994, p. 144). Priestley also alternated this free improvisation with incidents from her dreams or ideas from her analytical psychotherapy, noting that these experiences helped her to “gain freedom” in her playing (Priestley, 1975, p. 30). Second, Priestley suggested that a trainee “go out for a walk and create music in his head to everything that one sees . . . allowing everything to arouse the music inside him” (Priestley, 1994, p. 144).

Priestley believed that storing memories of the natural rhythms collected on these walks not only provides resources to draw on in future improvisations, but also helps the therapist to create “an instant channel of expression that will carry any amount of the required emotion without [him] losing control of it or being overwhelmed by it” (1994, p. 144). Other ways suggested by Priestley to develop the art of responding to another person musically included improvising in duos, trios, quartets, and small groups (1994).

According to Priestley (1994), there are two ways of musically relating to a client in AMT: an “external way”—in which the therapist aims to match a client’s moods and reply to her phrases of melody—and an “inner way,” in which the therapist “feed[s] back to the patient her unconscious feelings as experienced by the therapist in the countertransference” (p. 143). She noted that “quite a lot can be said to help a trainee to relate in the outer way but much less in the inner way” (p. 143). Priestley encouraged developing the “external way” of relating in a musical relationship through exploration and attention to one’s response to “rhythmic pulse, melodic phrase, and pregnant pause,” and the “inner way” through responding and feeding back countertransference emotions during the time of Intertherapy, when trainees take on the therapist’s role (p. 144). In the end, however, when a music therapist is working with a client, Priestley (1975) emphasized that the most important element is the music therapist’s ability to suspend his or her thinking function and enter into another state of being:

In musical improvisation rhythm, pitch, timbre, touch and dynamics change too fast for thinking. The therapist responds instantaneously, wholeheartedly and with conviction. When it is all over he can listen to the tape and think and evaluate his responses . . . But in the heat of the musical work he must feel and be and do. It is a kind of Zen in the art of musical relationship. Thinking is a crippling break at such a time. (p.198)

Moreover, Priestley (1994) emphasized that a music therapist “is first and foremost a musician” (p. 111) and advised therapists to nurture their own connection to music. In Priestley’s view, clinical improvisation in AMT places unique musical and personal demands on the therapist, especially in the emotional realm: “In his music the therapist gives of the deepest, richest and most sensitive part of himself” (p. 148). These demands therefore necessitate a vital relationship with music for the therapist’s and the

client's well-being. In addition, Priestley stressed that the musician-therapist "must, more than usual, delve into the depths of himself to find the inner meaning of the music, so that not just his playing but his whole being resonates with this emotion" (Priestley, 1975, p. 47). Recognizing the need for a music therapist to sustain himself musically and emotionally—essentially, to keep "the instrument of himself in tune"—Priestley (1994) offered these words of encouragement:

Let him go back to the music that led him into this [work] and sustains [sic] him. Let him experiment with it as the sacred and healing art that it is. Let him be both a performer at concerts, however minor, and a listener who can appreciate what great interpretive artists have created out of their more one-pointed lives. Let him keep fresh the excitement of new or previously unknown music along with new interpretations of old favorites. (p. 111).

In this way, music therapists can keep their joy and love of music alive, so as to infuse their work with the inspiration, energy, and creativity that clinical improvisation requires.

Finally, Priestley (1994) encouraged therapists to share their love of music through participating in concerts, as this not only helps them "keep up [their] standard of performance" (p. 111) but also nourishes the client in significant ways: "the therapist needs, too, to remain a performer honoring the patients through his art . . . beautiful live music credits them with being spiritual as well as physical beings and caters to [sic] this special kind of hunger" (Priestley, 1975, p. 102). More specifically, Priestley recommended preparation of music "which speaks to [the client's] condition," adding that "almost any music which expresses deep feelings is welcomed" (p. 46).

Writings by AMT Practitioners

In the AMT literature, several articles, book chapters and research studies discuss the use of AMT techniques in clinical practice, training and supervision (Bruscia, 1987;

Hadley, 2002 and 1998; Kowski, 2002; Pedersen 2003 and 2002; Scheiby, 2005, 2001, 1998, and 1991; Scheiby & Pederson, 1999). Bruscia's unit on AMT was the first and most extensive presentation of AMT techniques since Priestley (1975). Bruscia provides a definition and detailed summary of AMT techniques and their purpose, guidelines for their use, roles of the client, therapist, and music, and relevant examples from Priestley's clinical work. A table outlining sample techniques in AMT for use with individuals, dyads, and groups is also provided for reference. In addition, Bruscia summarizes Priestley's guidelines for improvisation, with specific focus on "how each musical element might be used in the improvisatory duet with the client" (p. 129). Although these musical guidelines do not specifically mention AMT techniques, they can be directly applied to their implementation.

Priestley's AMT techniques are also described in Hadley (1998). Hadley reviews the purpose of AMT techniques in a chapter describing typical treatment procedures in AMT, and through a personal account of her own sessions as a client in AMT, offers a sense of how AMT techniques can be experienced from a client's perspective. Hadley (2002) also provides short descriptions of typical techniques used in AMT, explaining that "these techniques were developed as a way to incorporate psychoanalytic concepts effectively using an improvisational musical medium" (p.41). Hadley (2002) further acknowledges the overall significance of AMT techniques in the field of music therapy: "The techniques that Priestley developed are what have made her model so innovative and have formed a crucial bridge between psychoanalytic theory and music therapy" (p. 41).

Case studies in AMT provide similar discussion and clinical examples of the implementation of AMT techniques in the context of a client's overall treatment process. For example, Kowski (2003) states that Priestley's "holding technique"—used when a client is in need of the therapist's musical support in order to fully experience an emotion through sound expression—was particularly important in her work with children of parents treated within a substance abuse program. Holding provided the children with an experience of containment and an opportunity to express their feelings in a safe and caring environment. Kowski also includes a transcribed melody initiated by a client in her group as an example of how she used the holding technique to musically support and hold the children's "strong musical message" and feelings of grief and chaos (p. 94).

In Pedersen's (2003) case study of an adult psychiatric patient with personality disorders, six phases of the client's treatment process were integrated with clinical vignettes describing the methodology and techniques Pedersen used. In a pivotal session of the client's therapy, Pedersen used the AMT technique of intracomunication, wherein the client was encouraged to musically express the quality of the image in his dream. This musical experience created new opportunities for the client to use improvisations within his therapy to "search for inner resources," "recognize how to fill oneself up from the inside," and—in the client's words—"to feel myself—I am allowed to be in the world" (p. 383).

Finally, Scheiby's (1991) case study of psychodynamic improvisation therapy with a music therapy student offers several examples of the role AMT techniques can serve in facilitating and working through the client's therapeutic issues. Excerpts from

the client's diary integrated throughout the text provide valuable insights into the client's experience of the AMT techniques used in her therapy.

Benedikte Scheiby, an AMT therapist who originally trained with Priestley, has written several articles and chapters about AMT training and supervision. For instance, Pedersen & Scheiby (1999) described the developmental perspectives of Intertherapy training in AMT, the role of the supervisor in Intertherapy, and the value of self-experiences in the training of AMT therapists. Although the authors did not explicitly discuss musical training in the techniques of AMT, two cases offer dynamic examples of the use of AMT techniques in the Intertherapy experiences of two students, as seen from an AMT supervisor's perspective. Scheiby (2001) identifies management of musical interventions as one of the "key phenomena" of AMT, describing the musical tendencies of AMT students and the subsequent musical development and understanding they must acquire during their training (p. 307).

Scheiby has also written extensively about her contemporary work in AMT with adults with neurological conditions and in private practice (1991, 1998, 1999, 2005). Scheiby (1999) notes that her work in a medical setting led her to further expand the purposes of AMT techniques to include helping the patient access spirituality, deal with resistance and denial, manage pain and stress, and relax the body and mind. In another article that serves as an introduction to AMT and the concept of music as symbolic expression, Scheiby (1998) provides a general description of AMT techniques and demonstrates their clinical use in case examples of a music therapy group and an adult client with a history of trauma. Scheiby (1998) asserts that one of the primary agents of therapeutic change in AMT is the fact that it is an "action-modality," as "the client is

acting in the form of singing/playing/moving in the process of producing music” (p. 7). As such, Scheiby describes an example of the “action technique” of guided imagery she implemented with a music therapy group consisting of clients that were “depressed, isolated, physically impaired, and having intra- and inter-personal communication problems” and suggests other techniques that also could also have been effective (p. 14). In addition, Scheiby (1998) identifies the action techniques she has found especially helpful in her work with individuals who have experienced physical, emotional, or sexual abuse include entering into somatic communication, programmed or spontaneous regression, free association, splitting, and dream work.

More recently, in a chapter outlining a transpersonal AMT approach for adults with chronic progressive neurological diseases, Scheiby (2005) describes an AMT technique that emerged from her work in palliative care called “MAM,” or “Musically-Assisted Meditation” (p. 179). She defines MAM as a mode of implementing music therapy that “combines elements from AMT and eastern meditative practices, adapted for use with palliative care patients” (p. 178). Presenting work from a session of MAM with a client suffering from chronic progressive multiple sclerosis, Scheiby illustrated “the ability of improvised music to bring into consciousness what was previously unconscious, to facilitate access to these resources” and to work with an issue related to the client’s fear of death (p.178).

Although these writings provide excellent explanations and examples of AMT techniques as Priestley originally conceived them, in addition to describing techniques that have been adapted or created for expanded client populations, to this author’s knowledge, there is only one case study in the AMT literature that specifically focuses on

an analysis of an AMT client's improvisations by an author who is not an AMT therapist (Eyre, 2007) and no studies analyzing the music or musical techniques of an AMT therapist. Through a reconstructive case study of a client Priestley worked with for three years, Eyre sought to determine if significant changes occurred during the client's course of AMT and how these changes manifested in the client's images, life events and music improvisations. Eyre analyzed the elements and structure of five improvisations from significant stages in the client's therapy and interpreted them within a psychodynamic context according to the Improvisation Assessment Profiles (IAPs) developed by Bruscia (1987). Results of the study revealed interrelated and congruent changes in all three dimensions of the client's imagery, life, and music. Eyre's overall research methodology provides a unique and significant contribution to the AMT literature as a model for analyzing and interpreting music improvisations in AMT.

Problem Statement

Considering the integral role an analytical music therapist's improvised music has upon the client's intra-and interpersonal dynamics, therapeutic process, and "inner music," it is significant that there are no studies in the music therapy literature researching the therapist's music in AMT. Moreover, because the musical implementation of AMT techniques are central to the therapeutic work in AMT and because these techniques constitute a major contribution to the field of music therapy as a model for musically eliciting, working through, and processing a client's material from a psychoanalytic perspective, research focusing centrally on the clinical music of Mary Priestley—specifically, her musical implementation of the AMT techniques—may offer musical insight, direction, and vision to improvisational music therapists.

Purpose of the Study

The purpose of this study was to examine how Mary Priestley musically implemented AMT techniques for 1) exploring conscious material, 2) accessing unconscious material, and 3) strengthening the ego. These three categories comprise the three main clinical processes of AMT, as well as the overarching goals for each of Priestley's fifteen techniques. That said, these three goal areas do not exhaust all of the goals of AMT, as further described in Priestley (1975, 1994) and Bruscia (1987). Using the Priestley archives at Temple University's Paley Library, the author listened to recorded examples of individual AMT sessions with 31 adult clients that were made between the years of 1975-1991 to examine and aurally identify the musical phenomena and patterns occurring in the musical implementation of AMT techniques. Specific research questions were

- 1) How did Mary Priestley use various musical elements (e.g., rhythm, melody, harmony, dynamics, timbre, etc.) when implementing techniques for exploring conscious material? These techniques include holding, splitting, investigation of emotional investment, and entering into somatic communication.
- 2) How did Mary Priestley use various musical elements when implementing AMT techniques for accessing unconscious material? These techniques include guided imagery, myths, and dream work (intracommunication, dream resolution).
- 3) How did Mary Priestley use various musical elements when implementing AMT techniques for strengthening the ego? These techniques include reality rehearsal, wholeness, exploring relationships, affirmations/celebrations, sub-verbal communication, patterns of significance, and programmed regression.

CHAPTER THREE

METHOD

Design

The methods used for this qualitative study are based on historical and musical research. Historical research “is gaining knowledge about the past by systematically studying evidence of the past” (Solomon, 2005, p. 552). According to Solomon & Heller (1982), historical research in music therapy is the systematic study of the past practices, materials, institutions, and people involved in therapeutic applications of music. The present study constitutes historical research in that the researcher will systematically study AMT techniques as implemented by Mary Priestley in the past. The study is also musical research in that the researcher will analyze, synthesize, and interpret musical materials as represented in the session recordings.

Epistemology

This study will focus on the analysis of historical material from the archives of Mary Priestley, founder of Analytical Music Therapy. Solomon (2005) believes that the benefits of historical research “include the ability to educate and inform, to inspire and motivate, and to unify and organize” (p. 558). Moreover, as Solomon & Heller (1982) assert, the value of historical research in music therapy lies in the appreciation and understanding of the rich knowledge gained from the efforts and experiences of others:

Therapists, clients, and students also have a vital interest in the results of historical research in music therapy. Little is known, but much more can be known about how music has been used in music therapy. Methods and materials, techniques and literature, skills and concepts have not been defined overnight. They represent the accumulated wisdom of many past labors. Therapists do not need to “reinvent the wheel” at each moment of the therapeutic process (pp. 171-172).

Through the musical analysis of Priestley's AMT techniques, I similarly hope to bring forth aspects of Priestley's "accumulated wisdom," acquired through many years of clinical practice, study, writing, and reflection. The Priestley archives used to conduct the analysis are evidence of what occurred in the past; as history, however, they become "the story of past facts" (Barzun and Graff, 1992, p. 44). As such, the telling of this story will be what Hoopes (2000) describes as "an exercise of the imagination," adding that

history, like life, is a test of our ability imaginatively to place ourselves in the positions of other people, so that we can understand the reasons for their actions. Through research and study we learn facts about those other people. But we can never know everything about anyone, living or dead . . . Imagination must fill in the gaps of our knowledge, though of course our imaginings must derive from facts and be consistent with them (p. 3).

Furthermore, as Tuchman (1998) and Denzin & Lincoln (2000) point out, historical work, by its very nature, requires an interpretive point of view. According to Denzin & Lincoln (2000),

this point of view shapes how one gathers, reads, and analyzes historical materials. A historian's account of the past is a social text that constructs and reconstructs the realities of the past. History is always the story of somebody's lived experience. The stories that tell history are always biased; none can ever tell the "truth" . . . today's struggles are, then, about how we shall know the past and how the past will be constituted in the present. Every historical method implies a different way of telling these stories (p. 375).

In light of these beliefs, I acknowledge that the musical analysis conducted herein is a construction and reconstruction of Priestley's original AMT techniques and will therefore make no claims of "truth." Instead, my aim is to examine Priestley's clinical-musical archives for the purpose of exploring the musical implementation and realization of her techniques in the context of past and present AMT clinical practice.

Finally, Hoopes (2000) emphasizes the importance of recognizing historical research as a human endeavor, with the potential to impact the researcher as much, if not more than, the research itself:

Because history is an act of our minds, historical knowledge can lead to self-knowledge. To test or verify this we must check not only the data or facts but also our thinking itself. We therefore learn not only about history but about the quality of our minds. The process is no different from that followed in the exact sciences, except that the qualities revealed in historical thinking include those of human and imaginative sympathy. Biases, prejudices, pre-dispositions, all manner of attitudes and likes and dislikes, which we may not even have known we had, are revealed when we study a discipline like history, with its human content. History should be one of the most interesting, personally challenging of all disciplines” (pp. 3-4).

My hope is that engaging in the process of this historical research will lead to new insights about the music of Mary Priestley in the past, about its meaning and relevance for AMT in the present, and about myself as a musician and AMT therapist.

Self-Reflection

I first encountered the writings of Mary Priestley when I was a graduate student in music therapy, and I was captivated. The integrity, personal commitment, and sense of adventure with which Priestley seemed to approach her work inspired me long before I could appreciate or understand the in-depth nature of her approach. Experiencing AMT as a client, years later, marked a significant turning point in my own growth as a person, therapist, and musician. The verbal discussions following the improvisations were integrative and insightful, but it is the music I remember; it is the music that still “resounds” in my life today.

During my AMT training, I sought to develop a way of improvising that was both faithful to the method and authentic in expression. Although I had direct experiences of

AMT techniques on the “client side,” as an AMT therapist in training, I sometimes struggled with the more practical aspects of implementing the techniques in my own clinical work. My AMT supervisor would often use AMT techniques during individual and group supervision as a means of working through our clinical material and modeling the method; this was an invaluable part of my training. Still, I wondered what the clinical music and AMT techniques of Mary Priestley sounded like, which musical aspects—if any—of my own work in AMT had been handed down directly from Priestley, and how much further the method could evolve without this kind of tacit knowledge.

I had an opportunity to reflect further on these questions when I was asked to represent AMT on a conference panel discussing the role of aesthetics in various methods of music therapy. As I listened to hours of Priestley’s music in preparation for the presentation, I noted her masterful improvisation, the aesthetic qualities of her music, and my own surprise that I had nearly finished my training without ever having heard or studied her music. As an AMT therapist, I find it natural to seek a deeper understanding of the clinical music of our founder. Personally, this professional search for one’s musical lineage seems as natural as seeking an understanding of one’s own family lineage.

One of the most important factors influencing my interest in this research topic—and, in a larger sense, the ways I musically approach improvisation in AMT—is my training and certification in Nordoff-Robbins Music Therapy (NRMT). I recognize that my natural curiosity about the clinical music of a great pioneer such as Priestley, and my belief in the potential of her music to reveal the essence of AMT, stems from my training in NRMT, where musicality and improvisational competence are of primary concern.

While other AMT therapists may share my historical-musical interest in Priestley's clinical music and its implications for clinical practice and training, musical analysis of the improvised music created by AMT therapists and clients are not salient aspects of the method. The research questions explored in this study therefore mirror the fundamental questions arising from my training in two different philosophical approaches to improvising music for therapy. Ultimately, the research questions explored in this study are relevant from inside the AMT perspective given their attempt to create a musical portrait of the techniques of its founder, and relevant external to the AMT perspective in their emphasis on the study of the musical characteristics of Priestley's AMT techniques.

Situatedness

Priestley is a true pioneer in her creation of a psychodynamic approach to music therapy. As a result, students from around the world sought to train with her (Hadley, 1998). One of the original twenty students who came to train with Priestley included a Danish music therapist, Benedikte Schieby, who went on to establish the first AMT training program in the US. Scheiby was my AMT therapist and later became my trainer and supervisor. Therefore, while Scheiby can be regarded as a "first-generation" AMT therapist, I am a "second-generation."

This research investigation involved a second-generation AMT-trained music therapist studying the clinical work of the pioneer or originator of the method. As such, I came to this study with the expertise and understanding of AMT provided to me by a first-generation practitioner. Consequently, I was prepared to discover and re-discover what I may have already implicitly known and understood about AMT, and I was also prepared to learn new things that I did not know and understand about Mary Priestley's

original conception of AMT. In short, I did not know the extent to which my present knowledge and understanding of AMT is consistent with Mary Priestley's original conception of it.

Data Collection Procedures

Because there are a large number of case studies in the Temple University archive, containing so many improvisations and clinical notes, an important task for the present study was to select the cases and improvisations that are representative examples of the AMT techniques under investigation. This selection process was done in the following steps:

Step One: Select cases. Originally, one individual case was selected for each year represented in the archive (1975-1990), for a total of 14 cases over 3 different time periods (1975–1980, 1981–1985, and 1986–1990). Selected cases contained a minimum number of 10 sessions and a maximum number of 40 sessions, with exception of the years 1975-1976, in which only one session was recorded, and 1986, in which no sessions were recorded.

Step Two: Locate and organize recordings. Audio recordings corresponding to each case were then located to ensure their availability for analysis. Next, a list of recordings for each case selected was prepared, indicating the location of each improvisation in the CD archive.

Step Three: Identify all examples of AMT techniques found in each case. The master list was then surveyed case by case to find the clinical notes Priestley entered in her diary for each recorded improvisation. The clinical notes were then surveyed to locate the AMT techniques used in each session for each case, as identified by Priestley herself.

The researcher then listened to the recorded improvisations for each case to further identify any examples of AMT techniques not listed in the clinical notes.

Step Four: Make a list of examples of AMT techniques. This list of examples included the following information: 1) Names of the AMT techniques contained in the example and their categories (exploring conscious material, accessing unconscious material, or strengthening the ego); 2) Name of the case; 3) Session number; 4) Session date; and 5) Audio file label for each session.

Data Analysis

The musical analysis of Priestley's AMT techniques was based on three sources. First, Bruscia (2001) outlines "the most essential methodological steps in analyzing and understanding client improvisations from a qualitative point of view, and examine[s] the myriad options and decisions that arise within each step" (p. 4). The second source is an abridged version of the Improvisation Assessment Profiles, or (IAP's) (Bruscia, 1987), which were developed "to provide a way of listening to and analyzing music in a clinical setting" (p. 1). The IAPs were designed to analyze improvisations aurally rather than visually, that is as heard rather than as transcribed. The method for analysis of the musical data emerging from this study is presented below. The third source was Bruscia's *Sixty-Four Clinical Techniques in Improvisational Music Therapy* (1987). These techniques were used in the analysis of Priestley's clinical improvisations to identify the musical techniques she intuitively used when implementing her own AMT techniques. Though Bruscia called these "techniques," here they are referred to as "roles of the therapist."

Sixty-Four Clinical Techniques in Improvisational Music Therapy

Techniques of Empathy

Imitating: echoing or reproducing a client's response, after the response has been completed.

Synchronizing: doing what the client is doing at the same time.

Incorporating: using a musical motif or behavior of the client as a theme for one's own improvising or composing, and elaborating it.

Pacing: matching the client's energy level.

Reflecting: matching the moods, attitudes, and feelings exhibited by the client.

Exaggerating: bringing out something that is distinctive or unique about the client's response or behavior by amplifying it.

Structuring Techniques

Rhythmic Grounding: keeping a basic beat or providing a rhythmic foundation for the client's improvising.

Tonal Centering: providing a tonal center, scale, or harmonic ground as a base for the client's improvising.

Elicitation Techniques

Repeating: reiterating the same rhythm, melody, lyric, movement patterns, etc., either continuously or intermittently.

Modeling: presenting or demonstrating something for the client to imitate or emulate.

Making Spaces: leaving spaces within the structure of one's own improvisation for the client to interject.

Interjecting: waiting for a space in the client's music to fill in the gap.

Extending: adding something to the end of the client's phrase to supplement it.

Redirecting Techniques

Introducing change: initiating new thematic material (e.g., rhythms, melodies, lyrics) and taking the improvisation in a different direction.

Differentiating: improvising simultaneous music that is separate, distinct, and independent from the client's music yet compatible.

Modulating: changing the meter or key of the ongoing improvisation with the client.

Intensifying: increasing the dynamics, tempo, rhythmic tension, and/or melodic tension.

Calming: reducing or controlling the dynamics, tempo, rhythmic and/or melodic tension.

Emotional Exploration Techniques

Holding: as the client improvises, the therapist provides a musical background that resonates with the client's feelings while containing them.

Doubling: expressing feelings that the client is having difficulty acknowledging or releasing fully.

Contrasting: having the client improvise opposite qualities or feelings.

Integrating: introducing elements of contrast into the improvisation, then combining, balancing, or making them compatible.

Making Transitions: having the client find various ways within an improvisation to get from one quality or feeling to its opposite.

Step One: Listen to Musical Data. Each musical example was listened to repeatedly, using three listening approaches defined by Bruscia (2001): free, focused, and positioned.

(a) *Free open listening:* To begin the analysis, the researcher listened to each example, allowing the music “to lead the entire listening experience, following everything moment by moment that presents itself as important, striking, or interesting,” (Bruscia, 2001, p. 14). This way of listening can allow the researcher “to apprehend the unique nature of the improvisation, while also providing an aural image of the improvisation as a whole” (Bruscia, 2001, p. 14). Written notes were taken.

(b) *Focused open listening:* The researcher then listened openly with a purely musical focus, using the “salience profile” of the IAPs (Bruscia, 2001; 1987). The salience profile is designed to identify which musical elements (rhythm, timbre, volume, texture, tonality) are most prominent and exert the most influence over the other elements (Bruscia, 1987). To do this, the researcher listened entirely to the musical elements, and allowed her attention to shift from moment-to-moment to whatever element became more prominent. Written notes were taken.

(c) *Positioned listening:* Finally, the researcher listened once more to the selected AMT technique from an “empathic” position, which involves listening to each example from Priestley’s perspective, “trying to identify with what [she] is experiencing as the music unfolds” (Bruscia, 2001, p. 16), essentially trying “to enter [Priestley’s] music, following and engaging the process until [the researcher] can sense how her body is making the sounds, feel the feeling her sounds are expressing, or understand the basic

idea she is using in organizing the sounds” (Bruscia, 1998, p. 8). Written notes were taken.

Step Two: Discern Part-Whole. Next, using the IAPs, the researcher divided each musical example “into meaningful structural units which can be understood in terms of their hierarchical relation to the whole” improvisation (Bruscia, 2001, p. 19). This was done through listening once again with the aim of locating phrases and themes within the improvisation and identifying which musical element will be analyzed in each segment (Bruscia, 2001). A phrase was defined as “the smallest, self-sufficient, complete idea found in the improvisation [that may also] be a rhythmic or melodic motif, or a sound shape” (Bruscia, 1987, p. 419). A thematic section “is marked off by structural changes which have a pervasive effect on the overall shape and form of the improvisation” (Bruscia, 1987, p. 419). As phrases and themes were identified, the form of each improvisation was determined. All data emerging from the analysis was then recorded on an Abridged IAPs worksheet (Bruscia, 2003). (See Appendix A).

Step Three: Describe and Analyze Music. This time the researcher listened with an “*element focus*” (Bruscia, 2001, p. 19) to each musical element identified in the open and free listening as salient. These elemental listenings were intended to analyze the integration, variability, and tension within each musical element, as defined in the Abridged IAP rating scale (See Appendix A). The definitions for each musical element are as follows:

- a. *Rhythmic Elements:* pulse, tempo, meter subdivision, and pattern
- b. *Timbre:* sound quality, attack, resonance, and instrumentation
- c. *Volume:* sound intensity and mass; dynamics

- d. *Texture*: overall fabric of the improvisation; pitch registers, voicing configurations, musical roles of each part, and phrasing
- e. *Tonal Elements*: components of modality (scale), tonality, harmony, and melody (Bruscia, 1987).

The researcher also established a “*relational focus*” for analyzing each musical element (Bruscia, 2001, p. 21). This was done through repeated listenings to determine 1) how Priestley “uses and relates the elements only in relation to [her] own music” (p. 20) (*intramusical focus*); and 2) how Priestley’s music “is related to her client’s through all the various elements and components of the music” (*intermusical focus*) (p. 21). Any changes or refinements in the IAP rating scales following these listening perspectives were then made.

Step Four: Identify Regularities and Relationships in the Data. After all samples of a technique had been analyzed, the researcher looked for musical regularities and relationships across the examples of each technique. This was done using the four profiles in the IAPs, which include:

- a. *Integration*: how a musical element is organized simultaneously in time;
- b. *Variability*: how a musical element is organized sequentially in time;
- c. *Tension*: the extent to which an element accumulates, sustains, or releases musical tension; and
- d. *Salience*: the relative prominence of any musical element.

Step Five: Adjust Method of Analysis. After implementing the above method of data analysis for three techniques, the researcher evaluated its efficiency and fidelity. The above three steps were then modified and adjusted accordingly. In order to obtain the

minimum number of techniques equally across all three time periods, the researcher determined it would be necessary to go beyond the 14 initial cases, since no case contained all 15 techniques. In the end, the analysis required the researcher to analyze music examples from 17 other clients in order to obtain the minimum number of examples for each technique across each time period, to make a total of 31 clients.

Step Five: Interpret Data. The musical data on all six examples of each technique were then compared for similarities and dissimilarities (Bruscia, 2001). The results were summarized in a written report that describes Priestley's musical tendencies and traits when implementing each AMT technique. Each summary contains the following information:

- a. *Therapeutic Context:* Identification of therapeutic issues which emerged in the opening verbal dialogue, and which provide the basis for Priestley's selection of a title for the client's improvisation.
- b. *Titles:* Identification of titles given by Priestley for the clinical improvisation.
- c. *Improvisers:* Identification of the musical roles taken by both Priestley and the client when improvising together.
- d. *Role of Therapist:* Identification of the clinical-musical strategy that Priestley used based on Bruscia's (1987) definitions of 64 improvisational techniques.

Step Six: Evaluate Reliability and Validity. After the summary report had been written summarizing the musical similarities and dissimilarities found in how Priestley implemented in each technique, the analyses were evaluated through reliability and validity checks (Bruscia, 2001). To do this, the researcher compared the written summary of each technique with the actual musical analyses

of each example (See Appendix B). To check for reliability, the research evaluated the extent to which the musical tendency identified in the summary was actually present in the musical data. The researcher checked validity by re-examining all selected examples of each technique to determine the extent to which researcher's summary as a whole reflected the entire sample (Bruscia, 2001).

Organization of the Findings

Results of the musical analyses of the AMT techniques will be presented in the next four chapters. The chapters have been organized according to how Priestley categorized the techniques. Thus, Chapter Four will deal with techniques for exploring conscious material, Chapter Five will deal with techniques for accessing the unconscious, and Chapter Six will deal with techniques for strengthening the ego. These three chapters comprise the "Results and Discussion sections" of this dissertation. Following these chapters will be a discussion of additional findings related to the role of the therapist in Chapter Seven. The final chapter offers some reflections of the researcher.

CHAPTER FOUR

TECHNIQUES FOR EXPLORING CONSCIOUS MATERIAL

The purpose of this chapter is to present and discuss the results of the musical analyses of Priestley's taped examples of four techniques for exploring conscious material. These techniques are: holding, splitting, investigation of emotional investment, and entering into somatic communication.

Holding Technique

Purpose

The purpose of the holding technique "is to allow the client to fully express her emotion right through to its climax" within the musical containment provided by the therapist. This is also why it is referred to as "containing" (Priestley, 1994, p. 38).

Indications

The "holding" technique is used primarily when the client needs to express difficult emotions, work through suicidal feelings, or do inner child work. The therapist's main goal is to musically mirror what the client is feeling, while also providing a safe musical container to express those feelings.

Stages

Priestley used the holding technique during all stages of therapy: beginning, middle, and end. Although in three cases Priestley implemented the holding technique during the last few sessions, this was much less common and limited to courses of therapy comprising fifteen sessions or less. Thus, on balance, Priestley tended to use the holding technique most often in the beginning to middle stages of therapy.

The holding technique is used in the early stages of therapy for two reasons. First, it is designed to address feelings and issues that the client must begin to work through before delving deeper into the unconscious, namely difficult emotions and suicidal feelings, both of which are already in the conscious. On the other hand, inner child work, another clinical indication for holding, is more appropriate for the second stage of therapy, as this is already a foray into the unconscious. The second reason that holding is an early stage technique is that it is one of the most supportive stances a therapist can take in working with a client—it communicates a real emotional presence. In taking an empathic and complementary position, the therapist is musically communicating: “I feel what you feel, and I understand the kind of support you need from me to deal with it.” Obviously, this message helps the client to feel safe upon entering the therapeutic process, while also developing the client’s trust in the therapist, both essential to the beginning stage of therapy.

Titles

In examples of the holding technique that were analyzed, the titles Priestley suggested for the improvisations dealt with three types of emotions: difficult, calm and anxious. Difficult emotions served as titles when the client was feeling suicidal, abandoned, or unwanted. When the client was undergoing reparative inner child work, Priestley used titles that suggested calm emotions. Anxious emotions served as titles when the client was feeling fearful or anxious about something in his/her present day life.

Selecting a title to use for the holding technique is perhaps not as obvious as it might seem. It is not just a matter of using the same words the client uses to describe the

emotion. The therapist has to quickly discern the various layers of the emotion, and then pick just the right word or image to access the layer that the client is ready to explore at this stage of therapy. Priestley's Emotional Spectrum, and her insistence that AMT trainees practice improvising a full spectrum of emotions, seem relevant to this technique.

Role Relationships between Client and Therapist

In the improvisations exploring difficult or intense emotions, Priestley most often took on empathic and complementary roles in the music. For instance, when working with a suicidal client, Priestley took a musically empathic role, matching the client's beat and placing it in the musical context of a "heartbeat" to connect the client with her own vital life force. In a complementary role with this same client, Priestley provided a steady holding musical structure with chords that conveyed warmth and intimacy to both contain and provide an alternative to the emptiness and isolation the client was experiencing.

Priestley also took an empathic role in improvisations depicting or expressing calm music. She matched the calmness of the client and provided a holding musical matrix with qualities that were absent in the client's own childhood, such as playfulness, freedom, and spontaneity.

In improvisations exploring anxious emotions, Priestley most often took on a contrasting role relationship. In other words, she improvised music that was different from the client's music to provide a musical alternative to the anxious emotions the client was experiencing, and offered the musical catalyst for helping the client release poignant feelings of sadness behind the anxiety.

Relationship between Music and Titles or Emotions

Regardless of the title being improvised, whenever implementing the holding technique, Priestley always used the musical elements in a purposeful way to resonate with the client's emotions while holding them. The table below summarizes the most salient musical elements in Priestley's improvisations of the various emotions.

Table 1. Most Salient Musical Elements in Priestley's "Holding" Technique

Difficult/Intense Emotions	<ul style="list-style-type: none">• Melody: dissonant phrases, chromatic figures, rapid sixteenth-note tremelos, whole-tone fragments• Harmony: suspended, augmented/diminished, with 2nds, 7ths, 9ths, heavily accented atonal chords• Volume: loud, mirroring client's intensity
Calm Emotions	<ul style="list-style-type: none">• Rhythm: stable tempo, rhythm, meter• Melody: pentatonic, middle-eastern, whole-tone scales• Harmony: 2nds, 3rds, 7ths, 9ths
Anxious Emotions	<ul style="list-style-type: none">• Rhythm: stable tempo, clear, repetitious figures• Melody: unstable tonal centers, atonal melodies,• Harmony: dissonant, alternating major/minor chords

Role of Therapist

The table below shows the five main roles that Priestley took in implementing the holding technique, along with the different ways she implemented these roles. See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 2. Priestley’s Main Musical Roles in the “Holding” Technique

Structuring	Empathizing	Emotional Exploration	Elicitation	Re-direction
Rhythmic Grounding	Reflecting	Doubling	Repeating	Modulating
Tonal Centering	Pacing			
De-Centering	Exaggerating			

Splitting Technique

Purpose

The purpose of the “splitting” technique is to explore experiences or situations involving polarities, conflicting elements, antithetical ideas, or opposing forces within the client’s self or in relationship with others.

Indications

The splitting technique is used when the client is experiencing a conflict within the self, between self and other, or when the client needs to explore and integrate split feelings about another person. The therapist’s main goal is to integrate the split or conflict.

Stages

Priestley used the splitting technique in the first or second stages of therapy, after she had made sufficient use of the holding technique to establish the client’s trust.

Titles

Musical examples of the splitting technique were drawn from titles that suggested the conflicting aspects of the client's self, conflicting aspects of the client's self in relationships, and the client's exploration of the conflicting aspects of another person. Titles for the splitting technique also have to be carefully selected. Countertransference can interfere here. An opposite of a feeling for the therapist may not be the same as what the client perceives as the opposite. For example, the therapist's opposite for anger may be love, whereas the client's opposite for anger may be fear. The therapist therefore has to glean from the client what terms best describe the conflict from the client's point of view.

Role Relationships between Client and Therapist

In the improvisations that explored conflicting aspects of the self, Priestley took on contrasting, empathic, and doubling roles, often simultaneously. When taking a contrasting role, Priestley improvised musical qualities or feelings opposite the client to give the client an opportunity to explore and interact with, rather than be dominated by or suppress parts of the self. For instance, Priestley musically highlighted the tension between a client's polarities of being in the world or inherent contrasts and tension between a client's masculine/feminine aspects in ways that emphasized the impact of one upon the other. In her empathic and doubling role, Priestley also focused on bringing suppressed feelings into the client's consciousness, using her own countertransference reactions and/or empathic responses to help guide her in musically expressing feelings

the client was unable to acknowledge or express fully and to symbolically represent the client's struggle for integration.

In the improvisations that explored conflicting aspects of the self in relationship, Priestley took on empathic, contrasting, or doubling roles. In her empathic role, Priestley empathized with a client's split-off inner child by creating a playful musical environment for the client to explore this part of herself. In her contrasting role, Priestley musically depicted the self-part the client was having difficulty integrating, using their musical relationship as a safe means for the client to explore different ways of being in relationships, and explore her feelings about it.

In the improvisations that explored conflicting aspects of another person, Priestley took on both contrasting and empathic roles, symbolically representing the "good/bad" qualities of the client's loved one and musically empathizing with the client's deeper feelings about the relationship.

Integrating a split involves two operations. First, the therapist has to help the client to musically differentiate each side of the conflict as clearly as possible. The client has to hear how each side sounds separately, that is in sequence. Then the therapist has to musically suggest possible ways of putting those two sides together simultaneously. The therapist's challenge is to appropriately and realistically modify each side so that the client hears how both sides can fit together.

These are often tense, uneasy, and ambivalent improvisations, full of musical dualities within the therapist's tonality such as consonance vs. dissonance, major vs. minor, rhythm vs. counter rhythms, melody vs. counter melody, *accelerando* vs. *ritardando*, and so forth. The inherent tension in these musical opposites conveys

empathy for the psychic dimensions of the client’s struggle, giving sound to emotions the client may feel dominated by or may deny. With a heightened awareness of these feelings, and the opportunity to musically engage both sides of the conflict, the client can begin the gradual process of integration.

Relationships between Music and Titles

Regardless of the title being used, whenever implementing the splitting technique Priestley used the musical elements to facilitate musical tension, musical integration or musical differentiation between herself and the client, depending on the client’s needs. The table below summarizes the most salient musical elements within the three main conflict areas addressed in the “splitting” improvisations.

Table 3. Most Salient Musical Elements in Priestley’s “Splitting” Technique

Conflicting Aspects of the Self	<ul style="list-style-type: none"> • Rhythm: rhythmic/counter-rhythmic figures • Harmony: complex, alternating major/minor and dissonant chords • Differentiation: rhythm, harmony, volume, texture
Conflicting Aspects of the Self in Relationship	<ul style="list-style-type: none"> • Tension: unresolved phrases, frequent pauses, atonal chords, loud volume • Movement from differentiation to integration
Conflicting Aspects of Another Person	<ul style="list-style-type: none"> • Tension: highly differentiated rhythmic and melodic figures, contrasts in keys and registers • Melody: emphasizing movement toward and away from the other

Role of Therapist

The table below shows the five main roles that Priestley took in implementing the splitting technique, along with the different ways she implemented these roles. See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 4. Priestley’s Main Musical roles in the “Splitting” Technique

Structuring	Empathizing	Eliciting	Redirecting	Emotional Exploration
Rhythmic Grounding	Synchronizing	Making spaces	Introducing change	Doubling
Tonal Centering	Incorporating	Completing	Modulating	Contrasting
De-Centering	Pacing		Intensifying	Integrating

Investigation of Emotional Investment Technique

Purpose

The purpose of the “investigation of emotional investment technique” is to clarify the client’s feelings toward others through exploring feelings about a relationship or two characters in his/her life. It is useful when the client is confused and when verbal discussion goes around in circles instead of clarifying them.

Indications

The investigation of emotional investment technique is used when the client needs mirroring of an aspect of his/her relationship, when it is necessary to bring latent feelings

about a relationship into consciousness, or when the client needs to clarify how the relationship relates to his/her overall pattern of being with others. The therapist's main goal in this technique is to mirror the client's feelings about a relationship or pattern of relating to others.

Stages

The "investigation of emotional investment" technique in the second or third stages of therapy, when the client needs to explore conscious or unconscious feelings about a relationship or explore relationship patterns. This technique is best suited for the later stages of therapy, due to the more intense emotional content that can arise as suppressed emotions or disowned feelings come to the surface in music.

Titles

Musical examples of the investigation of emotional investment technique were drawn from titles that explored the client's relationship with one or more people in the present or the past, and with whom he/she needed emotional clarification. In all cases but one, these relationships were with family members.

The therapist can go in two directions when selecting titles for the investigation of emotional investment technique. Most of the time, the title simply contains the name of the person(s) being investigated. At other times, the therapist formulates a title based on one or two feeling words the client used to describe the relationship or person(s) in the opening verbal dialogue.

Role Relationships between Client and Therapist

In the improvisations exploring the client's relationship with either one person or two or more people, Priestley took empathic and complementary positions to help the client discover authentic feelings about another person and gain insight about unconscious feelings that affect his relationships. The working relationship developed between the client and Priestley, built on the clients' experience of Priestley as a deep listener and sensitive accompanist, allowed clients to trust the emotions she was amplifying and reflecting back through the music.

Musically, these improvisations can be quite charged, with high energy accompanying the client's expression. Since this technique involves the musical symbolization of a person or relationship dynamic between two people, the therapist can draw upon an array of musical styles, idioms, and modes to express the unique feeling tone of a relationship and emotional color of a person. If the client seems ready, the therapist can use countertransference feelings to express emotions the client seems ready to receive and connect with as her own; sometimes; however, a musical portrait of the relationship or person is all that is needed to uncover the client's emotion and lead to a deeper understanding. Once again, countertransference has to be carefully monitored.

Relationships between Music and Titles

Regardless of the title being improvised, whenever implementing the investigation of emotional investment technique, Priestley used the musical elements to create a figure for the client to relate to, and to facilitate musical integration and/or musical differentiation between herself and the client depending on the client's needs.

The table below summarizes the most salient musical elements in improvisations exploring the client's relationship with one, two or more persons.

Table 5. Most Salient Musical Elements in Priestley's "Investigation of Emotional Investment Technique"

Client's Relationship with One Person	<ul style="list-style-type: none">• Melody: atonal, minor, cyclical, thematic• Differentiation/Integration between Priestley and client's melodies
Client's Relationship with Two or More People	<ul style="list-style-type: none">• Variability: rhythm, melody, harmony, timbre• Differentiation/Integration between Priestley's own rhythms, harmonies and melodies

Role of Therapist

The table below shows the five main roles that Priestley took in implementing the investigation of emotional investment technique, along with the different ways she implemented these roles. See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 6. Priestley’s Main Musical Roles in the “Investigation of Emotional Investment Technique”

Structuring	Empathizing	Redirecting	Eliciting	Emotional Exploration
Rhythmic Grounding	Synchronizing	Introducing Change	Extending	Contrasting
Tonal Centering	Incorporating	Modulating		Doubling
De-Centering		Differentiating		
		Intensifying		
		Calming		

Entering Into Somatic Communication Technique

Purpose

The purpose of the “entering into somatic communication technique” is to bring the client’s bypassed emotions manifesting as physical symptoms into awareness. In this technique, the client improvises being the symptom while the therapist gets in touch with the bypassed emotion by playing the client.

Indications

The entering into somatic communication technique is used when the client is experiencing bodily dissociation or splits, bodily trauma or illness, or bodily suppression of feelings. Priestley implemented this technique under three main circumstances. First, she used it when a client struggling with a physical illness needed to develop a greater awareness of and/or a closer relationship to the body. These situations focused on using

the music to help one client engage with the illness, and/or to interact directly with it through imagery. Second, she used it when a client needed to release feelings associated with physical trauma to the body. Finally, she used it when a client needed to explore and/or release emotions held within the body.

Stages

The entering into somatic communication technique was used in the beginning stage of therapy in every case but one, when Priestley used it in two separate sessions with a client: once in the middle and again in the late-middle stage of therapy. This technique was not used at all in the end stage of therapy.

This technique is used in the first and second stages for two reasons. First, it involves the kind of emotional exploration and uncovering that requires time to work through, and would therefore not be appropriate in a consolidation phase of therapy. Second, by its very nature, this technique can be a helpful guide in assessing and learning about the client's past or present emotions on a deep, nonverbal level. In fact, that is why this technique is sometimes used as early as the first session.

Titles

Titles in this technique aim to locate the client in relationship to his/her body, either through focusing on areas of the somatic split or trauma, "being" the part of the body affected by illness or disease, or consciously releasing suppressed emotions in the body. Priestley's titles suggested three general ways for a client to communicate with and/or relate to his/her body: through imagining "being" a part of the body, through

focusing or reflecting on a part of the body and through imagining interaction with the body.

Role Relationships between Client and Therapist

Because Priestley's main goal was to engage the client in relating more directly and authentically to his/her body, she took empathic and complementary positions to bring forth the client's conscious and unconscious feelings in the body for emotional release and to facilitate their integration. As a musical guide to somatic communication, Priestley took one of two positions. In the first position, Priestley musically communicated on behalf of the by-passed or expressed emotion, with the aim of allowing the client to experience it herself. This position was particularly effective when the client was suffering from psychological or bodily trauma, suppressing emotions, or experiencing a mind-body split. In the second position, Priestley created music evocative of the body itself, with the aim of providing a means through which the client could emotionally connect with his/her body. This position was particularly helpful when clients were suffering from illness or disease.

As clients were often unaware or otherwise unable to articulate the hidden source of emotion in their bodies, Priestley relied heavily on her "e-countertransference," or "empathic countertransference," when implementing this technique. Through e-countertransference, the Priestley resonated with the patient's feelings through her own somatic awareness and was guided to the source of pain or buried emotion in the client's body. Priestley could then move into the music with a greater sensitivity to areas of the client's distress and a heightened sense of where the therapeutic work could begin.

In the improvisations that centered on the client's imagining "being" a part of her body, Priestley most often took on both empathic and complementary roles to support the client in attuning to and developing greater empathy with her own body, while using contrasting musical elements, perhaps as a way of musically symbolizing balance and integration within the body.

In the improvisations that centered on the client's focusing and/or reflecting on a part of his/her body, Priestley also most often took on empathic and complementary roles to musically express feelings the client was suppressing in the body, or to contain and empathize with deep emotions the client was releasing related to bodily trauma. In an improvisation that focused on the client interacting with her own body, Priestley most often took a redirective role, providing a model for actively engaging with the body or guiding the client through a musical "dialogue" with the body.

Relationships between Music and Titles

Regardless of the title being improvised, whenever implementing the entering into somatic communication technique, Priestley used the musical elements to promote emotional and self-awareness as related to aspect(s) of the body being explored. The table below summarizes the most salient musical elements in the improvisations facilitating clients' somatic communication.

Table 7. Most Salient Musical Elements in Priestley’s “Entering Into Somatic Communication” Technique

Client Imagines "Being" a Part of the Body	<ul style="list-style-type: none"> • Rhythm: fluctuating, fluid tempi to support client's breath sounds and music • Tension: dense, dissonant harmonies, incrementally changing melodies, frequent silences
Client Reflects on a Part of the Body	<ul style="list-style-type: none"> • Rhythm: steady, counter-rhythmic figures • Tension: atonality, augmentation/diminition, dissonant intervals, chromatic tremelos, major/minor chords, inversions
Client Imagines Interacting with the Body	<ul style="list-style-type: none"> • Tension: lack of rhythmic and tonal ground, wide register range, frequent use of dissonance, chromaticism, inversions

Role of Therapist

The table below shows the five main roles that Priestley took in implementing the entering into somatic communication technique, along with the different ways she implemented these roles. See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 8. Priestley’s Main Musical Roles in the “Entering Into Somatic Communication” Technique

Structuring	Eliciting	Empathizing	Redirecting	Emotional Exploration
Rhythmic Grounding	Modeling	Imitating	Intensifying	Contrasting
Tonal Centering		Reflecting		Doubling
De-Centering		Incorporating		

CHAPTER FIVE

TECHNIQUES FOR ACCESSING THE UNCONSCIOUS

Guided Imagery Technique

Purpose

The purpose of the guided imagery technique is to access the client's unconscious images and create a bridge from the client's symbol to its meaningful expression in outer reality. In this technique, the client is asked to image a given scene and keep contact with the therapist through sound expression.

Indications

The "guided imagery" technique is used when the client needs to explore the unconscious or bridge feelings and images from inner or outer life. Priestley used the guided imagery technique under three main circumstances. First, she used it when exploration of the client's unconscious was needed as a means of revealing things about him/her that were not otherwise accessible to Priestley. These situations focused on using the music as symbolized projections of suppressed or undeveloped areas of a client's responsibility or the client's aspiration in life and the obstacles and/or inner and outer hindrances experienced. Second, she used guided imagery when exploration of the client's unconscious was needed as a means to explore images emerging from the client either during or outside of the session. These situations focused on using the music to reflect and empathize with a client's fear and anxiety to help a client express emotions of calm and peace that were otherwise difficult to experience in daily life, and to reflect and

empathize with a client's fragmented and disorganized inner state, offer a solid ground to safely release painful emotions and provide an integrative bridge to reality.

Finally, guided imagery was used when exploration of the client's unconscious was needed as a means to create a bridge between the client's inner life and outer reality. These situations focused on using the music to symbolize inner qualities the client wanted to develop, or qualities that were hindering the client from further growth.

Stages

Priestley used the guided imagery technique during each stage of therapy, beginning, middle, and end. However, this technique was probably most helpful during the first or second stages when the client was beginning to access her unconscious through musical symbols which serve to explore her inner life. These symbols were especially helpful to Priestley in communicating aspects of the client's life experience which he/she could not yet articulate.

Titles

Musical examples of the guided imagery technique were drawn from titles that suggested symbolic images drawn from the external, natural world or the client's internal world, and were often based on an opening image offered by the Priestley or images that emerged spontaneously from the client during the session.

Role Relationships between Client and Therapist

As Priestley's main goal was to access and symbolize the client's unconscious material, she most often took empathic and complementary positions to reflect the

client's emotions, musically amplify the client's image, help separate and define the client's feelings relating to the image and explore their qualities of expression, and deepen the client's emotional engagement with the image. The therapist's main task in the guided imagery technique is to hold the client in the unfolding emotional qualities of the music, reflect and create emotionally evocative music for the emergence of the client's images and musical projections and provide an integrative bridge to reality when needed.

Relationships between Music and Titles

Regardless of the title being improvised, whenever implementing the guided imagery technique, Priestley used the musical elements to help expand the client's image and guide the client towards relating to it as fully as he/she was able. The table below summarizes the most salient musical elements in improvisations whose titles are based on images from the natural world or the client's internal world.

Table 9. Most Salient Musical Elements in Priestley’s “Guided Imagery” Technique

Images From the Natural World	<ul style="list-style-type: none"> • Rhythm: steady tempo, shifting meter, bass ostinato, parallel 5ths, pedal point • Variability: melodic (whole-tone, pentatonic, middle-eastern, Phrygian scales) and harmonic (chord voicings and progressions) • Integration: client's melodies became integrated with Priestley's • Tension: balanced in Priestley's music rhythmically and harmonically
Images From the Client's Internal World	<ul style="list-style-type: none"> • Tension: rapid tempo, rhythmic complexity, high sound intensity, accumulating energy without release • Variable Tonal Ground: frequent changes in tonality/atonality, chromaticism, and key centers

Role of Therapist

The table below shows the five main roles that Priestley took in implementing the guided imagery technique, along with the different ways she implemented these roles.

See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 10. Priestley’s Main Musical Roles in the “Guided Imagery” Technique

Structuring	Empathizing	Eliciting	Redirecting	Emotional Exploration
Rhythmic Grounding	Reflecting	Making spaces	Differentiating	Contrasting
Tonal Centering	Pacing	Extending	Intensifying	Making transitions
De-centering				
Shaping				

Myths Technique

Purpose

The purpose of the “myths” technique is to explore the client’s personal myths and archetypal images in a non-threatening way. In this technique, the client improvises on a mythological figure or various scenes from an archetypal story. Afterwards, the relationship between music and scenes are discussed and interpreted.

Indications

The myths technique is used when the client needs to explore and express archetypal or mythological imagery and energy, and is most helpful for clients who need to symbolically explore the narrative and meaning of their lives through an existing or created myth, or are seeking contact with their own inner wisdom. Priestley used the myths technique under two main circumstances. First, she used it when the client’s personal imagery and emotion were in some way threatening and in need of expression.

These situations focused on using the music to help the client imagine the scene of a myth or fairy tale, or himself as the mythological figure. Priestley also used this technique when the client needed to contact his/her own wisdom and archetypal, healing energy. These situations focused on using the music to help the client imagine encountering a wise woman or man and asking him/her a question of the client's own choosing, or a specific question suggested by Priestley such as: "What is the purpose in life?"

Stages

The myths technique is best suited for use in the first or second stages of therapy, during the working phases when the client is accessing and exploring emotions on a conscious and unconscious level.

Titles

Titles selected for the myths technique are based on myths or archetypal images that emerge in therapy or are currently activated in the client's life. At times, Priestley suggested titled improvisations centered on the client's musical engagement with a wise inner figure, based on her intuition that this would be helpful for the client.

Role Relationships between Client and Therapist

When working with a client's myth, Priestley's main aim was to encourage the client to take an active part in its creation, while enlivening his musical representation of it. In improvisations that centered on images drawn from the client's personal mythology, Priestley took a complementary role in the music. For example, Priestley

tonally structured the music through initiating expressive melodies that set an opening mood or feeling for these improvisations. When encouraging the client to then take a more active role in the music, Priestley took on an eliciting role, using a sustained pedal and frequent rests between phrases to make open spaces for the client to initiate his own rhythm and melodies. Finally, when taking a redirective role, Priestley rhythmically, harmonically, and dynamically intensified the music to enhance the drama of the image and the client's emotional engagement with it.

When working with an archetype, Priestley's main aim was to facilitate its activation together with the client through creating a musically symbolic descent, engaging with the archetypal image, and help the client integrate the experience. In improvisations that centered on images drawn from archetypal or mythological figures, Priestley most often took on empathic and complementary roles in the music. For example, Priestley tended to rhythmically and tonally structure the client's music, empathize with the client by musically reflecting his feelings, and take a redirective role by harmonically, melodically, and rhythmically intensifying the music.

Relationships between Music and Titles

Regardless of the title being improvised, whenever implementing the myths technique Priestley used the musical elements to evoke musical images of the client's myth and/or mythological figures, help the client express and integrate hidden feelings, or to reveal inner wisdom and/or healing potentials in the client that were hidden. The table below summarizes the most salient musical elements of improvisations that were based on the client's personal mythology or archetypal or mythological figures.

Table 11. Most Salient Musical Elements in Priestley’s “Myths” Technique

Client's Personal Mythology	<ul style="list-style-type: none"> • Texture: shifting textures in the music of client and Priestley • Musical Integration: developed between client and Priestley
Archetypal or Mythological Figures	<ul style="list-style-type: none"> • Rhythmic Grounding: steady tempo/meter, parallel 5ths, ostinati, subdivisions of the beat • Variability: melodic and harmonic

Role of Therapist

The table below shows the five main roles that Priestley took in implementing the myths technique, along with the different ways she implemented these roles. See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 12. Priestley’s Main Musical Roles in the “Myths” Technique

Structuring	Empathizing	Eliciting	Redirecting
Rhythmic Grounding	Reflection	Making spaces	Intensifying
Tonal Centering			Differentiating
			Modulating

Dream Intracommunication Technique

Purpose

The purpose of the “dream intracommunication” technique is to explore parts of the client’s self temporarily split-off from awareness. In this technique, parts of the client’s dream are improvised with the therapist, who uses the splitting technique to help the client differentiate and integrate different parts of the dream. Afterwards, discussion focuses on how the dream relates to the client’s life.

Indications

The “dream intracommunication” technique is used when the client needs to explore split off parts of the self or consciously correct an unbalanced position. Priestley used the dream work intracommunication technique under three main circumstances: 1) when the client needed to explore parts of him/herself, including the shadow, memories, and/or emotions that been split off and put outside of him/herself—these situations focused on using the music to help a client explore and integrate shadow figures and personal painful memories and feelings relating his present life and/or early childhood; 2) when the client needed to concretize and consciously integrate an intrapsychic split within the self—this situation focused on using the music to help a client integrate the strong and weak part of himself; and 3) when the client needed to consciously correct an unbalanced position in his life, which was related directly to his own personal issues—this situation focused on using the music to help a client explore the balance in differentiating and integrating his own music from Priestley’s, as in his conscious life he

was struggling to differentiate himself from and maintain emotional boundaries with others.

Stages

The dream intracommunication technique is used in the first and second stages of therapy because it involves working directly with material emerging from the client's unconscious, an in-depth exploration that would be unsuitable for the later stages of therapy.

Titles

Titles usually refer to the most emotionally compelling action, character, or image in dream or the dream setting itself. Musical examples of the dream work intracommunication technique were drawn from titles based on three types of dreams relating to: 1) shadow material in the client's personal unconscious, 2) personal issues in the client's present life and those which remained from childhood, and 3) compensatory material correcting an unbalanced position the client had taken in his/her present life.

The complex and elusive nature of dream material warrants careful consideration from the therapist in selecting titles for this technique. The therapist must decide whether the opening image needs to remain open—suggestive of the dream setting itself—or focus the client on a specific dream image representing a split-off part of the self that the client may or may not be ready to meet or confront. Staying with the energy in the client's image, identifying and responding to the most emotionally charged material, remaining sensitive to the client's responses, and using one's own intuition can all help the therapist to select an appropriate title for the dream intracommunication technique.

Relationships between Client and Therapist

As Priestley's therapist's main goal was to explore aspects of the client's unconscious requiring psychic integration and balance, she took both empathic and complementary positions to facilitate the client's awareness of her unconscious, split-off emotions, correct unbalanced positions expressed in the dream and to provide a musical model for integration. Priestley's focus when implementing these improvisations was to musically symbolize and amplify the client's dream images, hold the client in the emotional qualities of the music, and assist in their musical integration through use of the splitting technique, wherein the parts of the dream that did not meet or confront one another can be improvised on.

Based on the needs of the client, Priestley generally took one of two musical roles when using the dream communication technique. At times, Priestley provided a holding, spacious environment for the emergence of the client's feelings or for the self-parts in the dream to musically move toward and away from one another. At other times, Priestley played a more musically active role, expressing the images, memories, or emotions elicited by the client's dream, using the splitting technique to facilitate communication between the various parts of the dream. Priestley's countertransference led her to emotions coming to the surface from the dream or during the improvisation itself. For example, in Priestley's improvisations that centered on exploring the split off parts of the client's self represented in the dream, she most often took on empathic and complementary roles, often simultaneously. For example, with a client who dreamt about a murderer, Priestley alternately split her role between the client (victim) and the

murderer in pursuit of her. She empathized with the overall mood of the dream—and reflected the client’s feelings of panic and terror—through improvising music with structural uncertainty, high intensity of sound and powerful climaxes, and playing heavily accented atonal harmonies, dissonant inversions, and 6/4 chords. In her role as murderer, Priestley rhythmically, melodically, and harmonically intensified the music, “chasing” the client’s xylophone notes up and down the keyboard with staccato, inverted and dissonant chords; playing an *ff* atonal melody in the deepest bass register and blurring the chaotic sound with a sustained pedal.

In an improvisation that centered on concretizing and integrating split parts of the client’s self represented in the dream, Priestley took on structuring and empathic roles in the music. For example, with a client who dreamt of helping his maimed brother drive the family car, she structured the client’s opening melody by providing a chordal accompaniment and musically reflected the emotional qualities between the client’s two split parts (plaintive melody / frenetic drumming), providing a treble counter-melody and matching the client’s energy level through playing heavy, minor chords in synchrony with his drum.

In an improvisation that centered on exploring an unbalanced position the client had taken in his/her present life as represented in the dream, Priestley most often took on complementary roles in the music as a means to facilitate a more balanced stance in the client’s conscious life. For example, with a client who dreamt of being a boy in a boy’s ward hospital having something done and trying to learn the other boys’ names, Priestley provided a stable tempo and meter as a structuring ground from which both players’ fluidly changing rhythmic and melodic ideas could move both toward and away from one

another. Priestley took on a redirective role through providing a clear, simple melodic line in the bass and differentiating freely with the client's rhythms. In so doing, she offered the client the freedom to choose to differentiate or integrate his own music with her, while providing a musical "voice" to balance the split.

Relationships between Music and Titles

Regardless of the title being improvised, whenever implementing the dream intracommunication technique, Priestley used the musical elements to amplify the images, action and emotions of the dream with the aim of helping the client in finding meaning for her real life situation. The table below summarizes the most salient musical elements in improvisations exploring clients' dream material.

Table 13. Most Salient Musical Elements in Priestley's "Dream Intracommunication" Technique

Shadow Material in Client's Personal Unconscious	<ul style="list-style-type: none"> • Tension: melodic complexity, structural uncertainty, atonal, dissonant, chromatic harmonies • Variability: rhythmic, melodic, harmonic
Personal Issues in Client's Present Life and Childhood	<ul style="list-style-type: none"> • Differentiation/Integration: movement between both in the music of client and Priestley
Compensatory Material Correcting an Unbalanced View or Position	<ul style="list-style-type: none"> • Variability: Rhythm, harmony, and musical articulation • Integration: movement in client's music from differentiation to integration

Role of Therapist

The table below shows the five main roles that Priestley took in implementing the dream intracommunication technique, along with the different ways she implemented these roles. See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 14. Priestley’s Main Musical Roles in the “Dream Intracommunication” Technique

Structuring	Empathizing	Eliciting	Redirecting	Emotional Exploration
Rhythmic grounding	Reflecting	Making spaces	Intensifying	Holding
Tonal centering	Pacing	Extending	Differentiating	Contrasting
			Modulating	Doubling
				Splitting

Dream Resolution Technique

Purpose

The purpose of the “dream resolution” technique is to provide an opportunity to relive an unpleasant or unresolved dream through improvising. In this technique, the client continues beyond the dream to reach some resolution, either alone or with the therapist.

Indications

The dream resolution technique is indicated when the client needs to find a new ending to an unsatisfactory dream or explore latent inner child feelings. Priestley used the dream resolution technique under two different circumstances. First, she used it when the client needed to find another ending to an unsatisfactory or frightening dream. These situations focused on using the music to help the client symbolically fulfill the original intention of a dream, to help bring suppressed feelings and/or unacknowledged inner resources into the client's awareness and stimulate their full expression. Priestley also used this technique when the client needed to explore latent feelings relating to the inner child projected in his/her dream. These situations focused on using the music to help the client raise awareness of the suppressed feelings or unmet emotional needs of his/her inner child and to seek emotional alternatives.

Stages

The dream resolution technique can be used during all stages of therapy, as the technique combines both elements of working through and consolidation.

Titles

Titles for the dream resolution technique usually refer to the interrupted dream scene or the troubling emotion or image in the dream. Musical examples of the dream resolution technique were drawn from titles that suggested the essence of the client's intention in the dream, the essence of the dream scene or the essence of the dream image.

The selection of titles for the dream resolution technique share similar considerations and concerns as in the dream intracommunication technique: the therapist must determine if the opening image needs to remain open, suggesting the unfinished dream scene, or if the image needs to focus the client on one emotion or emotionally-charged image as a re-entry point in the music.

Role Relationships between Client and Therapist

As Priestley's main goal was to bring symbolic resolution to the client's dream material and raise awareness of accompanying emotions, she took both empathic and complementary positions to hold the client emotionally in the dream image and musically empower the client to create a new ending to the unconscious conflict expressed in the dream. There were three general ways Priestley helped the client bring resolution to a dream, depending on the client's need. First, when the client needed to release psychic energy still bound in the dream, she and the client can returned to the dream scene and musically recreated the unfinished action in sound. Second, when the client needed to safely experience and release unexpressed, split-off emotions in the dream, Priestley "doubled" these emotions in the music, and supported the client's engagement with them. Finally, when the client needed to create an alternative, healing figure or recreate an unsatisfactory interaction to bring closure to the dream, Priestley took on this reparative figure for the client to relate to in the music.

Relationships between Music and Titles

Regardless of the title being improvised, whenever implementing the dream resolution technique, Priestley used the musical elements to help the client enter into the

emotional experience of her dream as fully as possible, express and accept latent or unacknowledged feelings, and find a more satisfying and/or meaningful resolution to the dream. The table below summarizes the most salient musical elements in improvisations that focused on returning to client's dream scene.

Table 15. Most Salient Musical Elements in Priestley's "Dream Resolution" Technique

Client's Intention in the Dream	<ul style="list-style-type: none"> • Variability: tempo, meter, rhythm, melody, harmony • Melody: middle-eastern, whole-tone scales
Essence of the Dream Scene	<ul style="list-style-type: none"> • Rhythmic/Tonal Ground: steady tempo and meter, expressive melodies • Variability: tempo, rhythm, harmony, dynamics, and register • Integration: movement in client's music from differentiation to integration • Rhythmic Ground: fluid tempo, bass ostinato • Melody: Lydian mode, pentatonic scale, Harmony: octaves, 7ths, parallel 5ths, atonal chords • Integration: movement in client's music from differentiation to integration
Essence of the Dream Image	

Role of Therapist

The table below shows the five main roles that Priestley took in implementing the dream resolution technique, along with the different ways she implemented these roles. See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 16. Priestley’s Main Musical Roles in the “Dream Resolution” Technique

Structuring	Empathizing	Eliciting	Redirecting	Emotional Exploration
Rhythmic Grounding	Synchronizing	Making Spaces	Modulating	Holding
Tonal Centering	Reflecting	Extending	Intensifying	Doubling
De-centering		Interjecting		

CHAPTER SIX

TECHNIQUES FOR STRENGTHENING THE EGO

Exploring Relationships Technique

Purpose

The purpose of the “exploring relationships” technique is to explore the nature of a client’s relationship, and is most useful when words do not reveal or provide insight about how the client feels about significant persons or relationships. In this technique, the client may musically depict another person alone, with the therapist as in the splitting technique, or improvise both parties in the relationship.

Indications

The exploring relationships technique is used when the client needs to explore latent, manifest, or ambivalent feelings about a relationship. Priestley used the exploring relationships technique under different circumstances. First, she used it when the client needed to explore feelings about a person he/she felt emotionally distant. These situations focused on using the music to promote the client’s awareness, insight and sensitivity regarding the feelings of another person. Second, she used it when the client needed to explore latent feelings impacting the dynamics of a relationship. This situation focused on using the music to bring suppressed feelings into the client’s awareness, to help the client acknowledge and accept the feelings as her own and to raise awareness of unconscious patterns and dynamics affecting the client’s relationship. Third, she used it when the client needed to explore ambivalent or conflicting feelings about a person.

These situations focused on using the music to help the client gain clarity about the relationship through exploring qualities and/or feelings the client experienced in relationship with another person. Finally, she used it when a client needed to explore feelings about loving and being loved by others. This situation focused on using the music as a symbolic, personified figure to help evoke and promote the client's awareness of latent and/or manifest feelings about loving and being loved.

Stages

The exploring relationships technique is used in all stages of therapy, as the client may need to explore past and present relationships emerging at varying times in the therapy process. Another reason this technique is suitable for all stages is because it involves exploring the client's emotions on a conscious level, rather than working to uncover unconscious material.

Titles

Titles selected for the exploring relationships technique usually name the person the client is exploring or provide a focus for the client's role in relating to that person in the improvisation. Selected titles also offer the client a perspective from which to begin the improvisation. Musical examples of the exploring relationships technique were drawn from titles that suggested using the name of the person(s) the client was exploring as a musical focus, using the client's feelings about another person as a musical focus, using the client's imagination and empathy for another person as a musical focus, and using the theme of loving others as a musical focus.

Relationship between Client and Therapist

As Priestley's main goal was to explore the client's feelings about a relationship or help the client develop empathy and/or insight about another person, she took an empathic position to facilitate the client's awareness of her own feelings and those of others. There were several ways Priestley assisted the client in exploring feelings about another person in music. One way was to musically reflect emotions the client was expressing about the relationship as he is playing. Another way was to replicate some aspect of the client's relationship dynamic or pattern in the musical duet, with the aim of helping the client gain insight into his own ways of being in relationship. Priestley also presented different ways of relating through the music, allowing the client to explore and experience musical alternatives within the context of their own relationship.

The music in this technique may not require a bridge into words: the two instrumental voices of the client and therapist give the music an almost personified quality, expressive of the interactions, emotions, conflicts, tensions and intimacy arising in relationships, and a means through which the client can gain insight about the relationship on her own.

Relationship between Music and Titles

Regardless of the title being improvised, whenever implementing the exploring relationships technique, Priestley used the musical elements to help the client explore his latent and manifest feelings about a relationship, become aware of underlying patterns and dynamics the client experiences in relationships with others, and to safely explore the feeling of loving and being loved. The table below summarizes the most salient musical

elements in improvisations that centered on exploring relationships, with specific musical focus on the name of the person being explored, the client’s feelings about the person, the client’s empathy for the other person, and the theme of loving others.

Table 17. Most Salient Musical Elements in Priestley’s “Exploring Relationships” Technique

Name of Person Client is Exploring	<ul style="list-style-type: none"> • Rhythmic Ground: stable tempo, repeating rhythmic patterns • Tonal Centering: pentatonic scale, harmonic progressions, major/minor chordal accompaniment, inversions, pedal point • Tension: abruptly changing rhythms, melodies, key centers, chromaticism, atonality, dissonance
Client's Feelings About Another Person	<ul style="list-style-type: none"> • Melody: lyrical pentatonic melody • Harmony: diminished chords, dense, minor chordal inversions, major/minor progressions, pedal point • Volume: expressive dynamics
Client's Imagination and Empathy for Another Person	<ul style="list-style-type: none"> • Harmony: organum and minor chords, 3rds, parallel 4ths-5ths, • Differentiation: between Priestley's steady pulse and client's diffuse rhythm
Theme of Loving Others	<ul style="list-style-type: none"> • Rhythmic Grounding: slow, rubato tempo • Tonal Centering: poignant, thematic melody, chordal inversions, parallel 5ths, major/minor 7ths, 6ths, 9ths

Role of Therapist

The table below shows the five main roles when implementing the exploring relationships technique, along with the different ways she implemented these roles. See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 18. Priestley’s Main Musical Roles in the “Exploring Relationships” Technique

Structuring	Empathizing	Eliciting	Redirecting	Emotional Exploration
Rhythmic grounding	Synchronizing	Making spaces	Intensifying	Holding
Tonal centering	Pacing		Calming	Contrasting
De-centering	Reflecting			Doubling

Programmed Regression Technique

Purpose

The purpose of the “programmed regression” technique is to support the client in releasing unexpressed feelings in the past or finding out at what age a certain fear or feeling began. In this technique, the client is asked to return to a certain age in life and to improvise being that age. The client may improvise alone, or the therapist may use the holding or splitting techniques.

Indications

Priestley used the programmed regression technique under two different circumstances. First, she used it when the client needed to explore feelings that were unexpressed in the past. These situations focused on using the music to release the emotions and memory pictures of inner and outer events during that time. Second, she used it when the client needed to find out at what age or period of time a certain feeling began. These situations focused on using the music to help already regressed clients

undergoing a period of emotional disturbance to regress more consciously, become aware of what was happening, and return to the present.

Stages

The programmed regression technique is used in all stages of therapy, but is probably best in the middle stages of therapy, after sufficient trust has been established between client and therapist.

Titles

Titles for the programmed regression technique position the client in the past with varying levels of specificity, either by naming a specific age for the client to regress to, suggesting the client “be” a specific age in the past, go back to the past, or focus on one’s inner child. Musical examples of the programmed regression technique were drawn from titles that suggested a specific age, or an unspecified earlier age.

Relationship between Client and Therapist

Priestley’s main goal was to facilitate the client’s regression to an earlier period of life and release unexpressed emotion. She therefore took an empathic position to reflect unconscious feelings or memories the client was unaware of or defending against. As the therapeutic work in this technique centers on working with the client’s inner child, the emotions and memories released can be intense and painful, requiring sufficient ego strength for the client to withstand. The therapist must be able to intuit this; if there is any doubt, it is better to err on the side of waiting.

Priestley musically implemented this technique in three main ways, depending on the client's needs: First, she provided a holding, containing musical structure for the client's expression. Second, she musically reflected the client's emotions as they unfolded. Finally, she maintained a musical atmosphere of simplicity, openness, and consistency that allowed the client a feeling of space and safety to regress.

Relationship between Music and Titles

Regardless of the title being improvised, whenever implementing the programmed regression technique, Priestley used the musical elements to help the client regress to an earlier period of time in her/her life so as to release previously unexpressed emotions, memories, and images from the past. The table below summarizes the most salient musical elements in the programmed regression improvisations, based on a specific age or an unspecified early age in the client's life.

Table 19. Most Salient Musical Elements in Priestley’s “Programmed Regression” Technique

Specific Age in Client's Life	<ul style="list-style-type: none"> • Rhythmic Grounding: steady, consistent rhythmic structure • Tonal Centering: pentatonic melody, major/minor chordal accompaniment • Tension: shifting tempi, atonal, dissonant chords, inversions, suspensions, abrupt register and dynamic changes, repeating tones with wide intervallic leaps
Unspecified Early Age in Client's Life	<ul style="list-style-type: none"> • Rhythmic Grounding: steady tempo, ungrounded meter • Tonal Centering: Aeolian natural minor and pentatonic scales; inversions, suspension, augmented chords, parallel 5ths, 6ths, 7ths • Tension: ambiguous, unresolved melodic phrases; high sound intensity; highly differentiated rhythmic patterns, incremental rhythmic and melodic changes

Role of Therapist

The table below shows the five main roles when implementing the programmed technique, along with the different ways she implemented these roles. See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 20. Priestley’s Main Musical Roles in the “Programmed Regression” Technique

Structuring	Empathizing	Eliciting	Redirecting	Exploring Emotions
Rhythmic grounding	Imitating	Making spaces	Introducing change	Holding
Tonal centering	Reflecting		Intensifying	
De-centering	Pacing		Modulating	
	Incorporating			

Wholeness Technique

Purpose

The purpose of the “wholeness” technique is to explore the client’s image of wholeness and accompanying emotions. In this technique, the client improvises as if s/he were perfectly whole. Afterwards, the client can share discoveries about what would make him/her whole.

Indications

Priestley used the wholeness technique under three different circumstances. First, she used it to explore the client’s potential for wholeness. This situation focused on using the music to help the client discover a musical model for wholeness and provided a balance of musical opposites. Second, Priestley used it to support the client’s strength and potential. In this situation, Priestley’s use of the music focused on supporting the client’s musically expressing his inner strength and independence. Finally, she used it to promote the client’s self-awareness and expression of authentic feelings. This situation

focused on using the music to help the client become aware of feelings he was projecting onto others.

Stages

The wholeness technique can be used at any stage of therapy but was most likely used by Priestley in the beginning and end stages for two reasons. At the beginning of therapy, it provided a sound portrait of the client's image of wholeness and potential. This provided a helpful guide for both client and Priestley, pointing the way forward for their work together. Near the end of therapy, the technique provided a means for the client to reflect on her own wholeness, an endeavor compatible with the consolidation phase of therapy.

Titles

Musical examples of the wholeness technique were drawn from titles that suggested the client imagine him/herself as either being whole or a whole person. For clients who can imagine themselves as "being whole," the title can musically reflect this. However, clients struggling with a low sense of self-worth or depression may find this difficult, particularly in the beginning stages of therapy. In these situations, the therapist can select a more accessible title that provides distance between the client and the image, such as "a whole person."

Relationship between Client and Therapist

Because Priestley's main goal was to reveal the client's strengths and potential, she took both an empathic and complementary position to help the client explore emerging feelings and musically symbolize the integration and union of opposites.

Priestley's musical role when implementing this technique was threefold: she provided

an open, clear structure to support the client's expression, maintained balance between the musical elements (harmony, rhythm, timbre) and roles (musical independence and interdependence), and reflected the client's musical expression. In this way, the music itself became a model of wholeness that the client could experience and integrate.

Relationships between Music and Titles

Regardless of the title being improvised, whenever implementing the wholeness technique, Priestley used the musical elements to support the client's expression of her image of wholeness and potential. The table below summarizes the most salient musical elements used by Priestley in the wholeness improvisations, based on the client's imagining himself being whole or as a whole person.

Table 21. Priestley's Main Musical Roles in the "Wholeness" Technique

Client Imagines Self "Being Whole"	<ul style="list-style-type: none"> • Rhythmic Grounding: ostinato, fluid tempo • Tonal Centering: consistent ascending/descending phrase shape, pentatonic scale and Lydian mode • Variability: wide range of rhythmic, melodic, harmonic figures • Integration: between client and and Priestley
Client Imagines Self As "A Whole Person"	<ul style="list-style-type: none"> • Rhythmic grounding: steady tempo and meter • Tonal centering: pentatonic scale, major/minor accompaniment, parallel 5ths, bass octaves • Integration: between client and Priestley

Role of Therapist

The table below shows the five main roles when implementing the wholeness technique, along with the different ways she implemented these roles. See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 22. Priestley’s Main Musical Roles in the “Wholeness” Technique

Structuring	Empathizing	Elicitation	Redirection	Emotional Exploration
Rhythmic Grounding	Imitating	Making Spaces	Modulating	Holding
Tonal Centering	Incorporating			Integration
	Pacing			

Patterns of Significance

Purpose

The purpose of the “patterns of significance technique” is to explore the client’s feelings surrounding significant life events in the past, present or future. In this technique, the client improvises any part or aspect involved in the event, while the therapist uses the holding technique.

Indications

The patterns of significance technique is indicated when the client needs to discover internal patterns surrounding significant outer/inner life changes and to explore

feelings about them. Priestley used the patterns of significance technique under three main circumstances. First, she used it to discover inner patterns and feelings surrounding changes in the client's outer life. Second, she used it to discover inner patterns and feelings surrounding the changes in the client's inner life. Finally, she used it to discover inner patterns and feelings surrounding changes in the client's physical or mental health.

Stages

The patterns of significance technique is used during all stages of therapy, as the client is undergoing inner and outer changes in life and exploring his feelings about them.

Titles

Titles in the patterns of significance technique usually refer to significant life patterns the client experienced in the past, is anticipating in the future, or is currently undergoing. Musical examples of the patterns of significance technique were most often based on a significant event in the client's life, or a significant period in the client's life. Titles also named a specific place where a significant change in the client's life occurred.

Relationship between Client and Therapist

As Priestley's main goal was to discover the client's feelings relating to change, she took an empathic position to help the client uncover conscious or unconscious feelings that present obstacles to the client's fully experiencing or accepting life changes. Priestley's overall aim in this technique is to help the client experience her life transition as consciously as possible. To this end, Priestley provided an emotionally resonant background for the client's expression, structuring or intensifying the music as needed. This music can contain archetypal or even transpersonal qualities, as the client is exploring themes which touch upon core human experiences: birth, death, and union

with the self and others. Various musical idioms, polarities, and meaningful silences can therefore emerge in the improvisation; each has the effect of honoring the deeper movement and meaning behind patterns in the client's life.

Relationships between Music and Titles

Regardless of the title being improvised, whenever implementing the patterns of significance technique, Priestley used the musical elements to help give form and expression to the client's feelings surrounding memories and/or anticipation of significant life events, and discover his inner pattern of experiencing them. The table below summarizes the most salient musical elements in improvisations exploring significant events in the client's life, or a significant period in the client's life.

Table 23. Most Salient Musical Elements in Priestley's "Patterns of Significance" Technique

Significant Event in the Client's Life	<ul style="list-style-type: none"> • Rhythmic Grounding: steady to fluid tempos, ostinati, octaves, parallel 5ths, rhythmic figures played on subdivisions and syncopations of beat • Tonal Centering: pentatonic, minor, and A natural minor scales, major/minor chordal accompaniments, pedal point, organum • De-centering: atonal, augmented/diminished chords, chromaticism • Tension: dissonant chords and intervals, chordal suspensions, shifting keys and tonal centers, inversions, unresolved melodic phrases and harmonic chords
Significant Period in the Client's Life	<ul style="list-style-type: none"> • Rhythmic Grounding: stability of tempo and repetitious rhythmic patterns • Tonal Centering: cyclical melodic and harmonic accompaniment

Role of Therapist

The table below shows the five main roles when implementing the patterns of significance technique, along with the different ways she implemented these roles. See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 24. Priestley's Main Musical Roles in the "Patterns of Significance" Technique

Structuring	Empathizing	Eliciting	Redirecting	Emotional Exploration
Rhythmic Grounding	Imitating	Making spaces	Intensifying	Holding
Tonal Centering	Pacing	Extending	Modulating	Integrating
De-Centering	Incorporating		Calming	
	Reflecting			

Sub-verbal Communication Technique

Purpose

The purpose of the "sub-verbal communication" technique is to provide a nonverbal means for the client to explore feelings blocked through words or to express positive or negative transference. In this technique, the client and therapist improvise without title, focus, or roles for a specified time.

Indications

The sub-verbal communication technique is useful when words fail or become meaningless, when the client needs to share embarrassing feelings, when the client is verbally defensive, or when dynamics between client and therapist are not ready for verbalization. Priestley used the sub-verbal communication technique under two different circumstances. First, she used it when the client's real feelings were blocked through words. Second, she used it when the client was having difficulties in expression arising from his/her negative or positive transference feelings.

Stages

The sub-verbal communication technique can be used in all stages of therapy because at any juncture, the client may simply be having difficulty expressing through words. Improvising with no title for a limited and set period of time determined by the therapist can provide the musical space for the client to encounter his feelings and let them flow. This expression can then lead the therapist and client into words more freely.

Titles

Musical examples of the sub-verbal communication technique were drawn from improvisations that were untitled. In other words, the client and Priestley played without a title or focus, sometimes with a time limit of five to twenty minutes.

Relationship between Client and Therapist

As Priestley's main goal was to facilitate the client's expression of blocked or transferential feelings, she took an empathic position towards difficult feelings which the client was unaware of or reluctant to express. In a majority of the musical examples in

this technique, Priestley reported experiencing strong countertransference feelings either during the initial verbal discussion with clients, and/or the improvisation itself.

Priestley's identification and use of her own countertransference therefore seemed to be a significant element in the implementation of this technique, guiding her to emotions the client was reluctant to express, or even unaware of. When implementing the sub-verbal communication technique, Priestley offered the client a steadfast musical presence, reflecting and containing the client's expression as it unfolded. She also doubled feelings received through her countertransference if the client seemed ready for this.

Relationships between Music and Titles

Regardless of the title being improvised, whenever implementing the sub-verbal communication technique, MP used the musical elements to help the client unblock and express his/her real feelings impeded by the limitations of words or transference feelings. The table below summarizes the most salient musical elements in the sub-verbal communication technique, centering on occasions when the client's feelings were blocked through words or when the client was having expressive difficulties arising from negative or positive transference.

Table 25. Most Salient Musical Elements in Priestley’s “Sub-verbal Communication” Technique

Expressive Difficulties Relating to Blocked Feelings	<ul style="list-style-type: none"> • Rhythmic Grounding: steady to fluid tempo and meter, bass parallel 5ths, ostinato, rhythmic/counter-rhythmic figures • Tonal Centering: major/minor chordal accompaniment, jazz-influenced chords, middle-eastern scale, pedal point • Tension: wide range of dynamics, abrupt, frequent melodic and harmonic changes, minor, augmented, inverted, dissonant chords, tremolos, glissandi
Expressive Difficulties Relating to Transference	<ul style="list-style-type: none"> • Rhythmic Grounding: steady tempo, shifting meter, bass parallel fifths and octaves, syncopated rhythms • Tonal Centering: pentatonic melodies, major/minor chordal accompaniment • De-centering: atonal chords, chromatic melody

Role of Therapist

The table below shows the five main roles when implementing the sub-verbal communication technique, along with the different ways she implemented these roles. See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 26. Priestley’s Main Musical Roles in the “Sub-verbal Communication” Technique

Structuring	Empathizing	Eliciting	Redirection	Emotional Exploration
Rhythmic Grounding	Imitating	Making spaces	Modulating	Holding
Tonal Centering	Synchronizing	Extending	Introducing Change	Doubling
De-Centering	Pacing		Intensifying	
	Reflecting			
	Incorporating			

Reality Rehearsal Technique

Purpose

The purpose of the “reality rehearsal technique” is to raise inner fears, anxieties, and negative urges that accompany the client’s life aims, so s/he can face and eventually overcome them. In this technique, the client imagines taking a decisive step which is needed in his/her life and improvises the experience of doing so, focusing on the inner obstacles or negative forces encountered. The client may improvise alone or with the therapist.

Indications

The reality rehearsal technique is indicated when the client needs to explore feelings relating to her life direction, or rehearse desired steps or aim in life. Priestley

used the reality rehearsal technique under two different circumstances. First, she used it to explore inner fears, anxieties, ambivalences, and negative destructive urges relating to the client's direction in life. These situations focused on using the music as a model to embrace transition, change, and alternatives, to raise clients' awareness of negative feelings being projected onto others in the workplace, and to help clients rehearse taking an active role in music and in life. Second, she used it to rehearse identified steps or real-life scenarios relating to steps the client wanted to take in life. These situations focused on using the music to help the client experience his own inner vitality and feeling of aliveness, practice becoming more assertive, and imagine going home after the final music therapy session.

Stages

The reality rehearsal technique can be used in all stages of therapy; however, it is most often used in the final stage as the client's focus and her steps toward desired life goals begin to take shape.

Titles

Titles in the reality rehearsal technique usually refer to the client's life roles, feelings or difficulties the client wishes to overcome, or positive steps the client wishes to take to achieve life goals. Musical examples of this technique were drawn from titles that suggested the client's workplace, either relating to her role or desired aim, or actions or new steps the client desired or was preparing to take in the future.

Relationship between Client and Therapist

When the client's feelings were presenting obstacles to achieving her life aim, Priestley's main goal was to provide a sensitive, empathic musical accompaniment to

help raise the client's awareness of the source of these feelings. Similarly, when the client needed support in rehearsing a desired step or action, Priestley created an improvisation wherein the client could creatively imagine engaging in the desired aim. To this end, Priestley offered space for the client to take a leading role in the music, supported her initiative and presented musical alternatives for exploration, empathizing with the client's feelings as she did this.

Relationships between Music and Titles

Regardless of the title being improvised, whenever implementing the reality rehearsal technique, Priestley used the musical elements to help the client imagine taking his/her new step, and facilitated musical expression of the feelings and urges that may have been presenting blockages to the client's desired life aim. The table below summarizes the most salient musical elements in the reality rehearsal improvisations, focusing either on the client's workplace or actions or new steps the client desired or was preparing to take in the future.

Table 27. Most Salient Musical Elements in Priestley’s “Reality Rehearsal” Technique

Client's Workplace	<ul style="list-style-type: none"> • Rhythmic Grounding: fluid, shifting tempo, repetitious rhythms/counter-rhythms played on the beat or subdivisions of the beat • Tonal Centering: pentatonic scales; major/minor harmonic accompaniment, chordal inversions • Tension: atonality, dissonance, harmonic complexity • Integration: client's movement from differentiation to integration with Priestley
Client's Desired Actions or Steps Toward Life Aims	<ul style="list-style-type: none"> • Rhythmic Grounding: steady tempo; bass parallel 5ths and octaves; ostinato, rhythmic subdivisions and syncopations of the beat • Tonal Centering: pentatonic and middle-eastern scales, major/minor harmonic accompaniment; pedal point • Integration: between client and Priestley

Role of Therapist

The table below shows the five main roles when implementing the reality rehearsal technique, along with the different ways she implemented these roles. See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 28. Priestley’s Main Musical Roles in the “Reality Rehearsal” Technique

Structuring	Empathizing	Eliciting	Redirecting	Emotional Exploration
Rhythmic Grounding	Imitating	Repeating	Modulating	Holding
Tonal Centering	Synchronizing	Making Spaces	Calming	Doubling
De-centering	Reflecting	Extending	Intensifying	

Affirmations/Celebrations Technique

Purpose

The purpose of the “affirmations/celebrations” technique is to affirm and celebrate the positive aspects of life. When the focus is on affirmations, the client is asked to remember anything in life that brings joy or peace, and depict this musically. When the focus is on celebrations, the client is asked to musically depict an achievement, source of joy or pride, happy occasion, or any kind of good news in life.

Indications

The affirmations/celebration technique is indicated when the client needs to celebrate and affirm feelings of well-being. Priestley used the affirmations/celebrations technique under three different circumstances. First, she used it to celebrate and affirm the client’s feeling of well-being within the music therapy session. This situation focused on using the music to affirm the client’s feeling of freedom and desire for relatedness with Priestley through the music. Second, she used it to celebrate and affirm the client’s feeling of well-being related to positive events in his external life. These situations focused on using the music to celebrate new steps clients were taking toward their own growth. Third, Priestley used it to celebrate and affirm the client’s feeling of well-being at the end of therapy. This situation focused on using the music to celebrate the growth the client had achieved in therapy and affirm his feelings of peace, renewed meaning, and purpose.

Stages

The affirmations/celebrations technique is generally used in the middle to end stages of therapy as client and therapist together celebrate the new steps or positive directions the client is taking in life, affirm the gains of therapy, or celebrate the client's experience of joy or peace in life.

Titles

Titles in the affirmations/celebrations technique usually refer to past positive events or experiences in life that had gone uncelebrated or positive events in the client's life or therapy. Musical examples were drawn from titles that suggested a celebration of positive events in the client's life, a celebration of the client's specific action, or a celebration of the client's positive feelings.

Relationships between Client and Therapist

As Priestley's main goal was to celebrate the client's feelings of well-being, she took an empathic position to affirm positive feelings of joy or provide the client with a potentially new experience of celebrating without the burden of envy. Priestley affirmed and celebrated these experiences with the client in three main ways: through musical reflection of the client's feelings and encouraging their full expression, by celebrating the client's growing independence through encouraging her efforts to take a leading role in the music, or by creating music that symbolically reflected the balance or gains the client has discovered in life.

Relationships between Music and Titles

Regardless of the title being improvised, whenever implementing the reality rehearsal technique, Priestley used the musical elements to encourage the client to take a leading role in the improvisation, to celebrate and affirm new steps and points of growth expressed in the client's external life; and to help the client express his/her emerging feelings as fully as he/she was able. The table below summarizes the most salient musical elements in affirmations/celebrations technique, centering on celebrating positive events in the client's life, action, or feelings of well-being.

Table 29. Most Salient Musical Elements in Priestley's "Affirmations/Celebrations" Technique

Celebrating Positive Events in the Client's Life	<ul style="list-style-type: none">• Rhythmic Grounding: steady to fluid tempo/meter, ostinato, parallel 5ths, subdivisions and syncopations of beat• Tonal Centering: octave melody, pedal point, major/minor accompaniment, glissandi• Variability: rhythmic, melodic, harmonic
Celebrating the Client's Action	<ul style="list-style-type: none">• Rhythmic Grounding: ostinato, lively counter-rhythms and subdivisions of beat• Tonal Centering: ascending/descending melody based on parallel 4ths-5ths
Celebrating the Client's Feelings of Well-Being	<ul style="list-style-type: none">• Rhythmic Grounding: steady tempo / meter• Tonal Centering: pentatonic counter melody, pedal point

Role of Therapist

The table below shows the five main roles when implementing the affirmations/celebrations technique, along with the different ways she implemented these roles. See chapter 7 for musical details on how these musical roles were implemented by Priestley.

Table 30. Priestley's Main Musical Roles in the "Affirmations/Celebrations" Technique

Structuring	Empathizing	Eliciting	Redirecting	Emotional Exploration
Rhythmic Grounding	Imitating	Making Spaces	Differentiating	Holding
Tonal Centering	Synchronizing	Interjecting	Modulating	
	Incorporating	Repeating	Intensifying	
	Pacing	Extending		
	Reflecting			

CHAPTER SEVEN

THE VARIED ROLES OF THE ANALYTICAL MUSIC THERAPIST

While the previous chapter presented a discussion of the conclusions that were drawn about what clinical considerations are necessary in applying each AMT technique, this chapter presents a discussion of the conclusions drawn about the clinical and musical roles of the analytical music therapist. As in the previous chapter, the conclusions are presented in italics, and then discussed.

1) Implementing an AMT technique involves the therapist taking on many different roles within the same improvisation.

Five roles are essential when implementing most AMT techniques: 1) structuring the client's music; 2) empathizing with the emotions being implied, expressed, or released by the client; 3) eliciting musical expression of the client's emotions; 4) redirecting the client's emotions; and 5) musically exploring the emotions being expressed or released by the client. MP actually used every one of these roles in implementing every technique, either sequentially or in various simultaneous combinations, depending upon the technique and the ongoing musical situation.

In listening to MP move in and out of these roles continuously during the same improvisation, one can only wonder about her "stream of consciousness." Owing to the nature of both the client and therapist's shifting emotions, the ever-changing, moment-to-moment unfolding of improvised music, and the need to perceive and musically respond to the conscious and unconscious dynamics which occur, the therapist's stream of consciousness must be open and fluid to the fullest extent possible. Because there are so many sources of potential stimuli to observe and respond to at any given moment, the

therapist must ultimately determine which of these elements are clinically most salient, and focus her clinical-musical intentions there.

The therapist's ability to listen intently to the music—and the client's emotions expressed therein—is probably the most important skill in being able to observe most clearly what is happening in the moment. Once the music has begun, the therapist's consciousness must continually shift between what is emerging in her awareness. Visually, she has to observe how the client is playing the instrument, and in particular how the client is using his body to improvise. Emotionally, the therapist has to be sensing and discerning the various moods, emotions, and feelings being expressed in the client's music and the energy behind them. Aurally, the therapist has to be aware of how the musical elements are being used by both parties to evoke and express the emotions arising from moment to moment and how these musically expressed emotions relate to the therapeutic issue being explored. And if that were not enough, the therapist has to be keenly aware of the dynamics of the relationship unfolding in the music—identifying and monitoring transference, countertransference, projection and projective identification. All these moment-to-moment awarenesses provide essential clinical information to the therapist on what roles need to be taken when working with the client in each technique.

In the same way, the therapist has to shift freely from one musical role to another when implementing AMT techniques, as indicated by the client's needs and music. While the interplay between clinical observations and the selection of musical roles is indeed complex, the central thread that holds them all together when improvising is what technique—and what musical role(s) within that technique—can best help the client reach and express her emotion in relation to the therapeutic issue at hand? Grounded in

this question, the therapist's shift in musical roles can occur quite naturally as the client's music and her own clinical intuition provides immediate and continuous feedback. In other words, the ability to shift consciousness and musical roles while improvising with clients becomes part of the balance between active and receptive modes of being that seem to characterize the improvisational music therapist, and particularly the analytical music therapist.

2) *While all of these roles can be taken within the same improvisation, certain roles take prominence over the others, depending on the technique.*

Generally, two or three roles are emphasized within the same improvisation, again depending upon the technique and the ongoing musical situation; however, in most cases, the remaining roles were also used to a lesser extent. Based on which roles MP gave prominence when implementing each technique, the following guidelines can be offered:

- Holding: Structure the client's music while empathizing with the client's emotion.
- Splitting: Structure, elicit, and redirect the client's music.
- Investigation of Emotional Investment: Structure, redirect, and elicit the client's music.
- Entering Into Somatic Communication: Empathize while musically exploring the client's emotion.
- Guided Imagery: Structure the client's music while empathizing with the client's emotion.
- Myths: Structure and redirect the client's music.

- Dream Intracommunication: Structure the client's music while empathizing and musically exploring the client's emotion.
- Dream Resolution: Structure and redirect the client's music while musically exploring the client's emotion.
- Exploring Relationships: Empathize while musically exploring the client's emotion.
- Programmed Regression: Structure the client's music while empathizing with the client's emotion.
- Wholeness: Structure the client's music while empathizing and musically exploring the client's emotion.
- Patterns of Significance: Structure the client's music while empathizing with the client's emotion.
- Sub-verbal Communication: Empathize while musically exploring the client's emotion.
- Reality Rehearsal: Structure and redirect the client's music while empathizing with the client's emotion.
- Affirmations/Celebrations: Empathize while musically exploring the client's emotion.

One of the reasons why improvisational music therapy is so therapeutically potent—and difficult to practice well—is because the therapist can musically take on many different therapeutic roles and work on many different levels with the client simultaneously. The fact that these musical roles often contrast with one another only

adds to the complexity. Still, the listening examples reveal how contrasting musical roles in AMT work harmoniously together to fulfill each technique.

In AMT, the function of one the most prominent musical roles is often to provide a grounding, receptive structure for the client's music, while the other musical role(s) serve more active functions, working directly with the client's emotions. These dualities in the therapist's musical role reflect the great emphasis in AMT on the union and integration of opposites. Later, more will be said about the prominence of musical opposites and musical balance in AMT.

3) *Structure the client's music to help the client be better organized when exploring and emotion or to provide emotional support or assistance when doing so.*

This role was prominent across all techniques but used most often when the client's therapeutic issue required accessing the unconscious or strengthening the ego. When accessing the unconscious, the therapist structures the music to prevent the client from experiencing an excessive flooding of emotions from the unconscious and to help the client feel safe enough to explore her inner life through symbols and the hidden emotions there. When strengthening the ego, the therapist structures the music to reflect the client's efforts to develop conscious control of his emotions, to foster creativity in self-expression, and to clarify his purpose in external life. It is also important to note that the therapist will help to structure the client's music whenever the therapist feels that the client's emotions or music are going beyond safe or therapeutic boundaries, regardless of the focus of the AMT technique.

Priestley structured the client's music through two strategies: rhythmic grounding and tonal centering. Priestley grounded the client's rhythms through maintaining a

steady tempo and meter, repeating a single bass tone, parallel fifths, or octaves in the bass register, playing soft, pentatonic chords on the basic beat, and placing chords between and in synchrony with a client's drum beat.

Rhythmic grounding was used for both musical and clinical purposes. Musically, it was used to provide a rhythmic foundation for the client's improvising, to help the client organize his diffuse beating to an underlying pulse, and to stabilize the client's abruptly changing phrases, meter and tempo. Clinically, it was used to promote feelings of safety and stability, to hold the client in the tension of her feelings, and to provide a rhythmic holding for the client's release of tears.

Another way Priestley structured the music was by providing a tonal center as a base for the client's improvising. For example, she tonally centered improvisations by providing a key (major/minor), mode (pentatonic, middle-eastern, Spanish, Lydian), or scale (whole-tone) or by improvising in a variety of styles (blues, jazz), and genres (jig, march). Priestley also tonally centered the music by providing a melodic ostinato, pedal point, consistent harmonic ground, organum, or chordal accompaniment, playing a theme and variations of a melody or chord progression, and bringing musical resolution through ending on a major chord. At times, Priestley suspended or temporarily shifted her tonal center to incorporate playful musical elements such as glissandi.

Tonal centering was used for both musical and clinical purposes. Musically, it was used to organize and support the client's melody and to provide emotionally evocative music for the emergence of a client's images. Clinically, it was used to stabilize, contain, or serve as an emotional catalyst for releasing the client's feelings, to evoke specific emotions and moods, to portray specific qualities and/or feelings evoked

by another person, to express countertransference feelings toward the client, and to bring musical and emotional resolution to an improvisation.

4) *De-center the client's music to catalyze the client's expression of emotion, or help the client symbolize parts of a conscious/unconscious conflict.*

This role was prominent most often when the client's therapeutic issue required exploring conscious material or strengthening the ego and, less frequently, accessing the unconscious. "De-centering" (i.e., maintaining an unstable tonal center through atonal or dissonant music) is helpful when the client needs to experience to the extent advisable the turmoil underlying his own feelings. The therapist relies heavily on countertransference when taking this role.

Priestley de-centered the client's music through creating melodies or harmonies that were atonal, dissonant, and/or chromatic. De-centering was used for both musical and clinical purposes. Musically, it was used to reflect emotions of a painful, disjointed, or troubling nature, or the dissonance in the client's relationships. Clinically, it was used as a catalyst for the client's emotions, to confront or contain the client's unconscious feelings through the musical expression of Priestley's countertransference, and as a means for expressing the client's unshaped, inchoate, or psychotic feelings.

The prominence of de-centering in Priestley's music and her masterful yet careful use of it to express the client's difficult, inchoate emotions reflect its clinical potency and importance in AMT. However, the countertransference issues inherent in de-centering are significant and merit the therapist's respectful consideration. Emotionally, the therapist must be able to identify and withstand extremely painful, inchoate emotions or states of mind in order to be able to musically express them on behalf of the client.

Clinically, the therapist must monitor whether her impulse to de-center the music is based on the client's emotional material or over-identification with the client's emotions.

Conversely, the client's material may activate painful emotions the therapist may want to avoid altogether for her own personal reasons, resulting in a missed clinical opportunity to help the client connect with her authentic feelings. The therapist must also discern whether the client is "pushing" her into playing atonal or dissonant music through the mechanism of projective identification (when the client induces his own feeling onto the therapist).

As de-centering is a technique that de-stabilizes melody, essentially (from a psychoanalytic perspective) disconnecting it from the center of the self, the clinical ramifications can be profound. The therapist's use of atonal music may engender a strong negative reaction in the client, who may feel provoked, violated, and challenged by it. This in turn may activate a strong countertransference within the therapist, as the therapist may have her own unconscious need for doing this to the client. Thus, de-centering is decidedly a technique that must be used judiciously and with much self-awareness on the part of the therapist. Ongoing clinical supervision, personal experience with de-centering in one's own analytical music therapy, and the development of musical competency and confidence when improvising atonally can help the therapist navigate countertransference issues that arise when using this powerful technique.

5) *Musically empathize with the client to help the client be aware of self and others, to model musical expression of emotion, and to provide empathy, support, and acceptance.*

This role was prominent most often when the client's therapeutic issue required

strengthening of the ego and accessing the unconscious; it was used less frequently when exploring conscious material.

Listening to Priestley's music helped me understand the many dimensions of musical empathy in AMT on a new level. Priestley had an extraordinary musical capacity to communicate empathy for her clients. Empathizing was one of her most frequently used roles, but its significance seemed to be much more than that. My own sense is that she offered her clients an empathic presence that naturally flowed into her musical way of being with them. The connection between Priestley's emotions and music seems almost seamless.

Most often, Priestley expressed her empathy for clients' moods and emotions by reflecting them back through her own music using various musical techniques such as pacing, synchronizing, imitating, and incorporating to convey the emotion she was picking up in the client. She often seemed intent on helping the client to empathize with himself. Also, when clinically indicated, Priestley also empathized with the emotions of a person the client was struggling with, musically depicting what she imagined the other person was feeling in the improvisation. Therefore, Priestley's clinical efforts in this technique were not only to express her empathy and understanding of the client's emotions but also to help clients develop emotional awareness and empathy for the feelings of others.

Priestley identified two types of countertransference that she experienced when working with clients. "E-countertransference," or empathic countertransference, occurs when the therapist becomes aware of the sympathetic resonance of some of the client's feelings through her own emotional and/or somatic awareness. So, in the e-

countertransference, the therapist is emotionally and musically on the side of the client. On the other hand, “c-countertransference,” or complementary countertransference, occurs when the therapist identifies with one of the patient’s introjects and is taken over by it or forced to imitate it. Here the therapist is emotionally and musically positioned opposite the client, identifying with the other side of the client’s struggle in an attempt to discern what the client needs from the “other.” Both types of countertransference informed Priestley’s clinical and musical interventions and helped her locate the source of her emotional resonance and empathy with clients.

Priestley musically conveyed her empathy with clients’ emotions through six strategies: imitating, synchronizing, incorporating, pacing, exaggerating, and reflecting. At times, Priestley conveyed her empathy through “imitating,” echoing the client’s rhythms or melodies after it had been presented. Another way Priestley empathized was through “synchronizing,” attempting to musically match some aspect of the client’s response by doing what the client was doing at the same time. Priestley also empathized with clients by “incorporating” their melodic and rhythmic motifs as a theme for her own improvisation and extending it into various keys and registers. Another way Priestley empathized was through “pacing,” matching only the amount of energy or intensity that she perceived in the client, physically or musically, not the client’s actual music. For example, Priestley matched a client’s high energy level by playing rapid, ascending/descending arpeggiated chords that rarely resolved, maintaining a high sound intensity, or introduced descending, chromatic tremolos to match rising tension levels in a client’s music. At times, Priestley also conveyed her empathy by “exaggerating,” or bringing out and amplifying something that was unique about what the client was doing.

For example, she amplified a client's dance-like rhythm by tapping a middle-eastern rhythm on the piano bench.

Finally, Priestley empathized with clients by portraying in sound what she perceived the client was feeling at the time, "reflecting" in her music what the client's mood or feelings might sound like, rhythmically, melodically, harmonically, and/or dynamically. For example, she rhythmically reflected a client's anxiety or unrest by playing tempi and meter that were continually fluid and shifting. Melodically, Priestley reflected a client's feeling trapped by repeating treble tones with incremental changes in the bass and repeating the melody over several times over different registers; she also reflected a client's feeling of fragmentation and tension by playing atonal ascending/descending melodic phrases. To reflect a client's longing, Priestley played ascending melodic leaps in a melody that did not resolve. Harmonically, she reflected a client's feelings of warmth and intimacy through playing major 2nd, 3rd, 6th, 7th, and 9th chords, whereas to reflect a client's feeling of playfulness and joy, Priestley played whole-tone and pentatonic scales, parallel 4ths-5ths, 7th, and 9th chords and a wide register range.

Empathizing was used for both musical and clinical purposes. Musically, it was used to reinforce the client for presenting a musical motif, to increase the client's physical relatedness to the environment, and to support and stabilize the client's musical response. Clinically, it was used to demonstrate empathy and understanding, to convey Priestley's acceptance of the client's moods and feelings, to promote the client's emotional self-awareness, to increase the client's comfort, to prepare the client for

modulating to another energy level, and to model various ways of working through feelings.

6) *Elicit the client's music to assist and encourage the client to musically express ideas or feelings, or to give the client primary responsibility for the improvisation.*

This role was prominent most often when the client's therapeutic issue required accessing the unconscious or strengthening the ego; it was used less often when exploring conscious material. Eliciting is needed when the client needs musical support from the therapist to engage in musical interaction. Priestley elicited the client's music using five strategies: repeating, modeling, making spaces, extending, and interjecting. To elicit a musical response, Priestley "repeated" the client's rhythmic and/or melodic motif, ending with a rest that provided the client an opportunity to respond or to repeat her own melody several times over various keys. Occasionally, Priestley occasionally presented something musical for the client to emulate—such as "chasing" cancer cells, "modeling" dynamic movement by playing rapid, complex rhythmic and melodic figures that musically "chased" one another. Another way Priestley elicited a client's response was by "making spaces" within the structure of her improvisations, leaving frequent empty silences in the music for the client to interject sounds, playing open, parallel 4th-5th chords, maintaining a wide register range, sustaining the pedal, or maintaining a long silence after the music had ended. At times, Priestley elicited the client's response through "extending," lengthening the client's phrase by working directly with his/her melody, overlapping her melodic phrases with the client's melody and/or extending the client's musical ideas. Finally, Priestley elicited client's music by "interjecting," placing

each of her musical phrases between the client's tones, or waiting for a space in the client's music to fill the gap.

Eliciting was used for both musical and clinical purposes. Musically, it was used to provide continuity and/or focus to the improvisation, to provide the client with the musical space to respond or inject sounds, to create a feeling of spaciousness in the music, and to hold the emotional space after a poignant musical ending. Clinically, eliciting was used to invite the client's participation and/or help engage the client in the music, to help the client express a complete idea or feeling, to provide a musical model for the client's action, to give the client primary responsibility while suggesting options for continuation, and to convey attentiveness and readiness to support.

Although eliciting was not a technique Priestley prominently used, in my view, her use of the technique itself reflects the essence of who she was as a clinical improviser and her overall musical approach with clients. For example, the two techniques Priestley most often used to elicit clients' music were: 1) making spaces in the music for the client to respond, or 2) extending the client's rhythms or melodies to help the client express a complete feeling. Inherent in these two approaches are a balance between stillness and musical action, a balance that I believe is embedded in the way she implemented each of her techniques—move into the emotion, then dwell there; be silent, then forge ahead in the music. Eliciting techniques Priestley used most infrequently were ones I consider to be more clinically intrusive: repeating, interjecting, completing, and modeling. While these techniques were certainly part of her clinical-musical repertoire, she seemed to use them sparingly and nearly always in combination with other techniques.

7) *Redirect the client's music to shift the client from one feeling, mood, or energy state to another (which often may include lessening anxiety and tension), to energize or arouse the attention of the client, to move the client out of being musically or emotionally stuck, and to differentiate the client's and therapist's music to help with issues of boundaries and trust.*

This role was equally prominent when the client's therapeutic issue required exploring conscious material, accessing the unconscious, or strengthening the ego. Priestley redirected a client's music using five strategies: introducing change, differentiating, modulating, intensifying, and calming. Priestley introduced change through making noticeable changes in the rhythmic or melodic motifs, such as introducing a new mode, used as themes. She also redirected the music by "differentiating," distinguishing and separating her own musical part from the client's by playing rhythms that were very different from the client's, yet compatible. Another way Priestley redirected the client's music was through "modulating," gradually changing meters or keys while improvising.

At times, Priestley redirected the client's music "intensifying," or increasing the dynamics, tempo, rhythmic tension, and/or melodic tension. To accumulate rhythmic tension, Priestley played an unstable tempo, highly variable rhythmic and/or counter-rhythmic figures, frequent syncopations, and playing on and off the beat or subdivisions of the beat. To accumulate harmonic tension, Priestley played atonal, dissonant, augmented, and diminished chords, inversions, suspensions and incremental chord changes, or sudden, dramatic use of atonal or chromatic harmonies. To accumulate melodic tension, Priestley played atonal, climactic phrases, unresolved

ascending/descending phrases, continually changing her melodies and placed her phrases between the basic beat. Finally, Priestley dynamically intensified the music through the expressive use of a wide range of dynamics or increasing dynamics to lead a musical climax. Finally, Priestley redirected the music through “calming,” or reducing the tempo, dynamics, rhythm and/or melodic tension by introducing a simple, repetitive melody, shaping her chords downwards to release tension.

Redirecting was used for both musical and clinical purposes. Musically, redirecting was used to secure the client’s attention, to excite and energize the client’s improvising, to provide opportunities for releasing tension, to help the client move in different musical directions when her music became perseverative, or when she became fixed in what she was doing. Clinically, redirecting was used to help the client shift from one feeling or mood to another, to restore emotional order, to establish independence between the client and Priestley’s roles while maintaining a relationship, to reduce the client’s tension and anxiety, or to symbolize the energy and intensity of a client’s dream image.

Priestley tended to use the redirecting technique when clients were at some kind of emotional crossroads or impasse and was in need of her support or redirection to shift from one emotion to another, find emotional alternatives, or restore emotional order. Like eliciting, redirecting can be considered a more action-oriented technique; however, the two most frequent approaches Priestley used to redirect clients—modulating and intensifying—focused more on using the music to help the client to shift or release emotions, while techniques that might be considered more directive—such as introducing change, differentiation, or calming—were used less frequently. These musical

approaches are consistent with eliciting and underscore the belief that the therapist's musical efforts in AMT ultimately focus on supporting the client's authentic emotional expression, rather than trying to ensure the aesthetic qualities of the client's music.

8) *Musically explore the client's emotions to bring suppressed feelings to consciousness and to express and own them fully, to bring conflicting aspects of the self into consciousness or sort out emotional incongruities or ambivalence relating to the self and others, to model how to make emotional transitions, or to integrate aspects of the self.*

This role was equally prominent when the client's therapeutic issue required exploring conscious material, accessing the unconscious, and strengthening the ego. Priestley often used countertransference when taking this role. To musically explore the client's emotions, Priestley used five strategies: holding, doubling, contrasting, integrating, and making transitions.

Priestley often used the holding technique to musically explore the client's emotions, providing a musical background that resonated with and contained the client's emotions. For example, Priestley resonated with a client's feelings of sadness by playing a dynamically expressive harmonic accompaniment to the client's plaintive melody using minor chordal inversions that held him in the emotion; Priestley provided a sympathetic musical structure for another client's feelings of loneliness and anxiety using minor, chromatic, and atonal chords. At times, Priestley used the music to express feelings on behalf of the client and with the client, musically "doubling" the feelings the client was unable to acknowledge or express fully. To double a client's feelings of loss and separation, Priestley played melodies based on intervals containing wide distances,

including sevenths, elevenths, octaves, and parallel fourths-fifths. To double a client's feeling of being unsupported, Priestley played a melody based on ascending/descending octaves, dissonant harmonies, and broken chords. To double a client's feelings of sadness, Priestley played a dynamically expressive harmonic accompaniment using minor chordal inversions that held the client in the emotion, and provided a reverberating background for another client's feelings of anxiety and unrest by improvising a plaintive, minor melody and dissonant, atonal chords as a holding for the client's diffuse, shaky beating.

At times, Priestley helped clients explore contrasting feelings by improvising opposite qualities or feelings from the client, contrasting her music with the client's through her use of rhythm, melody and/or timbre. Another way Priestley explored the client's emotions was through her use of music to integrate conflicting elements within the client's experience. To accomplish this, she introduced elements of musical contrast into the improvisation and then balanced or combined them. For example, she played repetitious rhythmic figures to the client's continually varying ones, counter-rhythms, syncopations, and subdivisions to the client's steady rhythm, and a consistent melody and harmony to contrast a client's random, fragmented music. Finally, Priestley used the music to help the client find ways within an improvisation to get from one quality or feeling to its opposite, transitioning from music that was structurally complex to music that was clear and tonally centered.

Emotional exploration was used for both musical and clinical purposes. Musically, emotional exploration techniques were used to model expressive freedom, to increase the client's range of expression, to model expressive freedom, and to provide a

musical balance for the client's music. Clinically, emotional exploration techniques were used to encourage full expression of a client's feelings while assuring their safe release, to help bring suppressed feelings into the client's awareness and to stimulate their full expression, and to help the client acknowledge and accept the feelings as his/her own. Other clinical uses for the emotional exploration techniques were to convey Priestley's support and understanding while also developing further empathic insights, to prepare for sorting out incongruities in the client's emotions, to provide an opportunity for the client to learn how to make emotional transitions, and to balance the client's conflicting emotions.

This group of techniques contains perhaps the most potent examples of Priestley working on an in-depth, reconstructive level and demonstrates her emotional versatility as a clinical improviser. The three most prominent techniques she used—holding, contrasting, and doubling—focus on expanding the client's range of emotional expression through musically helping the client separate and define feelings, fully release emotions that previously had been too difficult or threatening to share, or uncover suppressed emotions. Listening to these examples, I was struck by Priestley's musical/emotional sensitivity and trust in her own countertransference feelings to guide her musical interventions, particularly when she used the doubling technique, and in the absolute necessity of exploring one's own inner music before working with clients in this way. Priestley truly was a musical explorer of the emotional territories of humankind. Her use of these techniques reflected an incredible courage to musically go into regions of the client's emotional world that were unknown and trust that her countertransference and her musical intuitions would provide the client and herself what was needed.

In the words of Mary Priestley (1975):

The therapist is an explorer, with an attitude of curiosity and courage, in the regions of inner space. He endeavors to bring the client's inner difficulties into external reality by means of sound expression which can be felt through the body, listened to through the tape recorder, thought about, discussed, explained, enjoyed and compared with its inner existence. He dares to take the client right through her taboo areas, badlands and volcanic ranges. But only because he, himself, has explored his own first with a guide (p. 196).

CHAPTER EIGHT

PERSONAL NOTES

Reflections on Mary Priestley

After spending so many hours listening to Mary Priestley work with clients musically, I regret never having had the chance to meet her in person. Immersing myself in her clinical music over an extended period of time has been the most inspiring and meaningful experience of my life in music therapy. Beyond the immense learning afforded by the analysis of her music and techniques, the personal and musical qualities reflected in her music and clinical notes have made an indelible impression upon me as a person and clinician. I was inspired by the intuitiveness, courage, and authenticity that she demonstrated in her musical improvisations with clients. Musically, I was amazed by her incredible ability to listen to and hear the client's music, and to musically depict such a wide range of human emotions in response. Clinically, I was acutely aware of her ability to carefully and differentially use music and words to get "to the heart" of the emotion, conflict, or dilemma presented by the client and move from there to the next step.

Distinctions between Traditional and Contemporary AMT Practice

In her writing, Priestley encouraged AMT clinicians to further her original explorations and to venture into new clinical directions with the approach. This encouragement to further develop and expand clinical practice in AMT has been embraced by AMT clinicians around the world, with exciting results. One of the most valuable aspects of the AMT archive, in my view, is the historical perspective it offers on

what has changed in AMT practice with regard to Priestley's original conception of it and how these changes came about. Based on my study of the Priestley archive and her clinical-musical examples, it seems to me that the model itself has not changed but some aspects of AMT clinical practice have. These changes have raised several questions for me along the way. Are the changes in contemporary AMT practice intentional departures from Priestley's original ideas or are they inevitable responses to changing clinical populations and technology? Are they merely the result of the personal clinical choices and idiosyncrasies of other AMT therapists? How do these departures change Priestley's original philosophy, if at all? Are they merely procedural, or do they implicate the basic philosophy of AMT?

Recent departures from Priestley's original work need to be considered in light of present findings regarding that work. Of particular note are the following modifications:

1) *Instrumentation*. Priestley traditionally used solo piano to accompany improvisations, with very few exceptions. In her view, the piano was the most effective instrument for expressing and containing the client's emotional experience. Today, AMT therapists often incorporate vocalizations or singing to accompany the client, in addition to using many other instruments. This seems to be a significant departure from Priestley's original practice. In her recordings, there was a purity and simplicity in her sole use of the piano, which was refreshing and quite potent. While inclusion of the therapist's voice and other percussive instruments to accompany the client in contemporary AMT practice surely contribute to the therapist's expressive capacities, it also harbors a potential for transference that seems to be a significant departure and clinical choice. To my

knowledge, there has not been any dialogue about this in the contemporary AMT literature.

2) *Adherence to a psychoanalytic orientation.* Priestley's original practice was grounded in a much more traditional psychoanalytic orientation than is practiced in AMT today, particularly with regard to the ideas of Freud and Klein. Contemporary AMT practice reflects a movement toward more humanistic, Jungian, or transpersonal approaches. The whole idea of "interpreting" music in AMT has therefore shifted quite substantially and become more ambiguous today in ways that would seem helpful to delineate, especially with regard to AMT clinical training and supervision.

3) *Recording and playback.* In contemporary AMT clinical practice, entire sessions are often taped. This is another notable departure from the original method, as MP recorded only the clinical improvisations. With very few exceptions, dialogue between the client and Priestley was not recorded; in fact, it was rare to even hear a client's voice on tape. To be sure, recording AMT sessions in their entirety can be helpful in documenting the verbal part of AMT sessions. However, Priestley's clear policy on recording only the music seemed to lend an important sense of ritual to the improvisations and reflected a boundary between the flow of music and words that seems worth revisiting as AMT clinicians.

4) *The Emotional Spectrum.* Prior to engaging in this research, Priestley's presentation and clinical utilization of the emotional spectrum was a dimension of AMT that always eluded me. To my knowledge, the emotional spectrum is not formally utilized in current AMT assessment or clinical practice, nor is it part of the clinical dialogue in AMT. I believe this is a significant loss. Priestley's emotional spectrum

reflects, and is based on, one of her central tenets: that a music therapist's primary work is with the client's emotions. While I am not advocating a return to the way Priestley specifically used the emotional spectrum in assessment and in clinical sessions (which she did not extensively address in her writing or refer to in her clinical notes anyway), listening to her music over a period of time gave me a greater appreciation of why she felt it was important to "map out" a client's emotions and design concrete and creative ways to work with and think about them in music therapy.

Implications for AMT Training

Musical training

Engaging in this research highlighted for me the need for an AMT clinician to possess a highly developed emotional-musical vocabulary and to be able to improvise in a wide variety of styles and modes, including atonal music. In her writing on the subject of clinical-musical training in AMT, Priestley placed a much greater emphasis on developing a therapist's "inner way" of improvising, which may lead one to speculate that perhaps guiding trainees in the "external way" of improvising was not as important to her. My sense is that Priestley would abhor the idea of a prescribed AMT musical training or any kind of "how to" approach in AMT that would inhibit a therapist's natural, emotional response to her client in music. Still, Priestley's own writing reflects a great enthusiasm for the value and influence her own improvisation course with Alfred Neiman had on her both personally and professionally, particularly in preparing her to improvise atonally with clients. Perhaps a greater emphasis on the "external," outer way of improvising in AMT—revealed through further study of Priestley's music and the replication of influential components from her own music training—can bring into

balance what I, and perhaps other AMT therapists, sense is missing from contemporary AMT training and further enhance our preparation for the work.

Personal Work and Supervision

Priestley's extensive self-analysis, ongoing commitment to her clinical supervision, and her self-experiences in AMT prepared her to rely as extensively as she did on her own countertransference and to work with people who often were dealing with histories of trauma, abuse, or significant emotional or psychological distress. The musical examples represented in this archive therefore reflect the reasons for Priestley's strong belief that AMT trainees need to undergo their own analysis and have self-experiences in AMT to prepare for the dynamic complexity and emotional demands inherent in this way of working.

Final Reflection

One of the most significant findings for me in this research was discovering the musical logic between the way Priestley implemented her techniques and the music itself. In a sense, I was finally able to hear the music in her words, and the words in her music. The techniques she created for use in AMT are groundbreaking in the field of music psychotherapy and psychoanalysis because they reflect one of the first and most extensive integrations of psychoanalytic constructs with the therapeutic potential of clinical improvisation. My sense is that Priestley was inspired to apply psychoanalytic approaches in her music therapy work not only because of its transformative effect in her own life but because she intuited the depth at which both music therapy and psychoanalytic therapy could expand and enrich the other. The musical bridge between our inner and outer worlds that Priestley helped to create and cared so much about is

traversed through the AMTs techniques. Each one was chosen and applied by Priestley with great conviction, musical commitment, and respect for the deepest part of a client's being. The most rewarding aspect of my listening, beyond the musical study of "what" she was doing and "how" she did it, was simply hearing these techniques come alive and do what they were intended to do—to help clients set their emotions free, experience the beauty of their authenticity, and bring hidden, lost, or new aspects of themselves together again.

I would like to close with a letter to me from Mary Priestley, as it captures the essence of AMT and the basic theme underlying all the findings of this study. In preparation for a music therapy conference presentation on Aesthetics in Analytical Music Therapy in 2005, I wrote Mary Priestley a letter to request her thoughts on the subject. This is her reply:

Dear Michelle,

Thank you for your letter of 20/8/05. I looked up aestheticism in my dictionary and it said 'the cult of the beautiful.' This, I think is something to be avoided. The rule is to start where the patient is which may be an angry or sad place. It may after some minutes call up a soothing sound if this seems right at the moment, but the aim is to allow the patient to express her (or his) feelings at that moment without feeling guilt or worried about the expression. I have often found that patients starting with furious anger end up in tears, and patients who start in tears end up in fury. One must let this happen and damn the aesthetics. The therapist's beginning place is a place to be avoided. The patient must be allowed to lead the emotion in a way that is meaningful (and often surprising) to

her (or him). The freedom to express her feelings will afterwards free her words and understanding of her feelings.

Yours sincerely,

Mary Priestley

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APPENDIX A

Improvisation Assessment Profiles - Abridged

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IMPROVISERS AND INSTRUMENTS:

TITLE?

LENGTH:

GIVENS?

SITUATIONAL CONTEXT:

OVERALL IMPRESSIONS:

WHICH MUSICAL ELEMENTS ARE MOST SALIENT?

FORM:

HOW CLEARLY FORMED ARE PHRASES?

WHICH MUSICAL ELEMENTS HAVE MOST TENSION?

ANY OTHER SOURCES OF TENSION?
(Body, Program, Lyrics, Verbal discussion)

Instructions for Using the Rating Scales

Listen to the improvisation (or section) until you have determined which elements are salient enough to be included in the analysis. Then answer the related questions below. If the improvisation is monothematic, or does not require sectional analysis, put a check mark in the appropriate place on the scale; if the improvisation has two or more sections that have to be analyzed separately, give each section a letter or number, and place that code in the appropriate place on the salient scales. Keep in mind that the outer two gradients should be used only when the response is so extreme that the musical element is completely beyond the realm of "normal" musical experience or meaningfulness. In short, the outer two gradients imply pathology.

RHYTHMIC ELEMENTS

How related are rhythm and basic beat? (*Integration*)

No difference | | | | | | Extremely Different

How related are simultaneous rhythmic parts? (*Integration*)

No difference | | | | | | Extremely Different

How much do tempo, subdivision, meter change? (*Variability*)

No change | | | | | | Extreme, frequent changes

How much do rhythm patterns change? (*Variability*)

No change | | | | | | Extreme, frequent changes

What role does client take with tempo/beat? (*Autonomy*)

Mostly follows | | | | | | Mostly Leads

What role does client take with rhythm? (*Autonomy*)

Mostly follows | | | | | | Mostly Leads

TIMBRE

How closely related are simultaneous timbres? (*Integration*)

No difference | | | | | | Extremely Different

How much does timbre change? (*Variability*)

No change ☐☐☐☐☐☐ Extreme, frequent changes

What role does client take with timbre? (*Autonomy*)

Mostly follows ☐☐☐☐☐☐ Mostly Leads

VOLUME

How closely related in volume are simultaneous parts? (*Integration*)

No difference ☐☐☐☐☐☐ Extremely Different

How much does volume change? (*Variability*)

No change ☐☐☐☐☐☐ Extreme, frequent changes

What role does client take with volume? (*Autonomy*)

Mostly follows ☐☐☐☐☐☐ Mostly Leads

TEXTURE

How different are simultaneous parts in role? (*Integration*)

No difference ☐☐☐☐☐☐ Extremely Different

How different are simultaneous parts in register? (*Integration*)

No difference ☐☐☐☐☐☐ Extremely Different

How much does texture change? (*Variability*)

No change ☐☐☐☐☐☐ Extreme, frequent changes

What role does client take with texture? (*Autonomy*)

Mostly follows ☐☐☐☐☐☐ Mostly Leads

PHRASING

How different are simultaneous phrases in length/shape? (*Integration*)

No difference ☐☐☐☐☐☐ Extremely Different

How much does phrasing change? (*Variability*)

No changes ☐☐☐☐☐☐ Extreme, frequent changes

What role does client take with phrasing? (*Autonomy*)

Mostly follows ☐☐☐☐☐☐ Mostly Leads

PHYSICAL ELEMENTS

How well-timed are body movements in relation to one another? (*Integration*)

No difference ☐☐☐☐☐☐ Extremely Different

How much does body expression change? (*Variability*)

No change ☐☐☐☐☐☐ Extreme, frequent changes

TONAL ELEMENTS

How well does melody fit into the scale and key? (*Integration*)

No difference ☐☐☐☐☐☐ Extremely Different

How closely related are simultaneous melodies? (*Integration*)

No difference ☐☐☐☐☐☐ Extremely Different

How closely related is melody and harmony? (*Integration*)

No difference ☐☐☐☐☐☐ Extremely Different

How closely related is harmony and scale/key? (*Integration*)

No difference ☐☐☐☐☐☐ Extremely Different

How much do scale and key change? (*Variability*)

No change ☐☐☐☐☐☐ Extreme frequent changes

How much do melodies change? (*Variability*)

No change ☐☐☐☐☐☐ Extreme frequent changes

How much does harmony change? (*Variability*)

No change ☐☐☐☐☐☐ Extreme frequent changes

What role does client take with scale and key? (*Autonomy*)

Mostly follows ☐☐☐☐☐☐ Mostly Leads

What role does client take with melody? (*Autonomy*)

Mostly follows ☐☐☐☐☐☐ Mostly Leads

CONGRUENCE

Any incongruent musical elements?

Any physical incongruence?

Any incongruence between improvisation and verbal materials?

Any incongruence between music and interpersonal relationships?

OTHER PERTINENT INFORMATION:

APPENDIX B

Musical Analyses

Holding Technique

MB: Example # 1

Title: “Emptiness”

Improvisers: Mary Priestley (hereafter referred to as MP) plays “Emptiness” on piano; MB plays “Emptiness” on xylophone and drum.

Length: 4:37 (analysis: 1:00-3:35)

Situational Context: Session 20. MB arrives to the session feeling very suicidal, back to where she was before. MB tells MP she is angry with Ross because she didn’t care. MP interprets, “You are very angry with me.” MB shows MP the picture of her grandfather and two poems about death. In one, her remains at least benefit the earth. MP interprets this to MB: “You want your body to be useful for something.” MB feels people are all getting close to her and threatening her. She feels empty. During the music, MB senses she is in a “wet dark cavern; she suddenly feels someone near.”

Overall Clinical Impressions: The mood and emotion of this improvisation were desolate and sad. In relation to the title, the music sounded as if the improvisers were expressing a person who was feeling deeply lonely, isolated, and despondent. The mood and emotion was conveyed by the hollow, remote quality of MB’s diffuse single drum beats, which were only intermittently related to MP’s melody and rhythm. In contrast, MP played lyrical, gentle melodic phrases built upon held and broken minor and seventh chords in a slow, rubato tempo.

Musical Summary: Most salient were the contrasting qualities in MB's and MP's music: MP held MB's rigid, heavy beats on the drum through an emotionally expressive melody and warm harmonies that moved in time with stability and gentleness. Similarly, MB maintained the same moderately soft volume throughout the improvisation, whereas MP's volume was more variable. Initially, MP's melody was played with conservation, as the top two tones of an opening A minor chord were repeated with an incrementally changing bass on the bottom. As the chordal melody gradually began to descend more into the bass, MP created an ornamental variation (A – A1), using broken chords as the melody line. Harmony was also salient in MP's frequent use of minor chords, sixths, sevenths, and inversions. MP attempted to end the music as she played an F major chord progression, but she added a closing melodic variation until MB was ready to end.

Implementation of Holding Technique: MP held MB through the stability of her tempo and seemed intent on drawing MB into the music by helping MB place her drum beats in a basic pulse, placing her chords between and directly on MB's diffuse drum beats. In this way, MP seemed to connect MB with her own vital life and the holding presence of another person who cared for her. Through creating a sensitive, fluid, and expressive melody supported by chords that conveyed stability and warmth, MP offered MB a holding musical structure to both contain and provide an alternative to the emptiness and isolation that she was experiencing.

Holding

RK: Example # 2

Title: “Safe Place”

Improvisers: MP plays “Safe Place” on piano and also uses the piano as a drum (tapped on the bench); RK plays “Safe Place” on autoharp, cymbal, drum, xylophone, and melodica.

Length: 3:33

Situational Context: Session 4. RK arrives to the session late, as buses were bad, saying, “Well, what are we going to do today?” Gradually RK brings up questions about life and suffering; non-reaching of goals came up. MP interprets this, asking the questions “Was it worth getting into therapy when it had to stop? Was her marriage worth it for three good years?” During the music, RK feels “deep sounds were good and high sounds bad; she wanted quietness in her created world.” MP writes, “At the end she said it was the last session until next year.”

Overall Clinical Impressions: The mood of this improvisation was calm, playful, and warm. In relation to the title, the music sounded like the enjoyment of a child playing near the safety and comfort of its mother. The mood and emotion of the improvisation were conveyed through the warmth of MP’s harmonies, with frequent use of major third, major sixth, and seventh chords. Dense textures (major second, ninths), open intervals (parallel fourths-fifths), and a significant distance in register between MP and RK created a feeling of intimacy and spaciousness. MP’s tonal “runs” up and down the piano and spontaneity in playing the piano bench like a drum in response to RK’s music conveyed a feeling of playfulness and freedom.

Musical Summary: Most salient were consistent harmonic and tonal stability, as exhibited by MP's frequent harmonization of RK's rhythmic figures and establishment of a tonal ground of F-sharp major and F-sharp-E-flat pentatonic. Variability in MP's texture was also salient, as MP shifted from dense to open intervals and tended to play in a lower register than RK. MP held RK through providing structural clarity and a stable rhythmic ground beneath continual changes in the tempo, meter, and rhythm of both players. The overall calm of the music was punctuated by the use of musical inversions, creating momentum and energy and a vibrant middle section marked by both players tapping out dance-like, middle-eastern rhythms. At the end, MP held the client in bell-like, quiet F-sharp major piano chords in the deep bass.

Implementation of Holding Technique: MP held RK by providing a holding musical matrix with qualities that were absent in RK's own childhood, such as warmth (conveyed through major second, third, sixth and seventh chords, and dense textures such as major second and ninths); openness (conveyed through parallel fourths-fifths) and a wide register range); and stability (conveyed through structural clarity, stable rhythmic ground, and consistent harmonic and tonal stability). MP also modeled childlike playfulness, energy, freedom, and spontaneity for RK through tonal "runs" up and down the piano; frequent use of harmonic inversions; dance-like rhythms; and playfully using the piano bench as a drum.

Holding

RK: Example # 3

Title: “Things I Can’t Have”

Improvisers: MP plays “Things I Can’t Have” on piano; RK plays “Things I Can’t Have” on recorder, bongo, gong, cymbal, and xylophone.

Length: 3:48

Situational Context: Session 5. RK has had a happy holiday with Herman, alone, and was able to have small quarrels. They both have changed. RK has met his parents. [RK and I] discuss her parents not knowing and the situation with Dieter whom she can’t divorce; only he can ask for one. MP asks RK, “Do you want a toe in the marriage leaving all [your] clothes there?” After the music, RK feels the situation with her parents didn’t look so black; she felt that the time would come when she could tell them and be accepted.

Overall Clinical Impressions: The mood of this improvisation was of unrest, instability and tension, giving way to a wistful melody in the end. In relation to the title, the music sounded as though the improvisers were expressing ambivalence, frustration, and sadness. The mood and emotion of the improvisation were conveyed through a frequently unstable tonal center in both players and abrupt changes in RK’s meter, tempo, and instruments. Tension was conveyed through short, cyclical musical phrases that rarely resolved and frequent alteration between major and minor keys. The music ended mysteriously on an unresolved, minor chord.

Musical Summary: Most salient was the high differentiation in melody and textural polyphony between MP and RK, as exhibited by the atonal, one-note melody MP played

on piano with RK's short melodic and rhythmic figures on several different instruments. MP's atonal melody – played in a steady rhythm, tempo and moderate volume – provided holding for RK's abruptly changing melodic phrases, meter, and tempo. MP and RK's music was closely related at the end, as MP's harmonic accompaniment in A-flat major facilitated a plaintive melody by RK on the recorder that sounded like a soliloquy.

Implementation of Holding Technique: MP held RK in the emotional tension of the music by maintaining an unstable tonal center through frequently shifting keys and an atonal melody while remaining consistent in tempo, rhythm, and volume. MP's symbolic, contrasting musical voice – held steady through RK's continuous variability in timbre, melody, meter, and tempo – seemed to be a catalyst in helping RK release her own emotions about “the things [she] could not have” through a clear, plaintive melody that RK initiated on the recorder. Texturally, both MP and RK underwent a shift during this improvisation from MP's initial role as “leader” to “accompanist,” as RK found her musical voice and expressed her feelings.

Holding

RK: Example # 4

Title: “How I Feel”

Improvisers: MP plays “How I Feel” on piano; RK plays “How I Feel” on triangle, drum, bongo, guiro, and cymbal.

Length: 3:20

Situational Context: Session 13. RK relates a series of difficult experiences during the week: the terrible feeling of having to retrieve things from her old house and seeing her husband and girlfriend there; not being able to get a work permit; feeling guilty over

having a boyfriend; and doing badly on a school essay and not feeling valued. MP notes that RK's "scratchy and spiky playing" makes one want to "explode with frustration."

Overall Clinical Impressions: The mood of this improvisation was of irritation, frustration, and anxiety. In relation to the title, the music sounded as though the improvisers were expressing the tension of being held in feelings one wants to run away from. The mood and emotion of this improvisation were conveyed through significant contrasts in the salient musical elements of each player. RK's music, played on a variety of instruments, was characterized by random rhythmic patterns, unstable tempi, and unpredictable variations in volume, while MP's music maintained clarity through the repetition of octaves in a moderately slow, steady pattern that she alternated with atonal clusters in the treble, creating an A-B-A musical structure.

Musical Summary: Most salient were the tonal and rhythmic grounding and stable musical structure that MP provided as a holding for the random, discontinuous, and unpredictable rhythmic patterns in RK's music. MP's use of bass octaves in a slow, descending rhythmic pattern – punctuated by heavily accented atonal clusters in the treble – created a steady intensity in the music. RK abruptly stopped playing when MP tried to synchronize with her rhythmic pattern on the drum. A long silence ended the music.

Implementation of Holding Technique: MP reflected the random, unpredictable and unstable qualities of RK's music by playing heavily accented, atonal clusters in the treble and held RK in the tension of her feelings through rhythmically grounding the improvisation with moderately slow, repetitious bass octaves. While MP notes that RK's "spiky, scratchy playing made [her] want to explode with frustration," this was not apparent in the music; on the contrary, MP continued to reach out to RK musically

through the end, when RK suddenly stopped playing as MP tried to synchronize with her rhythm on the drum. MP continued to hold RK in the silence following the music.

Holding

MR: EXAMPLE # 5

Title: “Unwanted”

Improvisers: MP plays “Unwanted” on piano; MR plays “Unwanted” on xylophone

Length: 3:42 (analysis: 1:17-3:42)

Situational Context: Session 64. MP notes experiencing c/t of “deep sadness.” This improvisation was cut off by MP’s ringing telephone.

Overall Clinical Impressions: The mood of this improvisation was serious, mournful, and sad. In relation to the title, the music sounded as if the improvisers were expressing a mother holding a child crying tears of deep grief and sadness. The mood and emotion of this improvisation were conveyed by MP’s steady parallel fifths in the bass that sounded like a heartbeat and a mournful, emotionally expressive A minor melody, supported harmonically with minor chords that conveyed a sense of sadness, warmth, and intimacy. MR’s short, staccato ascending and descending rhythmic phrases, frequently played in a counter-rhythm or between MP’s beats, contrasted significantly with MP’s long, flowing melodic lines and stable, repeating rhythms.

Musical Summary: Most salient was MP’s stable rhythmic ground, exhibited by MP’s moderately slow, steady tempo, and an emotionally expressive A minor melody.

Harmony was also salient through MP’s A minor progression consisting of minor chords, sevenths, ninths, and inversions. MP took a leading role in maintaining both a melodic figure and ground to support MR’s melodic figure.

Implementation of Holding Technique: MP held MR's feelings of being "unwanted" through a melody line that simultaneously expressed MR's deeply sad emotion and conveyed a sense of holding and comfort for this sadness through steady rhythms resonant of a mother's heartbeat and harmonies that conveyed warmth and intimacy. In this way, MP offered MR an emotionally corrective, musical experience of being safely held in a mother's arms.

Holding

RK: Example # 6

Title: "The Week"

Improvisers: MP plays the role of "The Week" on piano; RK plays "The Week" on xylophone, drum, and cymbal.

Length: 3:24

Situational Context: Session 15, last session. MP notes that RK played "very fragmented then some feeling and breaking it off for jerky phrase then terminating."

Overall Clinical Impressions: The mood of the improvisation "The Week" was unsettled, anxious, and scattered. In relation to the title, the music sounded as though the improvisers were expressing the feeling of fragmentation and being pulled in opposing directions. The mood and emotion of this improvisation was conveyed by the alternation in RK's music between short melodic phrases and longer periods of fragmented, random beating in a fast tempo and loud volume.

Musical Summary: Most salient was the tonal and rhythmic ground MP provided as a holding for RK's fragmented playing, frequently through ascending/descending atonal melodic phrases, major/minor harmonic chords, and chromatic figures.

Implementation of Holding Technique: MP's steady tempo, high volume, and clear, repetitious rhythmic figures provided holding for RK's diffuse, loud beating. MP also held RK by providing a tonal ground for the intermittent, short melodies that RK initiated and by rhythmically repeating or developing RK's ideas. MP established empathic rapport with RK by creating atonal melodic phrases up and down the piano and fragments of whole tone scales to match RK's fragmentation and ambiguity. MP also held RK in the inherent tension of the music through the use of inversions and musical pauses and by mirroring RK's high sound intensity.

Holding

NH: Example # 7

Title: "Playing"

Length: 3:20

Situational Context: Session 8. MP notes: "NH started [playing] timidly, then we played the pentatonic together and she cried and cried and cried."

Overall Clinical Impressions: The mood and emotion of this improvisation was initially free and playful, suddenly shifting to a tender sadness. In relation to the title, the music sounded as if the improvisers were expressing the bubbling energy and joy of a child playing freely and suddenly releasing sadness and tears in the comforting presence of its mother. The mood and emotion of this improvisation were conveyed by NH's initial, playful tremolos and skipping rhythmic patterns accompanied by MP's rapid ascending/descending arpeggios in long, flowing melodic phrases sustained by the pedal. MP's slower, more lilting melodic phrase gave way to NH's sudden, rapid eighth-note rhythms up and down the xylophone as MP played a bright chordal melody in G major

and an octave tremolo in the deep bass. NH joined MP in a playful pentatonic melody, maintaining a stable rhythm and meter until NH suddenly stopped and started crying. MP accompanied NH's tears through a gradual decelerando, gently repeating pentatonic chords in the treble and supporting with stable parallel fifths in the bass. MP ended the music softly on a G major chord.

Musical Summary: Most salient was melody, as both players' initial free, playful tonal runs, and arpeggios – bridged by a brief, legato melodic phrase by MP – led to a highly integrated pentatonic melody. Rhythmic variability was salient in both players' movement from rapid, fluid eighth/sixteenth note patterns, to a highly rhythmic pentatonic section in a stable tempo and meter, and finally to MP's final decelerando in a rubato tempo. Both players' music spanned a wide range of dynamics and registers. Textural roles also shifted from both players' initial melodies as two figures with MP as ground to MP's taking on the role of both figure and ground.

Implementation of Holding Technique: MP held NH by creating a playful musical atmosphere reminiscent of the joy and freedom of a child's play through rapid arpeggios, variability and spontaneity in rhythmic patterns, energetic surges in tempo and dynamics, wide register range, and pentatonic melodies and harmonies. MP continued to hold NH in the expression of her sadness and tears by gradually decreasing the tempo, by playing soft, repetitive pentatonic chords on the basic beat, and by grounding the rhythm and melody through stable parallel fifths in the deep bass and bringing resolution to the music through a G major chord.

Holding

SJ: Example # 8

Title: “Being Abandoned”

Length: 7:34 (analysis: 1:00-3:24)

Situational Context: Session 5. After 3:24, MP suddenly stops playing. SJ continues playing alone until the end. MP notes SJ was feeling “anger” and that she experienced a “countertransference (hereafter referred to as c/t) torrent of angry tears.”

Overall Clinical Impressions: The mood and emotion of this improvisation was of haunting desolation and loneliness. In relation to the title, the music sounded as though the improvisers were expressing the profound loneliness, longing, and vulnerability of an abandoned child. The mood and emotion of this improvisation were conveyed by MP’s wide distances between intervals and frequent leaps in a chordal melody that did not resolve; consistently fluid tempo and meter; and dense harmonic chords. SJ played the muted cymbal and Tibetan bell softly in a diffuse rhythm, often between MP’s beats, with frequent, long pauses. MP’s sequenced melodic theme culminated in one dissonant, repeating chord before suddenly dropping out with an audible, dramatic lift of the pedal. SJ continued playing the drum by herself for a full four minutes before ending the improvisation.

Musical Analysis: Most salient was harmony, which was conveyed by MP’s sole use of chords based in the middle and treble registers to create a melody with continual suspension and no resolution. MP’s dense harmonic chords were marked by frequent inversions, minor seconds, major/minor sevenths, augmentations/diminutions, and dissonance. Rhythmic grounding was salient in the fluidity of tempo and meter

throughout the improvisation. Melody was salient in the way MP sequenced melodic themes between the middle to treble registers and in the overall melodic shape, which incorporated frequent leaps and wide distances between intervals. Texture was also salient as MP stopped playing in the middle of the improvisation and SJ went on to play alone; textural roles then changed from MP as leader and SJ as accompanist to SJ as soloist.

Implementation of Holding Technique: MP held SJ harmonically through her use of dense, complex harmonies that seemed to musically symbolize the intimacy of a close relationship (through minor seconds, augmentation/diminution, inversions, and dissonance), an earlier period of life (through centering the melody in the middle to treble register), and longing (through ascending melodic leaps and use of wide intervals such as major/minor sevenths and ninths). Musically, MP empathically conveyed a sense of the groundlessness in being abandoned (through tempo and meter that were fluid and continually shifting), being trapped (through sequencing the melody over different registers), and being alone (through a melody consisting only of chords in the middle-upper treble). MP musically reenacted abandonment near the end when she suddenly stopped playing and lifted her foot off the pedal in an audible, crisp way, leaving SJ to continue the improvisation alone.

Holding

PC: Example # 9

Title: “The Belt”

Length: 7:31 (analysis: 1:00-4:08)

Situational Context: Session 44. PC tells MP if he lost his job he would kill himself, and asks, “What’s the use [in living]?” MP asks, “What are the things that would make life worth living?” PC answers, “Companionship, satisfaction with music.” MP urges PC, “Hang on to those things and don’t for the moment think how you’re going to get them.” She writes, “I felt completely unprofessional but felt I had to say it to give him something to hang on to.” PC has on a bright pseudo Indian belt.

Overall Clinical Impressions: The mood and emotion of this improvisation was of deep grief and despair. In relation to the title, the music sounded as if the improvisers were expressing a person’s long-held tears of grief received and held by a caring, compassionate listener. The mood and emotion of this improvisation was conveyed by PC’s tears as MP started the improvisation with a soft, repeating tone in the bass, adding slowly descending, minor chords and inversions in alternating beats. As PC’s crying became louder, MP’s volume also increased, and she added repeating parallel fifths to a descending minor melody in octaves. As the improvisation progressed, MP’s melodic phrases gradually began ascending and incorporating major chords, and PC’s crying became quieter. MP’s melody ended gently, as MP’s tempo decreased and brought resolution to the music through a G major chord.

Musical Summary: Most salient was rhythmic and tonal grounding, exhibited by the slow, stable tempo in MP’s repeating single-tone and parallel fifths in the bass, and the improvisation’s tonal center in the key of E minor. Harmony was salient through MP’s creation of melodic phrases based on minor chords, inversions, and octaves. Tension was also salient in the way MP held the emotional tension through a cyclical melodic structure and the incremental, harmonic changes MP added in each new chord. Volume

was salient in the way MP continually adjusted her dynamics to support PC's vocal crying. Texturally, MP's role in this improvisation was as soloist and accompanist, supporting PC in the release of his tears.

Implementation of Holding Technique: MP musically held PC through the emotional expression of his tears with repeating bass tones and parallel fifths in a slow, steady tempo and by playing descending minor chords to reflect PC's falling tears and descent into his sadness. MP held PC harmonically by playing frequent chordal inversions and suspensions and placing the incremental, harmonic changes on each new chord. MP held PC melodically by sequencing the melody over various keys. MP held PC dynamically by shifting her volume to accompany PC's crying. MP also held by implementing a gradual musical transition from the expression of deep sadness and despair to a sense of peace. She did this by shifting her harmonies from minor to major, changing the shape of her melodic phrases from descending to ascending, and introducing a musical resolution by ending the music on a major chord. In this way, MP musically offered PC a sense of completion, grounding, and rest.

Holding

KM: Example # 10

Title: "The Fear"

Length: 1:51

Situational Context: Session 9. KM doesn't feel she could take responsibility for placing her father into a facility on her own. MP writes "she was fairly suicidal but aware [of] what this would do to the family."

Overall Clinical Impressions: The mood and emotion of this improvisation was chilling, gripping, intense fear. In relation to the title, the music sounded as though the improvisers were expressing the somatic feeling of fear and terror: racing heartbeat, quivering limbs, and overall constriction of the mind and body. The mood and emotion of this improvisation were conveyed by KM's opening tremolos and rhythmic patterns on the wooden xylophone and MP's rapid, descending chromatic tremolos in the treble and octaves in the deep bass. KM's rhythmic pattern shifted into heavily accented, single tones before resuming rapid tremolos and rhythms up and down the xylophone as MP's chromatic tremolo clusters descended to the middle register. The music ended as KM suddenly played several loud tones accompanied by MP's dense, minor suspended chords in the bass. The music ended dramatically as both players ended simultaneously with MP's audible release of the pedal.

Musical Summary: Most salient was tension in the music of both players. This tension was exhibited rhythmically by MP and KM's rapid tremolos and sixteenth-note patterns. It was exhibited texturally by MP's wide, contrasting register and dynamic ranges and contrasting sound production techniques (i.e. soft, light, tremolos contrasting with loud, heavily accented bass octaves and dense minor chords). Harmonically, tension was exhibited harmonically by MP's use of chromatic, descending tremolo clusters and suspended minor chords that did not resolve and in timbre through KM's choice of a wooden xylophone and the placement of MP's melodic figures in the high to middle treble. MP's heavy, sustained pedal and sudden, dramatic lift of the pedal as the music ended further contributed to the tension in the music.

Implementation of Holding Technique: MP held KM by grounding KM rhythmically with a repeating tremolo pattern; tonally through heavily accented octaves in the deep bass; dynamically by maintaining a volume slightly louder than KM's; harmonically through dissonant, heavy, and repetitive chord patterns that contained KM's strong, single-note beats on the xylophone; and texturally through sound production techniques such as a heavy, sustained pedal and by ending the music in synchrony with KM through a dramatic, audible lift of the pedal. In essence, MP conveyed empathy for KM by creating music that resonated somatically with her experience of fear.

Splitting Technique

Splitting

RK: Example # 1

Title: "Observer/Active"

Improvisers: MP plays "Observer" then "Active" on piano; RK plays "Active" then "Observer" on xylophone, cymbal, and drum.

Length: 3:15

Situational Context: Session 7. RK believes her infidelity to her husband was caused by a "split between her observer [self], cool and analytical, and her active, feelings self that dictates circumstances and [leads her to feel] she has no choice." MP notes that RK's playing is "very faint and feeble," and that she experiences c/t of "desperate insecurity."

Overall Clinical Impressions: The mood of this improvisation was marked by the vivid contrast between the vital, driven quality of MP's music and the faint, almost inaudible playing of RK. In relation to the title, the music sounded as though the improvisers were expressing the energy of a person actively engaged in life and a person who is

overwhelmed and isolated in life. The mood and emotion of the improvisation were conveyed through MP's 16-note rhythms set against a lively Spanish idiom, and RK's soft, fragmented rhythms often played randomly and between long silences. Most salient were the highly differentiated roles between the two players – MP's clarity/vitality and RK's ambiguity/passivity – and MP's dynamic of rapid tempi, frequent counter rhythms, and syncopation.

Musical Summary: Most salient was the active role MP conveyed in this split by starting the music and taking the lead in establishing the melodic/rhythmic figure and ground for the entire improvisation. MP's rapid, unrelenting tempi in the bass, accented by frequent counter rhythms and a syncopated Spanish melody played in the treble, created a dense melodic texture that contrasted starkly with RK's vague, discontinuous melodic and rhythmic phrases. The music ended as MP brought resolution through a shift to F-major pentatonic.

Implementation of Splitting Technique: MP symbolically represented the struggle for RK to integrate a more active, vital self by musically taking on this role, giving RK the opportunity to interact with – and not be dominated by – this more dynamic side of her. MP musically conveyed RK's "active" side by playing rapid, sixteenth note rhythms, frequent, counter-rhythms, and syncopations in a lively, densely textured Spanish idiom. MP's reported c/t feelings of "desperate insecurity" were not apparent in the music.

Splitting

MB: EXAMPLE # 2

Title: “Blue and Orange”

Improvisers: MP plays “Blue and Orange” on piano; MB plays “Blue and Orange” on bongo drum and cymbal.

Length: 6:02 (analysis: 2:27-5:33)

Situational Context: Session 39. MB begins the session recounting a dream in which “a man was touching [her] and she couldn’t scream.” MP explains her choice of “Blue and Orange” as the title: “I thought this union of opposites [‘blue and orange’] might symbolize a sexual relationship without arousing defenses...by c/t I played chords like a scream and [MB] said she felt like that.”

Overall Clinical Impressions: The mood and emotion of this improvisation was solemn, formal, and uneasy. In relation to the title, the music sounded as if the improvisers were expressing two people who were relating in a stiff, wooden manner, cut off from feelings. MP’s musical “scream” suddenly imbued the improvisation with dynamic expression. The mood and emotion of this improvisation was conveyed by the rigidity in MB’s playing, manifested in the persistent rhythmic pattern she repeated over the entire improvisation. The solemn, formal quality of the music was conveyed by MP’s short melodic phrases, which consistently resolved with little tension and were supported by a lilting bass ostinato that generally remained stable in tempo, meter, and volume. MP’s c/t of a person screaming –played spontaneously as heavily accented, rhythmic chords in the treble – was all the more jarring given the stability of the musical context preceding it.

Musical Summary: Most salient was MB's short, perseverative eighth-note rhythmic figure, which was often not grounded in MP's basic pulse. MP's music was highly structured by a continuous bass ostinato between the octave and the fifth, and an A minor/D minor melody that varied texturally (through shifting registers) and harmonically (through shifts from tonality to atonality, major to minor). Tension was salient in MP's sudden, loud burst of treble atonal chords played in a triplet counter-rhythm, immediately followed by a firm D minor chord in the middle register. This sudden musical "scream" seemed to briefly lead MB into a freer, more interactive expression on the drum and cymbal. Except for MP's loud atonal chords, the overall volume remained moderately soft and closely related in the musical parts of both players.

Implementation of Splitting Technique: MP notes that she titled this improvisation "Blue and Orange" with the idea that this union of opposites might symbolize a sexual relationship without arousing MB's defenses. The need for this symbolization and visual structure of the colors would have been especially important given the client's history of sexual abuse by her father. MP's melody and rhythm were highly structured; however, she consistently placed MB's own rigid, repetitive pattern as a subtle counter-rhythm to her music and also played out her own c/t of a "scream" as counter-rhythmic, atonal chords. Drawing upon rhythm as a most basic, physical connection to the body, MP worked to create a subtle musical tension by unifying the opposing rhythms of both players behind a melody that contained qualities of formality and great stability. MP's decision to play out her c/t seemed to free MB's own musical expression, exhibited by her own sudden change to a more dynamic instrument (cymbal) that she played interactively, with more variation in rhythm, tempo, and volume.

Splitting

RK: Example # 3

Title: “Selfish/Social”

Improvisers: MP plays “Selfish/Social” on piano; RK plays “Selfish/Social” on xylophone, drum, cymbal, bongo, chimes, bells, and tambourine.

Length: 5:42 (analysis: 1:32-4:37)

Situational Context: Session 3. For this improvisation, MP suggests that RK focus on the idea of “love thyself.”

Overall Clinical Impressions: The mood of this improvisation was explorative, reflective, and gentle. In relation to the title, the music sounded as though the improvisers were expressing a parent gently following a young child in the quiet exploration of play. The mood and emotion of this improvisation were conveyed by the fluidity of MP’s melodic and harmonic accompaniment to RK’s continually shifting melodic phrases and rhythmic patterns on many different instruments. The clarity and simplicity of MP’s single-note melodies, parallel fourths-fifths, and frequent use of the pentatonic reflected the childlike nature of the improvisation. Slow tempi, a moderately soft volume, and lack of a consistent pulse or meter in both players gave the music a sense of spaciousness and peace.

Musical Summary: Most salient was MP’s harmonic incorporation of RK’s changing melodies, rhythms, and timbres, which created a high level of musical integration. Tonal ground was highly variable in both players, as exhibited by the use of a wide range of continually changing key centers and scales. Throughout the improvisation, RK maintained her role as leader and MP as accompanist.

Implementation of Splitting Technique: MP's establishment of a fluid, yet stable ground provided an open, holding space for the emergence of RK's musical impulses, which offered RK the experience of taking a leading role in the improvisation as something positive, not "selfish." At the same time, MP held RK by harmonically incorporating RK's continually changing melodies, rhythms, and timbres, and creating music that evoked a feeling of childhood (parallel fourths-fifths, pentatonic mode, and single-note melodies). Perhaps in this way, RK was able to feel the safety and freedom to explore a more assertive, playful part of herself, held as she was by MP in the music.

Splitting

RK: Example # 4

Title: "Dieter: Bad/Good"

Improvisers: MP plays the role of "Bad" on piano; RK plays role of "Bad" on drum, bells, xylophone, ratchet, and autoharp.

Length: 7:00 (analysis: 1:00-2:50)

Situational Context: Session 11. MP writes: "Dieter wanted a divorce...We played [RK's] ambivalence towards Dieter. It was head music, not touching the depths. We listened to it and she cried a bit. I said she had a bit that didn't want to be brave and independent and she must listen to it too."

Overall Clinical Impressions: The mood of the improvisation "Dieter: Bad" was tense and ambivalent. In relation to the title, the music sounded as if the improvisers were expressing a person who has a strong negative reaction to another person and who is also avoiding her own deeper feelings. The mood and emotion of this improvisation was conveyed by the marked differences between the voices of the two players, who

musically seemed to take on the roles of MP as “Bad Dieter” and RK as herself. RK’s musical voice was often fragmented with wide range of timbre, abrupt changes, and no tonal/rhythmic center. MP’s musical voice presented dense, somewhat provocative atonal chords and musical structure through repetitious rhythmic figures in the treble/bass that sounded almost Gershwin-esque, as if MP were carrying the emotion and energy of both players.

Musical Summary: Most salient was tension, as exhibited in MP’s music by frequent *accelerando/ deaccelerando*, unstable tonal centers, and moderately loud to very loud volume in both players. Tension was also exhibited through the contrast between RK’s diffuse, shaky, often random rhythms and MP’s clear, rhythmic figures and harmonically complex, often atonal chords and melodies. The musical interaction between the two players also highlighted tension, as MP’s direct musical phrases seemed to amplify RK’s movement toward and away from MP.

Implementation of Splitting Technique: MP’s musically represented various dimensions of RK’s struggle to integrate her feelings about the good/bad in Dieter by presenting musical phrases that alternated between the treble/bass (male-female), frequent shifts between major/minor keys, and atonal chords and melodic phrases that often remained unresolved. MP established empathic rapport with RK by synchronizing and incorporating her rhythmic figures into the harmony of the music as a whole and offering a musical portrait of the deeper feelings that she may have about the relationship.

Splitting

RK: Example # 5

Title: “Dependent/Independent”

Improvisers: MP plays the role of “Dependent” on piano and RK plays the role of “Dependent” on recorder; MP plays the role of “Independent” on piano, and RK plays the role of “Independent” on cymbal, xylophone, and drum.

Length: 6:00 (Dependent: 1:00-2:56; Independent 3:41-6:00)

Situational Context: Session 10. MP notes: “[RK] didn’t mind being dependent on something beautiful and didn’t feel the need to be totally dominant.”

Dependent:

Overall Clinical Impressions: The mood of the improvisation “Dependent” was intimate, reflective, and emotionally compelling. In relation to the title, the music sounded as though the improvisers were expressing the existential and emotional dimensions of being dependent and depending upon another person. The mood and emotion of this improvisation was conveyed by the movement from musical differentiation to integration in both players. Initially, the melodies in MP and RK’s music formed two melodies that highly contrasted from one another in pitch registers, phrase length, and shape: both players were independent of one another (MP figure, RK figure). In the middle section, MP became accompanist to a beautiful melody initiated by RK with both players centered in the treble: the music of both players was both independent and interdependent (MP ground, RK figure). After a short, playful period incorporating one another’s musical phrases, MP completed the last note of RK’s

melody, resolving on a major chord that seemed to point toward a new direction: both players were musically synchronous (MP and RK figure).

Musical Summary: Most salient were MP's use of tension to hold RK in the emotion of her own melody and the overall high level of melodic integration between MP and RK.

In the opening section of the improvisation that MP began, ascending octaves incorporating the whole tone scale formed long, sweeping musical phrases that gradually rose and fell in a slow, fluid rhythm. Frequent pauses in MP's phrasing created a sense of expectation and openness in the music for RK. Integration between MP and RK was conveyed by frequent incorporation of each other's melodic phrases and the ending synchrony in RK's melody, as initiated by MP.

Independent:

Overall Clinical Impressions: The mood of the improvisation "Independent" was playful, robust, and explorative. In relation to the title, the music sounded as if the improvisers were expressing the freedom to be authentic in a close relationship. The mood and emotion of this improvisation was conveyed by MP's frequent use of pentatonic melodies, distinct musical sections that varied widely in key, scale, and melodic phrasing, and the overall balance between differentiation and synchrony in both players.

Musical Summary: Most salient was MP's harmony, tonal ground in the deep bass, and the lead role in initiating rhythmic figures to structure and incorporate RK's rhythmic patterns on the xylophone and cymbal. The ending was similar to the first improvisation,

Dependent: MP played a melodic pattern in octaves, and chose to end the improvisation herself.

Implementation of Splitting Technique: MP musically represented the split within RK between independence and dependence by reflecting the experience of both in their musical relationship. As RK played *Independence*, MP musically reflected back RK's rhythmic and melodic phrases and/or provided a tonal or rhythmic grounding for her expression. MP also provided a sense of spaciousness in the music for RK through the frequent use of octaves, fluid rhythms free of meter, and making space in the music for RK. MP maintained independence in her own music by musically introducing change, creating musical transitions and counter-melodies, and taking the lead role in beginning and ending the improvisations. As RK played *Dependence*, MP harmonically intensified the emotional qualities inherent in RK's melody through the use of inversions, suspensions, and major/minor progressions. MP's incorporation, synchronization, and extension of RK's melodies reflected the interdependence and musical intimacy developing between them.

Splitting

SD: Example # 6

Title: "Being Murdered/Murdering"

Length: 5:07 (analysis: 1:00-2:00)

Situational Context: Session 2. SD reports not being able to sleep after her previous session when MP had asked her if she felt like a murderer after her abortion. MP notes the feelings that SD expressed during the music seemed "quite real, seemingly of guilt," but that the "feelings seem to be reversed."

Being Murdered

Overall Clinical Impressions: The mood and emotion of this improvisation was fragmented, conflicted, ambivalent, and tragic. In relation to the title, the music sounded as though the improvisers were expressing a person experiencing feelings of fragmentation and hopelessness. The mood and emotion of this improvisation were conveyed by MP's dense, complex, chromatic harmonies; frequent use of dissonant intervals such as minor seconds, minor sevenths, and augmentations/diminutions; wide interval ranges; short melodic phrases that were continually and abruptly changing; and an overall lack of tonal center. SD played several instruments – including the drum, xylophone and temple blocks – randomly or on MB's off-beats, with periods of silence in between.

Musical Analysis: Most salient was tension, exhibited by MP's frequent use of dissonant intervals and complex, chromatic harmonies; a consistent lack of tonal center; and abruptly changing melodic phrases. Tension was also salient in SD's frequent and unpredictable shifts in timbre exhibited by her frequent change of instruments and lack of rhythmic grounding conveyed by frequently random beats that did not coincide with MP's basic beat. Texturally, MP's role in this improvisation was leader with SD as accompanist.

Murdering

Length: analysis: 5:07 (analysis: 2:20-4:40)

Overall Clinical Impressions: The mood and emotion of this improvisation was haunting and eerie. In relation to the title, the music sounded as though the improvisers were expressing the quiet space left behind after a tragedy. The mood and emotion of this improvisation was conveyed by SD's flute, which she played with a breathy quality,

with frequent alteration between major/minor seconds and short, chromatically descending melodic lines. MP maintained a steady beat through an ostinato pattern in the bass using octaves, and provided an F-sharp major harmonic accompaniment to SD's melody with a wide intervallic range. MP initially placed each chord on the 4/4 beat. As the music progressed, MP's rhythmic figures expanded slightly to include subdivisions of the beat.

Musical Analysis: Most salient was SD's flute melody based on short, often chromatically descending melodic phrases marked by frequent alterations between major/minor seconds. MP provided rhythmic and tonal grounding by maintaining a steady bass ostinato pattern in a moderate tempo and harmonic chords centered tonally in the key of F-sharp major. MP's harmony was salient through her primary use of major chords consisting of frequent inversions and a wide intervallic range (minor sevenths, elevenths, octaves, and parallel fourths-fifths). Textural roles shifted in this improvisation as SD was leader, and MP was accompanist.

Implementation of Splitting Technique: In the improvisation "Being Murdered," MP seemed to mirror a sense of inner fragmentation, tragedy, and the complex feelings of ambivalence that SD may have experienced surrounding her abortion by creating music with complexity and tension. MP did this through the frequent use of dense, chromatic harmonies, dissonant intervals including minor seconds, minor sevenths, and augmented/diminished chords. MP's lack of a consistent tonal center, wide interval ranges, and short, abruptly changing melodic phrases created a similar sense of tension and groundlessness. By contrast, the tension in the second improvisation, "Murdering," was quiet and eerie led by SD's haunting melody on the flute. MP provided a rhythmic

and tonal grounding for SD by providing a steady ostinato pattern in the bass with an F-sharp minor accompaniment. MP's placement of one chord on each beat further grounded SD's melody and mirrored its musical tension and suspension through frequent use of harmonic inversions. Lastly, MP seemed to reflect feelings of loss or separation that SD may have experienced by musically creating wide distances between intervals and frequently using minor sevenths, elevenths, octaves, and parallel fourths-fifths.

Splitting

SJ: Example # 7

Title: "Inside Myself/Outside"

Inside Myself

Improvisers: MP plays "Outside Myself" on piano; SJ plays "Inside Myself" on cymbal, bells, and xylophone.

Length: 4:05 (analysis: 1:00-2:06)

Situational Context: Session 2. SJ speaks of feeling that "the outside and inside [of her] were different; people thought [SJ was] hard and independent and men felt afraid of her." MP notes that in the end of the music, SJ is harder, and MP is softer. MP writes, "I had a c/t feeling of warmth towards her."

Overall Clinical Impressions: The mood and emotion of the improvisation were aggressive, provocative, and penetrating. In relation to the title, the music sounded as though the improvisers were expressing a forceful, driven, and hardened person, contrasted with an anxious, timid, and vulnerable person. The mood and emotion of this improvisation were conveyed by the immediate contrast between SJ's extremely soft, opening cymbal beats and MP's loud, heavily accented, dissonant chords in the treble and

middle registers. As MP introduced steady, repeating inverted minor chords in the middle register, SJ played moderately soft, rapid rhythmic patterns on the xylophone between MP's beats or the open spaces that MP left between her dissonant chords, as she waited at times for SJ to play before resuming again. MP suddenly played loud, dissonant chords in an ascending/ descending syncopated rhythmic pattern before returning again to inverted chords on the basic beat. MP repeated this pattern of juxtaposing syncopated, dissonant chords with inverted, rhythmically stable chords three times during this musical excerpt.

Musical Analysis: Most salient was tension, conveyed by the significant musical contrasts between both players in volume (MP's wide dynamic range (*ff-p*) to SJ's consistently soft); harmony (MP's complex, dissonance chords to SJ's consonance); texture (MP's wide register range to SJ's narrow range), and overall sound production (MP's heavy, staccato accents and pedal to SJ's lighter sounds on all instruments). Tension was also salient in the musical space between MP's dissonant chords, which highlighted the silence before and after SJ's added tones.

Outside Myself

Improvisers: MP plays "Inside Myself" on piano; SJ plays "Outside Myself" on tambourine.

Length: (analysis: 2:26-4:05)

Overall Clinical Impressions: The mood and emotion of this improvisation was gripping, mysterious, and reverent. In relation to the title, the music sounded as though the improvisers were expressing a person beholding the inner mystery of another with warmth and reverence, despite the other's resistance. The mood and emotion of this

improvisation were conveyed by MP's slow, minor inverted harmonic chords that changed incrementally on each beat. As MP played a major seventh chord, SJ suddenly rattled the tambourine loudly several times before resuming her silence. MP added grounding, descending bass tones, continuing to play in a slow, steady tempo as her major/minor seventh chords descended to a final F major seventh chord, which she softly repeated several times with increasing lengths of silence in between. MP's c/t was conveyed by the warmth of her harmonies (seventh chords) and stability of tempo and rhythm.

Musical Analysis: Most salient was harmony, conveyed by MP's descending bass melodic line formed by harmonies that consisted of inversions, major/minor chords, major seventh and ninth chords. Rhythmic ground was also salient, as MP maintained a steady pulse, placing one chord on each beat. Tension was salient through the incremental harmonic changes that MP played from one chord to the next, the suspense created by MP's chordal inversions, MP's continually soft volume, and SJ's sudden, loud rattling of the tambourine in the middle of the improvisation. Tension was also exhibited by the silence SJ maintained throughout, and at the end, as MP spaced her chords further and further apart and both players held the silence after the music ended.

Implementation of Splitting Technique: MP musically highlighted the tension between SJ's "outside" way of being in the world and "inside" way by playing music that contrasted with SJ's in volume (MP's wide dynamic range (*ff-p*) to SJ's consistently soft); harmony (MP's complex, dissonance chords to SJ's consonance); texture (MP's wide register range to SJ's narrow range) and overall sound production (MP's heavy, staccato accents and pedal to SJ's lighter sounds on all instruments). Tension was also

salient in the silence between MP's chords and at the end of the improvisation. MP seems to express her c/t of warmth through her seventh and ninth harmonies, steady tempo reminiscent of a heartbeat, and soft volume.

Splitting

CM: Example # 8

Title: "Man/Woman"

Improvisers: MP plays "woman" on piano; CM plays "man" on xylophone.

Man

Length: 3:00 (analysis: 1:00-1:28)

Situational Context: Session 2. CM speaks of feeling split between the man inside of her whom she describes as "working, perfectionist[ic] and busy," and a woman she describes as "unable to act." MP notes that as "man," she had c/t of feeling "desperately unsupported." CM confirms afterwards that "she has a feeling of falling if she stops being busy and working [and] can't relax at all."

Overall Clinical Impressions: The mood and emotion of this improvisation was of sadness and quiet unrest. In relation to the title, the music sounded as though the improvisers were expressing a young child trying to emerge but who keeps being oppressed by another person. The mood and emotion of this improvisation in CM's role as "man" were conveyed by the heavy, wooden sound quality of CM's xylophone, as she loudly played a wide variety of diffuse rhythms consistently ahead of MP's basic beat over the full range of the instrument. MP's role as "woman" was a marked contrast to CM, as she played a quiet, cyclic, minor melodic theme characterized by the gradual opening out of intervals including major second, third, fourth, and fifth, returning to a

major second interval at the end. MP supported her melody with dense major/minor harmonies that frequently included sevenths and ninths and changed incrementally on each chord. MP's continual shift between a 3/4 and 4/4 meter and ending on an unresolved, minor chord also contributed to the music's sense of unrest.

Musical Analysis: Most salient was MP's cyclic melodic theme, incorporating the gradual movement between the intervals major second-third-fourth, parallel fifth –major second. Rhythmic ground was also salient through MP's juxtaposition of a steady, stable tempo with a continually shifting 3/4 and 4/4 meter. Contrasts in rhythm, volume, and texture in both players were also salient: CM's loud, diffuse rhythmic patterns were generally played in a tempo slightly ahead of MP's and over a wide register range, while MP's steady tempo and soft, repetitive rhythmic patterns centered in the middle register. Harmony was salient through MP's frequent use of inversions, sevenths, ninths, and dense major/minor chords, which changed incrementally on each beat.

Woman

Improvisers: MP plays "Man" on piano; CM plays "Woman" on xylophone.

Length: (analysis: 1:30-3:00)

Overall Clinical Impressions: The mood and emotion of this improvisation was provocative, urgent, and aggressive. In relation to the title, the music sounded as if the improvisers were expressing an anxious, busy person aggressively pushing up against a more reserved, isolated, and vulnerable person. The mood and emotion of this improvisation were conveyed in CM's role as "woman" through her soft, slow, single tones on the xylophone which did not coincide with MP's rapid or rhythmic patterns tempo at all. MP's role as "man" was marked by a loud melody that frequently

incorporated ascending/descending chromatic octaves; dissonant harmonic clusters; and broken, inverted, and augmented chords. Throughout this improvisation, MP maintained a rapid tempo and wide variety of rhythms and counter-rhythms with frequent syncopation. The music ended abruptly, as both players stopped playing simultaneously in the middle of MP's rapid repetition of an inverted chord.

Musical Analysis: Most salient was tension, exhibited by MP's use of melody and harmony to create dissonance and suspense, and her frequent use of dissonant, broken, inverted, and augmented chords and ascending/descending chromatic octaves. Rhythm and tempo were also salient through MP's use of rapid, highly variable rhythms, counter-rhythms, syncopation, and the musical spaces that MP included between CM's beats; by contrast, CM's tempo and rhythms were markedly slower and less complex, as she played steady, ascending/descending tones throughout. Dynamics in both players' music were also salient, as MP maintained a loud volume throughout, while CM's volume remained soft.

Implementation of Splitting Technique: MP represented the split between CM's inner "man" and "woman" by highlighting the significant contrasts and tension between each figure, especially in ways that seemed to emphasize the impact of one upon the other. In MP's role as "woman," MP seemed to musically represent CM's inner "struggle to act" through her creation of a melody based on intervals (major second-third-fourth, parallel fifth –major second) that gradually opened from one to the other, only to contract again. MP also musically represented a sense of inner contraction and restriction through dense, major/minor harmonies that frequently incorporated intervals such as sevenths and ninths and changed incrementally on each chord. MP's continual alternation between a 3/4 and

4/4 meter further contributed to the underlying tension of the music. In MP's role as "man," MP musically represented CM's "working, perfectionistic, and busy" inner man by maintaining a rapid tempo, consistently loud volume, and by the frequent spaces that MP created between CM's quiet tones, which created a musically provocative effect. MP seemed to represent her c/t of feeling "desperately unsupported" through music that lacked a stable rhythmic or tonal ground: rhythmically, MP's patterns continually changed and incorporated frequent counter-rhythms and syncopations; melodically, MP created a melody based on ascending/descending chromatic octaves; harmonically, MP incorporated dissonant harmonies and broken, inverted, and augmented chords.

Investigation of Emotional Investment Technique

Investigation of Emotional Investment

FP: Example # 1

Title: "Being the Children"

Improvisers: MP plays "FP" on piano; FP plays "being the children" on xylophone.

Length: 7:05 (analysis: 2:24-7:05)

Situational Context: Session 27. FP opens the session by saying that she is furious at having to keep discipline at school and angry with herself for doing it. MP wonders what part of herself FP was having to discipline. MP notes that FP felt "she was leading [the improvisation] but on hearing the playback saw that I was, but with her music."

Overall Clinical Impression: The mood and emotion of this improvisation were initially anxious and chaotic, slowly changing to a more introspective centeredness. In relation to the title, the music sounded as though the improvisers were expressing the movement from anger and confusion to acceptance and peace. The mood and emotion of this

improvisation were conveyed by FP's initially diffuse rhythmic patterns, played in a rapid tempo over the entire length of the xylophone. Similarly, MP's initial playing was marked by widely contrasting rhythms, frequent use of atonality and chromaticism with no tonal center, and frequent, abrupt changes in register. MP's gradual transition into the Dorian mode led to higher integration in the music of both players: FP's rhythms became significantly more related to MP's basic beat; both melodies became more centered in register; and the overall dynamic range became less variable, as both shifted to a moderately soft volume until the end. MP's ending on a treble, dominant tone gave the music a sense of both resolution and heightened expectation; FP stopped playing soon thereafter, and the music ended without resolution.

Musical Summary: Most salient was the high variability in rhythm, texture (FP, MP) and timbre (MP) until nearly the end, when MP created a tonal center using the Dorian mode. MP also used a wide range of abruptly shifting harmonies, including: atonality, tonality, chromaticism, and the Dorian mode. Initially, FP's tempo and meter were steady but diffuse, coinciding only occasionally with MP's own widely changing rhythms. Similarly, the timbre of MP's music was highly variable, as conveyed by frequent and abrupt shifts between staccato articulation of rhythmic patterns, legato chords sustained by the pedal, and a Dorian melody in octaves near the end. In both players' music, texture was salient in the breadth of pitch ranges used and the frequent, abrupt changes in register. Textural roles also varied over the course of the improvisation: initially, both MP and FP's parts were two figures; MP's later introduction of the Dorian mode added a rhythmic ground and tonal center to FP's figure. MP took a leading role in this improvisation, exhibited by her overall pacing of the music. MP

initiated the ending by sustaining a single dominant tone in the treble register; FP continued playing soft, steady tones in MP's basic beat before dropping out.

Implementation of Investigation of Emotional Investment Technique: MP intensified FP's initially diffuse, chaotic musical expression by playing highly variable rhythms, harmonies, and timbre with no rhythmic or tonal ground. This approach seemed to both anchor FP in the emotion of her expression while also keeping the possibilities open for whatever would unfold. As FP was possibly projecting her feelings about disciplining her children onto them, MP used the splitting technique: she took a leading role in the improvisation, giving FP the opportunity to step out of the disciplinary role to be "led" – FP did not consciously perceive that MP was doing this – and to separate out her own anger at herself from her anger at the children. MP introduced significant change in the improvisation through the Dorian mode, which seemed to have a grounding, integrative effect on the music of both players.

Investigation of Emotional Investment

GF: EXAMPLE # 2

Title: "Mother and Father"

Improvisers: MP plays "Mother and Father" on piano; GF plays "Mother and Father" on cymbal, bell tree, xylophone, and drum.

Length: 5:55 (analysis: 1:00-2:09)

Situational Context: Session 5. GF speaks of feeling she is responsible for her parents' unhappy marriage "and had to be therapist to prove she could make reparation, to make a perfect relationship."

Overall Clinical Impressions: The mood and emotion of this improvisation were unsettled, plaintive, and tense. In relation to the title, the music sounded as if the improvisers were expressing a descent into feelings that were conflicted, intense, and unresolved. The mood and emotion of this improvisation was conveyed by the high variability in range and frequent, abrupt changes in both players' tempi, rhythms, melodic ideas, harmonies, timbres, and range of dynamics used. GF began the improvisation mysteriously, playing soft, intermittent cymbal and jangling bells as MP played a series of short ascending/descending phrases composed of dense harmonic inversions. Following a brief transition initiated by MP, GF's plaintive melody on the xylophone became a sad duet between the two players. GF's drum beats, played in a rapid *accelerando* and *crescendo*, led to a dramatic musical climax that MP supported with chromatic, atonal chords in alternating registers and accented rhythms/counter-rhythms.

Musical Analysis: Most salient was tension, as exhibited by: the structural complexity of the music; MP's frequent use of inversions, atonality, and chromatic harmonies, which imbued the music with a feeling of suspense; and both players' continuous forward motion, leading to the final musical climax. Variability was also salient, as the range of continuous, yet meaningful musical changes in both players' music was significant in nearly all the elements; yet, the contrasting musical directions flowed in a smooth, compatible way. This improvisation was also highly integrated: MP accompanied GF's continually shifting, yet substantial rhythmic and melodic themes so closely that the two musical voices seemed to move seamlessly between being a single figure and ground and two distinct, interconnected melodies.

Implementation of Investigation of Emotional Investment Technique: MP established empathic rapport with GF's intense and complex feelings toward her parents by creating music that was structurally complex, with great tension and ambiguity. MP intensified the music's underlying tension by creating dense, complex harmonies, integrating and extending GF's melodic expressions, and grounding GF's rhythms in synchronous tempi. The two symbolic, musical "voices" of GF and MP, shifting continually between being independent and interdependent, were reflective of an intimate relationship, offering GF the opportunity to explore feelings about her mother and father.

Investigation of Emotional Investment

MB: Example # 3

Title: "Dead and Alive"

Improvisers: MP plays "Dead and Alive" on piano; MB plays "Dead and Alive" on xylophone, drum, and cymbal.

Length: 5:50

Situational Context: Session 46. MP describes the music as "very dramatic," reporting a "strong c/t of vicious anger which I played and soon [MB] started affirmative, rhythmic pounding on the drum; [the music became] more erratic and [I had] a c/t of sadness."

Overall Clinical Impressions: The mood of this improvisation was dramatic, dark, and emotive. In relation to the title, the music sounded as though the improvisers were bringing emotions of anger and sadness into consciousness that were elicited by the theme of death and life for MB. The mood and emotions of the improvisation were conveyed by MP's atonal, dramatic, yet firmly holding music. Following the repetition of atonal and minor chords, played provocatively by Priestley in the middle register of

the piano, MB suddenly changed from playing quiet, intermittent single notes on the xylophone to “affirmative, rhythmic” beats on the drum and cymbal. In response to c/t, MP accompanied MB’s increasingly erratic, heavy drum beats with a mournful, minor melody in the treble.

Musical Summary: Most salient was the high level of variability in MP’s melodies and harmonies: an initial, single-note minor melody, highlighted by descending intervals of a minor sixth with no tonal center; sudden, atonal melodic fragments, played rapidly up and down the keyboard; a pensive atonal/minor melody in the treble culminating with heavily accented chords; a heavily accented, march-like chordal melody in the deep bass played in keys that descended chromatically; and a final, mournful melody played in treble octaves, accompanied by minor chords. Tension was salient in MP’s frequent, unpredictable changes in melody; the high intensity of sound in the music of both players; the sudden, sustained pounding rhythm of MB’s drum and cymbal; and MB’s increasingly erratic beating, which MP accompanied with a plaintive melody that ended unresolved.

Implementation of Investigation of Emotional Investment Technique: By taking a leading role in creating melodies and harmonies that were dramatic, provocative, highly variable, and heavily drawn upon her own c/t, MP was able to both connect and pull MB through to the expression of her own emotion. MB was then able to sound her anger and sadness, which she later connected to feelings about her father.

Investigation of Emotional Investment

M.Wo: Example # 4

Title: “Alice/Susan”

Improvisers: MP plays “Alice/Susan on piano; M.Wo plays “Alice/Susan” on xylophone, voice, cymbal, and rattle.

Length: (0:44-3:10)

Situational Context: Session 8. M.Wo describes her two sisters as clever and rational; one sister is into high finance, the other Krishnamurti. M.Wo wants recognition for advice she thinks is therapeutic for her sister and similarly feels that she isn’t taken seriously and has been put down in her music therapy work. MP asks M.Wo what part of her do the sisters represent? M.Wo answers: “the analyzing, organizing part and the dreaming, watching the clouds part.” In the music, M. Wo feels that both sisters “came together in their motherly, tender part and love of the razzmatazz of American life.”

Overall Clinical Impressions: The mood and emotion of this improvisation were warm, playful, and humorous. In relation to the title, the music sounded as though the improvisers were expressing a young girl delighting in playing with her sisters and following them around. The mood and emotion of this improvisation were conveyed by the child-like playfulness, energy, and warmth of both players’ music. MP began the improvisation with ascending/descending whole tone scales and clusters in a free tempo/meter, accompanied by M.Wo’s playful glissandi and short melodic fragments on the xylophone. As M.Wo began to sing a children’s tune, MP amplified her melody by simultaneously repeating it in different keys, creating melodic dissonance. M. Wo’s free vocalizations, accompanied by MP’s staccato, dissonant chords on the basic beat, led to a

musical climax wherein M.Wo's loud, descending glissandi was supported by MP's tremolo minor bass chords. In musical quiet space that followed, M.Wo vocalized a tender melody and began freely improvising vocal sounds in varying melodic fragments and intervals that MP incorporated in various keys and registers, and harmonically supported through suspended chords, seventh and ninth chords, inversions, and playful, dissonant, rhythmic clusters. The music ended with M.Wo's quiet laughter as MP repeated a dissonant fourth/fifth interval and resolved the music on a C major third.

Musical Summary: Most salient was MP's harmony, exhibited by her use of whole-tone scales, harmonic inversions and suspensions, major/minor chords, seventh and ninth chords, and dissonant chords and harmonic clusters. Tempo and meter shifted freely over the course of the improvisation: at times, both players' rhythm and melody were grounded in the basic beat; at other times, tempo and meter shifted freely. Textural roles included M.Wo as soloist for the majority of the improvisation with MP in the role of accompanist for her vocal expression.

Implementation of Investigation of Emotional Investment Technique: MP implemented the splitting technique for this improvisation, accompanying M.Wo's leading role in improvising the two contrasting aspects of her sisters. MP conveyed the dreamy, tender, receptive sister with whole-tone scales implementation of musical space, periods of fluidity in tempo and meter, and the frequent use of seventh and ninth chords. MP conveyed the more active, dynamic, driven sister, with staccato, rhythmic clusters, harmonic inversions and suspensions, wide range of keys and registers, and frequent alternations between consonance and dissonance. MP's melodic and rhythmic

incorporation of these contrasting aspects supported M.Wo's efforts to consciously integrate them herself.

Investigation of Emotional Investment

KM: Example # 5

Title: "Self and Sisters"

Improvisers: MP plays "sisters" on piano; KM plays "self" on xylophone.

Length: 2:05

Situational Context: Session 27. KM's sister Eileen is taking care of their father and says he can't go home, but she also won't have him placed in a nursing home. KM has a meeting about this with the three sisters. MP notes that musically KM was "keeping her end up whatever my rhythm change threw her but she reverted to strength."

Overall Clinical Impressions: The mood and emotion of this improvisation were provocative, riveting, and intense. In relation to the title, the music sounded as though the improvisers were expressing a person being continually provoked by outside forces, but trying to maintain her own ground. The mood and emotion of this improvisation were conveyed by KM's highly rhythmic, alternating quarter and eighth-note figures on the basic beat and MP's constant movement both toward and away from KM's beat. MP also incorporated harmonies that were similarly unpredictable, alternating freely between inversions, suspensions, major/minor chords, and atonal chords. Near the end, MP tonally grounded the improvisation using ascending D octaves in the bass, accented by descending, dissonant intervals in the middle and treble registers. MP repeated this octave/intervallic melodic sequence in the key of G before KM ended the improvisation with a sudden crash on the cymbal, held by MP's suspended chord.

Musical Summary: Most salient was differentiation in the rhythmic figures of MP's music: KM's rhythms were more consistent, consisting of quarter and eighth notes on the basic beat in a steady, moderate tempo. In contrast, MP's rhythms were highly variable, marked by patterns that alternately synchronized and contrasted with KM's rhythms as she played on, off, and against KM's beat, incorporating subdivisions, frequent syncopation, and counter-rhythms. Variability was also salient in MP's harmonies, which changed frequently and abruptly, and incorporated inversions, suspensions, octaves, major/minor, and atonal chords. Tension was salient through the textural roles that included both players as two separate figures.

Implementation of Investigation of Emotional Investment Technique: In this improvisation, MP took on the role of KM's sisters by musically recreating the relationship dynamic that KM was struggling with. MP did this by playing complex, highly variable rhythms that synchronized and contrasted unpredictably with KM's rhythms and provoked or challenged KM to maintain her own rhythmic stability by placing her rhythmic patterns on the off-beat or subdivisions of KM's beat and incorporating frequent syncopations and counter-rhythms. MP also harmonically represented the discord, tension, and emotional distance in KM's relationship with her sisters through her use of inverted, suspended, and atonal chords; octaves; and unpredictable, abrupt alterations between major/minor chords. Through the music, MP therefore encouraged KM to experience holding her ground and maintaining healthy boundaries when faced with relationships in the outer world that challenged her sense of self.

Investigation of Emotional Investment

HA: Example # 6

Title: “Ernst/Hans”

Improvisers: MP plays role of “Hans” on piano; HA plays role of “Ernst” on xylophone, drum, and bells.

Length: 7:00 (analysis: 3:19-5:33)

Situational Context: Session 8. HA relates meeting with his brother Ernest “who seemed somehow sad inside” despite seeming materially, professionally, and personally successful, and “couldn’t get on with him however hard he tried; [he] felt one should give oneself to new relationships rather than struggling with bad old ones.” MP writes: “[HA] played his brother’s confusion, strength, and then sadness. He liked how I played him...and asked if I’d ever played with a certain jazz pianist as I was like him.”

Overall Clinical Impressions: The mood and emotion of this improvisation were hopeful, balanced and relaxed. In relation to the title, the music sounded as though the improvisers were expressing a person who was singing a jazz ballad from a hopeful, yet contented standpoint. The mood and emotion were conveyed by MP’s thematic, blues-influenced jazz melody incorporating major/minor sevenths; moderate, stable tempo, meter, and volume; and an overall balance between harmonic and melodic variation and repetition. Initially, HA’s music was more diffuse: his rhythmic and melodic figures coincided only occasionally with MP’s and were played in a generally soft volume. As the music progressed, HA’s rhythmic patterns on the drum and cymbal became more integrated with MP and dynamically expressive, coinciding half the time with her basic

beat and subdivisions of the beat as MP changed to a major key, shifting out of a jazz style into a more “march”-like one before returning to the original theme.

Musical Summary: Most salient was MP’s cyclical blues-influenced jazz melody, in an (A-A1-A-B-A1-A-A1-C-A) pattern. Harmony was salient in MP’s use of sevenths, inversions, overall balance between minor/major chords, an alternating single-line melody and chordal melody. Rhythmic grounding was salient in MP’s steady, stable and moderate tempo and meter. Integration was salient in the independent and interdependent musical relationship between both players as the improvisation progressed: HA’s rhythms, initially random and diffuse, began to coincide much more frequently with MP’s melody, harmony, and rhythm and his sound dynamics became increasingly expressive and related to MP’s music.

Implementation of Investigation of Emotional Investment Technique: MP conveyed empathy for HA’s feelings surrounding his brother’s sadness in life – and his own sadness in not being able to connect with him – through a blues-inspired, thematic jazz melody. The musical balance in MP’s music, exhibited by her use of a cyclical, thematic melody and balanced alternation between major/minor harmonies, in addition to the musical integration that developed between both players, seemed to offer HA a model for the balance, integration, and harmony that HA was seeking in his own life and that he may have been projecting onto his brother.

Investigation of Emotional Investment

Isobel B: Example # 7

Title: “Father and Brian”

Improvisers: MP plays role of “Brian” on piano; IB plays role of “Father” on drum and xylophone.

Length: 7:21 (analysis: 4:00-6:00)

Situational Context: Session 2. IB dreams of her father being comatose or dying then coming alive and not knowing he had been dead. IB thinks he has been knifed. IB and her boyfriend Brian are having important issues that made them question whether they would stay together. IB describes characteristics of her father, adding that both her father and Brian could not express or deal with emotion. MP writes: “The music was quite expressive but she had trouble getting into the feelings.”

Overall Clinical Impressions: The mood and emotion of this improvisation were spirited, robust and vigorous. In relation to the title, the music sounded as if the improvisers were expressing an active, strong, and dominant person. The mood and emotion of the improvisation were conveyed through MP’s bright, dance-like melody reminiscent of a lively jig. As Brian, MP took a leading role, starting the improvisation with a rapid, repeating single-note figure and introducing a dance-like, thematic melody in the middle-register. MP developed the melody by adding major/minor harmonic chords between repetitions of the original theme, playing the melody in octaves, and incorporating frequent counter-rhythms, syncopations, and rhythms emphasizing subdivisions of the basic beat. As father, IB’s rhythmic patterns were integrated with

MP's music, matching half the time with MP's basic beat, and played just as frequently on MP's off-beats or on subdivisions of the beat.

Musical Summary: Most salient was MP's cyclic melody, played in an (A-A1-B-A-C-D-C) pattern and progressing from a single melodic line to chords to octaves, in a stable, 4/4 meter and moderately fast tempo. Harmony was also salient through MP's use of harmonic progressions that frequently alternated between major/minor chords. Rhythmic grounding was also salient, as both players' highly rhythmic music freely incorporated counter-rhythms, subdivisions, and syncopations. Distinctions between both players' rhythmic figures were also salient: MP often repeated her figures, while IB's continually varied. Volume was salient throughout, as both players maintained a high sound level; IB's music contained slightly more variation in dynamics. Textural roles included MP as leader and IB as accompanist. Finally, integration was salient; both players' parts were integrated, coinciding with each other half the time.

Implementation of Investigation of Emotional Investment Technique: MP

symbolically represented Brian through a lively, cyclical melody and seemed to emphasize the more dominant aspects of his personality with the following techniques: starting the improvisation herself with a loud, repetitive single-note figure; playing a spirited, dance-like jig with a moderately fast, unwavering tempo and meter; and using frequent rhythms that played against the basic beat. MP's use of a thematic melody and the overall integration in the music of both players were perhaps analogous to the shared "themes" in the lives of both Brian and her father: as in life, both players' overall music was not emotive or emotionally dynamic; as MP noted, this quality of having a "hard time getting into feelings" similarly carried over into IB's music.

Entering Into Somatic Communication Technique

Entering Into Somatic Communication

MB: EXAMPLE # 1

Title: “Crying”

Improvisers: MP plays “Crying” on piano; MB plays “Crying” on xylophone.

Length: 5:09 (analysis: 1:00-3:17)

Situational Context: Session 94. MB speaks of feeling shriveled up from lack of tears; the tears welled up in her throat but didn’t go back. MP notes that during the music she had no c/t throat sensations, and that MB’s music “sounded playful and gentle and more with me than before.”

Overall Clinical Impressions: The mood and emotion of this improvisation were quiet, sad, and reflective. In relation to the title, the music sounded as though the improvisers were expressing sad, quiet tears rolling down a person’s face. The mood and emotion of this improvisation were conveyed by MB’s gentle xylophone tones and glissandi and by the quiet intensity of MP’s slow, repeating tone in the middle-register that sounded like a heartbeat, accompanied by short, flowing melodic phrases and dense, impressionistic minor and atonal chords that evoked a musical image of falling tears.

Musical Summary: Most salient was MP’s rhythmic and tonal centering, exhibited by MP’s soft, consistent, quarter-note pulses on a single tone in the middle register over which she played short, descending melodic phrases and chords centered in the key of D minor. Harmony was salient in MP’s major/minor, atonal chords, octaves, and inversions that MP played in the treble. Tension was conveyed through MP’s unpredictable dissonances, incremental chord changes, and placement of melodic phrases and

harmonies consistently between the basic beat. Integration was also salient, as MB's music was clearly distinguishable from MP's yet closely intertwined. Textural roles remained consistent with MP as leader and MB as accompanist. Although MP's telephone rang quite loudly for nearly a full minute during this improvisation, it seemed not to affect the intensity of the music in any way.

Implementation of Entering Into Somatic Communication Technique: The musical elements in both players' music symbolized the somatic experience of crying, including a steady heartbeat (conveyed by MP's soft, steady, rhythmic pulse), falling tears (conveyed through MP's short, descending melodic phrases, and MB's gentle xylophone glissandi), and pools of water (conveyed by MP's dense, impressionistic minor and atonal chords in the treble register, sustained by heavy pedal). Through MP's sensitive, holding music, MB was offered an opportunity to musically release her un-cried tears and connect with MP through sharing her feelings of sadness.

Entering Into Somatic Communication

MB: EXAMPLE # 2

Title: "White Cocoon/Head"

Improvisers: MP plays "White Cocoon/Head" on piano; MB plays "White Cocoon/Head" on drum.

Length: 5:13 (analysis: 2:05-5:13)

Situational Context: Session 60. MB speaks of feeling in bed that she was a "disembodied head and her body felt white and tacky." MP notes that MB's playing was "very faint and very, very sad at the end...I couldn't get near her in rhythm."

Overall Clinical Impressions: The mood and emotion of this improvisation were heavy, desolate, and sad. In relation to the title, the music sounded as if the improvisers were expressing a somatic split between an extremely heavy, depressed, stuck feeling in the body and a brash, floating, disconnected feeling far up in the head. The mood and emotion of this improvisation were conveyed in the beginning by MP's slow, repeating parallel fifths-fourths rhythmic pattern in the bass and heavy, alternating bass major/minor and augmented/diminished chords at the end, interspersed with random atonal and minor chords and melodic fragments that abruptly changed from the treble to middle registers. MB's elusive drum beats often played between MP's basic beats or randomly and were so faint at times that they were almost inaudible.

Musical Summary: Most salient was variability and differentiation exhibited by the high musical contrasts between the elements in MP's music and MB's music. MP's rhythmically stable, slow and repeating parallel fifths-fourths and major/minor chords in the bass contrasted starkly with her frequent and abrupt changes in rhythm, register, and harmonies that included atonal, major/minor, augmented/diminished, and inverted chords. MB's music was highly differentiated from MP's music in volume and rhythm in that MB's faint drum beats rarely coincided with MP's underlying pulse. Textural roles remained consistent, with MP as leader and MB as accompanist.

Implementation of Entering Into Somatic Communication Technique: MP musically symbolized the somatic split that MB experienced between her body and head by contrasting heavy, grounded repetitive chords and parallel movement in the bass with frequently shifting rhythms, wide register ranges, and complex, brash harmonies that were disconnected – disembodied – from the whole. Although MB's drum playing

remained elusive, both players' soft volume, slow tempo, and the heaviness in MP's bass chords highlighted the deep sadness that MB may have been dissociating from.

Entering Into Somatic Communication

MR: Example # 3

Title: "My Belly"

Improvisers: MP plays "My Belly" on piano; MR plays "My Belly" on cymbal, xylophone, shaker, and drum.

Length: 4:10 (analysis: 2:10-4:10)

Situational Context: Session 1. After sharing a brief history about her mother and father, MR wants to draw parts of her body. MR feels the music is "very tense and painful; wanted it to be glibber and relaxed." MP has c/t of "sensuous feeling and passion."

Overall Clinical Impressions: The mood and emotion of this improvisation were passionate and romantic. In relation to the title, the music sounded as though the improvisers were expressing the surges of passionate emotion in the body. The mood and emotion of this improvisation were conveyed by MP's lyrical, thematic melody played in a romantic style, incorporating a dramatic contrast of dynamics; frequent surges in tempo; the juxtaposition of major/minor harmonic chords and octaves that were frequently played against the basic beat; and chromatic tremolo figures. MR played a variety of instruments in a rapid tempo with frequently diffuse or random rhythmic patterns and cymbal crashes that punctuated the end of MP's melodic phrases. Near the end, MR accompanied MP's decelerando and decrescendo with a soft cymbal roll that gradually faded as MP ended the music on a C major seventh chord.

Musical Summary: Most salient was MP's song-like, romantic melody, played in a (A1-B-C) pattern in a variety of major/minor keys (G major/minor; D minor; E minor; C major; G seventh, and C major seventh). Harmony was salient through MP's primary use of dense major/minor chords, seventh chords, octaves, and descending, chromatic tremolos to create a chordal melody with an almost symphonic effect. Timbre was salient in MR's use of several instruments over the course of the improvisation at times played simultaneously and often changing abruptly from one to the other. Volume was salient through MP's wide range and expressive use of dynamics. Fluidity of tempo was salient in both players' music, and rhythm was salient through MP's counter-rhythmic figures and MR's differentiated, rapid rhythmic patterns, which coincided only occasionally with MP's basic beat. Textural roles included MP as soloist and MR as accompanist.

Implementation of Entering Into Somatic Communication Technique: MP drew heavily upon her c/t of "sensuous feeling and passion" to create a romantic melody that conveyed the energy, drama, and intensity of passion. Musically, MP conveyed this passion through a lyrical melody based upon dense major/minor chords, often played in a counter-rhythm to the basic beat; harmonies that shifted fluidly from major/minor and incorporated the warmth of seventh chords; the suspense of inversions; the drama of chromaticism; and frequent surges in tempo and dynamics.

Entering Into Somatic Communication

GASTON: Example # 4

Title: “Fingers”

Improvisers: MP plays “Fingers” on piano; Gaston plays “Fingers” on xylophone, drum, cymbal, bells, rattle, and clapping.

Length: 5:11 (analysis: 40-2:44)

Situational Context: Session 1. Gaston tells MP that he is the second of eight children in Canada. As a boy, he had to work in the saw mill during the holidays and couldn’t play the piano – which used to be his escape – when he cut off two and a half fingers. MP describes the music as “tremendous sadness, then helplessness, then this and that and not sticking to anything.”

Overall Clinical Impressions: The mood and emotion of this improvisation was heavy, impenetrable sadness and restlessness. In relation to the title, the music sounded as if the improvisers were expressing deep, pervasive sadness eluding several attempts to come out from under it. The mood and emotion of this improvisation was conveyed by the plaintive, minor melody that developed between both players, marked by MP’s emphasis on descending minor third intervals and alteration between augmented fifth and diminished fifth; and the restless quality of Gaston’s playing, exhibited by the brief rhythmic and melodic fragments he played on several different instruments over the course of the improvisation.

Musical Summary: Most salient was melody, initially established by Gaston’s initial, repeating, plaintive tone and melodic fragment on the xylophone, which MP imitated, extended, and developed into a melody with a tonal center of D minor. Rhythmic

grounding was salient through MP's establishment of a steady tempo and meter, exhibited especially through her parallel fifth drone in the bass; conversely, Gaston's rhythmic figures became more random and diffuse as the improvisation progressed. Harmony was salient through MP's consistent use of minor chords with emphasis on intervals creating distance and dissonance, including minor seconds, minor thirds, octaves, and the alteration between augmented/diminished fifths. Timbre was salient through the many different sounds Gaston brought to the improvisation with his frequent change of instruments. Textural roles varied: in the beginning, Gaston was soloist on the xylophone and MP accompanist; following MP's musical transition, both players changed roles, as MP became soloist and Gaston accompanist on a variety of instruments.

Implementation of Entering Into Somatic Communication Technique: MP used the holding technique, reflecting the poignant sadness expressed in Gaston's opening melodic figure by establishing a stable rhythmic ground using a moderately slow tempo and a tonal center in D minor. MP conveyed empathy for Gaston, reflecting his feelings by imitating his melodic fragments and incorporating his rhythms and tones into an evolving single-note, chordal, and octave melody.

Entering Into Somatic Communication

M.Wo: Example # 5

Title: "Being the Kidney"

Improvisers: MP plays "The Kidney" on piano; M.Wo plays "The Kidney" with voice.

Length: 1: 27

Situational Context: Session 1. M.Wo speaks about her kidney and recently "cried and screamed about spinal trouble in husband's arms." At 12, M.Wo was "determined to

learn to be continent at high school.” MP suggests M.Wo “be the kidney.” MP relates c/t feeling of “crying like Niagara but can’t start to.”

Overall Clinical Impressions: The mood and emotion of this improvisation were mysterious, suspenseful, and sinister. In relation to the title, the music sounded as if the improvisers were expressing the irregular flow of water down a treacherous path with danger lurking around the corner. The mood and emotion of this improvisation were conveyed by M.Wo’s initial, almost inaudible gasp of breath, followed by quiet, breath-like sounds evocative of water moving through an organ in an irregular way. M.Wo’s sounds were as soft as a whisper and ranged from an initial sound resembling “squishhh” three times, to “speee ppp shhh...” which was accompanied by MP with quiet, ascending F and A major, repeating clusters incorporating major and minor seconds, thirds, and fourths in the middle register, accented by a single low bass tone of “B.” After a brief musical space, M.Wo initiated a soft, repetitive eighth note rhythm on a “ttt” sound as MP played a one-note, E minor melodic fragment incorporating minor thirds, fourths, and diminished fifths. MP played a variation on this melodic fragment in A minor, ending with the interval from the tonic to the fourth as M.Wo continued intermittent “shhhhtt” sounds before suddenly dropping out. A long silence followed.

Musical Summary: Most salient was timbre, conveyed by M.Wo’s sound production technique of using her breath and consonant sounds to represent her kidney. Rhythmic figures and tempo were also salient in the music of both players, conveyed by M.Wo’s and MP’s initially fluid tempo and M.Wo’s intermittent, repetitive consonant sounds and later contrasted by MP’s steady, almost militant tempo and eighth note rhythmic pattern, upon which she placed an accent on each ascending tone. Tension was salient in the

wide register range between both players, and was conveyed by MP's use of dense, dissonant harmonies and a repeating, minor melody that changed incrementally, without resolution; M.Wo's abrupt ending; and both players' frequent periods of silence. Textural roles also included both players as two figures.

Implementation of Entering Into Somatic Communication Technique: MP reflected the fluidity in the rhythm of M.Wo's breath sounds – evocative of respiration and the rhythmic movement of fluid in and out of organs within the body – by repeating the rhythms of M.Wo's breath sounds using dense harmonic clusters sustained by a heavy pedal, matching M.Wo's soft volume and making spaces in the music for silence between rhythms. MP amplified the underlying sense of mystery, suspense, and tension in the music by contrasting M.Wo's quiet, intermittent rhythms with a staccato, highly rhythmic minor melody in the deep bass, comprised of incremental shifts between minor thirds and diminished fifths without resolution. Although MP reported experiencing c/t of needing to cry but not being able to start, this was not apparent in the music.

Entering Into Somatic Communication

EP: Example # 6

Title: “Chasing Cancer Cells”

Improvisers: MP plays “Chasing Cancer Cells” on piano; EP plays “Chasing Cancer Cells” on wooden xylophone.

Length: 4:14 (analysis: 00-2:24)

Situational Context: Session 1. MP notes that EP “looked somehow as if [a] balloon pricked.” Her doctor had suggested radiation for her cancer 5 days a week, and may, as a prophylactic, remove a breast or gland. MP suggests an improvisation with the focus:

“chasing the cancer cells, gobbling them up then patrolling the body and eliminating them.” MP notes that EP does this “seriously” and listens to it afterwards. MP suggests that EP “could try and relax and do [this exercise] three times a day if she liked.”

Overall Clinical Impressions: The mood and emotion of this improvisation were initially tense and fragmented, with a dynamic sense of movement, transforming to a feeling of hopefulness. In relation to the title, the music sounded as though the improvisers were expressing the image of tiny cells being pursued relentlessly by other cells, then hope rising as new cells were formed. The mood and emotion of this improvisation were conveyed by EP’s rapid, sixteenth-note melodic figures marked by random single tones and periods of silence between. MP “chased” EP’s melody with rapid, sixteenth note ascending/descending melodic and chromatic figures held by a sustained pedal, alternately playing her phrases in the musical spaces between ES’s music or in synchrony with her. MP punctuated her melodic phrases with minor/major chords, dissonant chords, inversions, and glissandi. Initially, both players’ music lacked rhythmic and tonal grounding: tempo and meter in both players’ music was fluid, and the music was without a stable tonal center. However, near the end, MP initiated an ascending octave melody based on an inversion of C major, with slow, steady broken chords that incorporated a higher note upon each repetition, and included an augmented fourth resolving to the fifth. This excerpt ended on a C major chord.

Musical Analysis: Most salient was the cycle between musical tension and release, exhibited by both players’ initial lack of rhythmic and tonal grounding; rapid, random rhythmic and melodic patterns in a wide register range; MP’s frequent and abrupt shifts between major/minor tonalities, dissonance, and chromaticism; MP’s contrasting sound

effects ranging from sustained pedal, glissandi, and staccato notes/chords; and the suspense created by MP's frequent use of inversions and the unpredictable, dynamic musical interplay between both players as they initially played in and out of synchrony. MP simultaneously held and released the musical tension by initiating an ascending C major melody built upon incorporating incremental changes on each rising tone, with emphasis on dissonant interval between augmented fourth/fifth.

Implementation of Entering Into Somatic Communication Technique: MP used elements of the guided imagery technique in suggesting that EP imagine "chasing her cancer cells, gobbling them up then patrolling the body and eliminating them." This image was vividly portrayed in the music through both players' dynamic "chasing" movement, as they played rapid, random, and complex rhythmic and melodic figures in and out of synchrony with one another; the overall musical tension created through MP's frequent and abrupt shifts between major/minor harmonies, as well as her use of dissonance, chromaticism; and inversions; both players' fluid tempo; and the rising hope and seriousness conveyed by MP's slow, ascending, C major melody based on broken chords that incorporated one new, higher tone with each repetition.

ACCESSING THE UNCONSCIOUS

Guided Imagery Technique

FP: Example # 1

Title: "Drawing and Table"

Improvisers: MP plays "Drawing and Table" on piano; FP plays "Drawing and Table" on guiro, cymbal, and xylophone.

Length: 6:50 (analysis: 1:00-4:00)

Situational Context: Session 21. FP relates a series of images from a recent picture:

cloud/breast, leaf shapes, and herself as parched ground and withered leaf. MP writes:

“She went back to cutting her wrists, the feeling of needing some release, almost sexual, she almost refused to hear the music – the most psychotic I’ve ever played – it sounded like a baby frightened and fragmented and then soothed; she felt tucked up into bed.”

Overall Clinical Impression: The mood and emotion of this improvisation were

frenzied, unstable, and provocative. In relation to the title, the music sounded as if the improvisers were expressing a person experiencing a fragmented inner state, expressed through the body. The mood and emotion of this improvisation were conveyed by MP’s extreme variability and contrasts in harmony, phrasing, texture, and rhythmic patterns.

FP’s music was also highly variable in tempo, rhythmic patterns, and texture, as exhibited by FP’s frequent, abrupt shifts between scraping and beating the guiro. MP’s rapid tempo, highly complex rhythmic patterns, and ascending/descending, fragmented musical phrases – in conjunction with FP’s provocative use of the guiro suggesting the physical act of cutting herself – gave the music a sense of being directly related to and symbolic of the body. MP’s gradual transition to tonality was a significant turning point, marking the movement from musical fragmentation to integration.

Musical Summary: Most salient was tension in the music of both players, as conveyed by the high levels of energy continually accumulated without release; powerful, frequent climaxes; the wide dynamic range and overall intensity of sound; and structural complexity and uncertainty. Variability was also salient in MP’s music, as conveyed by frequent and abrupt changes in register and breadth of pitch ranges (texture); wide contrasts in rhythmic and melodic ideas; frequent, unpredictable changes in tonality,

atonality, and chromaticism (harmony); and abruptly changing sound qualities, ranging from staccato melodic figures and heavy, resonant chords, to ascending/descending runs (timbre). MP's basic pulse and meter were consistently stable, and her rhythmic patterns remained even and clear, even as they varied throughout the improvisation; FP's contrasting rhythmic ideas, although often behind the basic beat, were often closely related to MP's. Near the end, MP's triumphant E-flat major chordal melody was accompanied by FP's rapid, almost frenetic rhythmic release.

Implementation of Guided Imagery Technique: Following FP's description of the varied image fragments that had emerged from her recent drawings, MP suggested the title "Drawing and Table" as a means to further explore her unconscious. MP took a leading role in creating highly provocative, unpredictable, complex, and intensely physical music that reflected the nature of FP's images and the fear and fragmentation resulting from a disorganized inner state. MP contained both players' musical expression by providing a consistently stable tempo and meter, creating clear musical transitions that linked one rhythmic and/or melodic idea to the next, and initiating a strong, resolute melody that provided a solid grounding for FP to safely release emotions and an integrative bridge to reality.

Guided Imagery

RK: Example # 2

Title: "Cave Mouth"

Improvisers: MP plays "cave mouth" on piano; RK plays "cave mouth" on xylophone, drum, and cymbal.

Length: 2:29

Situational Context: Session 1. No clinical notes were taken for this session.

Overall Clinical Impressions: The mood of this improvisation was serious, dramatic and tense, with moments of suspense and mystery. In relation to the title, the music sounded as if the improvisers were expressing a fear of exploring the cave because of an uncertainty of what was inside. The mood and emotion of the improvisation were conveyed through sudden, unpredictable changes in tempo, meter, and volume, and unexpected contrasts in the texture of MP's music, ranging from dense, minor second clusters and chromatic alterations to octaves and parallel fourths-fifths. Musical tension was created through vague musical phrases and random melodic and rhythmic figures initiated by RK and open spaces in MP's music for RK to initiate playing, which MP sustained by the heavy use of the piano pedal. Tension was also expressed through significant differences in register between MP and RK, as MP often played in distinctly lower or higher registers in contrast to the timbre and tonality of RK's music.

Musical Summary: Tonal ground initially consisted of whole tone and middle-eastern scales, shifting into atonal music leading into the climax in the deep bass of MP's piano and RK's cymbal, when sound intensity and tempi of both players was the greatest. While tempo and meter remained relatively unstable throughout, MP consistently re-established rhythmic ground following periods of structural uncertainty by repeating simple rhythmic phrases in a slow to moderate tempo, using tones within the F-sharp middle-eastern and B Phrygian scales. Constant variability in RK's rhythm, tempi, texture, tonality, and volume created a great deal of tension and momentum, while MP held RK in the unfolding emotional qualities and drama of the music by making spaces, pacing, and intensifying the random melodic and rhythmic figures initiated by RK. The

music ended in the piano's middle register as MP alternated parallel fourths and fifths in a B Phrygian scale with RK's soft cymbal beats, creating a sparse texture with an unresolved quality.

Implementation of Guided Imagery Technique: Through frequent use of atonality, and whole-tone, middle-eastern and Phrygian scales, MP created emotionally evocative music for the emergence of RK's images and musical projections. MP both intensified and held RK in the tension of the music by sustaining a balance between unpredictability and vagueness and structure and repetition.

Guided Imagery

MB: Example # 3

Title: "Whirlpool"

Improvisers: MP plays "Whirlpool" on piano; MB plays "Whirlpool" on drum.

Length: 2:28

Situational context: Session 5. MP writes: [MB] felt frightened and had an image of a whirlpool. [She] felt that she was still standing at the entrance to something new."

Overall Clinical Impressions: The mood of the improvisation was energetic, intense, and riveting. In relation to the title, the music sounded as though the improvisers were expressing the feeling of being immersed in the energy of a swirling whirlpool. The mood and emotion of this improvisation were conveyed by MP's rapid, arpeggiated chords, high sound intensity, and long, flowing musical phrases. Rhythmically, MB's drum rolls and cymbal crashes – often played in duple meter – provided a counter-rhythm to MP's triple meter that added momentum and musical intensity.

Musical Summary: Most salient was MP's stable rhythmic ground, conveyed by a steady, rapid tempo in a consistent triple meter. Tension in MP's melody and phrasing were also salient through MP's extensive use of arpeggiated inversions played in circular (ascending/descending) musical phrases that rarely resolved in a moderate to loud volume. Texturally, MP was both figure and ground; MB's role was mostly as accompanist.

Implementation of Guided Imagery Technique: MP took the leading role in creating an auditory image of a whirlpool that was evocative and intense. MP conveyed her empathy for MB's sense of being "on the verge of something new" by creating an energetic, emotionally compelling melody to elicit the tension and feelings that MB projected onto the image of the whirlpool. MP held MB in the music by providing a stable rhythm and melodic structure, and maintaining a high sound intensity from beginning to end.

GUIDED IMAGERY

MB: Example # 4

Title: "Rock, Pool, Desert"

Improvisers: MP plays "Rock, Pool, Desert" on piano; MB plays "Rock, Pool, Desert" on xylophone, bells, gong, and cymbal.

Length: 4:34 (analysis: 2:50)

Situational Context: Session 30. MB relates an image of "being a rock pool in the desert with a spring below connected with an underground endless sea. MP describes the music as "an amazing piece with my ostinato [in] two octaves and her rippling, lively glissandi on [the] xylophone and gong and bells."

Overall Clinical Impressions: The mood of this improvisation was mysterious and meditative. In relation to the title, the music sounded as if the improvisers were expressing an emergence of natural rhythms in nature and the human heart. The mood and emotion of the improvisation were conveyed by the moderately slow, steady ostinato MP maintained for the entire duration of the piece and the varied instruments that MB freely played between MP's beats.

Musical Summary: Most salient was the repetitious rhythmic pattern, stable tempo, and the steadiness of bass ostinato based on four tones (E, G, F, A) that MP played as ground to MB's rhythmic figures, which ranged from ascending glissandi on the xylophone to intermittent, random tones on the bell and gong. Texture was also salient, as MB made frequent changes in instrumentation. The timbre of both players contributed to the sense of spaciousness in the music, as MP played weighted tones in the lower register of the piano, and MB played bright, lighter tones of the bell and xylophone. Both players' music was evocative of the title, as MP's music was heavy, solid, and elemental (rock) and MB's music more flowing and dynamic (pool, desert).

Implementation of Guided Imagery Technique: The simplicity of MP's bass ostinato and steady, yet musically responsive tempo provided an open space and ground for the emergence and development of MB's images. The quiet intensity and subtle changes of MP's tones in response to the shifting timbres of MB's music communicated her ongoing musical presence to MB and held her in the unfolding qualities of their music.

Guided Imagery

MB: EXAMPLE # 5

Title: “Cave Mouth”

Improvisers: MP plays “cave mouth” on piano; MB plays “cave mouth” on xylophone and drum.

Length: 4:32 (analysis: 1:00-3:10)

Situational Context: session 4. No clinical notes were taken for this session.

Overall Clinical Impressions: The mood and emotion of this improvisation were calm, explorative, and mysterious. In relation to the title, the music sounded as though the improvisers were expressing an open, oceanic atmosphere in which a gradual descent was revealing an emergence. The mood and emotion of this improvisation was conveyed by the soft to moderate volume in both players; the stability of MP’s tempo and repeating rhythmic patterns; the gradual descent of MP’s music from the middle register to the bass; and MP’s use of harmonies with qualities of both openness (pentatonic mode, seventh and ninth chords) and suspense (augmented, inversions), in lieu of a strong melody line.

Musical Summary: Most salient was MP’s balance between structural clarity, as conveyed by rhythmic patterns she played in a consistently moderate tempo, and harmonic tension, as conveyed by her frequent use of inverted, suspended, augmented, and major/minor chords and intervals (ninth, seventh, sixth) that continually followed a pattern of suspension and release. Rhythm was also salient: MP’s rhythmic ground – exhibited through an ostinato pattern with a steady descending pedal point in the bass –

contrasted markedly with MB's highly variable and elusive rhythmic figures, which she played mostly outside the basic beat for the duration of the improvisation.

Implementation of Guided Imagery Technique: The rocking, undulating quality of MP's stable yet fluid tempo, the openness and ambiguity in MP's harmonies, and the overall gradual descent of the music into the bass offered both structure and encouragement for MB to access images from her unconscious. MP supported MB's rhythmic expression by increasing her volume when MB's playing became more interactive and shifting her meter to accommodate and incorporate MB's rhythms into the overall fabric of the music.

Guided Imagery

LUTZ: Example # 6

Title: "Being a Tree"

Improvisers: MP plays "being on tree" on piano; Lutz plays "being a tree" on gong, xylophone, rattle, bell, and drum.

Length: 8:24 (analysis: 1:58--4:00)

Situational Context: Session 6. Lutz relates that he "wanted to stay in one place now and do a job and see some results." MP notes that this was "gentle music; he remembered [his] grandfather teaching them to draw a tree from the roots up to the tips of the branches and create the thickness of the trunk. Sometimes he listened to me and wondered if he should follow me as I change the harmonics. Sometimes he didn't hear me."

Overall Clinical Impressions: The mood and emotion of this improvisation were gentle, dream-like, and mysterious. In relation to the title, the music sounded as though the

improvisers were expressing the solidity and mystery of a growing tree opening its branches. The mood and emotion of this improvisation was conveyed by MP's ostinato, played in the deep bass with parallel fifths and octaves in a moderate, rocking tempo. Both players' melodies conveyed an organic sense of growth, as MP played gradually ascending arpeggios based on the pentatonic mode. Similarly, Lutz played a differentiated, yet compatible melody based on glissandi and ascending/descending 3-note melodic figures and thirds, frequently on the off-beat or subdivisions of MP's basic beat. At the height of MP's melodic ascent, MP repeated treble chordal inversions incorporating sixths, major sevenths, and ninths harmonies in a new, 6/8 meter before returning to the original theme. During the second melodic repetition, MP added dense, inverted major/minor, seventh, and ninth harmonies in syncopation with a bass ostinato. Musical Summary: Most salient was rhythmic grounding, exhibited by MP's deep bass, parallel fifth and octave ostinato and moderate tempo, and MP's shift in meter from 4/4 to 6/8 mid-way through the improvisation. Tonal ground was salient through MP's centering her ascending, arpeggiated thematic melody on pentatonic tones that gradually incorporated one higher treble tone with each repetition. MP's harmony was salient, exhibited by her use of alternating major/minor, seventh, and ninth chords. Integration was salient, as both players' melodies coincided with each other half the time.

Implementation of Guided Imagery Technique: MP improvised music evocative of a firmly rooted tree opening its branches. For example, MP seemed to musically symbolize the rootedness of a tree through rhythm, grounding the improvisation through repeating parallel fifths and octaves in the deep bass. MP's music also evoked the feeling

of gentle movement and a sense of opening through her shifting meter, alternating major/minor inversions, seventh and ninth chords, and ascending pentatonic arpeggios.

Guided Imagery

HANNAH: Example # 7

Title: “Mountain Climb”

Improvisers: MP plays “Mountain Climb” on piano; Hannah plays “Mountain Climb” on xylophone, drum, and cymbal.

Length: 6:56 (analysis: 1:00-3:03)

Situational Context: Session 1. Hannah relates aspects of her biography, including a miscarriage after she adopted her first child, lifelong depression, being divorced, training as social worker, then breaking down and doing part time jobs, and currently receiving art therapy and psychotherapy.

Overall Clinical Impressions: The mood and emotion of this improvisation were initially tense, fierce, and suspenseful, then changing into a more reflective sadness. In relation to the title, the music sounded as though the improvisers were expressing a person’s feeling of heaviness, dread, and tribulation in beginning a mountain climb, then feeling a quiet sadness and tenderness. The mood and emotion of this improvisation were conveyed by MP’s long, suspended melodic phrases, initially played as an A minor counter-melody to ES’s xylophone melody, using heavy bass octaves in a steady tempo with shifting meters. MP gradually increased the melodic and harmonic tension through ascending minor chordal inversions that incorporated one higher tone on each repetition, ascending/descending minor and chromatic thirds, and ascending minor arpeggios that resolved to F major/minor seventh chords in a rocking, gentle rhythm. The music

abruptly changed with Hannah's loud, sudden drum beat. MP's shifting tonal centers, sustained pedal, and crescendos/decrescendos added to the tension and drama of the music.

Musical Summary: Most salient was melody, exhibited by MP's ascending/descending melodic phrases, and Hannah's xylophone melody, punctuated by intermittent drum beats and cymbal crashes, mostly in response to the musical changes and/or transitions initiated by MP. Rhythmic ground was salient through the moderate, steady tempo and initially shifting meter of MP's opening melody. Harmony was salient through MP's frequent use of inversions, chromatic thirds, and major/minor sevenths. Tension was salient in MP's music, exhibited by MP's long, ascending/descending melodic phrases with no resolution; chordal inversions, chromaticism, frequent key changes, the sound intensity MP maintained through her initially loud, heavy octaves, and the crescendos/decrescendos within her melodic phrases. Integration was salient as both players' music was clearly distinguishable, yet closely intertwined, especially through rhythm.

Implementation of Guided Imagery Technique: MP musically created the sense of tension, suspense, and emotional struggle of climbing a mountain. MP accomplished this rhythmically by maintaining a steady tempo juxtaposed by shifting meters; melodically by playing long, ascending melodic phrases without resolution; and harmonically through the use of chordal inversions, dissonant intervals, chromaticism, and minor chords. She also achieved this with timbre through the use of a sustained pedal and heavy style of playing and with volume through the expressive use of a wide dynamic range. While MP

held the client by maintaining a stable, steady tempo throughout, she also initiated change and transitions through the use of her musical phrases and harmonies.

Guided Imagery

ES: Example # 8

Title: “The Question”

Improvisers: MP plays “The Question” on piano; ES plays “The Question” on xylophone, cymbal, and bass drum.

Length: 9:39(analysis: 2:42-4:42)

Situational Context: Session 3. ES speaks of her experience of being in groups. She is able to have attention on herself when not performing, but when saying something that she thinks is right or making school presentations she feels awful, only thinking of herself and not concentrating. MP asks ES: “Why do you have to know everything?” She suggests ES imagine being in a group and being asked an impossible question. MP writes, “The music sounded like running away.”

Overall Clinical Impressions: The mood and emotion of this improvisation were of unrest, instability, and being flooded. In relation to the title, the music sounded as if the improvisers were expressing the alternate feeling of being rushed and just barely keeping up. The mood and emotion of this improvisation were conveyed by MP’s rapid, repeating sixteenth note triplet figures, incorporating accelerando; accented subdivisions of the beat; frequent use of broken, inverted chords; and key changes. Additionally, ES’s diffuse, abruptly changing rhythmic patterns were often ahead of MP’s basic beat until nearly the end, when her rhythms began to relate more to MP’s.

Musical Summary: The most salient element in both players' music was rhythm. MP maintained a rhythmic ground by playing a steady tempo and 4/4 meter supported by pedal points and a parallel fifth ostinato in the bass. Rhythmic figures were salient through MP's lively, sixteenth-note triplet rhythms, marked by frequently accented subdivisions and syncopations of the beat. Harmony was salient through MP's use of inverted, broken chords played in major/minor harmonic progressions over various keys. Tension was salient through MP's rapid, forward-moving rhythmic patterns, *accelerando*, tonal centers that frequently changed, and highly accented subdivisions and syncopations played both on and off ES's beat. Finally, integration was salient in that both players' music became slightly more integrated in pulse, meter, and rhythmic figures.

Implementation of Guided Imagery Technique: Although MP maintained a stable rhythmic ground by keeping a steady pulse and meter throughout, her use of rapid, repetitive triplet rhythmic patterns, highly accented subdivisions, syncopations, and *accelerate* – as well as frequently shifting major/minor harmonic progressions, broken chordal inversions, and shifting key centers – created a sense of momentum, unrest, and tension that reflected ES's feelings of anxiety and pressure about answering questions in a group. MP seemed to alternately use rhythm to convey stability – by maintaining her own, stable rhythm to ES's diffuse, abruptly changing patterns – and uncertainty by playing rhythmic syncopations and accented subdivisions of the beat against ES's rhythms.

Guided Imagery

SJ: Example # 9

Title: “Cave Mouth”

Improvisers: MP plays “Cave Mouth” on piano; SJ plays “Cave Mouth” on bells, xylophone, cymbal, and recorder.

Length: 6:50 (analysis: 3:45- 6:50)

Situational Context: Session 1. SJ says she has come to a point of needing to make decisions in her life, as she was on sabbatical and recently recovered from an illness abroad. SJ’s musical imagery includes snakes, a dwarf or gnome, and bright sun. MP interprets this as SJ’s healing, masculine side as stunted and male symbol of the sun.

Overall Clinical Impressions: The mood and emotion of this improvisation were reflective, warm, and tender. In relation to the title, the music sounded as though the improvisers were expressing the emergence of a warm, clear presence that provided both comfort and guidance. The mood and emotion were conveyed by MP’s initially soft, steady tempo, quietly repeating octaves on A below SJ’s short, abruptly changing rhythms on various instruments. As SJ began playing softer tones on the cymbal, MP changed her music, adding slow, descending chords in an A minor – G seventh-C seventh-F major progression. An expressive melody on the recorder then emerged from SJ, as she played long melodic phrases, and MP supported her F major/B-flat seventh chordal melody with a slow, steady pulse in the bass. As SJ’s melody progressed, MP connected her chords with a repeating triplet counter-melody incorporating inversions, diminished fifths; major sixths; and major sevenths. The music ended on an inverted G seventh

chord falling softly to the open interval of a fourth in the middle register, leaving a sense of quiet expectancy, but also that something had opened.

Musical Summary: Most salient was rhythmic ground, exhibited by the slow, steady tempo MP maintained throughout. Tonal ground was salient through MP's opening single tone. Harmony was salient through MP's initial use of repeating octaves, chordal inversions, major/minor harmonic progressions, and frequent use of intervals such as diminished fifths, major sixths, and major sevenths. Melody was salient, exhibited by SJ's long, flowing melodic phrases on the recorder, shaped and extended by MP's own melodic phrases, harmonies, and rhythms. Integration was also salient: over time, both players' music became highly integrated, as both parts closely related to each other in phrase shape and length.

Implementation of Guided Imagery Technique: MP held SJ in the emotional expression of her musical image and maintained its quiet intensity in a variety of ways: initially, she intensified the music, creating rhythmic tension through steady repetition of a single octave amidst SJ's fragmented rhythms on various instruments and initiating several crescendos/decrescendos. MP calmed the music by slowing down the tempo and softly playing warm, descending major sixth and major/minor seventh chords. As SJ initiated a melody on the recorder, MP helped give SJ's music shape by defining the length of her musical phrases, giving them expressive shape through a countermelody that extended SJ's musical ideas and directed the flow of energy.

Myths Technique

Myths

CP: Example # 1

Title: “After Getting the Sword”

Improvisers: MP plays “After Getting the Sword” on piano; CP plays “After Getting the Sword” on xylophone, and drum.

Length: 12:00 (analysis: 2:30-4:34)

Situational Context: Session 11. MP writes: “After getting the sword [CP] went uphill to a deep forest with rocks sticking out of the ground and found a white turreted castle with a white lady living with her maidens. They gave him a meal and in some mysterious way he pledged to give his services; this bit was played very quietly. [CP] also glanced at me when he said it as if I were the lady in question. The music was lovely and most moving.”

Overall Clinical Impressions: The mood and emotion of this improvisation were dramatic, energetic, and mysterious. In relation to the title, the music sounded as if the improvisers were expressing a hero entering a dark, mysterious wood, encountering something that required the need to run rapidly on foot, and stopping to pause before continuing on the journey. The mood and emotion of this improvisation were conveyed by MP’s opening, mysterious melody, which she played expressively with organum chords anchored by a parallel fifth ostinato in the deep bass. As CP initiated an accelerando on the drum, MP played a suspended minor cluster that suddenly burst into descending atonal chords in a sixteenth note, syncopated rhythmic pattern as the music reached a climax. Both players simultaneously began a steady, driving eighth note

rhythmic pattern in a fast tempo, punctuated by MP's lively counter-rhythms. As CP abruptly stopped playing and changed to the xylophone, MP initiated a long, flowing melodic phrase built on parallel fourths-fifths in a steady, moderate tempo. The accompanying triplet pattern that CP played against MP's 4/4 meter gave the music a feeling of heightened expectancy.

Musical Analysis: Most salient was the rhythmic variability and overall integration in the music of both players. Each musical section in this improvisation was marked by the initiation of rhythmic patterns that varied, developed, and changed. While both players maintained a stable rhythmic ground despite shifting tempos and meter, rhythmic figures varied widely, including quarter, eighth, and sixteenth-note patterns that were accented by MP's frequent counter-rhythms and syncopations. Integration was salient in the ways both players' rhythms coincided and related with one another as often as they did not, and in the independent, yet interdependent musical relationship sustained throughout.

Tension was also salient in the form of high rhythmic variability; MP's brief, sudden use of atonality; and periods of rapid, driving tempos sustained in the music of both players. Finally, textural roles of both players shifted fluidly: while MP generally remained leader and CP accompanist, CP rhythmically led both players into each new musical transition, and MP followed his lead.

Implementation of Myths Technique: MP created music to evoke musical images of CP's myth in several ways: through the open spaciousness of bass organum chords and long, flowing melodies based on parallel fourths-fifths; the use of highly varied rhythmic patterns and tempos; frequent counter-rhythms and syncopations to stimulate a sense of energy and movement; brief, but dramatic introduction of atonal harmonies; and MP's

overall wide range of dynamics and registers. Although MP took an active role in creating the music, CP led the overall direction of the improvisation by initiating each musical transition. In this way, CP was given the opportunity to participate fully in the creation and integration of his own life myth.

Myths

CP: Example # 2

Title: “After the White Castle”

Improvisers: MP plays “After the White Castle” on piano; CP plays “After the White Castle” on xylophone and drum.

Length: 13:05 (analysis: 10:13-13:05)

Situational Context: Session 13. MP writes: “After the white castle, he got up, had breakfast and the white lady told him to fetch a stag from a mountain forest. He found the way up the mountain, in a clearing was the herd with playful fauns, he lassoed the stag and on the way home it swam a river ahead of them.... His music had much more emotional range.”

Overall Clinical Impressions: The mood and emotion of this improvisation were calm and peaceful. In relation to the title, the music sounded as though the improvisers were expressing the peaceful, happy ending to a story in which a hero had overcome many obstacles and was returning home. The mood and emotion of this improvisation were conveyed by MP’s C major melody, which developed into a cyclic, hymn-like theme before returning to a final recapitulation of the melody. As the improvisation progressed, CP’s music became increasingly expressive in both rhythm and melody: he progressed from playing quarter-note tones and rhythms consistently on the basic beat to slightly

more complex rhythms with a wider dynamic range. The music ended gently, as MP played a C major chord to accompany CP's melody.

Musical Analysis: Most salient was MP's hymn-like, cyclic C major melody following an A-B-A-C-D-A form. Both players' moderate tempo and 4/4 meter remained stable throughout. Variability was salient in CP's music, as he shifted from playing quarter-note rhythms precisely on MP's beats to eighth-note rhythms on subdivisions of the beat, with increasing dynamic range and musical expressivity. Harmony became salient near the end, as MP's alternating major and minor chords decreased in tempo and resolved to a final C major chord. Textural roles shifted during this improvisation, as MP initially played the solo melody accompanied by CP on xylophone and drum; near the end, MP became accompanist to CP. Integration was also salient, as both players' rhythms and melodies were equally independent and interdependent in relation to one another.

Implementation of Myths Technique: The hymn-like qualities of MP's expressive melody, conveyed through her tonal center in C major and consistent use of a cyclical musical form; moderately slow, stable tempo and meter; and repetitive rhythmic patterns created a peaceful song enlivening the musical representation of CP's myth. MP encouraged CP to take an active role in musically recreating and consciously integrating the myth by providing open spaces in the music – conveyed by her use of the pedal to sustain chords and providing frequent rests between her musical phrases – for CP to initiate his own rhythms and melodies.

Myths

Annie M: EXAMPLE # 3

Title: “Joseph”

Improvisers: MP plays “Joseph” on piano; Annie M plays “Joseph” on drum and cymbal, woodblock, bells, and xylophone.

Length: 4:57 (analysis: 1:40-3:52)

Situational Context: Session 2. Annie M relates an image of a wandering boy with an animal skin, bewildered and alone. MP says that this image sounds like Joseph being left by his envious brothers; MP writes: “This hit home.” MP tells Annie that Joseph “only got to his true strength by having this experience.” MP suggests that Annie “be” Joseph and see what happens.

Overall Clinical Impressions: The mood and emotion of this improvisation were serious and intense. In relation to the title, the music sounded as if the improvisers were expressing a person going on a walkabout or journey alone in the desert. The mood and emotion were conveyed by MP’s slow, repeating parallel fifths in the bass and major/minor melodies woven between dense, inverted, and frequently dissonant chords that did not resolve. Although MP’s tempo remained steady throughout, her rhythmic figures, melodies, and harmonies highly varied. She often shifted between playing on the basic beat or subdivisions of the beat, transitioned to several different melodic ideas, and frequently shifted keys. Initially, Annie M’s rhythms were diffuse, fragmented, and ahead of MP’s basic beat, yet she often changed instruments in tandem with MP’s shifting melodies. As Annie M played the drum and cymbal against MP’s basic beat, the tension increased significantly as Annie M led to the climax with a cymbal crash, and

MP's descending, major/minor suspended chords. MP accompanied Annie M's soft, intermittent cymbal beats with parallel fifths in the bass, and an occasionally dissonant octave melody played on subdivisions of the beat.

Musical Analysis: Most salient was MP's rhythmic ground, exhibited by her consistent use of bass parallel fifths played in a slow, steady tempo, juxtaposed by chordal harmonies consistently played on subdivisions of the beat. Volume was salient as both players' sound intensity built to a climax and gradually decreased. Variability was also salient, exhibited by the way MP's melodic ideas continuously varied and changed. Lastly, tension was salient harmonically through MP's frequent use of dense, inverted, dissonant chords that rarely resolved; tension was salient rhythmically through MP's unpredictable changes between chords played on the beat or subdivisions of the beat; and tension was salient melodically through MP's ascending/descending melodic phrases that often remained suspended, without resolution.

Implementation of Myths Technique: MP created music to evoke the myth of "Joseph," wandering and alone, by creating a slow, steady, "walking" tempo through the use of repeated parallel fifth tones in the bass. At the same time, MP's melodies and the rhythm of her chordal harmonies seemed to reflect a sense of restlessness, intensity, and the unknown as she played unpredictable rhythmic subdivisions with continuously changing melodies and dense harmonies that included dissonances, inversions, suspensions, and several key changes. The vague quality inherent in MP's continuously shifting melodies seemed to invite Annie M's projections onto the music, and the ongoing suspensions and lack of resolution in the music added to the sense of being suspended in time.

Myths

Hannah: EXAMPLE # 4

Title: “The Wise Woman”

Improvisers: MP plays “Wise Old Woman” on piano, Hannah plays “Wise Old Woman” on drum, cymbal, and xylophone.

Length: 2:46

Situational Context: Session 46. Hannah speaks of not feeling she belongs in the liberal synagogue; they had women in prayer shawls on the platform. She would have to talk to the Rabbi. MP tells Hannah that she “seemed to be able to respect only the views of men,” such as her psychiatrist and Rabbi. She suggests Hannah imagine finding a wise woman and asking her a question.

Overall Clinical Impressions: The mood and emotion of this improvisation were mysterious, dramatic, and evocative of a descent. In relation to the title, the music sounded as if the improvisers were expressing an invocation or a sacred ritual. The mood and emotion were conveyed by MP’s steady tempo, shifting meter, and open intervals including descending major sevenths and parallel fourths-fifths. Hannah responded to MP’s highly accented, syncopated A minor chords with soft, intermittent knocking sounds on the drum, which soon evolved to rapid drum beating with MP. MP repeated and developed Hannah’s brief rhythmic pattern into her own minor melodies based on intervals that alternated between fifths and thirds played on subdivisions of the beat. As the volume increased in both players, Hannah led a climax on the cymbal, which MP accompanied with a bass ostinato, repeating parallel fifths in the treble, and minor harmonic chords on the basic beat. The music became highly integrated as MP began a

march-like, G minor melody with Hannah on drum and cymbal and both players energetically joined on the downbeat. The music ended dramatically as both players suddenly ended together on Hannah's cymbal crash and MP's E minor chord.

Musical Analysis: Most salient was MP's rhythmic ground, exhibited by MP's steady tempo and subdivisions of the beat. Both players' rhythmic figures were also salient, exhibited by MP's use of a bass ostinato, and rapid eighth note patterns, which Hannah first established on the drum, and MP developed on the piano. Melody and harmony were salient through MP's movement from melodic fragments based on open intervals such as sevenths, octaves, and parallel fourths-fifths to melodies based on A and D minor chordal inversions, and finally to a march-like melody in G major, with an E minor chord punctuating Hannah's cymbal crash at the end. Tension was salient through MP's use of shifting meters and rhythmic subdivisions, harmonic inversions, and the increasing sound intensity of both players. Finally, integration was salient, as both players' rhythms gradually became integrated into the same underlying pulse and meter.

Implementation of Myths Technique: MP's music was evocative of several images: 1) *an archetypal descent*, conveyed by her initial, descending leap from a minor seventh to the tonic; 2) *invocation and engagement with the archetypal image*, conveyed by the call/response quality of Hannah's ascending/descending rhythmic-melodic figures on various instruments and the minor melodies that MP used to reflect Hannah's music; and 3) *integration of the experience and ascent*, conveyed by MP's chordal, march-like melody played synchronously by both players on the downbeat until the music's dramatic end, which was facilitated by Hannah's sudden cymbal crash and MP's E minor chord.

Myths

M.Wo: EXAMPLE # 5

Title: “Going to the Wise Woman”

Improvisers: MP plays “Going to the Wise Woman” on piano. M.Wo plays “Going to the Wise Woman” on xylophone and recorder.

Length: 2:30

Situational Context: Session 5. Mo.W speaks about Jungian therapy; MP tells her she considers some analytical psychotherapy necessary [for music therapists.] MP writes, Mo.W “pushed me into being an information giver.” MP suggests that Mo.W go to visit a wise woman, asking Mo.W: “What is the purpose in life? The answer is inside you.” MP writes: “I felt she was totally burdened already and couldn’t take anymore, and kept letting me down by fading out.” MP also notes counter-transference feelings during the music of “total chaos and lack of boundaries.”

Overall Clinical Impressions: The mood and emotion of this improvisation were of sadness and fragility. In relation to the title, the music sounded as though the improvisers were expressing a caring person holding something fragile and beginning to come apart within another person. The mood and emotion were conveyed by Mo.W’s quiet melody, played in thirds between MP’s repeating parallel fifths in the bass and melody based on ascending/descending thirds before Mo.W’s music faded. As Mo.W initiated an ascending melody line on the xylophone, faintly playing on and off MP’s beats, MP rhythmically accented her own off-beats, tonally grounding the music with A minor sixth and seventh chords. MP transitioned to a C/F/G harmonic accompaniment and G Major chordal melody as Mo.W’s melody faded away once again. When M.Wo resumed

playing a brief melody on the recorder, MP played a counter-melody to reflect and extend her melodic phrases. Mo.W's music faded one last time as MP ended on an F major seventh chord which left a sense of both players being suspended in the emotion.

Musical Analysis: Most salient was the rhythmic and tonal grounding that MP provided for Mo.W's intermittent and fragmented music. For example, rhythmic grounding was salient in the slow, steady tempo and meter that MP maintained by repeating parallel fifths in the bass, while frequently playing chordal off-beats in the treble. Harmony was also salient and conveyed by MP's use of major/minor harmonies; ascending/descending thirds; sixth, and seventh chords, chordal inversions and suspensions; and a C/F/G major harmonic progression as tonal ground for MP's fleeting melodies. Melody was salient in both players, but differed significantly: Mo.W's melodies were intermittent and fragmented, fading in and out several times, while MP's melodies and countermelodies were fluid and continuous. Finally, volume was salient in the soft to moderately soft volume maintained by both players and MP's expressive use of dynamics throughout.

Implementation of Myths Technique: Although MP suggested that Mo.W improvise on the archetypal image of going to a wise woman, MP soon realized that Mo.W was already burdened and perhaps wasn't ready or able to do this. Musically, this was reflected in Mo.W's tendency to repeatedly fade in and out of the music and also through MP's counter-transference feelings of total chaos and a lack of boundaries (which were not audible). MP therefore used rhythm, harmony, and melody to help Mo.W maintain musical engagement and provide a holding for her in the music. For example, MP enlivened the music and encouraged Mo.W's engagement with it by playing harmonically on the rhythmic off-beats in the treble register, and tonally, by reflecting

and extending M.Wo's melody with a plaintive counter-melody. MP also provided a holding for Mo.W by maintaining a steady rhythmic tempo and meter and tonally grounding the music with major/minor chords and harmonic progressions. MP's expressive use of dynamics, and frequent use of sixth and seventh chords, inversions, and suspensions, seemed to tenderly hold Mo.W in the fragility of her inner state and feelings.

Myths

MaM: EXAMPLE # 6

Title: "Seeking the Wise Old Man"

Improvisers: MP plays "Seeking the Wise Old Man" on piano. Mary M plays "Seeing the Wise Old Man" on bongo, cymbal, and xylophone.

Length: 3:36.

Situational Context: Session 10. MaM speaks of working with a client who had sought over 30 different gurus, mediums and psychics over the years and was especially hurt and upset by one psychic who said he would unblock her chakras for a specific fee. MP suggests MaM do 12 sessions with her client on "seeking the wise old man/woman, with MaM with the safety of earthing via sound." Then she suggests MaM improvise "seeking the wise old man" herself.

Overall Clinical Impressions: The mood and emotion of this improvisation were spirited and adventurous. In relation to the title, the music sounded as if the improvisers were expressing the vitality and momentum behind the undertaking of a great quest or adventure. The mood and emotion were conveyed by MaM's drum using a wide variety of sound production techniques (tapping, rubbing, and beating). MP rhythmically

accompanied MaM by playing on and off her beat with a staccato, D minor seventh melody, occasionally using dissonant tones. MaM's rhythms gradually became more stable in tempo as she frequently and abruptly shifted between different instruments, playing single tones in ascending/descending patterns. MP's music was also variable with frequent and abrupt melodic changes; highly syncopated, repetitive rhythms; harmonies based on major/minor keys; pentatonic and dissonant chords; and harmonic clusters emphasizing intervals such as the thirds and augmented fifths. MaM's rhythms continued to vary as she played between MP's beats.

Musical Analysis: Rhythmic grounding was salient, exhibited by MP's steady, moderately fast tempo, meter, and rhythmic ostinato. High variability was also salient in the music of both players. Rhythmically, MP incorporated syncopations, and both players alternately played on, off, and between one another's beats. Melodically, MP's melodies shifted frequently and abruptly. Harmonically, MP shifted freely between major/minor keys; pentatonic, dissonant, and inverted chords; and intervals such as augmented fifths, thirds, sevenths, and ninths.

Implementation of Myths Technique: MP reflected the sense of adventure, suspense, and dynamic excitement of a quest through music that was rhythmically grounded in tempo and meter, but was highly variable in several ways. For example, MP frequently played on and off MaM's beats; incorporated syncopations and counter-rhythms; initiated brief periods of rapid, driving tempos; and introduced rhythmic patterns that varied, developed, and changed. She also changed her melodies often, shifting fluidly between several different keys, tonality and atonality, and modalities such as the pentatonic.

Dream Intracommunication Technique

Dream Intracommunication

MP: Example # 1

Title: “Nasty Man”

Improvisers: MP plays “Nasty Man” on piano; MB plays “Nasty Man” on xylophone, drum, and cymbal.

Length: 1:59

Situational Context: Session 37. MB has dreamt that she was dusting a trapdoor, then that she was in a grand house with a man and woman. She went with the man along a corridor and a nasty man came. An iron barrier was closed, but he still came. A fox in human clothes was there. This is the first of three subsequent improvisations exploring various aspects of MB’s dream about a nasty man. After the music, MB describes the man as “a murderer who wanted to cause any amount of suffering.” MP interprets this as a picture of MB’s defense against sexuality.

Overall Clinical Impressions: The mood of this improvisation was suspenseful, dark, and provocative. In relation to the title, the music sounded as if the improvisers were simultaneously expressing the dangerous pursuit of a violent man and the panic and terror of his victim. The mood and emotions of the improvisation were conveyed by players’ sustained, high intensity of sound, sudden changes in tempo (MB and MP), heavily accented atonal, inverted and 6/4 chords (MP), and the repetitious pounding of MB’s cymbal and drum.

Musical Summary: Most salient was the tension in the music of both players as conveyed by the high level of energy in sustaining a high intensity of sound, powerful

climaxes, and, in MP's music, a high level of complexity and structural uncertainty. Tension was initially conveyed in the rhythmic figure of both players, as MP "chased" MB's single xylophone notes up and down the keyboard with staccato, inverted, dissonant chords. As MB suddenly began basing the cymbal in steady, *ff* beats, MP increased the tension by playing an *ff* atonal melody in the deepest bass register, effectively blurring the chaotic sound with a sustained pedal. Harmonically, MP maintained a high level of uncertainty, suspense, and tension as she played atonal harmonic clusters and dissonant inversions in unison with MB's rapid *accelerando* and *crescendo* on the cymbal. Both players' music ended on exactly the same beat, as MP played an *ff* 6/4 minor chord with MB's cymbal crash.

Implementation of Dream Intra Communication Technique: Although not specifically predetermined beforehand, MP took on dual roles as represented in the dream: the pursuer and the pursued, simultaneously creating a rhythmic and tonal ground for MB's musical role as the nasty man. Through the splitting technique, MP alternately played the role of a victim, experiencing panic and terror in an overall dark and sinister musical atmosphere, and a murderer in pursuit of the victim. In creating this emotionally provocative sound image, MP helped bring aspects of MB's shadow figure and self-parts of pursuer/pursued into consciousness, particularly as they related to the client's painful memories of her childhood abuse.

Dream Intracommunication

MB: Example # 2

Title: “Italian Dream”

Improvisers: MP plays “Italian Dream” on piano; MB plays herself in “Italian Dream” on xylophone and drum.

Length: 7:07 (analysis: 1:00-2:40)

Situational Context: Session 24. MB has dreamt that she was in Room 27, which was light, bare, and had one bed. She went upstairs to Heather’s room, which was rich with lovely things, where she was persuaded to paint in oils. She painted coon stooks up on a mountain side in Italy. She went down to Room 27 again; it depressed her and she got on a plane where 6 toddlers came on board with a Santa Claus. MB tells MP that 27 was the age when she left the Bruges convent without money, parents, job or help; Heather had taken her to a carol concert. MP describes the music as “very fragmented,” and that MB experiences fear when she imagines painting the stooks. MP reports having c/t of “terrible tension.” MB says that she had been feeling this [tension], too, and going high. MP notes that all MB’s elation vanished after the music.

Overall Clinical Impressions: The mood of the improvisation was pensive, wistful, (MP) and timid (MB). In relation to the title, the music sounded as though the improvisers were expressing the feeling of sad recollections (MP) and a reluctance to be with them (MB). The mood and emotion of the improvisation were conveyed by MP’s slow, fluid tempo, moderately soft volume, and a minor harmonic progression supporting MP’s plaintive melody in the treble. MP built her chordal structure around MB’s fragmented playing on the xylophone and drum, often incorporating MB’s tones and

developing musical phrases between MB's rhythms. MP's frequent pauses and sustained chords contributed to the reflective mood.

Musical Summary: Most salient was the differentiation between the prominence of MP's melody and harmony and the fragmented nature of MB's short, often random phrases and random notes on the xylophone and drum. Musically, MP's c/t feeling of tension seemed to be conveyed through the weighted quality of her D minor/A minor chord progressions, the frequent, extended silences between her own and MB's musical phrases, and the use of a slow, rubato tempo. MB's tempo, by contrast, alternated between a moderately fast succession of fragmented rhythmic patterns and random notes that were only intermittently related to MP's music and had a skittering quality.

Implementation of Dream Intra Communication Technique: MP created music for this improvisation that expressed her own c/t, MB's emotions in the dream, and past memories elicited by the dream that had not been verbally acknowledged by MB prior to the music. By holding MB in the emotional qualities of the music, MB was able to affirm afterwards that she also felt great tension and that the music dissipated her elation, connecting her more closely to the authentic feelings relating to her real-life situation.

Dream Intracommunication

MB: Example # 3

Title: "Train Image"

Improvisers: MP plays the role of "MB" in the train dream on piano; MB plays the image of the "train driver" on drum and cymbal.

Length: 1:26

Situational Context: Session 27. This improvisation is based on a musical image from a previous improvisation in which MB explored her train dream. During the improvisation she imagines that she is on a train with a driver “who said he’d only done it the once and wouldn’t do it again.”

Overall Clinical Impressions: The mood and emotion of this improvisation were intense, dramatic, and provocative. In relation to the title, the music sounded as if the improvisers were expressing the chaos and terror of being pursued by a dangerous person. The mood and emotion of this improvisation were conveyed by the unrelenting, single-beat pounding of MB’s drum and cymbal, the atonality, chromaticism, and fluctuating tempo in MP’s music, and sustained high volume intensity in both players.

Musical Summary: Most salient was the distinct roles and rhythmic contrasts in the music of each player in this improvisation and overall rhythmic and harmonic tension of the music. MB took the leading role as ground, maintaining a rigid tempo and meter as she beat heavily on the drum and cymbal, while MP was the figure on the piano, playing rapid ascending/descending chromatic sixteenth notes with no tonal center and atonal/minor chords in a sudden, fast accelerando. The music ended as MB suddenly stopped playing as MP loudly and rapidly alternated between an augmented and minor chord in the treble, giving the music a feeling of great tension and suspense.

Implementation of Dream Intra Communication Technique: MP utilized the splitting technique to give MB an opportunity to musically explore the shadow figure that had appeared in her dream. MP empathized with MB’s feelings in the dream – split off from MB’s conscious awareness and therefore in need of integration – through a dramatic musical reenactment of MB’s role as victim on the train. MB stopped and started the

improvisation, and therefore had a leading role in the music; this seemed especially significant given the emotionally difficult material being worked with in the dream.

Dream Intracommunication

GASTON: Example # 4

Title: “Car Dream”

Improvisers: MP plays “Car Dream” on piano; Gaston plays “the car” on melodica, xylophone, and drum.

Length: 8:45 (analysis: 6:00-8:45)

Situational Context: Session 25. Gaston has dreamt of his maimed younger brother going to get his father’s car which was in a deep puddle of icy water. Gaston felt he must go too. He watched his brother plunge in the icy water and thought, “I must warn him and surround him with warm clothes as he drives off.” The car was black and impressive. In the dream Gaston said to himself, “This is only a dream,” and started analyzing the water as his feelings that were frozen and in need of warming. MP interprets the maimed brother as a maimed part of Gaston that is allowed to drive the family car; his strong part is now helping the weak part. She writes: “[Gaston’s] plaintive melodica and febrile drumming I felt were two split parts of his mind coming together.”

Overall Clinical Impressions: The mood and emotion of this improvisation were plaintive, with a brief period of anxious excitement, returning to a serious, thoughtful mood. In relation to the title, the music sounded as though the improvisers were expressing two split energies and/or feelings – plaintive and reflective, excited and anxious – coming together within a person. The mood and emotion of this improvisation were conveyed by Gaston’s slow, plaintive opening melody on the melodica; a brief but

sudden period of frenetic, loud drumming and random xylophone tones played simultaneously with the melodica; then returning to a reflective, chant-like minor melody near the end. MP maintained an accompanying role to Gaston through her major/minor, chordal harmonic accompaniment, loud, rapid rhythmic figures, and treble counter-melody. MP softly ended the music on quiet, ascending parallel fourths in the middle register.

Musical Summary: Most salient was melody in both players, exhibited by Gaston's melody on the melodica, initially consisting of shorter melodic phrases centered on a minor triad, and gradually expanding into a longer, more song-like melody with sustained tones near the end. MP played an accompanying counter-melody line in the treble register, modulating freely between several keys to play a single or octave melody line. After descending to the middle register, MP quietly ended the music with soft, repeating, ascending parallel fourths incorporating a tone in Gaston's final chord. Rhythm was also salient, exhibited by Gaston's brief, almost frenetic drumming – played simultaneously with the melodica – in and out of MP's basic beat, and varying widely in tempo and dynamics. Harmony was salient, exhibited by MP's major/minor accompaniment and frequent use of chordal inversions and major sevenths to reflect, develop, and extend Gaston's melodic and rhythmic phrases.

Finally, integration was salient in the music of both players, intramusically and intermusically: initially, Gaston's music was highly differentiated, exhibited by the contrast between his emotionally expressive melodic phrases on the melodica and his bold, frenetic rhythmic patterns on the drum; concurrently, the music between MP and

Gaston was highly integrated, as their individual melodies were clearly distinguishable, yet closely intertwined.

Implementation of Dream Intra Communication Technique: Through the use of a dynamically expressive, chordal harmonic accompaniment, MP reflected Gaston's plaintive melody, playing minor, chordal inversions that held him in the emotion while encouraging him to continue by a counter-melody that frequently modulated keys and extended his own melodic phrases. When Gaston began playing the drum using loud, rapid beating with wide contrasts in dynamics and tempo (while continuing to play his plaintive melody), MP matched his energy level by playing heavy, minor chords in synchrony with him. In this way, MP amplified the distinction between Gaston's two musical voices, also represented by the two self-parts in the dream (strong part/weak part).

Finally, by introducing elements of rhythmic, melodic, and dynamic contrasts into the overall improvisation, and integrating them into her ending counter-melody, MP musically reflected the intrapsychic process that she perceived was already occurring within Gaston. The musical effect of this seemed reminiscent of plainsong, or sacred chant, with two distinct parts that blended into a whole.

Dream Intracommunication

MaM: Example # 5

Title: "Shattering Dream"

Improvisers: MP plays "Shattering Dream" on piano; MaM plays "Shattering Dream" on bells, kalimba, cymbal, and xylophone.

Length: 9:09 (analysis: 2:10-4:31)

Situational Context: Session 8. MaM has dreamt she was standing with omnipotent but concerned observers watching a big macho man swinging another man by the feet and bashing his brains out; she heard the thud-thud-thud. After [the improvisation], MaM speaks of feeling anger and needing recognition and valuation at the end. MP writes, “She is much more real [and] felt she really got something out of it.”

Overall Clinical Impressions: The mood and emotion of this improvisation were initially mystical, becoming child-like, and impressionistic. In relation to the title, the music sounded as though the improvisers were expressing a young girl engaging in quiet, symbolic play. The mood and emotion were conveyed by the timbre of Susan’s instruments, the delicate and diffuse qualities of her playing, and her fluid, spontaneous movement between the various instruments, and the soft to moderately-soft volume that she maintained throughout. Similarly, the spaciousness of MP’s harmonies – conveyed by her frequent use of organum, open chords, and parallel fourths-fifths in the bass – her slow, but fluid tempo and shifting meter; lush, dense, impressionistic harmonies that included intervals such as seconds, sixths, and sevenths; and her fluid movement between major/minor, chromatic, and dissonant harmonies contributed to the dramatic, yet tender, child-like qualities of the music.

Musical Summary: Most salient was variability in the music of both players, exhibited by Susan’s frequent, abrupt shift between instruments, and the continual changes in her rhythmic and melodic ideas. Variability in MP’s music was similarly conveyed by her wide range of melodic ideas and key centers but especially through her harmonies and chord voicings, which included inversions; parallel fourths-fifths; organum, chromatic, dissonant, and major/minor chords; and frequent use of intervals such as seconds, sixths,

sevenths, and ninths. Volume was salient in both players: with exception to Susan's brief crescendo on the cymbal, she maintained a soft volume; MP's was similarly soft but more dynamically expressive. Rhythmic ground was also salient, exhibited by MP's moderately slow, yet fluid tempo. Finally, texture was salient, exhibited by MP's use of a sustained pedal throughout.

Implementation of Dream Intra Communication Technique: MP's dense, impressionistic harmonies, continuously shifting melodies, and the tender, expressive qualities of her playing offered Susan a vague, yet child-like musical atmosphere to double her suppressed childhood feelings and further invite Susan's projections onto the music. At the same time, MP established a holding and spacious environment – exhibited by MP's slow, yet fluid tempo and meter; frequent use of organum, parallel fourths-fifths, open chords, and sustained pedal – for Susan's emerging feelings (resonant from childhood) of anger, pain and the need for recognition and valuation in life.

Dream Intracommunication

PHILLIP C: Example # 6

Title: “Boys Dream”

Improvisers: MP plays “Boys Dream” on piano; PC plays “Boys Dream” on xylophone and cymbal.

Length: 6:38 (analysis: 1:31-3:37)

Situational Context: Session 18. PC has dreamt of being a boy in a boy's ward hospital having something done and trying to learn the other boys' names. MP writes, “[it was] a sort of innocent music, then getting twice snarled up and angry; he felt he was following me and I felt I was following him. He felt it must have a peaceful end.”

Overall Clinical Impressions: The mood and emotion of this improvisation were energetic, searching, and purposeful. In relation to the title, the music sounded as if the improvisers were expressing the mood and attitude of a guarded boy who is ambivalent about being with the person in his company. The mood and emotion of this improvisation were conveyed by both players' music through their movement between rhythmic differentiation and integration; their wide range of rhythmic ideas; and their frequent and abrupt rhythmic changes. MP's music also contained several shifts. The music shifted harmonically through her continual alternation between major/minor chords and key centers. It shifted texturally through her alternation between staccato and legato articulation. It shifted rhythmically through her dynamic alternations in the underlying pulse, as she abruptly shifted between playing on/off the basic beat and subdivisions of the beat.

Musical Summary: Most salient was variability, exhibited in the music of both players by the wide range of subdivisions, syncopation, and rhythmic ideas and accents used and the frequent, abrupt changes made in them. Rhythmic grounding was salient in MP's music: despite the high frequency of changes in her rhythmic figures, she maintained a steady tempo and meter throughout. Tonal ground and harmony were also salient in MP's music through her frequent and abrupt modulation between major/minor keys, inversions, octaves, and parallel fourths-fifths. Variability in timbre was also salient, exhibited by MP's shift between legato and staccato articulation, often in the same phrase. Finally, integration was salient in the music of both players: initially, their rhythmic figures were differentiated as their rhythmic ideas contrasted with one another and coincided only occasionally. By the end of the excerpt, however, PC's rhythmic

ideas had developed more complexity and range and began to coincide with MP's music half of the time, remaining clearly distinguishable from her rhythmic figures but more closely intertwined.

Implementation of Dream Intra Communication Technique: MP's establishment of a stable rhythmic tempo and meter offered a structuring ground from which both players' separate, fluidly changing rhythmic and melodic ideas could move both toward and away from one another. Despite MP's frequent shifts in articulation, key centers, and intervallic distances, overall, her musical voice maintained clarity and simplicity that was especially reflected in her choice to play much of the music using a single melodic line in the bass. This clarity gave PC the freedom to musically differentiate or integrate his own music with MP's. At the same time, MP synchronized, imitated, contrasted, and differentiated freely with PC's rhythms in the music. Clinically, this seemed significant, as the client was struggling with issues surrounding trust, boundaries, and personal identity issues in relationships.

Dream Resolution Technique

Dream Resolution

RK: EXAMPLE #1

Title: "Finding a Horse"

Improvisers: MP plays "Finding a Horse" on piano; RK plays "Finding a Horse" on kalimba, xylophone, drum, shaker, and cymbal.

Length: 4: 55 (analysis: 1:51-3:51)

Situational Context: Session 12. RK relates a dream in which she “went to clean and ride a horse from the stables but they had all been taken.” MP suggests RK play the resolution of her dream, which is to “go, find, clean and ride a horse.”

Overall Clinical Impressions: The mood of this improvisation was suspenseful and exciting, with a dynamic sense of movement. In relation to the title, the music expressed an adventurous, high energy ride on a horse. The mood and emotion of this improvisation were conveyed through MP’s lively rhythms that frequently shifted in tempo and meter, and RK’s unpredictable shifts in tempo, rhythmic ideas, and volume. Tension in MP’s melody was created by inversions, chromatic harmonies, and unpredictable key changes.

Musical Summary: Most salient was the wide variability of tempi (moderately fast to very fast), meter, and volume (moderately soft to loud) in MP and RK’s music. MP also used a variety of rhythms, modes (middle-eastern and whole tone) and melodic ideas to dramatically convey the unfolding images. MP’s harmonic choices, exhibited by the frequent use of chromatic harmonies, inversions, and key changes, were also salient in the momentum and tension that they created throughout the improvisation.

Implementation of Dream Resolution Technique: MP encouraged RK to find a resolution to her dream by creating dramatic music that reflected the high energy, physicality, and tension of riding a horse. MP’s music captured instinctual, primitive energy through dynamic variations in rhythm, tempo, and meter; stimulating, musically evocative scales (middle-eastern and whole-tone); and shifting harmonies that conveyed a sense of movement through frequent chromaticism, inversions, and key changes.

Dream Resolution

MB: EXAMPLE # 2

Title: “The Child”

Improvisers: MP plays “child” on piano; MB plays “child” on xylophone and drum.

Length: 4:07 (analysis: 1:00-2:30)

Situational Context: Session 81. MB relates a dream that she had of a compassionate man and a child dying. MP asks MB to be the child. Afterwards, MB relates her images in the music: the man beat the child down, and it was dead all the while; then the child was alive and the father gone. The child felt it had a terrible burden and each breath was a burden.

Overall Clinical Impressions: The mood and emotion of this improvisation were lonely, pensive, and sad. In relation to the title, the music sounded as though the improvisers were expressing a young child who was dying, far away from anyone who could reach or comfort her. The mood and emotion of this improvisation were conveyed by the open, spacious qualities established in the very beginning, as MB played a single tone on the xylophone and MP responded with a major seventh interval in the high treble, adding short melodic phrases built on parallel fifth chords with added sevenths, ninths, and elevenths in a slow, fluid tempo and meter. MP sustained each musical phrase with a clear, yet heavy pedal until MB’s next note, giving the music a sense of great suspension. The music was evocative of a child through MP’s melodic phrases, which she played softly, in a high treble register, gradually descending to the lower treble and upper-middle register. MP’s abrupt, atonal chords and minor run to the bass led to a recapitulation of

MP's earlier, bell-like melodic phrases, built on parallel fourths-fifths in the middle register, again placed rhythmically between MB's single notes on the xylophone.

Musical Analysis: Most salient was the open space in MP's melodic phrases, constructed of parallel fourths-fifths, the wide, initial range in register between MP and MB's music, and the fluidity of tempo and meter in the music of both players. Harmony was also salient in MP's frequent use of parallel chords frequently including intervals of sevenths, ninths, and elevenths. Tension was conveyed through MP's consistent holding of MB in the music, in the way she sustained each melodic phrase with the pedal and paused until MB sounded a note on the xylophone before continuing with the next chord.

Implementation of Dream Resolution Technique: MP musically symbolized the profound sadness of a dying child through music that created a chasm of vast spaciousness, conveyed by the wide interval range maintained intermusically (between herself and MB) and intramusically (through her consistent use of parallel fourths and fifths, and frequent use of seventh, ninth, and eleventh intervals). The image of a young child was evoked musically by MP through the placement of her melodies in the very high treble to middle registers and by playing in a soft to moderate volume. MP conveyed a dream-like atmosphere and fluidity of consciousness in dying by playing in a tempo and meter that shifted fluidly and continually, sustaining the pedal throughout, playing each chord with a bell-like sonority and resonance, and leaving open spaces between her musical phrases. MP also closely held and maintained connection with MB in the music by placing each musical phrase between MB's single tones on the xylophone. MP's music therefore not only helped to bring the intense, profoundly sad feelings that MB experienced as a young child closer to consciousness, but also offered MB the musical experience of being held

through them. In this way, MP musically seemed to embody the compassionate figure in MB's dream.

DREAM RESOLUTION

YE: EXAMPLE #3

Title: "Canary Dream"

Improvisers: MP plays "Canary Dream" on piano; YE plays "Canary Dream" on xylophone.

Length: 7:31 (analysis: 5:00-7:31)

Situational Context: Session 3. YE has dreamt that she was trying to talk to her family who all read papers and ignored her. Then a bird flew near the fire, and she screamed and just put the fire out and John held her hands and wouldn't let go. In the music, YE goes back to the dream. She feels like kicking the table over and making a scene, she was so angry. MP notes that the music had "real feeling and a c/t of sadness at the end."

Overall Clinical Impressions: The mood and emotion of this improvisation were of loneliness, anguish, and sadness. In relation to the title, the music sounded as if the improvisers were expressing a woman initially feeling wooden and isolated, opening to a place within of sadness and grief. The mood and emotion of this improvisation were conveyed by YE's initially stiff, ascending/descending single tones on the xylophone, accompanied by MP's plaintive A minor melody in the middle register. As MP modulated into different keys using a repeating melodic figure, YE played in synchrony with MP's slower tempo and mournful, quiet D minor chordal melody that included an anguished, resounding tone on the fifth of the triad. Both players' music became highly integrated as MP repeated a single tone that opened into descending minor chords

accompanying YE's melodic figures, and MP began playing on the down beats of YE's rhythm. MP accompanied YE's lyrical melody with open parallel fifths in the bass and treble registers and encouraged her musical engagement by leaving open spaces and maintaining a wide register range for YE's melody, playing single tones in the upper treble to extend and connect YE's phrases, and using a sustained pedal. The music ended as MP reflected YE's sadness, playing descending, minor chordal inversions culminating in a very soft minor chord in the treble.

Musical Summary: Most salient was tonal centering in both players, conveyed by MP's expressive, mostly minor melodies that she modulated and developed to hold YE in the emotional expression of her own melodic fragments and eventual, lyrical melody.

Harmony was salient through MP's frequent use of major/minor chords and parallel fifths. Rhythmic ground was also salient through MP's fluid, slow to moderate tempo and steady meter, marked by two separate deaccelerandi near the beginning and end. Integration was salient, exhibited by YE's movement from playing independent, yet compatible xylophone melodic fragments that differentiated from MP's, to a leading melody near the end that was closely intertwined with MP's chordal accompaniment.

Implementation of Dream Work/Dream Resolution Technique: Guided by her own countertransference, MP's plaintive melodies, minor and parallel fifth harmonies, and slow, yet fluid tempi expressed unconscious feelings of sadness behind the anger in YE's dream. This seemed to release YE into her own emotional expression, as she gradually took the lead in creating her own melody, held by MP's soft, minor harmonic accompaniment and further elicited by her extension of YE's melodic phrases and the open spaces she made for her in the music. In this way, YE could experience musical

resolution from the helplessness she experienced in her dream and move closer to the authentic feelings that related to her real-life situation.

Dream Resolution

SUSAN P: EXAMPLE # 4

Title: “Dream Child”

Improvisers: MP plays “Dream Child” on piano; Susan plays “Dream Child” on xylophone, ratchet, bells, bongo drum, shaker, and kalimba.

Length: 6:32 (analysis: 3:44-6:32)

Situational Context: Session 8. Susan dreams she is in a warm swimming pool room with a child with a beautiful face and deformed body with fins; no one seems to be caring for it. Others say, “It’ll be all right;” then she felt responsible. MP interprets this as Susan’s inner child projection and her starving own inner child. She suggests that they improvise on the dream and that Susan “be the child.” MP notes that the music was “dreamy and peaceful, [with] a c/t of poignancy and anger.”

Overall Clinical Impressions: The mood and emotion of this improvisation were initially haunting, poignant, then gradually becoming peaceful. In relation to the title, the music sounded as if the improvisers were expressing a young child’s feelings of deep loneliness and isolation, then being surrounded by a comforting and calm presence. The mood and emotion of this improvisation were conveyed by the gradual movement of MP’s melody – played entirely in octaves – from a chromatic, to minor, to major melodic orientations, as Susan softly played a wide variety of instruments in a diffuse way. MP’s slow, steady ostinato in the bass; her use of the Lydian mode; the sense of spaciousness created by intervals such as octaves, sevenths, and ninths; her wide and frequent

ascending/descending leaps; and heavy pedal throughout contributed to the dream-like musical atmosphere.

Musical Summary: Most salient was MP's octave treble melody, initially centered on a D minor chromatic, F minor, and C and F major melody lines, which at times also incorporated both dissonance and tones from the Lydian mode. Harmony was salient through MP's frequent use of the warmth of intervals including the thirds, sevenths, ninths, and octaves. Rhythmic grounding was salient in MP's steady, stable deep bass ostinato that briefly changed meters, then returned to a steady, but fluid tempo and meter. Volume was also salient: both players generally maintained a soft volume throughout; however, MP had much more expressive range and shape. Finally, timbre was salient in the constancy of MP's sustained pedal.

Implementation of Dream Resolution Technique: Together with Susan's spontaneous movement and diffuse playing between several different instruments, MP's use of melody, harmony, and texture seemed to elicit the musical images and feelings of Susan's wounded inner child while offering a healing, comforting presence for the child, which had not occurred in the dream. In this way, Susan could safely experience emotions that were split off and temporarily outside her awareness in a holding musical environment. MP's music doubled the feelings of loneliness, anger and isolation experienced by the child in the dream through the wide distance that she maintained between the deep bass and her octave, treble melody and her descending chromatic and minor melody lines, while her modulation to a major melody line, softer dynamic, and slow, rocking tempo evoked a feeling of comfort and calm. Finally, MP evoked a child-like dream state in several ways: through centering her melodies mostly in the treble, her

expressive use of dynamics and sustained pedal throughout, consistently fluid tempos and rhythm, and the sense of spaciousness created by MP's frequent use of octaves and frequent ascending/descending intervallic leaps.

Dream Resolution

SUZANNE B: EXAMPLE # 5

Title: "Burden Dream"

Improvisers: MP plays "Burden Dream" on piano; Suzanne plays "Burden Dream" on xylophone, cymbal, and drum.

Length: 4:15 (analysis: 1:00-4:15)

Situational Context: Session 3. Suzanne has dreamt that a doctor went into a big room and an elderly strict woman showed her piano techniques. Then MP came in, gave her some burden, and she staggered, sat on a small piano chair, put cushions and books on and couldn't play strongly. MP suggests that Suzanne repeat the dream with another end. Suzanne feels faced with another strong self who finally takes over and plays strongly. MP interprets this as Susan nearing these aspects of self that she feels she ought to have.

Overall Clinical Impressions: The mood and emotion of this improvisation were anxious, intense, and militant. In relation to the title, the music sounded as though the improvisers were expressing a highly anxious person running from a dangerous situation. The mood and emotion of this improvisation were conveyed initially by both players' fast tempi; rapid ascending/descending rhythmic figures; high volume; sudden shifts in dynamics and register; powerful, frequent climaxes; and MP's frequent use of chromatic, atonal melodic lines, and chordal clusters. MP synchronized with the initiation of Suzanne's sudden, moderately slow drum, punctuating her downbeats with major/minor

augmented, inverted legato/staccato chords that ascended slowly and with great tension. As Suzanne broke off into soft, ascending/descending runs, MP played a forceful, octave tremolo, and both players recapitulated the previous musical theme, again in rhythmic synchrony. MP followed her deaccelerando with a minor, ominous bass melody, accompanied by Suzanne's steady xylophone downbeat. Both players melodically and rhythmically ended together, as MP softly repeated a suspended minor chord, without resolution.

Musical Summary: Most salient was tension and variability in the music of both players, exhibited rhythmically by steady, rapid tempi and rhythmic figures that frequently and abruptly changed. The tension and variability were exhibited dynamically through a wide range of dynamics and abrupt changes made in sound intensity. The tension and variability were exhibited texturally through frequent, abrupt changes in register. Tension and variability were also conveyed harmonically through MP's use of minor inversions, atonal clusters, chromatic figures, and major/minor augmented seventh chords that frequently changed without resolution. The tension and variability were also exhibited timbrally through Suzanne's frequent and abrupt change between instruments. Finally, tension was conveyed through MP's overall structural complexity and uncertainty. Integration was also salient throughout: Suzanne's figures were consistently integrated into MP's rhythmic and tonal ground half of the time and created a unified diversity.

Implementation of Dream Resolution Technique: MP helped Suzanne emotionally explore her dream by musically recreating the tension she experienced in the dream. To accomplish this, MP took a directive role in intensifying and varying the rhythmic,

harmonic, dynamic, and textural elements of the music and held her in the expression of her emotion through minor, atonal, chromatic, and augmented chords. As Suzanne's more bold musical voice emerged on the drum and xylophone, MP matched her energy level, encouraging her efforts to "sound out" and integrate this stronger self part by synchronizing with her drum beats, extending her rhythmic phrases, and making transitions that provided openings for Suzanne to initiate her own musical expression. In this way, Suzanne was empowered to discover and experience the strength she had difficulty accessing in her dream and real-life.

Dream Resolution

GASTON: EXAMPLE # 6

Title: "Baby"

Improvisers: MP plays "Baby" on piano; Gaston plays "Baby" on xylophone, cymbal, bells, and drum.

Length: 7:33 (analysis: 5:25-7:33)

Situational Context: Session 6. Gaston has dreamt that he came into a sparsely furnished room with a thick pile rug. On the floorboards was a baby covered in a sheepskin rug. He thought that there was no way to care for the baby. A woman was telling the articulate baby to shut up and pouting psychic rubbish. On a bed of soft furs the woman was writhing and showing her leg up to her thigh. MP interprets this to Gaston, saying, "The bed is like my chair; you feel I am not looking enough after the baby part of you. This is a projection of some other relationship." MP describes the music as "very purposeful playing." Gaston says the baby is "despising the knower; the baby is playing and having time and space for itself which he never had." MP interprets

the woman as “an uncaring feminine side not helping the baby full of potential to grow and develop,” saying to Gaston, “You don’t even have a day off to play and be yourself.”

Overall Clinical Impressions: The mood and emotion of this improvisation were energetic and purposeful, then changing to calm. In relation to the title, the music sounded as though the improvisers were expressing a baby purposefully exploring his surroundings in a warm, structured environment; following a period of discord, a feeling of calm and peace was restored. The mood and emotion of this improvisation were conveyed by MP’s stable, continuous bass ostinato, and a treble melody based on parallel fifth chords and ascending/descending melodic variations on the pentatonic scale, accented occasionally by diminished fifths and elevenths. Moving freely between several instruments, Gaston freely played brief rhythmic figures, xylophone runs, and moderate cymbal crashes both on and between MP’s beats. MP introduced musical change through her initiation of a melodic line based on dissonant, inverted chordal clusters that repeatedly began in the upper treble and slowly descended on each down beat. As MP ended her melody on a minor sixth inverted chord, Gaston brought the music to a close, steadily repeating the tonic tone on the xylophone. Both players slowly added ending tones to complete the triad (MP the third; Gaston the fifth) and ended the music together on the same note.

Musical Summary: Most salient was rhythmic ground, exhibited by the steady, continuous bass ostinato that MP maintained throughout the improvisation. Tonal ground was also salient in MP’s chordal melody based on parallel fifths and octaves and ascending/descending melodic tones based on the pentatonic scale. Harmony was salient through MP’s use of dissonant chord clusters and minor chordal inversions, and through

her incorporation of intervals such as diminished fifths and elevenths. Variability was also salient, exhibited by Gaston's use of a variety of instruments that he interchanged freely and played intermittently on and between MP's downbeats. Finally, integration was salient; by the end, both players' music had become highly integrated, as Gaston's melodic figure became integrated into MP's ground, and he took on a more independent role in creating the music.

Implementation of Dream Resolution Technique: MP provided a holding environment for the emergence of Gaston's playful, intermittent rhythms and melodies by maintaining a stable, continuous rhythmic bass ostinato and a tonal ground that was evocative of childhood, through chordal melodies based on parallel fifths/octaves, and the pentatonic scale. MP also seemed to reflect the dark, provocative feminine element of Gaston's dream through repetition of dense, dissonant, and inverted chords that descended from the upper treble to lower middle registers while providing a holding, rhythmic matrix through her bass ostinato. Lastly, MP encouraged Gaston's integration of the more caring, tender self-part absent in his dream – conveyed through his sensitive, musical ending tones on the xylophone – by extending his melodic phrases with her own melodic tones and emotionally reflecting his calm and peaceful ending by decreasing the volume and tempo to match his playing.

STRENGTHENING THE EGO

Exploring Relationships Technique

FP: Example # 1

Title: “Being Phillip”

Improvisers: MP plays “Phillip” on piano; FP plays “Phillip” on xylophone.

Length: 5:11 (analysis: 2:02-4:12)

Situational Context: Session 15. FP says that she feels she doesn't know her husband Phillip. MP says that FP had been so much part of her and vice versa that she couldn't see him. Following the music, FP says she felt "right inside him as a tender vulnerable place which he was defending, and in life she'd felt him defending more and more. MP describes the music as "timid, muddled...like someone shut in a paper house quite unaware of a marvelous world outside."

Overall Clinical Impressions: The mood and emotion of this improvisation were vague, timid, and delicate. In relation to the title, the music sounded as if the improvisers were expressing a person who was safe and contained but isolated. The mood and emotion of the improvisation were conveyed by the airy, open quality of MP's melodic phrases, moderately soft volume, and light, delicate quality of sound maintained by both players throughout. FP's rhythms were more diffuse and differentiated, coinciding intermittently and briefly with MP's steady, underlying pulse.

Musical Summary: Most salient was the differentiation between MP's stable rhythmic pulse and E minor tonal center and FP's more ungrounded, diffuse rhythmic ideas that moved in and out of synchrony with MP's underlying beat. Harmony was salient in MP's consistent use of organum chords as well as parallel fourths, fifths, and thirds that formed melodies based on the pentatonic scale. Texturally, MP remained most often in the treble register, grounding the music with the interval of a fifth in the bass, often using only one hand to play.

Implementation of Exploring Relationships Technique: With both players in the role of "Phillip," MP facilitated FP's musical exploration of him by synchronizing with FP's

rhythms, structuring the music by repeating clear melodic ideas and providing a steady tempo and meter, offering musical “space” for the timbre of FP’s instrument by maintaining a wide range of registers, and musically reflecting FP’s emerging feelings of vulnerability, timidity, and isolation to help FP gain more clarity and understanding of Phillip. MP’s consistent use of parallel intervals, chords, and movement, as well as the differentiated musical “voices” maintained by both players, reflected the dual nature of a relationship in a musically symbolic way.

Exploring Relationships

FP: Example # 2

Title: “Robin”

Improvisers: MP plays “Robin” on piano; FP plays “Robin” on xylophone.

Length: 6:14 (1:00-2:46)

Situational Context: Session 26. FP has been thinking eagerly of Robin, whom she’s met caving. He has called FP and asked if he could come for the night and she said she might be out. FP feels frightened of being emotionally suffocated by him, wanting him desperately yet not wanting anything to do with him. MP interprets this as FP’s all or nothing pattern, shutting the door on him and losing him. During the music, FP imagines driving down to see him and never hears what she and MP played.

Overall Clinical Impressions: The mood and emotion of this improvisation were scattered, vacuous, and ambivalent. In relation to the title, the music sounded as though the improvisers were expressing the separateness of two people: one person waiting and listening for the other, who keeps running away. The mood and emotion of the improvisation were conveyed by FP’s rapid, continuously random and diffuse beats on

the xylophone. MP's music was more structured through her ongoing, steady rhythm in a moderate tempo but incorporated qualities of ambivalence and exploration through short, ascending/descending musical phrases that often sounded like gentle questions and were without resolution.

Musical Summary: Most salient was the overall contrast and high level of differentiation between the music of both players. Rhythmically, FP's rapid beats were highly rhythmic but diffuse with no relation to MP's stable tempo and repeating dotted eighth note pattern. Melody was salient through MP's short, clear melodic phrases which incorporated ascending/descending minor thirds, parallel fourths/fifths, and embellishments such as trills and tremolos. FP's tones on the xylophone lacked succession or a focus. Harmonically, MP continually alternated between major/minor chords, chord progressions centered on the movement between tonic/dominant, and included elements of suspension/resolution in the music. Texturally, FP's part functioned as a figure, while MP's part functioned as both figure and ground; FP also used a wide breadth of pitch ranges, while MP's tones were generally grounded in the bass and middle register.

Implementation of Exploring Relationships Technique: MP musically reflected FP's ambivalence and confusion about Robin through melodic, harmonic, and textural contrasts and polarities. Similarly, the shape of MP's musical phrases, which incorporated ascending/descending eighth notes that were often suspended or left unresolved, sounded like gentle, yet persistent questions. MP's frequent use of major/minor thirds and parallel fourths offered a musical symbolization of two people in a relationship. FP's avoidance of contact and subsequent isolation in the music seemed

an important insight for FP as it related to her conscious/unconscious relationship with Robin.

Exploring Relationships

YE: Example # 3

Title: “Mother”

Improvisers: MP plays “Mother” on piano; YE plays “Mother” on xylophone.

Length: 5:14 (analysis: 1:37-5:14)

Situational Context: Session 11. MP suggests that YE improvise on the theme of mother, based on her interpretation that YE “was so afraid of ousting mother she let her walk on her.” MP notes that in the music, YE’s mother was very “sweet [and] reasonable,” while MP played “atonally very dissonant and then anguished and sad.”

Overall Clinical Impressions: The mood of this improvisation was heavy, tense, and despairing. In relation to the title, the music sounded as though the improvisers were expressing two people who were not listening to each other: an overbearing, tense mother and a daughter who felt despair and isolation underneath a bouncy, light exterior. The mood and emotion of the improvisation were conveyed through MP’s use of atonality and dissonance, unstable tempo, and frequent changes in rhythmic and melodic ideas which she played heavily in wide ranges of volume. In contrast, YE played light, bouncy rhythms on the xylophone that were unrelated to MP’s rhythm, volume, or tempo. After a long, gradually descending chromatic chord progression played by MP, YE briefly led a decelerando, and then dropped out. The music sounded like a sentence that stopped in mid-air, ending on MP’s unresolved chord.

Musical Summary: Most salient was the sustained musical tension between both players. MP's music gathered tension harmonically through her pervasive use of atonal, dissonant major/minor, and inverted chords; unpredictable, wide range of dynamics; and abruptly changing rhythms, melodies, and key centers. The sense of tragedy and sadness in the music was conveyed by the density and heaviness in MP's chords and overall style of playing. Tension was conveyed in YE's music through the contrasts and independence that she maintained from MP throughout: YE's rhythms, tempo, and texture consistently varied markedly from MP's, as she played light, almost jaunty melodic phrases in a major key. Likewise, YE's volume remained soft with little dynamic variation. These contrasts gave the sense that both players were playing two solos simultaneously.

Implementation of Exploring Relationships Technique: MP reflected YE's emotional isolation from her mother by intensifying the contrast between both players' music, thereby underscoring the inherent tension in the relationship while giving YE the opportunity to maintain the kind of musical independence from MP that she hadn't been able to maintain with her mother. YE's pattern of relating to her mother by maintaining a cheerful passivity audibly contrasted with MP's role as overbearing, unstable mother. At the same time, MP's c/t feelings of anguish, sadness and despair gave YE the opportunity to encounter underlying feelings that she may have defended against in becoming more independent from her mother.

Exploring Relationships

MB: Example # 4

Title: “Brothers”

Improvisers: MP plays MB’s two “brothers” on piano; MB plays her two “brothers” on drum and cymbal.

Length: 3:35 (analysis: 1:00-2:50)

Situational Context: Session 3. MB had been to her brother Ron’s for the weekend; he had been very rigid with his children who were badly behaved. MB says that she is tired of being a family scapegoat and she couldn’t help it if her brother couldn’t accept the facts. MP describes the music as a “sad, depressed sound being [brother] Ron going over to [a lighter sound] to represent weaker [brother] Graham.”

Overall Clinical Impressions: The mood of the improvisation was pensive, lonely, and sad. In relation to the title, the music sounded as if the improvisers were expressing MB’s resonance with the depression of her brothers, emotionally and viscerally. The mood and emotion of this improvisation were conveyed by MB’s slow, heavy drumbeats between each of MP’s, soft, suspended second chords played in the middle register. MP’s suspended chords played repetitiously and with heavy pedal tones in the bass, gave the music a feeling of contraction and relentless sadness. As MP added a slow, pentatonic melody in the deep bass, MB played the drum continuously in a duple-triple meter very softly, like a heartbeat.

Musical Summary: Most salient was the harmonic tension sustained by MP’s repetitious, suspended chords played consistently in a soft volume. Tension was also conveyed through the pacing of MP’s chords, frequently held until MB’s next drum beat,

and intermittent pauses. Texturally, MP's musical part functioned as both figure and ground; MB's part was undifferentiated and mutually dependent with MP's. Tempo was consistently slow, gradually becoming more stable as MP initiated the bass pentatonic melody.

Implementation of Emotional Investigation Technique: MP held MB in the emotion evoked by her brothers by taking a leading role in the improvisation, creating a sympathetic musical structure that included harmonies that suspended MB in the emotion; musical timbres (middle to low) similar to the gender of her brothers; maintaining a slow, steady tempo; and empathizing with MB by incorporating her soft drum and cymbal beats into her own chords and musical phrases. MP also may have used the child-like nature of the pentatonic melody to further evoke MP's memories of her childhood.

Exploring Relationships

MB: Example # 5

Title: "Loving People"

Improvisers: MP plays a holding role in "Loving People" on piano; MB plays "Loving People" on drum, xylophone, cymbal, and gong.

Length: 5:32 (analysis: 2:06-5:32)

Situational Context: Session 43. MB relates a variety of thoughts, images, and feelings about people: receiving a present from her sister; not liking people and words; dancing with her grandfather as lovers and love going outwards; feeling that she couldn't love her mother and that Ron was affectionate. MP suggests that MB improvise on the title "Loving People." MP describes feeling in the music a "c/t of coldness in the first part,

and sadness, very poignant, in the second.” Afterwards, MB spoke of feeling her loving needs were not accepted, and that this would always be the same, but last week she “felt the holding of the music for the first time and that it didn’t hurt to be touched.” The present analysis includes the second part of this improvisation.

Overall Clinical Impressions: The mood of the improvisation was tender, reflective, and sad. In relation to the title, the music sounded as if the improvisers were expressing the feeling of being loved and the sadness of love’s absence. The mood and emotion of the improvisation were conveyed by the openness and warmth in the melody and harmonies that MP played to accompany MB’s soft rhythms on a variety of instruments. The music ended gently, as MP slowly played a broken C major sixth chord with the resonant tones of MB’s gong. A long silence followed.

Musical Summary: Most salient was the poignant, thematic melody that MP played in a slow, rubato tempo. Harmony was salient in MP’s chord choices, which frequently consisted of inversions, parallel fifths, and major/minor sevenths, major sixths, and ninth chords. Texturally, MP’s tonal part was comprised of a melody and accompaniment, while MB’s part created a single rhythmic figure. By the end of the improvisation, both players’ music was significantly more integrated: MB’s previously arrhythmic, highly differentiated rhythms began to coincide with MP’s tempo, and her tones on the xylophone and gong intertwined more with MP’s melodic phrases.

Implementation of Exploring Relationships Technique: Using the holding technique, MP drew upon her c/t of sadness to create a poignant melody evoking MB’s experience of loving and being loved. While MP’s melody was reflective of sadness, her use of harmony also evoked qualities of warmth, intimacy, openness, and safety through her

consistent use of major sixth, major/minor seventh and ninth chords; parallel fifths; the frequent open spaces and silences that she left in her own musical phrases for MB to play or simply listen; the holding and sustaining effect of the pedal; a repetitious melodic theme that rose and fell like breathing; and a slow, rubato tempo that often resembled a heartbeat. The music almost seemed personified, which may have further heightened MB's experience of being in relationship with both MP and the music.

Programmed Regression Technique

Programmed Regression

FP: Example # 1

Title: "Inner Child"

Improvisers: MP plays holding role in title of "Inner Child" on piano; FP plays "Inner Child" on melodica.

Length: 4:31

Situational Context: Session 16. FP has gone on a lovely outing with her pupils and had some derealization. She speaks of having always been in the mother role, even being called "the little mother" by her colleagues. MP suggests that she improvise on the title "Inner Child." During the music, FP feels that she was about 8 years old on cold linoleum in a long passage between the kitchen and larder. She remembers a recurring nightmare about round things coming to get her in the school patio and walking out in the kitchen with cold linoleum on her feet. MP notes that FP's playing was "beautiful."

Overall Clinical Impressions: The mood and emotion of this improvisation were reflective, tender, and sad. In relation to the title, the music sounded as if the improvisers were expressing the sadness and longing of a lonely, sensitive child. The mood and

emotion of this improvisation were conveyed by the expressive placement of FP's long phrases on the melodica and the dense, warm harmonies of MP's chordal accompaniment. The singing quality and silences between FP's tones and the sensitive, incremental chord changes with which MP accompanied them characterized the deep listening and interrelatedness in the music of both players.

Musical Summary: Most salient was the high level of integration in the music, as if both players were playing one unified piece. Texture was salient in the distinct roles of each player (FP as soloist; MP as accompanist) and the wide range in register between the instruments, as MP remained mostly in the bass register, ascending into the middle register only with FP's descending tones on the melodica. FP's expressive, sustained notes were held by the rhythm and basic pulse of MP's chords in 4/4, which sounded like a slow and steady heartbeat. MP's chordal harmonies – consisting of inversions, augmentations, sixths, and sevenths – held FP in the tension of the unfolding music: MP shifted gradually in direct response to FP's tones, often remaining for several beats on one chord before introducing incremental, yet subtle changes. As FP's phrases became slightly shorter and more rhythmic, MP incorporated this in her own playing, returning to a more basic pulse and slower tempo as FP resumed playing long tones again. The music ended peacefully on an F major seventh chord.

Implementation of Programmed Regression: MP held FP in the emotion of the music through the constancy of her slow, measured tempo and dense, gradually shifting harmonies that anchored FP's expression and offered enough musical tension to encourage her continuation. MP also created a great sense of spaciousness by maintaining distance from FP in register throughout the improvisation. In this expressive

space, MP provided FP the missing experience in her childhood of being held and listened to, while also empathizing with FP's lonely, isolated inner child.

Programmed Regression

MR: EXAMPLE # 2

Title: "Going Back"

Improvisers: MP plays "Going Back" on piano; MR plays "Going Back" on shaker, Tibetan bells, xylophone, drum, and cymbal.

Length: (analysis: 1:00-2:37)

Situational Context: Session 57. MR speaks of feeling angry with her doctor for her cold, silent technique. MP interprets this as MR's anger with her for not being a therapist, and her playing off one therapist against the other. The doctor said MR wanted to be told what to do and wouldn't play. MP suggests that MR improvise on the title "Going Back." MR relates her experience in the music: she was tiny and saw herself running and running on the beach, the cherished youngest, then sinister music; everything was different; her brother Bruce was born, and she went off of the "lonely road" and has been on it ever since. MP felt this music was "completely different, fluid and loose."

Overall Clinical Impressions: The mood of this improvisation initially sounded like an invocation and meditation, shifting to energetic, playful, and creative. In relation to the title, the music sounded as if the improvisers were expressing the experience of turning inward to immerse oneself in the past. The mood and emotion of this improvisation were conveyed by openness in the melodies that MP constructed using pentatonic scales, parallel fourths-fifths, and octaves; the timbre of MR's instruments (Tibetan bells and chimes); and the slow, fluid tempo and meter in both players. The music gained tension

and momentum as MR's rhythmic patterns on the xylophone became more diffuse and highly differentiated, and as MP's ascending melodic phrases built upon octaves and organum chords became louder and more rhythmic, rising in pitch without release. As MR led a musical climax with the cymbal, both players' music became much more cohesive, as MP began a new melodic theme in a moderate, stable tempo to MR's rhythmic accompaniment.

Musical Summary: Most salient was the shifting tonal ground and melodies that MP established based on the pentatonic mode. Harmony was prominent through MP's frequent use of octaves, parallel fourths, fifths, and inversions. Timbre was salient in the meditative sound of the instruments that MR initially chose to accompany MP. Rhythm became salient as MR initiated patterns increasingly unrelated to MP's music and as MP provided a strong rhythmic ground in the bass through ascending parallel fifth chords, repeated and sequenced over a wide range of registers. Near the end, both players' rhythms became more integrated into MP's underlying pulse and meter. Texture was salient in the role functions of both players: MP was melody; MR was accompanist. Volume was also salient as MR became more dynamically expressive as the improvisation progressed. Lastly, tension was salient through the increasing sound intensity in both players as the improvisation progressed, MR's highly differentiated rhythmic patterns, and MP's frequent use of ascending melodic phrases without resolution.

Implementation of Programmed Regression Technique: MP helped evoke the experience of "going back" to the client's past by creating a musical atmosphere that was meditative and open, through frequent use of the pentatonic modality (perhaps supporting

MR's regression into childhood); melodic phrases that suggested feeling impressions; and harmonies comprised of octaves, parallel fourths-fifths, inversions, and minor chords with occasional dissonance. MP took a leading role in creating the music and held MR in the musical tension by maintaining a heavy pedal throughout, creating musical phrases that were at once repetitive and ambiguous, and sustaining a musical mood of intensity and mystery.

Programmed Regression

MB: Example # 3

Title: "The Child's Music"

Improvisers: MP plays "The Child's Music" on piano; MB plays "The Child's Music" on chime bars.

Length: 2: 56 (analysis: 1:00-2:10)

Situational Context: Session 8. MB says that she hasn't brought anything to the session. MP senses that MB was experiencing resistance; MB confirms this. MB feels angry that MP was rejecting her as a nurse just when she felt most vulnerable. MP wonders whether MB is testing her by bringing in no poems or writing or drawing, just herself. MB says that she was "ready to be put in a long box." MP asks, "Do you feel so lifeless?" MB replies, "Yes." MP suggests that MB improvise on the title "The Child's Music." MP describes the music as "very unsettled, sort of running over the surface. [MB] felt like that."

Overall Clinical Impressions: The mood of the improvisation was unsettled, lonely, and dreamlike. In relation to the title, the music sounded as if the improvisers were expressing a child feeling isolated in her world in parallel play with MP's music. The

mood and emotion of the improvisation were conveyed by the solitary, differentiated music between MP and MB, which were similar in pulse (slow) and volume (soft) but did not coincide in melody, phrasing, or pitch. MP's music conveyed dreamlike qualities through her creation of short melodic phrases that were variable in meter and musically vague in character. MP's unexpected shifts from the natural minor scale (Aeolian mode) to dissonance, inversions, and frequent use of the diminished fifth contributed to the feeling of unrest in the music. The timbre of MB's chime bars evoked auditory images of a child's music.

Musical Summary: Most salient were the two differentiated melodic figures played simultaneously by MB and MP. MB's soft, ever-changing melody in C Major contrasted with MP's natural minor melody (Aeolian mode), which consisted of short, step-wise ascending/descending musical phrases and inversions, grounded by parallel fifths in the bass. Both players' melodic figures had a stable tempo but were ungrounded in meter. Tension was conveyed through the ambiguous, unresolved nature of both players' melodic phrases and the choppy, "skipping" energy in MB's music.

Implementation of Programmed Regression: MP provided a consistent melodic figure and tonal ground in A natural minor (Aeolian mode) for MB's melody on the chime bars. The simplicity of MP's one-note melody, sparingly used chords or harmonies, and frequent musical pauses offered space for MB's music to unfold and be heard. MP conveyed empathy for MB's childhood feelings through the use of occasional dissonance, atonality, and diminished fifths in her melodic line and held MB through her heavy use of pedal, soft volume, and steady tempo

Programmed Regression

DH: EXAMPLE # 5

Title: “Six”

Improvisers: MP plays “Six” on piano; DH plays “Six” on xylophone and drum.

Length: 4:37 (analysis: 1:00-3:00)

Situational Context: Session 2. MP describes the music as having “incredible tension and not being centered.” DH has a memory of the rain pouring down on the window pane.

Overall Clinical Impressions: The mood and emotion of this improvisation were anxious, tense, and desolate. In relation to the title, the music sounded as though the improvisers were expressing a lost, lonely and anxious girl seeking a safe person or place to no avail. The mood and emotion of this improvisation were conveyed by both players’ overall lack of stable rhythmic and tonal ground, MP’s frequent use of atonal harmonies, dissonant intervals and chordal inversions, frequent and abrupt changes in register and volume, and melodic phrases that cyclically accumulated tension and release. Near the end, the music had a feeling of great uncertainty and vulnerability, as MP played tones from a broken major sixth chord accompanied by DH’s almost imperceptible, treble parallel fifths on the xylophone.

Musical Summary: Most salient was tension, which was exhibited rhythmically through both players’ frequently shifting temp. The tension was exhibited harmonically through MP’s dense, impressionistic harmonies consisting of atonal and/or dissonant chordal clusters, inversions, and suspensions. The tension was exhibited melodically through MP’s atonal, ascending/descending phrases that often included repeating, plaintive tones

between wide intervallic skips and leaps and the rapid, fragmented, and diffuse character of DH's melodic figures. The tension was exhibited texturally through MP's frequent and abrupt changes in register. Finally, the tension was exhibited dynamically through MP's frequent changes in dynamics, and DH's sustained, quiet volume throughout.

Implementation of Programmed Regression Technique: MP musically reflected the feelings of tension, sadness, and groundlessness that DH experienced in her regression to the age of six, through a lack of consistent tempo; her use of dissonant, atonal harmonies, chordal inversions and suspensions; ascending/descending melodic phrases with no resolution in the treble, highly accented, march-like phrases in the deep bass; and frequent, abrupt changes in dynamics, registers, and sound production techniques (legato/staccato). At the same time, MP held DH in the expression of her plaintive xylophone tones and sudden, ascending/descending melodic fragments and drum beats by playing dissonant harmonies and dynamically expressive melodic passages to help contain release DH's feelings.

Programmed Regression

HANNAH: EXAMPLE # 4

Title: "Being Two"

Improvisers: MP plays "Being Two" on piano; Hannah plays "Being Two" on drum, cymbal and xylophone.

Length: 1:51

Situational Context: Session 34. Hannah is working with her doctor on her being overweight and relates her various physical illnesses and ailments. MP asks Hannah if she would like to work on the weight in therapy. Hannah says yes, saying she was skinny

as a child and underweight until she was married. As a child, there were conflicts in the parental relationship, and she was jealous of her sister. MP notes that Hannah tried to talk her way out of doing this improvisation. MP describes the music as “very vulnerable.” The drum was “Mother” telling Hannah what to do, and the cymbal was Hannah refusing. MP interpreted this as a Hannah’s “very strong defensive rebellion, taking the strength from the inner self.”

Overall Clinical Impressions: The mood and emotion of this improvisation were rigid, rebellious, and angry. In relation to the title, the music sounded as if the improvisers were expressing the intense rebelliousness of a hurt and angry child, shutting out and feeling shut out by her parent. The mood and emotion of this improvisation were conveyed by Hannah’s random, fragmented, ascending/descending rhythms on the xylophone and loud banging on the drum, and successive, ending crashes on the cymbal, accompanied by MP’s D minor chordal accompaniment, D Dorian melody, and rhythmic grounding in the bass.

Musical Summary: Most salient was the high musical differentiation between the two players: Hannah’s fragmented, random xylophone beats and banging on the drum and cymbal, and MP’s consistent, holding rhythmic structure and D minor tonal ground. Volume was salient, exhibited through both players’ consistently loud dynamic. Tension was also salient in Hannah’s consistently loud volume, rapid tempo, and highly fragmented, abruptly changing rhythms.

Implementation of Programmed Regression Technique: MP provided a holding musical background for Hannah’s regression to the age of two by offering a stable rhythmic and tonal structure. To accomplish this, she grounded Hannah’s loud,

fragmented beating with repeating, parallel fifths in the bass, maintaining a D minor tonal center, and playing a clear, repeating melody based on the Dorian scale. She also maintained a consistent, moderately loud volume. MP conveyed empathy for DH by imitating and incorporating her rhythms into her own melodies in various registers, reflected Hannah's feelings of anger and defiance by playing a clear, highly accented minor treble melody, and supported Hannah's cymbal crashes with strong, resounding D minor chords and inversions in the bass.

Programmed Regression

Gaston: Example # 6

Title: "Wall and Door 14"

Improvisers: MP plays "Wall and Door 14" on piano; Gaston plays "Wall and Door 14" on woodblock, cymbal, and drum.

Length: 6:35 (analysis: 1:08-3:08)

Situational Context: Session 19. Gaston once said to his wife, "How wonderful that we have [our daughter] Valerie for 14 years," and wondered if it was a premonition. MP says a father is everything to a daughter for 14 years. Then when puberty sets in, she looks away from him to boyfriends, and at the wedding that father must give her away. It is as if Valerie would die to him at 14. Gaston replies, "She hasn't had her periods yet." MP asks, "What was happening to you at 14?" Gaston says at 13 he went to college, and at 14 his fingers got cut off. In the music, Gaston experienced getting in touch with what MP describes as "a deep, strong anger; [he] imagined putting his head down and going through the door, finding nothing and being impotent and crying feebly for help and not

getting it.” MP interprets that there could be some envy of Valerie with her fingers intact at 14 and her sexual knowledge and life before her.

Overall Clinical Impressions: The mood and emotion of this improvisation were passionate, energetic, and bold. In relation to the title, the music sounded as though the improvisers were expressing the unrestrained, passionate energy of an adolescent swinging between feelings of rebellious anger and exhilaration. The mood and emotion of this improvisation were conveyed by the juxtaposition between MP’s long, flowing, sonorous phrases, played with great expressivity, and Gaston’s highly rhythmic, staccato, and loud beating, played consistently ahead of MP’s beat.

Musical Summary: Most salient was both players’ rhythmic ground exhibited by Gaston’s rapid, energetic beating on the woodblock and drum and MP’s steady tempo and meter, which differed at times from Gaston’s (duple/triple). Variability was also salient exhibited by Gaston’s sudden *accelerando* which led to a musical climax that he sustained by breaking into rapid pounds on the drum. MP’s harmony and melody were salient, exhibited through her use of a slowly ascending/descending octave pentatonic melody spanning the bass to high treble registers, and the stately, major/minor chordal harmonic accompaniment and final, syncopated melody that she played to contain Gaston’s rhythmic beating. Volume was also salient, exhibited by the continually loud dynamic Gaston maintained. Finally, both players’ music was differentiated: Gaston’s rhythmic figure remained independent from MP’s yet related to it.

Implementation of Programmed Regression Technique: MP maintained an empathic role as Gaston musically explored the deep anger and envy that he felt during his musical regression to the age of fourteen. She provided a holding, containing matrix for his rapid,

rhythmic outbursts on the drum by providing a firm rhythmic and tonal structure consisting of a slow, opening pentatonic octave melody, major/minor harmonic accompaniment using a repeating rhythmic pattern, and an ending, energetic, chordal melody that she modulated into various keys. She also empathized with Gaston by dynamically matching his intensity and energy level and synchronizing with his rhythms.

Wholeness Technique

Wholeness

MR: EXAMPLE # 1

Title: “Being Whole”

Improvisers: MP plays “Being Whole” on piano; MR plays “Being Whole” on xylophone.

Length: 4:02 (analysis: 1:00-2:10)

Situational Context: Session 63. No clinical notes were taken for this session.

Overall Clinical Impressions: The mood of this improvisation was quiet, reflective, and reverent. In relation to the title, the music sounded as if the improvisers were expressing an emergence from a larger whole and a musical balance of opposites. The mood and emotion of this improvisation were conveyed in the music of both players through an expressive use of dynamics; fluidity of tempo and frequent open spaces in the music; the wide range of rhythmic, harmonic and melodic figures used; and a consistent ascending/descending phrase shape (evocative of opening/closing). The sense of openness and reflection was conveyed by MP’s frequent use of pentatonic tones, parallel fourths-fifths, and sustained pedal.

Musical Summary: Most salient was the overall integration and variability in the music of both players: MP incorporated MR's short, minor opening melodic phrase into her own harmonies, rhythm, and melodies; MR incorporated MP's rhythms, often playing counter-rhythms and initiating new melodic ideas in the silence between phrases. MP's wide range of gradually shifting harmonies included the use of major/minor intervals alternating with occasionally dissonant chords, inversions, thirds; sevenths; and parallel fourths-fifths. Variability was also exhibited in MR's music through a wide range of rhythmic ideas that continually varied and changed. Textural roles also varied: MR was initially soloist with MP as accompanist; then their roles reversed. Still, MR maintained the role of leader throughout, initiating each new musical section from open spaces provided in the music.

Implementation of Wholeness Technique: Through rhythms, melodies, and harmonies that evoked a sense of openness, balance, and space, MP provided a musical matrix and reflective atmosphere for MR. The music itself sounded like a model of wholeness, reflected in the ongoing, musical movement between harmony/dissonance, silence/sound and independence/interdependence.

Wholeness

KM: EXAMPLE # 2

Title: "A Whole Person"

Improvisers: MP plays "A Whole Person" on piano; KM plays "A Whole Person" on xylophone.

Length: 2:40

Situational Context: Session 11. KM has had a bad week; she couldn't cope with her father, phoned her sister and took 2 days off. KM speaks of being the only one in her group afraid of traveling and work. Encouraged by her group, she wrote a letter to the Council about her garden plans in spite of her husband's apathy. MP says KM seems to be afraid to show her strong side for fear of loss of love. KM replies, "No one loves me anyway; perhaps [my] daughters. I'd like to be strong for them. My mother was like that." MP says, "You treat me like that." She says KM needs to meet more people; perhaps through evening classes. MP notes the music was "very strong and rhythmic." KM has been thinking of shopping alone.

Overall Clinical Impressions: The mood and emotion of this improvisation were purposeful, energetic, and balanced. In relation to the title, the music sounded as if the improvisers were expressing a strong, focused person putting her energy towards a positive life aim. The mood and emotion of this improvisation were conveyed by KM's energetic, dance-like, measured rhythms, which she played steadily on the downbeat of the music. MP similarly played a lively, dance-like counter-melody, accenting her rhythms on the subdivisions of the beat, and playing on and off the beat using octaves and parallel fifths. MP accompanied KM's changing rhythmic figures with a thematic minor and pentatonic melody, and a harmonic accompaniment that shifted freely between major/minor keys. Shortly after MP initiated a gentle melody that emphasized intervals such as seconds, sixths, and sevenths, KM stopped playing, ending the music on a note of quiet expectancy.

Musical Summary: Most salient was melody in both players, exhibited by KM's opening, jig-like melody and MP's similarly dance-like, counter-melody, which she

varied by theme and key throughout. Both players maintained a very steady tempo and meter throughout. Harmony was salient, exhibited by MP's major/minor harmonic accompaniment, grounded by parallel fifths and octaves in the bass, and intervals such as seconds and sevenths near the end. Integration was also salient, as both players' parts blended together to create a unified diversity; each part was clearly distinguishable but closely intertwined.

Implementation of Wholeness Technique: MP provided a clear and balanced rhythmic and tonal structure to support KM's musical expression of a strong, whole person. She sometimes redirected the music by modulating the key of her harmonic accompaniment and expressed empathy for KM by imitating her rhythms and incorporating them into her melodies. MP also seemed to provide a separate, distinct musical identity – expressed primarily through her simultaneous counter-melody – as a way of introducing and/or modeling independence within the relationship; this seemed especially significant in light of KM's efforts to become a stronger, more independent person within her relationships as a daughter and mother.

Wholeness

GASTON: EXAMPLE # 3

Title: “Being Whole”

Improvisers: MP plays “wholeness” on piano; Gaston plays “wholeness” on xylophone, drum, cymbal, and bells.

Length: 6:10 (analysis: 4:08-6:10)

Situational Context: Session 2. Gaston speaks of having had a vision in a workshop of the cells that made up his body at conception. He felt a fear that people would see that he

was not whole. MP describes the music: “He played desperate notes, then I started to play a quaver background, then a terrific feeling of passion and excitement, and then the desperate feelings again.”

Overall Clinical Impressions: The mood and emotion of this improvisation were passionate, reflective, and yearning. In relation to the title, the music sounded as though the improvisers were expressing both a feeling of soaring and having to be grounded. The mood and emotion of this improvisation were conveyed by MP’s grounding bass ostinato and the open quality of her parallel fifth melody in the treble register, which Gaston energetically accompanied with brief rhythmic and melodic fragments on the drum, cymbal, xylophone and bells. As the space between Gaston’s tones increased, MP’s tempo became very slow and fluid, ending with soft parallel fifth chords placed between Gaston’s single tones on the xylophone.

Musical Summary: Most salient was MP’s rhythmic ground, initially reflected through her steady bass ostinato; as the music progressed, both players’ tempo became much slower and more fluid. Melody was salient, exhibited through MP’s parallel fifth, chordal melody, incorporating tones from the pentatonic scale and Lydian mode. Timbre was also salient, exhibited by Gaston’s use of a variety of different instruments with contrasting sound qualities.

Implementation of Wholeness Technique: MP reflected the dual nature of this improvisation through her steady, grounding bass ostinato and her passionate, dynamically expressive parallel fifth melody in the treble. MP made space in the music for Gaston’s rhythmic and melodic figures; near the end, the two players’ music became more integrated, as they began to play between each other’s beats. MP reflected the

passionate excitement in Gaston's music through her strong, containing parallel fifth chords, matching Gaston's intensity and energy level on the drum, cymbal, and bells. MP also provided a holding for Gaston's reflective, isolated tones on the xylophone by maintaining a musical structure that echoed his individual tones, again with parallel fifth chords, and a sustained pedal, perhaps giving him a sense of being connected to a larger whole.

Patterns of Significance Technique

Patterns of Significance

MB: EXAMPLE # 1

Title: "Marriage"

Improvisers: RK plays "Marriage" on piano; RK plays "Marriage" on drum, cymbal, xylophone, and recorder.

Length: 3:10 (analysis: 1:10-3:06)

Situational Context: Session 14. RK talks about not being able to work in Switzerland except as a waitress and not marrying Hermann until he completed his school, but there is no diploma, so that is pointless. MP writes, "Suddenly I [took] a great big super ego approach and put the other side that working as a waitress and seeing him weekends would be a very artificial view of their relationship, and if they were going to get married anyway then this part could just as well be part of it. A load seemed to fall from her; she was just doing it for the parents and relations." MP describes the music, incorporating RK's images: "solemn church bells then being up in the mountains in the sun and just being."

Overall Clinical Impressions: The mood of this improvisation was initially ominous and serious, gradually changing to peaceful and harmonious. In relation to the title, the music sounded as if the improvisers were expressing the movement from aloneness to togetherness. The mood and emotion of this improvisation were conveyed by MP's solemn, isolated one-note bass melody line as RK played fragments of rhythmic patterns on a variety of instruments that did not coincide with MP's music. As MP initiated a slow, steady repetition of parallel fifths based on tones from the pentatonic scale, RK played a pensive, gradually more playful and interactive melody on the recorder.

Musical Summary: Most salient was movement in both players' music from high differentiation to integration. Tension was initially gathered in MP's long, slow A minor melodic phrase in the bass, which she sustained through RK's abrupt instrument changes and fragmented rhythms which were ungrounded in basic pulse and meter. Texturally, MP shifted from being the sole melodic figure to accompanist for RK as she played chords based on parallel fifths and the pentatonic scale in the treble. As RK's melody developed, MP's alternating A minor and C major chords, played with an accented, repeating rhythm, coupled with RK's lively melody as both players' music became more interdependent. The music ended with a sense of warmth and quiet expectancy, as MP's and RK's combined tones formed a C major ninth.

Implementation of Patterns of Significance Technique: MP's opening, solemn musical image of what sounded to RK like "church bells," held RK through the unsettled quality of her own fragmented, discontinuous playing. The stable musical ground that MP established by playing parallel fifths in a pentatonic scale created openness that perhaps contributed to RK's feeling able to "just be." MP also musically reflected RK's mixed

feelings about when to marry her fiancée by playing a harmonic accompaniment that alternated between a minor and major chord and integrated her own, lively melody with RK's spirited melody. This offered RK the musical experience of a positive, integrated relationship.

Patterns of Significance

FP: Example # 2

Title: "Hampton High School"

Improvisers: MP plays "Hampton High School" on piano; FP plays "Hampton High School" on dulcimer.

Length: 6:41 (analysis: 4:27-6:41)

Situational Context: Session 19. FP begins the session by saying that she has been depersonalized and dissociated and has to be taken from school to the hospital. In her dissociative state, FP tells the male nurse that she is at Hampton High school.

Overall Clinical Impressions: The mood and emotion of this improvisation were stately, calm and imaginative. In relation to the title, the music sounded as though the improvisers were expressing a young woman's playful immersion in the elegance and refinement of a long-ago time. The mood and emotion of this improvisation were conveyed by the timbre of FP's instrument; her playful exploration of its various rhythmic and sound possibilities; and MP's style of playing, which she referred to in her notes as a "15th century chord and turn pattern."

Musical Summary: Most salient was MP's melodic 15th-century chord-and turn pattern in G major, which cyclically returned to the original theme using an A-A1- A2-A form, and the timbre of FP's dulcimer, including her imaginative exploration of its basic sound

vocabulary (active strumming, plucking, and sliding). Although the rhythmic patterns in both players' music contrasted markedly (MP's were stable and repetitious throughout the improvisation; FP's rhythms contained frequent changes often outside MP's basic beat), the overall parts maintained an integrated relationship, closely intertwined as two figures in a single ground.

Implementation of Patterns of Significance Technique: MP rhythmically and tonally maintained a holding, repetitive structure for FP's highly varying rhythms and sound production techniques by playing a steady, cyclical chord and turn pattern inspired by the client's timbre of instrument (the dulcimer). The gentle, yet solid structure of the music seemed especially significant given FP's recent dissociation in helping to promote FP's rhythmic and melodic organization, feelings of safety and stability, contact with reality, and containment of feelings. The integration of FP's rhythmic strumming on the dulcimer with MP's warm, elegant, and refined 15th century chord- and-turn pattern also seemed to offer FP the opportunity to connect with positive associations and feelings from a previous period of stability in her life (high school) and to restore the depersonalization resulting from her hospitalization.

Patterns of Significance

MR: EXAMPLE # 3

Title: "Birthday" (40th)

Improvisers: MP plays "Birthday" on piano; MR plays "Birthday" on xylophone.

Length: 4:18 (analysis: 1:00-2:10)

Situational Context: Session 55. MR's friend Maria visits her. MR has become forgetful over the meal preparation and cries and wants Maria to cuddle her. MP says

Maria can't be mother when MR has no therapy mother. During the music, MR feels very angry: jobs stopped at 40, clubs were closed to 40-year olds, and there was less chance of getting married. MP notes the music was "wistful."

Overall Clinical Impressions: The mood of this improvisation was lonely, wistful, and unsettled. In relation to the title, the music sounded as if the improvisers were initially expressing feelings of anger, giving way to the loneliness and sadness underneath. The mood and emotion of this improvisation were conveyed by MR's forceful, minor melodic theme, which MP reflected with loud atonal clusters in the treble. Through short melodic fragments and dense, chromatic clusters in the middle register, MP extended MR's rhythms in various keys as MR played intermittent, rapid rhythmic patterns on the xylophone. Incorporating rhythmic elements from MR, MP introduced a plaintive melody that sounded like a soliloquy. MR joined in MP's basic beat, initiating a short melodic phrase in thirds that evoked the image of a lonely child playing by herself. Silence between each player's music was brief but frequent throughout. The music ended with an unresolved feeling with MP holding an inverted chord that hung like an unanswered question in mid-air.

Musical Summary: Most salient was variability in the music of both players, as exhibited by MP's frequently shifting tonal centers, fluid tempo, and contrasting melodic themes that repeated and developed throughout. This variability was also apparent in MR's frequent and abrupt changes in rhythmic ideas, punctuated by frequent, alternating silences between both players. Harmony was salient in MP's frequent use of atonal, augmented, and diminished chords, inversions, and chromaticism. Textural roles varied in both players: initially, MR's part functioned as a figure, with MP as ground; as the

improvisation progressed, MR and MP's parts became two melodies. In MP's music, harmonic tension was salient through frequently shifting keys, dissonance, and chordal suspensions; melodic tension was exhibited by MP's short, consistently changing musical phrases that gathered tension with little release.

Implementation of Patterns of Significance Technique: MP intensified MR's initial feelings of anger by playing atonal, dissonant chords, held MR in the tension by maintaining harmonic and melodic ambiguity, and played minor, melodic phrases that reflected the deeper emotions evoked by the significance of her 40th birthday, such as loneliness and wistfulness. MP provided an opportunity for MR to integrate these emerging feelings by imitating, extending, and incorporating MR's rhythmic and melodic phrases. Silence in the music of both players seemed significant in offering MR space for reflection.

Patterns of Significance

MoW: EXAMPLE # 4

Title: "Death"

Improvisers: MP plays "Death" on piano; MoW plays "Death" on tambour, gong, bells, tambourine, and drum.

Length: 2:52

Situational Context: Session 4. MoW has taken a holistic medicine workshop in which she gave and received energy. She experiences three peaceful deaths: a peaceful death, war death, and her father's death. MoW speaks of feeling her father's spirit drawn up from the back of his head. Sometimes she has days in bed when she overdoes things, and now she doesn't fume, she prays. She feels near to old ladies as they have slow bodies

and understand her; they support her with prayer. MP writes, MoW “played a war death; I felt it as a tribal war. She talked of the ocean of light and the ocean of darkness being contained by it like my piano containing her bangs. She played ‘A’ on the tambour and my finger went straight to A.”

Overall Clinical Impressions: The mood and emotion of this improvisation were noble, peaceful, and sad. In relation to the title, the music sounded as if the improvisers were expressing a tribal death ritual, the release into death, and subsequent peace and mourning. The mood and emotion of this improvisation were conveyed by MoW’s opening, forceful beats on the drum, and the call- and-response rhythmic pattern that developed between the two players. MP reflected MoW’s energetic rhythms on the drum with her own, lively, accented A minor/C major bass melody played on and off the beat and on subdivisions and syncopations of the beat, grounded by an E minor bass ostinato. Following MoW’s brief silence, MP transitioned into slow, repeating D minor-E minor ascending chords, supported by octaves in the bass. Both players’ music became very integrated as they played an accelerando and crescendo towards a musical climax marked by MoW’s continuous rings on the gong, bells, and drum, and reflected by MP’s modulation from a minor harmonic chord progression to major. As MoW softly tapped the tambourine and drum on the basic beat in a slow tempo, her playing took on an almost wooden quality. MP calmed the music by providing a simple, repeating, triplet chordal pattern, accompanied by steady, parallel fifths in the bass. MP ended the music on a quiet F major seventh chord, creating a feeling of being suspended in time.

Musical Summary: Most salient was rhythmic ground, exhibited by MoW’s initially forceful drumbeat; the call and response rhythmic pattern that developed between both

players; MP's overall steady tempo, meter, and repetitious rhythmic figures played alternately on and off the beat and on subdivisions and syncopations of the beat; and MP's bass ostinato and use of parallel fifths. Tonal ground was also salient, exhibited by MP's frequent use of harmonies based on the fluid movement between minor/major chords and through her A minor, syncopated melody. Finally, volume was salient, exhibited in both players through a mutual crescendo/accelerando leading to a powerful climax and subsequent decrescendo/deaccelerando, which contributed to the music's peaceful end.

Implementation of Patterns of Significance Technique: MP's musical emphasis on maintaining a steady rhythmic ground and her wide range of rhythmic patterns strongly played on and off the beat and on subdivisions and syncopations of the beat, contributed to the tribal feel of the improvisation. MP encouraged MoW's musical engagement by making space within the structure of her improvisation for the client to interject; by interjecting rhythmically in the client's music herself. MP also empathized with the client's emotions by matching her client's overall speed and intensity. She also redirected the client's music through modulating keys, intensifying, and calming the music. MP provided a sympathetic musical background for the release of the client's feelings by playing soft, slow, repeating minor chords in various keys during MoW's period of silence, then accompanied MoW's musical climax on the gong and bells with a triplet harmonic accompaniment in major/minor keys. MP ended the music with a gentle melody based on the alternation between a major seventh and sixth, which evoked the feeling of being held or rocked while mourning.

Patterns of Significance

SUSAN P: EXAMPLE #5

Title: “Being Born”

Improvisers: MP plays “Being Born” on piano; Susan P plays “Being Born” on the violin, gourd, bass drum, bongo drum, xylophone, clapped hands, autoharp, cymbal and bells.

Length: 5:33 (1:34-4:52)

Situational Context: Session 9. SP begins the session improvising on the child, and it wouldn’t come up. MP notes it was a good improvisation. MP and SP talk about how SP can nourish her inner child: through theatre, reading the same books as her son, prayers, reading the Bible, and possibly violin lessons. SP’s experience in the music was of noises inside, contractions, and her cymbal marking the birth. SP said MP’s music was “like film music;” then the cold, harsh world. Her son Ben’s birth was normal; she was “in control.” Her other son was caught with a twisted neck for ½ hour with forceps and was OK. Susan shared her fantasy of having a monster before sterilization. MP interprets this as Susan’s imagination of her ugly inner child.

Overall Clinical Impressions: The mood and emotion of this improvisation were expansive, dramatic, and intense. In relation to the title, the music sounded as though the improvisers were expressing the rhythms of a laboring woman’s body as the baby descends and surges through the birth canal. The mood and emotion of this improvisation were conveyed by MP’s opening, fluid tempo, and flowing melodic lines consisting of ascending/descending pentatonic arpeggios held by a sustained pedal. SP’s long, descending tones on the violin and a series of big skips and leaps, the alternation of

MP's intervals and major/minor harmonic chords, and the variety of rhythmic instruments that SP played in a diffuse and random manner evoked a baby's slow descent into the birth canal. MP contained SP's musical image of the birth – led by SP's steady drum beats, rhythmic fragments on the xylophone, and final, repeating cymbal crashes – with strong, joyful ascending/descending organum chords in the middle and treble registers, supported by bass parallel fifths-sixths. SP's soft, triplet bell tones, accompanied by MP's repeating G major chords and decelerando, contributed to the calm, hushed musical atmosphere.

Musical Summary: Most salient was the overall fluidity of MP's tempo and melodic passages, consisting of long ascending/descending arpeggios held by a sustained pedal. Rhythm was salient, exhibited in MP's music through her use of a fluid tempo, bass parallel fifths and octaves, and repeating eighth note and triplet patterns played on and off the beat. Rhythm and timbre were also salient in SP's music, through her initially diffuse, fragmented, and increasingly steady rhythms on a wide variety of instruments. Harmony was salient in both players, exhibited through MP's frequent use of pentatonic arpeggios, inversions and organum; major/minor harmonic progressions; and her alternation between intervals such as octaves-ninths, fifths-sixths, and seconds-thirds. Similarly, SP's music emphasized the movement between intervals, exhibited by her descending skips and leaps when playing her opening, long tones on the violin. Both players' music contained a wide range of dynamics throughout.

Implementation of Patterns of Significance Technique: In this improvisation, MP provided a holding matrix out of which SP could musically recreate the experience of being born. To accomplish this, MP rhythmically maintained a tempo that was fluid and

responsive to SP's changing rhythms and grounded her accompaniment using parallel fifths, octaves, and eighth note and triplet patterns. MP accomplished this melodically by playing long, flowing ascending/descending melodic lines consisting of pentatonic arpeggios. Finally, she accomplished this harmonically by evoking the rhythmic contractions of labor by frequently alternating between various intervals and major/minor keys in her harmonic accompaniment.

Patterns of Significance

HANS: EXAMPLE # 6

Title: "Death"

Improvisers: MP plays "Death" on piano; Hans plays "Death" on autoharp, drum, and xylophone.

Length: 8:12 (analysis: 5:49-8:12)

Situational Context: Session 11. Hans arrives to the session 20 minutes late. He says he is always not accepting life as it is but thinking it would soon be better, so not adjusting to the present. Hans observes that the myths of our time are not different from other times. Death is not a good neighbor of his, but he feels that as everyone dies it mustn't be too bad an experience. MP suggests to Hans that perhaps the end of the therapy is feeling like a death. MP describes the music as "a cold dry thing; no one could escape ending on a 5th, like Mozart's Requiem."

Overall Clinical Impressions: The mood and emotion of this improvisation were cold, dark, and haunting. In relation to the title, the music sounded as if the improvisers were expressing the coldness of a body whose spirit has departed following death. The mood and emotion of this improvisation were conveyed by Hans's descending, fragmented

strumming on the autoharp accompanied by MP's A natural minor melody, played in an ornamental style reminiscent of an Indian raga. As MP played clusters of ascending inversions on the off-beat, Hans began playing quiet, arrhythmic beats on the drum, accompanied by MP's soft, repeating parallel fifths. MP created a chilling, atonal melody through her ascending, dissonant intervals centered on the tonic and a minor seventh. Leading a musical climax in the treble, MP played increasingly louder, dissonant melodic fragments before resolving the music on a soft, D minor seventh inverted chord. As Hans softly played parallel fifths on the xylophone, MP ended the music on an unresolved major sixth chord following a steady alternation between the tonic and the second, giving the music a feeling of great suspense and tension.

Musical Summary: Most salient were MP's rhythmic ground exhibited by MP's fluid tempo; Hans' diffuse, fragmented rhythms on the autoharp and drum; and both players' steady, repeating parallel fifths near the end. MP's tonal ground was also salient in her use of an ornamental A natural minor scale, atonal melody, and dissonant intervals, inversions, and chords without resolution.

Implementation of Patterns of Significance Technique: MP provided an emotionally resonant musical background for Hans' exploration of feelings relating to death in several ways. She rhythmically and tonally structured the music by playing steady, repeating parallel fifths and an A natural minor, ornamental melody that was evocative of an Indian raga played to accompany a burial. MP intensified the music by playing an atonal melody based on ascending, dissonant intervals that alternated between the tonic and a minor seventh. She also empathized with Hans' soft, repeating parallel fifths on the xylophone, matching his intensity and speed of effort by quietly alternating between the

tonic and major second intervals, and created a feeling of tension and suspense by ending the music on an unresolved major sixth chord.

Sub-verbal Communication Technique

Sub-verbal Communication

GLYNN: EXAMPLE # 1

Title: “No Title”

Improvisers: MP plays “No Title” on piano; Glynn plays “No Title” using his voice and xylophone.

Length: 13:47 (analysis: 6:25-8:25)

Situational Context: Session 5. MP notes that Glynn looked very desiccated. He had been to a seminar training weekend. They had not eaten for 16 hours, and it had gone on until 5 in the morning. He had been working on fear, including the fear of loss of his mother. MP writes, “I brought up the fact that he seemed to want to precipitate a loss last week. He said he couldn’t bring himself to break off his relationship with [another woman.] He wanted to do an untitled [improvisation] and we did this.” She describes the music as “very affirmative, with c/t of tears, very strong, and he seemed to play poignantly but then broke it off in loud drumming, but it came out to a beautiful, tender, long, drawn out bass vocal line and woven melodic piano line on top. I said this was his solution to the taboo on tenderness which made him feel tears were capitulating to the mother, as he was strong, potent, peaceful, [and] tender all at once.” Glynn says his problem was whether to be quite honest with his wife about his feelings. MP wonders whether Glynn felt he could be quite honest with her. Yes, he could. “What about sobbing,” MP asks. He couldn’t. MP tells him: “The important thing is to be in touch

with the feeling--whether it finds an outlet through sobbing or a more sophisticated channel such as speech or music didn't matter. It had the same root." MP notes that Glynn looked "much better and less dehydrated."

Overall Clinical Impressions: The mood and emotion of this improvisation were as MP described: strong, potent, peaceful, and tender. In relation to the title, the music sounded as though the improvisers were expressing a person reverently drawing out an unknown, vulnerable part of himself. The mood and emotion were conveyed by Glynn's long, vocal melodic lines, which he sung with great strength, intensity, and sensitivity. MP accompanied Glynn's D minor vocal line and soft, steady xylophone beating with a melody based on tones from the middle-eastern scale; playing a D minor chordal accompaniment incorporating augmented and diminished fifths and sevenths, and synchronizing with his rhythms. Following a brief silence, Glynn began to vocalize a D minor/D Dorian ornamental melody in the deep bass, which MP initially accompanied with a bass parallel fifths, a single melody line in the middle register, and an A minor/F major/E minor harmonic progression in a repeating rhythmic pattern on subdivisions of the beat. Glynn ended the music with a slow, peaceful, minor ascending/descending phrase, resolving to the tonic as MP created a feeling of gentle suspension through her soft, repeating E minor chords.

Musical Summary: Most salient was tonal centering exhibited in both players' music by Glynn's dynamically expressive D minor/D Dorian vocal melody; MP's minor chordal accompaniment and major/minor harmonic progressions; and a melody line that she based on tones from the middle-eastern scale. Rhythmic ground was also salient, exhibited by MP's fluid tempo, steady meter, bass parallel fifths, and repeating rhythmic

patterns. Finally, integration was salient, as both players' melodies blended together to create a unified diversity; each part was clearly distinguishable but closely intertwined.

Implementation of Sub-verbal Communication Technique: Guided by a strong c/t feeling of tears, MP offered a holding musical structure that reflected and contained Glynn's poignant vocal expression. For example, MP provided rhythmic and tonal structure by grounding the music with parallel fifths in the bass; tonally centering her melody on tones from a middle-eastern scale; playing intervals that included augmented/diminished fifths and sevenths; and playing a major/minor harmonic accompaniment with intervallic emphasis on augmented/diminished fifths and sevenths to reflect Glynn's strong and potent, yet tender and peaceful vocalizations. MP expressed her empathy for Glynn by imitating and synchronizing with his rhythms and matching the intensity and speed of his vocalizations. She also made space for him in the music to encourage his continued musical engagement and modulated keys to reflect subtle changes in Glynn's expression of feeling and energy.

Sub-verbal Communication

MB: EXAMPLE # 2

Title: "Untitled"

Improvisers: MP plays "Untitled" on piano; MB plays "Untitled" on xylophone, drum, and cymbal.

Length: 7:49 (analysis: 1:00-2:20)

Situational Context: Session 38. MB notes that MR wore "a very pretty pink dress and she sat and felt a little fold of it rather like masturbating and there was a c/t of sexual feeling." MR says she is going off the ward and to Charing Cross; MP experienced a "c/t

anger.” MB feels tired and angry with everyone. Dr. Fowler had given her extra tablets thinking she was due for them, and MR bought some paracetamol. MP interprets that MR is angry with her and would rather die than admit she has any sexual feelings. MR says she doesn’t have any anyway. She was told she was too fat and had gone out and bought chocolate mints and all sorts of carbohydrates and ate them. She felt like taking the tablets. MP describes the music: “She pounded and pounded the drum and cymbals and if she could hear me pounded again even harder. [My interpretation was] that she felt she couldn’t receive any feelings from me.” MP tells MR if she felt angry enough to take the pills to turn the anger into words.

Overall Clinical Impressions: The mood of the improvisation was tense, angry, and vengeful. In relation to the title, the music sounded as though the improvisers were expressing the feeling of tremendous rage and being annihilated by another person. The mood and emotion of the improvisation were conveyed by MB’s extremely loud, rapid pounding on the drum which, after a brief opening section, continued for nearly seven minutes. MP’s attempts to maintain a musical connection with MB by playing atonal and organum chords in the bass and matching MB’s volume intensity were barely audible through MB’s drumming.

Musical Summary: Most salient was tension exhibited by MB’s prolonged, continuously loud drum beating that remained unrelated to MP’s music. Initially, MP and MB’s music was partially integrated, as they played antiphonally on cymbal (MB) and piano (MP). As MB initiated a sudden, forceful rhythmic pattern on the xylophone, MP established a tonal center in D minor and provided strong rhythmic accompaniment, playing rhythmic patterns that incorporated parallel fifths, octaves, and frequent

syncopation. When MB began pounding the drum, MP responded by playing various, syncopated rhythmic patterns in different octaves, minor and atonal chords on the off-beat, and a descending chromatic melody. Despite this, MB's drumming stayed constant.

Implementation of Sub-verbal Communication: The spontaneous unfolding of MB's rage was reflected and contained by MP through her establishment of a tonal and rhythmic structure for MB's improvising, her efforts to match MB's intensity of sound; and MP's supporting MB's role in beginning and ending the music. Even after MB closed off from musical contact with MP on the drum, MP was steadfast in communicating her musical presence by continuously presenting rhythmic, harmonic, and melodic variations as alternatives to MB's perseverative beating, and by imbuing her own music with feeling.

Sub-verbal Communication

MB: EXAMPLE # 3

Title: "No Title"

Improvisers: MP plays "No Title" on piano; MB plays "No Title" on xylophone and drum.

Length: 2:15 – (recording cut off at 2:15; total length unknown)

Situational Context: Session 47. MR speaks of having hibernated and not cleaning any more. She imagines her grandfather, mother and Grandmother around her at New Year's. Prior to the improvisation, MP has a c/t feeling of "faint, cloudy panic." MR notes having been offered the possibility of a job on a medical ward. In the music, MR feels panic at being in a long passage with stone on [the] roof.

Overall Clinical Impressions: The mood of the improvisation was anxious and hazy, with a strong feeling of movement. In relation to the title, the music sounded as if the improvisers were expressing the feeling of being in a current of swift, swirling, forward motion. The mood and emotion of the improvisation were conveyed by MP's dramatic rhythmic and harmonic accompaniment to MB's moderately soft, rapid drumming. At 1:30, MB suddenly stopped playing, but MP continued on for an unknown length of time, as the original recording cut off at 2:15.

Musical Summary: Most salient were the dynamic variations in rhythm that MP played in accompaniment to MB's prolonged, repetitious drum beating. MP juxtaposed heavily accented, chords – played in frequent syncopations and counter-rhythms – against her own, steady triplet melodic pattern that served as melodic and rhythmic ground in the bass. MP's chords contained significant dynamic and harmonic tension exhibited through her use of a wide range of dynamics, frequent use of inversions, and chord voicings reminiscent of a jazz style. Textural roles were also salient, exhibited by the musical distinctions between the two players: MB initially led the opening section by initiating a strong rhythmic figure; however, MP's accompaniment almost immediately took on both a leading and solo role as both figure and ground. MB dropped out less than 2 minutes into the improvisation. Timbre was also salient, as MP's strong attack and articulated chords underscored her highly varied rhythmic patterns.

Implementation of Sub-verbal Communication: MP took a lead role in creating and sustaining the music, doubling the client's feelings of panic and holding MB in the emotional tension of the music by playing highly varied rhythms and counter-rhythms on subdivisions and syncopations of the beat, frequent and abrupt changes in meter, a wide

range of dynamics, and a harmonic accompaniment that was frequently dissonant and texturally dense.

Sub-verbal Communication

SUSAN P: EXAMPLE #4

Title: “No Title”

Improvisers: MP plays “No Title” on piano; Susan P. plays “No Title” on drums, gourd, kalimba, and cymbal.

Length: 7:05 (analysis: 1:00-3:00)

Situational Context: Session 12 of 15. SP speaks of her lesson. MP notes a feeling of “crippling c/t inferiority; I said what I could and wondered if I was adequate.” After relating several recent events in her life, MP says, “I get the feeling however much you do for your sons or pupils you feel it is not enough.” SP speaks of recording all her pupil’s music pieces before the holiday and that they had lost them or broken them. MP notes, “[I had] c/t again [of] awful inferiority. I could only just stand up against it.”

Overall Clinical Impressions: The mood and emotion of this improvisation were fearful, anxious, and insecure. In relation to the title, the music sounded as if the improvisers were expressing a fearful, anxious person who felt closed in on herself and shut off from the world. The mood and emotion of this improvisation were conveyed by SP’s initially soft, rapid rubbing and fragmented tapping on the drum, and anxious rattling on the gourd. MP’s fluid tempo, shifting meter, and alternating B/B flat melodic line, played between the beat or on subdivisions of the beat, contributed to a feeling of unrest in the music. As SP softly played the kalimba and cymbal with a slight crescendo

on or between the beats, MP created tension by playing dissonant chordal clusters in the treble.

Musical Summary: Most salient was tension exhibited rhythmically in SP's music through her irregular, rapid, and fragmented beating on the drum; the tension in MP's music was exhibited through her fluid tempo and the rhythms that she played on, off, and between the beat or on subdivisions of the beat. Harmonically, tension was conveyed through MP's dissonant chordal clusters. Variability and timbre were also salient, exhibited by SP's wide variety of instruments and the variety of sound production techniques that she used to play them, which included tapping, rubbing the drums, and rattling the gourd.

Implementation of Sub-verbal Communication Technique: MP doubled her c/t feelings of crippling inferiority by playing music which lacked rhythmic, melodic, and harmonic stability and also empathized with SP's feelings. For example, MP maintained a fluid tempo and rhythmic patterns that consistently and unpredictably changed, improvised a melody line that alternated between a minor/major key, and played dissonant harmonic clusters. She musically empathized with SP by matching her overall intensity and speed of effort and reflected SP's feelings of sadness and insecurity by centering her melody in a minor key, maintaining a soft dynamic, and rhythmically and harmonically keeping the music ungrounded and dissonant.

Sub-verbal Communication

ANGELA: EXAMPLE # 5

Title: “No Title”

Improvisers: MP plays “No Title” on piano; Angela plays “No Title” on bells, xylophone, cymbal.

Length: 8:59 (analysis: 6:23-8:59)

Situational Context: Session 1. Angela arrives 40 minutes early. She has been home and feels Peter was all the same, not liking his job and in debt. She wonders if she should break off her relationship with him but didn’t; she didn’t see him a lot as she was often revising at her parents. She did her last 3 hour essay today and felt down and not well. During the music, Angela thinks about Peter and the relationship. MP writes, “[Angela said] she played for herself on the bells; actually, [she] played a lot with me, then got rather manic and we played quite wildly together at the end.”

Overall Clinical Impressions: The mood and emotion of this improvisation were mysterious and dramatic, with anxious excitement. In relation to the title, the music sounded as if the improvisers were expressing an anxious person exploring an unknown place with a feeling of foreboding and excitement. Although MP maintained a steady, grounding tempo and meter throughout, her fluidly shifting ascending/descending melodies; rhythmic patterns played on the subdivisions and syncopations of the beat; frequent use of minor, augmented, and dissonant harmonies; and overall shaky quality of her tremolos and glissandi contributed to the mysterious and uneasy feeling. Angela’s music gradually became increasingly manic as the music progressed, conveyed by her initially skittering melodic fragments played on and between MP’s beats, intermittent

jangling bells, and increasingly rapid xylophone tremolos and glissandi leading up to a loud, dramatic cymbal crash at the end contained by MP's tremolo on an augmented fifth.

Musical Summary: Most salient was rhythmic and tonal ground, exhibited by MP's steady tempo, meter, rhythmic ostinato, and pedal point. Tension was also salient exhibited by MP's abrupt and frequent melodic and harmonic changes, including alternating major thirds and seconds juxtaposed by a minor melodic bass line; her use of chordal inversions, tremolo, and glissandi and minor, augmented, and dissonant chords; and the fragmented quality of AA's rhythmic and melodic figures. Tension was also salient in the sudden shifts in her sound production techniques as exhibited in her rapid tremolos and glissandi.

Implementation of Sub-verbal Communication Technique: MP provided a firm rhythmic structure and dynamic melodic and harmonic accompaniment for AA's fragmented and increasingly manic musical expression. To accomplish this, MP rhythmically and tonally structured the music using a steady tempo, meter, and rhythmic ostinato; a minor, melodic bass line and minor, inverted harmonies. MP reflected AA's feelings of anxiety through her use of minor, dissonant, and augmented chords, and AA's anxious, manic energy through her syncopated rhythmic figures, rapid tremolos and glissandi played in a wide register range. She also expressed empathy for AA's feelings by incorporating and extending AA's rhythmic figures.

Sub-verbal Communication

NF: EXAMPLE #6

Title: "No Title"

Improvisers: MP plays "No Title" on piano; NF plays "No Title" on kalimba.

Length: 6:22 (analysis: 3:32-6:22)

Situational Context: Session 24. Last session. NF speaks of having an anorexic patient for yoga. She wonders what to say when she leaves her job. MP writes, “[NF] said she would miss the patients and groups and cried, and we played a bit.”

Overall Clinical Impressions: The mood and emotion of this improvisation were spacious, tender, and peaceful. In relation to the title, the music sounded as though the improvisers were expressing a person being embraced moments before leaving on a journey. The mood and emotion of this improvisation were conveyed by NF’s soft, gentle plucking on the kalimba in varying rhythmic patterns woven between MP’s rhythmic and melodic phrases. MP alternated her G pentatonic melody – built on octaves, parallel fifths, and single tones – with a major/minor chordal accompaniment, minor chord clusters, and chordal inversions, repeated and developed over various registers. MP created a feeling of spaciousness in the music through her maintenance of a sustained pedal, and the balanced, yet wide spaces between her intervals and harmonies. The music ended following MP’s warm, rocking alternating melody based on alternating G major/A minor seventh /G minor chords. As NH stopped playing, MP ended the music with a feeling of gentle suspension, holding a G minor seventh chord and alternating between the seventh and ninth intervals.

Musical Summary: Most salient was MP’s rhythmic grounding exhibited through her bass parallel fifths and octaves played in a moderately slow, steady tempo with shifting meter. MP’s tonal centering was also salient exhibited through her pentatonic melodies played in octaves, parallel fifth chords, and single-tones; chordal inversions; and a

major/minor chordal accompaniment with intervallic emphasis on major thirds, fourths, sixths, sevenths, and ninths.

Implementation of Sub-verbal Communication Technique: MP provided a holding musical structure for the positive transference feelings which the client was having difficulty expressing to MP in words. For example, MP structured the music by playing in a moderately slow, steady tempo, provided a rhythmic ground by repeating parallel fifths in the bass, and tonally centered the music with variations on a pentatonic melody and a major/minor chordal accompaniment that she sustained with the pedal. She also encouraged NF's musical engagement by making space for her in the music and adding sounds to the end of her phrases. MP musically empathized with NF by imitating her rhythms and reflecting her feelings about ending therapy and her job through melodies (pentatonic), intervals (sixths, sevenths, and ninths), and harmonies (major/minor and inversions) that conveyed a sense of warmth, sadness, spaciousness, and ambivalence.

Reality Rehearsal Technique

Reality Rehearsal

FP: Example # 1

Title: "Teacher"

Improvisers: MP plays "teacher" on piano; FP plays "Teacher" on guiro.

Length: 5: 04 (analysis: 1:57-5:04)

Situational Context: Session 17. FP wonders why she has to look at herself in therapy; it is useless; she feels she is "only" a teacher and doesn't want to look after her own maladjusted pupils anymore. MP writes: "We played teacher and she felt like a pupil,

first very chaotic and then running away to her father's woodshed and hiding and her mother taking her up in her arms; very tender music."

Overall Clinical Impressions: The mood and emotion of this improvisation were initially anxious and fearful, changing to tender and caring. In relation to the title, the music sounded as though the improvisers were expressing the anxious feelings of a lonely, overwhelmed child, held and comforted by a calm and soothing mother. The mood and emotion of this improvisation were conveyed by FP's soft, extremely rapid scraping sound (evoking the image of a shivering child), which remained ungrounded in MP's pulse and meter, and MP's highly accented, atonal chords, which she played in a counter-rhythm to FP. Both players' music became significantly more integrated as MP alternated major/minor chords in a repeating rhythmic pattern, and FP began striking the guiro in unison with MP's decelerando. Following a brief, plaintive melody in 4/4, MP shifted to a tender G Major melody supported by a gentle bass ostinato and alternating major/minor thirds. FP played the guiro in unison with MP's tempo as the music ended peacefully.

Musical Summary: Most salient was the movement from differentiation to integration in the music of both players as the improvisation progressed. Initially, FP's soft, rapid tempo and fragmented rhythms remained ungrounded and independent from MP's highly rhythmic, atonal, and alternating major/minor chords. Melody and harmony became salient as MP's introduction of a plaintive, minor melody modulated into one that became lyrical, calm, and tender, and incorporated harmonic intervals such as octaves, elevenths, sevenths, fifth, and major/minor thirds. FP's previously scattered rhythms synchronized

with MP's melody and repeating rhythmic patterns as she very softly scraped the guiro in accompaniment with MP's basic beat.

Implementation of Reality Rehearsal Technique: MP offered FP an opportunity to further explore both her resistance towards and identification with her pupils by suggesting that FP improvise on her current, here-and-now life role as "teacher." MP held FP through her regression of herself as a pupil and young child that followed, containing FP's anxious, shaky beating with dissonance and atonality and reflecting her inner unrest with a plaintive, minor melody and major/minor chords. In this way, MP could help in raising FP's awareness of her own painful feelings to further avoid unconsciously projecting them onto the children. MP's shift into tonality through a gentle, reassuring melody seemed to help FP connect with and nurture her own inner child; at the end of the session, she reported feeling "much better than when [she] came."

Reality Rehearsal

MR: EXAMPLE # 2

Title: "Being Qualified"

Improvisers: MP plays "Being Qualified" on piano; MR plays "Being Qualified" on xylophone.

Length: 4:37 (analysis: 1:00-2:22)

Situational Context: Session 66. MR says she cannot do three years of study; she wouldn't feel needed and she wouldn't feel free. MP responds, "Without a qualification one is not free and one is pushed around and not taken seriously." MR speaks of feeling "envious and angry with qualified people and furious if they are wrong; [and couldn't] face becoming one." Following the music, MR says she had always failed exams and

couldn't face the studying, as she felt she would break down, but would go for a better job on her own.

Overall Clinical Impressions: The mood of this improvisation was optimistic, energetic, and purposeful. In relation to the title, the music sounded as if the improvisers were expressing an energetic person fully engaged in work. The mood and emotion of this improvisation were conveyed by MP's lively tempo and both players' playful, interactive rhythmic patterns, frequent use of counter rhythms, and emphasis on subdivisions of the beat. MR's melodic phrases and MP's chordal harmonies were played in a wide register range and conveyed a dynamic sense of movement, continually shifting between polarities of major/minor, augmented/diminished, consonance/dissonance.

Musical Summary: Most salient was variability exhibited by both players' frequently shifting tempi, rhythmic patterns, volume, and melodic phrases. Tension was also salient in MP's harmonic complexity (through chords that freely alternated between major/minor; augmented/diminished; consonant/dissonant; and inversions) and frequent, unpredictable shifts in timbre exhibited by the range in MP's music from highly accented staccato rhythms to more fluid melodic phrases. Textural roles in this improvisation also shifted frequently, as both players moved freely between independence and interdependence in the music.

Implementation of Reality Rehearsal Technique: Through improvising music with MR that conveyed a sense of movement, energy, creativity, playfulness, and a balance between being independent and interdependent, MP modeled for MR the embrace of transition and change. The dynamic music between MP and MR also seemed to elicit MR's "bright shadow," offering MR the opportunity to musically connect with internal

qualities she envied in others and that prevented her from taking steps forward in becoming more qualified at her job.

Reality Rehearsal

MR: EXAMPLE # 3

Title: “Rehearsing New Job Attitude”

Improvisers: MP plays “Rehearsing New Job Attitude” on piano, MR plays “Rehearsing New Job Attitude” on xylophone.

Length: 3:18

Situational Context: Session 4. MR relates having been told off for being rude on the phone at work but asked that her side of the story be heard. She felt thwarted by the pathology lab being shut and the coffee machine being out of order when she wanted to take her pills. MR says, “I haven’t achieved much.” MP points out how much more challenging her job was with no supporting organization there. MR says she could only do her work and take it easy if she were quite a different sort of person. MP describes the music: “[MR] imagined taking it quite easy but then viciously jabbed the xylophone as she thought it was useless and was doubly frustrated.”

Overall Clinical Impressions: The mood and emotion of this improvisation were hesitant, depressed, and frustrated. In relation to the title, the music sounded as if the improvisers were expressing the tentative efforts of a person trying to accomplish something under the weight of her frustration and depression. The mood and emotion of this improvisation were conveyed by MR’s short, ascending/descending melodic figures MR played in soft dynamic. To accompany MR, MP interjected her melodic phrases between MR’s melodic fragments using dense, major/minor and inverted treble chords

frequently incorporating tones from the pentatonic scale. As both players' parts became increasingly antiphonal, the music, in turn, became more integrated. MP contributed to the music's variability by repeating her melodies over different keys using various rhythmic patterns. The music ended with a feeling of quiet suspension as MP resolved her pentatonic melody on a diminished fifth chord.

Musical Summary: Most salient was tonal centering exhibited by MP's soft, dynamically expressive melodic phrases and dense, chordal inversions based on tones from the pentatonic scale, placed between MR's soft melodic fragments on the xylophone. Rhythmic grounding was salient through MP's use of fluid tempi and rhythmic figures often played on subdivisions of the beat. Variability was salient as conveyed through MP's modulation of meter and keys and shifting use of legato/staccato articulation. As the music progressed, both players' parts became more rhythmically integrated, matching each other half the time.

Implementation of Reality Rehearsal Technique: By interjecting her own melodic phrases between MR's, and leaving spaces in the music for MR to inject her own sounds, MP encouraged MR to take an active role in the music. She also expressed empathy for MR's feelings by imitating her rhythmic phrases, redirected MR's music by extending her melodic phrases, and presented several musical alternatives to MR through her use of shifting meter, keys, and articulation. This seemed significant in light of MR's feelings of frustration, depression, and hesitant quality of playing.

Reality Rehearsal

KATHLEEN M: EXAMPLE # 4

Title: “I’m Living”

Improvisers: MP plays “I’m Living” on piano; KM plays “I’m Living” on xylophone.

Length: 2:16

Situational Context: Session 36 of 40. KM has become very hysterical with her father and shouted. KM is furiously angry and attacks everyone’s responses inwardly or outwardly. MP interprets this by saying that in the beginning, KM let her family walk all over her. Now, KM has a feeling of self and anger when she feels attacked; she has the choice of letting things flow or attacking. KM says she feels like a “no-one, a nothing and depersonalized.” MP interprets this as KM’s defense against feelings which feel explosive or murdering. KM wants to feel she’s still living. During the music, MP had a c/t of elation, and describes the music as “very vital [and] alive; she hasn’t disappeared at all. The music points to the future.”

Overall Clinical Impressions: The mood and emotion of this improvisation were spirited, energetic, and purposeful. In relation to the title, the music sounded as though the improvisers were expressing a dynamic person full of energy and vitality. The mood and emotion of this improvisation were conveyed by KM’s opening glissandi and melodic phrases that alternated between quarter and eighth notes spanning the length of the xylophone. MP accompanied KM’s lively melodic and rhythmic figures with a rapid chordal melody grounded by a shifting pedal point in the bass. The music became increasingly playful and energetic as MP played on, off, and in synchrony with the client’s beat and subdivisions of the beat; introduced syncopated rhythms; and

incorporated the clients' glissandi and melodic skips and leaps into her own melody. The music ended as MP played joyful-sounding, C major chordal inversions in a slightly slower tempo, grounded by parallel fifths and octaves, and KM sounded the final beat.

Musical Summary: Most salient was rhythmic ground, exhibited through MP's moderately fast, steady tempo and meter and bass parallel fifths and octaves and both players' variable rhythmic figures played on and off the beat, and on subdivisions and syncopations of the beat. Tonal ground was salient in both players: through KM's spirited melodic phrases incorporating frequent skips, leaps, and glissandi and MP's use of pedal point and highly accented, major/minor chordal inversions in a wide range of registers with emphasis on the second, seventh, and ninth intervals. Integration was also salient, as both players' musical parts were clearly distinguishable yet closely intertwined.

Implementation of Reality Rehearsal Technique: MP reflected the vitality in KM's melody through her use of syncopated rhythms and highly accented rhythmic patterns played on and off the client's beat and sub-divisions of the beat and a dynamic, chordal melody incorporating the skips, leaps, and glissandi in KM's music. MP similarly doubled the client's feelings of elation by improvising in a rapid tempo, centering her melody in a major key, and maintaining a feeling of tension through her frequent use of inversions, highly accented, syncopated rhythms, and a moderately loud dynamic. Finally, MP musically empathized with KM through imitating her rhythms and synchronizing with her downbeats.

Reality Rehearsal

ARTHUR P: EXAMPLE # 5

Title: “Going Home”

Improvisers: MP plays “Going Home” on piano; AP plays “Going Home” on xylophone.

Length: 2:19

Situational Context: Session 31 (last session). AP has driven himself to the session.

Some weeks ago he felt he could do it. His wife has high blood pressure. MP tells him that the change in him is wonderful, but a strain to adapt to, as his wife has no outlet all that time. He didn’t realize that so many people had been concerned about him. AP says, “I feel born again.” His wife said she never thought she’d hear him laugh again. AP suggests the title “Going Home.” MP describes the music as “firm and jolly. He got a note upside down and stopped to right it. [AP] looked a better color as if something fierce had left him. He shook hands.”

Overall Clinical Impressions: The mood and emotion of this improvisation were bright and upbeat. In relation to the title, the music sounded as if the improvisers were expressing a person’s feeling of enthusiasm and zeal for living. The mood and emotion of this improvisation were conveyed by the client’s lively, ebullient melodies and rhythm on the xylophone and MP’s energetic, staccato melodic phrases and her warm, major/minor harmonic accompaniment, grounded by bass pedal points, parallel fifths and octaves. The music ended as MP played alternating C/G major chords to accompany AP’s melody and ended on a bright C major chord.

Musical Summary: Most salient was MP's rhythmic grounding exhibited through her steady tempo and meter, bass parallel fifths, and octaves. Tonal centering was also salient, exhibited through MP's pentatonic melodies; pedal point; chordal inversions; and major/minor harmonic accompaniment incorporating intervals such as sixths, sevenths, and augmented fifth chords, played at times on subdivisions and syncopations of the beat. Integration was also salient; both players' musical parts were independent and interdependent.

Implementation of Reality Rehearsal Technique: MP reflected AP's firm, enthusiastic, and upbeat playing by maintaining a steady tempo and meter grounded by bass parallel fifths and octaves, staccato rhythmic patterns often played on the beat and subdivisions and syncopations of the beat, and playing a pentatonic melody with a warm, major/minor harmonic accompaniment that included chordal inversions and augmented chords. MP also encouraged AP's continued musical engagement by repeating his rhythms, and adding melodic phrases to the end of his melodies.

Reality Rehearsal

IB: EXAMPLE # 6

Title: "Breaking In"

Improvisers: MP plays "Breaking In" on piano; IB plays "Breaking In" on xylophone, drum and cymbal.

Length: 2:18

Situational Context: Session 9 (last session). IB begins the session by saying, "Isn't there an easier way to start?" She feels she can't come into a group; she is afraid of being wrong. If IB spoke up in her family her parents quarreled. MP writes in her notes,

“dissonance created being damaging; possible fantasies of parting parents; wish/fear, etc.” IB says she is working backwards but must work forwards. This term she can afford to be wrong. MP describes the music: “marvelous [and] tense, waiting to break in and bang she’s in and all in the emotion.” IB speaks of her participation in groups: she always thought of something and said it on the way out. MP asks IB if she is afraid of it being considered seriously, and suggests IB “break in” as an exercise, wrong or right, and see how she feels.

Overall Clinical Impressions: The mood and emotion of this improvisation were tense and passionate, shifting to peaceful at the end. In relation to the title, the music sounded as though the improvisers were expressing an initially tentative person finding the courage to suddenly break through and sound her voice. The mood and emotion of this improvisation were conveyed by the initial musical tension in both players’ music exhibited by IB’s quiet tremolo on the xylophone, and soft drum and cymbal rolls that gradually increased in sound intensity, accompanied by MP’s steady bass ostinato and the long, flowing arpeggios she played in several major/minor keys. IB “broke in” to the music with her sudden, loud cymbal crash, accompanied by MP’s triumphant, C major chordal melody grounded by a bass ostinato. MP continued to hold IB’s diffuse, intermittent rhythmic patterns on the drum, soft cymbal crash and glissandi, through her modulation between C minor/major inverted chords, emphasizing the sixth and seventh intervals. As both players’ tempo decreased, MP played a C major melody incorporating augmented fifths and tones from the middle-eastern scale. The music ended softly, as IB’s drum beats became more intermittent, and she played the xylophone on the basic beat of MP’s final C major chord.

Musical Summary: Most salient was musical tension exhibited rhythmically through IB's tremolo, glissandi, drum/cymbal rolls, and rapid, diffuse rhythmic figures. Tension was exhibited melodically by MP's major/minor arpeggios and broken chords played in opposing melodic directions; and MP's closing, middle-eastern melody. Tension was conveyed harmonically through MP's use of major/minor chordal inversions, and augmented fifths. Finally, tension was conveyed dynamically through both players' extended, soft dynamic, broken dramatically by the intensity of IB's loud cymbal crash.

Implementation of Reality Rehearsal Technique: MP held IB in the emotional tension of the music – elicited by IB's rehearsal of breaking into a group to speak – by rhythmically structuring the music with a rhythmic ostinato, bass parallel fifths and octaves; steady tempo and meter; and by holding IB's tremolos, glissandi, and instrumental rolls with long, flowing major/minor arpeggios. MP further contained IB's musical climax – expressed through her cymbal crash and diffuse rhythmic and melodic figures – with strong, major/minor chordal inversions played in a rubato tempo. MP calmed the music by decreasing her tempo and volume, and played a brief melodic passage based on the middle-eastern scale before gently resolving the music on a C major chord.

Affirmations/Celebrations Technique

Affirmations/Celebrations

MB: Example # 1

Title: “Celebration”

Improvisers: MP plays “Celebration” on piano; MB plays “Celebration” on bells, xylophone, drum and cymbal.

Length: 7:14 (analysis: 1:00-3:57)

Situational Context: Session 40. MP notes, “MB played all the different instruments before she began. [It was] very free and triumphant music. [MB] wanted us to play together and offered a reliable beat. First she felt she was among golden breakers, then deep on the seabed, and lastly in the deep heart of love. My music became peaceful even in sadness. She was a bit high.”

Overall Clinical Impressions: The mood of this improvisation was energetic, triumphant, and bright. In relation to the title, the music sounded as if the improvisers were expressing feelings of adventurousness, accomplishment, and pride. The mood and emotions of the improvisation were conveyed by MB’s bold cymbal playing marked by her rapid, continuous rolls in varying dynamics and intermittent, energetic beats on the drum. MP’s clear, expressive melody, based on the harmonic progression C major-A-minor-G seventh, was played almost entirely with chords in the middle register and a repeating pedal point in the deep bass, giving the music a feeling of strength, solidity, and resolve.

Musical Summary: Most salient was the high level of integration in the rhythm and basic beat of both players, which emerged from an initially erratic and diffuse beating by MB. Tonal centering was exhibited melodically through MP’s ascending/descending C major melody, repeated in various keys and registers, and harmonically, through MP’s use of pedal point, chordal inversions, and key modulations. Volume remained high in both players, with significant variance in MB’s music through her continual *mf-ff* crescendo/ decrescendo on the cymbal. Texturally, MP’s role in the improvisation was as solo voice; MB was accompanist.

Implementation of Affirmations/Celebrations Technique: MP structured the music by maintaining a strong, basic beat, and tonally reflected MB's dynamic, energetic playing on the drum and cymbal by playing an expressive, ascending/descending chordal melody and C major harmonic progression. When taking on an empathic role, MP matched MB's intensity and speed of effort by maintaining a high sound intensity. When taking a redirective role, MP changed the key of the ongoing improvisation. She also provided a musical holding for MB's continuous cymbal rolls with strong, triumphant harmonic chords in the middle register, grounded by a pedal point in the deep bass.

Affirmations/Celebrations

FP: Example # 2

Title: "Celebrating the Green Car and Table"

Improvisers: MP plays "Celebrating the Green Car and Table" on piano; FP plays "Celebrating the Green Car and Table" on xylophone.

Length: unknown; cut off at 3:40 (analysis: 1:40-3:40)

Situational Context: Session 22. FP has bought a green car, new table, and stripped and painted chairs. At the end of the music, FP has an image of her mother tucking her up in bed. MP interprets this as FP taking this part of her mother into herself and taking care of herself.

Overall Clinical Impressions: The mood and emotion of this improvisation were calm, stable, and focused. In relation to the title, the music sounded as though the improvisers were expressing the calming experience of settling into meaningful activity. The mood and emotion of this improvisation were conveyed by the gradual shift in both players'

music from an initially scattered, high energy state to one that was more integrative, rhythmically stable, and harmonically centered.

Musical Summary: Most salient was the initial differentiation in the music of both players, as conveyed intramusically by MP's juxtaposition of a highly accented, minor melody that descended to the bass register with major tremolo chords in the treble register. MP played with such momentum and rapid tempo that FP's rhythmic patterns often fell behind MP's basic beat. Texture and rhythm became salient as FP took the lead in slowing down the tempo: MP then established an ostinato pattern in the bass, adding lively counter-rhythms and subdivisions to FP's stable rhythmic patterns, and repeated an ascending/descending melody in various registers using parallel fourths and fifths. The music became significantly more integrated as FP began to play more in unison with MP's basic beat and both players' rhythmic patterns coincided more simultaneously with each other.

Implementation of Affirmations/Celebrations Technique: MP affirmed and celebrated FP's grounding experiences of buying a new car and painting a table by playing music that reflected qualities of stability (conveyed by MP's bass ostinato and steady basic beat), calm (conveyed by MP's repetitive rhythmic patterns and melody), and openness, (conveyed by MP's parallel fourths-fifths). The transformation of the music from an initial period of differentiation, in which MP took a leading role in the music's overall structure and direction, to integration, in which FP took a leading role in the overall tempo and began to play more independent and interdependent rhythmic patterns with MP, affirmed the initiative FP was taking in both the music and her outer life to integrate her own inner mother and take care of herself.

Affirmations/Celebrations

MR: EXAMPLE # 3

Title: “Celebration”

Improvisers: MP plays “Celebration” on piano; MR plays “Celebration” on xylophone.

Length: 4:39 (analysis: 0:00-3:12)

Situational Context: Session 22. MR has been travelling all over the place and has enjoyed Edinburgh and has been invited by a lady at a friend’s church to tea. One of MR’s doctors has said she was paranoid. MP tells MR that if she used more aggression in organizing and living life she would project less and feel less paranoid. MP describes the music as “rather careful.”

Overall Clinical Impressions: The mood and emotion of this improvisation were careful, delicate, and somewhat vague. In relation to the title, the music sounded as if the improvisers were expressing a vulnerable, anxious person sharing her feelings cautiously, with restraint. The mood and emotion were conveyed by MR’s initial descending eighth note rhythmic phrase, which she played softly in a moderate tempo. MP repeated and extended MR’s rhythmic phrase, alternately placing her own phrases on the downbeat and subdivisions of the beat as the improvisation progressed. MP reflected MR’s cautious, tentative style of playing by softly playing an impressionistic melody consisting of chordal inversions and short melodic phrases incorporating MR’s skips and leaps in major/minor keys. As the music progressed, MR’s musical part remained distinguishable yet closely intertwined with MP’s; at times the parts became antiphonal and both players took turns leading the improvisation.

Musical Summary: Most salient was rhythmic ground exhibited by both players' fluid, lilting tempo and meter and MR's dotted eighth note rhythm, which MP incorporated and extended into a melodic theme played mostly on subdivisions of the beat. Tonal centering was also salient exhibited by both players' melodic skips and leaps, and the impressionistic nature of MP's major/minor chordal inversions, consisting of gently ascending/descending melodic phrases. Both players maintained a stable, moderately soft volume throughout. Integration was salient, as MR's figure was integrated into MP's ground, coinciding with it half of the time.

Implementation of Affirmations/Celebrations Technique: MP encouraged MR to celebrate the success of her recent, pleasant outing, repeating MR's opening rhythmic figure and expressing empathy for MR by incorporating her rhythms and elaborating them to form a cyclical, antiphonal melody. MP reflected the cautious, delicate, and somewhat vague nature of MR's music by maintaining a moderately soft volume and centering her melody on major/minor inversions reminiscent of an impressionistic style. MP encouraged MP's ongoing musical engagement in several ways: by making spaces in the music for her to interject; by interjecting in the client's music herself; and by extending the client's rhythmic and melodic phrases to lengthen it.

Affirmations/Celebrations

PHILIP M: EXAMPLE # 4

Title: "Celebration"

Improvisers: MP plays "Celebration" on piano; Philip M plays "Celebration" on xylophone, cymbal, and drum.

Length: 8:26 (analysis: 2:15-4:35)

Situational Context: Session 3. PM tells MP he went to his group, got a lot out of it, and talked more than others. The next night he went to Folk Dance, danced and managed well. He feels hesitant about the way that the group is being run. MP encourages him to write to the group leader and express his feelings about the way he operated as a way to help them both.

Overall Clinical Impressions: The mood and emotion of this improvisation were robust, spirited, and joyful. In relation to the title, the music sounded as though the improvisers were expressing a lively, energetic person exploring the instruments in a playful, spontaneous way. The mood and emotion of this improvisation were conveyed by PM's rapid and diffuse ascending/descending rhythmic fragments played freely over the whole length of the xylophone, interspersed with soft rolls on the drum and cymbal. MP accompanied PM with a lively melody incorporating organum, intervals including fourths, fifths, sevenths, octaves, and tones from the pentatonic scale. Like PM, MP also played in a wide register range on subdivisions and syncopations of the beat. MP frequently shifted between major/minor keys in her harmonies and chordal inversions, resolving her musical phrases near this end of this excerpt on a descending C major triad.

Musical Summary: Most salient was rhythmic grounding exhibited by MP's rhythmic ostinato, steady tempo and meter, and both players' rapid, frequently changing rhythmic patterns played on the beat and on subdivisions and syncopations of the beat. Tonal centering was salient exhibited through melodies that MP based on tones from the pentatonic scale, and her emphasis on intervals including fourths-fifths, sevenths, and octaves, and her major/minor chordal inversions and harmonic accompaniment. Variability was also salient in the music of both players exhibited by PM's widely

varying rhythmic ideas, which frequently and abruptly changed, MP's frequent use of a range of subdivisions and syncopations of the beat, and finally, MP's use of a wide range of frequently shifting melodies and key centers to accompany PM's lively playing.

Implementation of Affirmations/Celebrations Technique: MP provided a holding musical structure that reverberated PM's spirited, joyful musical expression and celebratory mood. To accomplish this, MP rhythmically and tonally structured the music with a grounding bass ostinato, steady tempo and meter and played lively melodies, harmonies and rhythms conveying a sense of warmth (such as major/minor sevenths) openness (conveyed by her use of parallel fifths, octaves, organum, and tones from the pentatonic scale), and vitality (through her use of inversions, frequently modulating key centers, wide use of rhythmic subdivisions and syncopation incorporating PM's rhythms).

Affirmations/Celebrations

PHILIP C: EXAMPLE # 5

Title: "Celebration"

Improvisers: MP plays "Celebration" on piano; Phillip C plays "Celebration" on xylophone and drum.

Length: 7:56 (analysis: 0:58-2:43)

Situational Context: Session 37. PC speaks of having settled for a bad flat then finding a marvelous corner house ground floor flat. He has ambitious plans for the large kitchen, but there is anxiety about being ill and not being able to keep up the payments. PC feels scared he would feel totally lonely knowing no one there. MP tells him, "Sometimes as patient one feels one has to be anxious and incompetent or one doesn't justify one's therapy." PC responds: "And you feel you have to be incompetent too." MP writes, "We

laughed a lot.” She describes the music as “very lively; he wouldn’t listen to me or play my themes, he said.”

Overall Clinical Impressions: The mood and emotion of this improvisation were exuberant, driven, and expansive. In relation to the title, the music sounded as though the improvisers were expressing a person releasing pent-up, driven energy, and excitement. The mood and emotion of this improvisation were conveyed by PC’s loud, highly variable rhythms on the xylophone and drum, played in a rapid tempo and varying meter. MP grounded PC’s driving rhythmic expression by maintaining a slow bass ostinato and a strong tonal center which shifted fluidly with PC’s frequent and abruptly changing rhythms. To rhythmically and tonally match PC’s intensity and speed of effort, MP played a wide range of rhythms, melodies, and harmonies in a moderately loud volume, reflecting his lively, complex rhythms with an harmonic accompaniment that continually changed between consonance and dissonance. Both players’ music remained differentiated throughout; PC’s rhythms were slightly ahead of MP’s.

Musical Summary: Most salient was rhythmic grounding, exhibited by both players’ rapid tempo, MP’s rhythmic ostinato and bass parallel fifths and rhythmic patterns played on the downbeat, subdivisions, and syncopations of the beat. Tonal centering was also salient exhibited by MP’s octave melodies, intervals including minor thirds and augmented/diminished fifths, inversions, glissandi, and major/minor chordal accompaniment. Variability and tension in both players’ music was also salient, exhibited by their wide range of rhythmic patterns, which changed frequently and abruptly, PC’s changing meters, and MP’s continually shifting melodies and harmonies,

which she played in a wide register range. Sound intensity remained moderately high in the music of both players.

Implementation of Affirmations /Celebrations Technique: MP provided a holding musical matrix for PC's dynamic, highly energetic rhythmic expression, while also offering him a strong musical figure for him to relate to. To accomplish this, MP rhythmically and tonally structured the music using a grounding rhythmic ostinato and parallel fifths and shifted freely between melodies and harmonies that were consonant and dissonant. MP also matched PC's high sound intensity and energy level through her use of a wide variety of melodic and rhythmic ideas that frequently and abruptly changed. Although both players' music remained differentiated throughout, MP expressed her empathy for PC by imitating, synchronizing, and incorporating his rhythms, musically conveying her support for his enthusiasm and high energy, and affirming his efforts to lead a more independent life.

Affirmations/Celebrations

ARTHUR P: EXAMPLE # 6

Title: "New Life"

Improvisers: MP plays "New Life" on piano; AP plays "New Life" on xylophone, drum and cymbal.

Length: 2:07

Situational Context: Session 29. AP tells MP that he feels much better; he had been Santa Claus in a children's party and on impulse dressed up at home to give his son presents. His son is expecting in June, and they can talk about it. He is singing around the house, and his wife said she thought she'd never hear that again. He doesn't panic so

easily, taking Christmas with all the guests in his stride. Also, the doctor doesn't check his blood pressure anymore. MP writes: "He tried to make the song of his life and his lead in a way [that was] quite tuneful. He looked back and saw how far he'd come but didn't dwell on it. [He] looked forward to life now and could respond to life. [He] thanked music therapy for what had happened partly."

Overall Clinical Impressions: The mood and emotion of this improvisation were bright, balanced, and purposeful. In relation to the title, the music sounded as if the improvisers were expressing a person sharing feelings of quiet satisfaction and pride in a reflective way. The mood and emotion were conveyed by AP's steady, moderate tempo, and gently ascending/descending melody played in a lively quarter and eighth-note rhythm on the beat and subdivisions of the beat. Several times, AP accented his melody with a soft cymbal crash or rhythmic beats on the drum. MP provided a melodic counterpoint to AP's melody with a dance-like, cyclical minor melody incorporating tones from the pentatonic scale, grounded by a pedal point in the bass. The music ended resolutely, as AP ended with a soft cymbal crash and MP shifted her melody to the bass register, to end with a melodic phrase in the key of C major.

Musical Summary: Most salient was rhythmic grounding exhibited by both players' steady tempo and meter and the rhythmic ideas that AP alternately varied and repeated. Tonal ground was also salient exhibited by AP's gently ascending/descending minor melody and MP's minor and pentatonic counter melody and grounding pedal point, accented by AP's soft cymbal crashes and drum beats. Textural roles were salient, as AP took a leading role in the improvisation from beginning to end. Finally, integration was salient, as both players' parts were equally independent and interdependent.

Implementation of Affirmations/Celebrations Technique: MP affirmed AP's feeling of having "new life" by encouraging his taking on a leading role in the improvisation and musically reflected his vitality, calm, and purpose with a moderately steady tempo, meter, and volume; a cyclical, dance-like pentatonic and minor melody and harmonic accompaniment; and a grounding pedal point in the bass. The overall balance in the various elements of both players' music reflected in their roles (leader/follower); rhythms (new ideas/repeating ideas), melodies (AP's melody/MP's counter melody), harmonies (major/minor), and articulation (legato/staccato) seemed to create a musical metaphor for AP's gains in therapy, and the optimism and meaning he had newly found in life.