

UNINTENTIONAL MUSIC:
PROCESS WORK
AND THE FLUID BORDER BETWEEN PSYCHOTHERAPY AND ART

by

Lane Arye

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A L L R I G H T S R E S E R V E D

Lane Arye
The Process Work Center Of Portland
733 N.W. Everett, Box 11
(503) 223-8188

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Thankyou,

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ABSTRACT

Unintentional Music:

Process Work

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This dissertation explores how music can be used as a tool in process work, a form of psychotherapy developed by Arnold Mindell, and how process work can enrich the music we make. Process work with music is based on valuing and supporting the unintentional aspects of music. Wrong notes, cracked voices and the like come from parts of us which are outside of our awareness and identity. Encouraging an individual to make these signals happen even more, enables the signals to unfold, and the parts to express themselves.

Auditory signals can be analyzed according to the components, or subchannels, of sound: pitch, time, volume and timbre. Such a differentiation makes it possible to know in exactly which element of the music an unintentional signal occurs, and to encourage precisely that part. Methods of analyzing, describing and working with music are detailed in this work.

Allowing unintentional music to unfold is psychotherapeutic. The same patterns which structure the way someone plays or sings, can also be found in his or her dreams,

body symptoms and relationships. Accessing and working with these patterns in music, then, gives the individual awareness of them.

Encouraging unintentional music has musical benefits as well. It facilitates fuller expression in music and leads to the discovery of new ways of playing which transcend musical and creative blocks. Surprisingly, by exaggerating mistakes it is possible to learn new techniques which make playing and singing easier and more precise. Working with music in this way gives the musician an understanding of the musical structure of a piece. All of this enhances performance.

Process work with music brings us into contact with unknown or disavowed parts of ourselves, as well as new and different ways of making music. With it, we take a step towards psychological and musical wholeness.

CONTENTS

ABSTRACT	i
ACKNOWLEDGEMENTS	viii
Chapter 1: INTRODUCTION	1
Chapter 2: LITERATURE REVIEW	9
Origins of the Field	10
Modern Music Therapy:	
The Prevalence of Behaviorism	11
Music Mirrors the Unconscious, Life	13
Influence of Sound	14
Therapy Based on Feedback	15
Music That Is Already There	16
Using the Client's Communication Style:	
Other Channels	16
The Components of Sound, Music and Speech	17
Psychology Enhances Music	19
Theoretical Orientations	21
Process Work With Music	22
Unintentional Music	23
Chapter 3: METHODS	27
Method of Analysis	27
Method of Data Collection	27
Confidentiality	29

Personal Factors Influencing the Descriptive Analysis	30
Critique of My Methodology	31
Chapter 4: PROCESS WORK	32
What Happens Is Right and Should Be Encouraged	35
Following the Tao	38
What Happens	39
Channels	40
Channel Occupation	41
Primary and Secondary Process	42
Double Signals	44
Edges	45
Encouragement and Support	47
Amplification	48
Deep Democracy	49
Deep Democracy with Music	52
Chapter 5: AUDITORY SUBCHANNELS	54
History of the Concept	54
A Note on Categories	58
Auditory Subchannels	59
Uses of the Subchannel Concept	61
Neutral Language vs. Interpretive or Value-Laden Language	61
Double Signals Within the Auditory Channel	66
Subchannels Help Perception	67

Exact Description	68
Subchannels as continua	68
The problem with timbre	69
Problems With Continua: The Non-Mathematical Nature of Process	71
Chapter 6: NOTICING UNINTENTIONAL MUSIC	74
Mistakes	74
Incongruence	76
What Stands Out	77
Environmental Sounds	78
Laughter	79
Intuition	80
Vibrato and Sustain	81
What Interests You	83
Chapter 7: INTERVENTIONS	85
Amplification Within a Subchannel	86
Going in the direction of the double signal	87
Going against the double signal	89
Making the signal happen more often	90
Finding the Next Unintentional Signal	93
Flow chart	94
Adding Subchannels	95
Pacing and Adding	97
Working With One Subchannel By Using Others	98
Blank Access Based on Subchannels	100

Polarization	103
Working With Dream Figures	106
Dream Figures Help With Music	108
Dreaming into Sound	109
Channel Changes	111
Intentional channel changes	112
Adding channels	113
Organic channel changes	114
Body Work	117
Working with vibrato	117
Movement	118
Movement congruent with music	119
Movement not congruent with music	120
Signals Before the Session	121
Stories and Speech Mirror the Music	123
Chapter 8: HOW MUSIC ENRICHES PROCESS WORK	127
Auditory Subchannels Help Psychotherapy	128
Working With the Sounds of Speech	128
Working With Other Paralinguistic Signals	129
Hypotheses and Predictions	133
Music Reveals Psychological Patterns	134
Music, Childhood Dreams and Life Myths	138
Other Applications	140
Chapter 9: HOW PROCESS WORK ENRICHES MUSIC	143
Music and Emotion	144

Creative Blocks, Musical Ruts and New Patterns	146
Musical Technique	150
Analysis of Musical Structure	156
Process Structure of Music	163
Can Process Work Solve Musician's	
Presenting Problems	166
Chapter 10: PROCESS ORIENTED MUSIC LESSONS	173
Problem Areas in Music Lessons	174
Mistakes in the Music Lesson	177
Teacher Knows Best?	179
Meta-Awareness: How the Interaction	
Mirrors the Music	182
The Student - Teacher Relationship	184
Flip Flop Processes in a Field	186
Occupation Theory	187
Flipping the Process	188
A New Way of Teaching	190
Deep Democracy in Teaching	192
Using Process Work With Any Teaching Method	193
Chapter 11: CONCLUSION: THE FLUID BORDER	198
Fluid Borders	203
The Fluid Border Between Psychotherapy and Art	204
Future Research	206
NOTES	209
REFERENCES	211

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Chapter 1

INTRODUCTION

There are magical moments when we play music, when we sing, when everything inside of us wells up and is expressed in sound. Unfortunately, our concentration on the craft of music is sometimes so great that we may lose a connection with the feeling of music. Some of us shy away from playing, are embarrassed to sing. We might play wrong notes. Our voices may crack. Even those of us who play with virtuosity are troubled by difficult musical passages, moments of low inspiration, technical and emotional problems which interfere with musical expression.

We all share similar difficulties when we play, sing, or think about making music. Some things just happen when we play that do not go along with our intentions. The unintentional aspects of the music we make - the unwanted note, the strange croaking sound that we try to avoid, the rhythmic mistake that we cannot erase even after hours of practice - show more wisdom than we think. They are intimations of parts of ourselves, and of our music, which lie beyond our awareness. When we ignore them or try to rehearse them into oblivion, we are doing a disservice to ourselves and the music. By coming into contact with these parts of ourselves, however, our lives and our music can become fuller, richer and more meaningful.

This dissertation shows how to do that by using process work with music. Working with the individual, as he or she plays or sings, the process worker supports different parts of the personality and the music to express themselves in music and life.

Process work is a form of psychotherapy developed by Arnold Mindell (1985a), in which dreams, physical symptoms, relationship problems and world events are understood as interconnected manifestations of a dreaming process. This idea developed from Mindell's observation that physical illnesses are mirrored in dreams. He also realized that the same structures found in dreams and body problems can be observed in the communication signals of an individual, couple or group. Process work offers a method of perceiving, analyzing and working with human behavior and human experience in a way that allows the background patterns to emerge and come to awareness.

Mindell makes a distinction between the parts of ourselves with which we identify, and those which we do not think of as part of our identities. This can be reformulated as an opposition between those things which we intend to do, and those which happen unintentionally, or things we are aware of and things that lie outside of our awareness. The process worker notices and supports the processes which we are normally not aware of, which are outside of our identities and

intentions, and therefore often disturbing. By allowing them to unfold and express themselves, we gain more awareness of our whole selves, and live fuller and more meaningful lives.

Process work incorporates many aspects of human experience including relationships, physical illness, extreme and altered states of consciousness (including comatose states), meditation, dreams, group dynamics and conflict resolution. It utilizes movement and dance, visualization and painting, role playing and theatre. Yet, until recently, music has not been a part of its domain.

These two worlds, both of which I love, both of which give meaning to my life, both of which keep me sane, have not met until recently. I have developed process work with music in an attempt to bring together the worlds of process work and music in a way that is beneficial to both.

I spent years of my life as a singer, practicing and performing jazz, blues, rock and pop. I put aside my love for psychology and my intellectual interests, thinking that they would keep me from my passion for music. My only studies were voice, music theory, improvisation and performance. Music was my biggest joy, and my biggest frustration. It touched the deepest part of my being, but only sometimes. I found it difficult to get my whole self into my music. Expressing myself in song was what I loved, but who was I? What did I have to

express? As I learned more techniques to make my music better, I strayed even farther from my self.

One day it became too much, or too little, and I gave it all up and moved to Zürich, Switzerland to study process work. I thought of music as a thing of the past, as my wasted youth. But I was encouraged by my teachers to incorporate my passion and love for music into my studies of psychology. I wrote a masters thesis (Arye, 1988) on the potential psychotherapeutic uses of music. This interested and stimulated me intellectually, and certainly helped me to develop my own ideas about music. Yet, when it was finished, I still had no idea how to actually work with people musically.

The impetus for the present project began on a run with Arny Mindell in January of 1988 in Maennedorf, Switzerland. He said that I could make a real contribution by showing actual methods and techniques for using music in process work. I should, for instance, explain how to differentiate between primary and secondary music, he said. Arny suggested that I focus on the sounds and music that people do not intend to make. This casual comment became the center of my creative and intellectual life. I devoted the next three years to finding ways to notice and support unintentional music, and to applying these methods with clients and musicians. The results of my research are documented in the present work.

This dissertation will address the following questions:

1. How can music be used in process work as a means of accessing and working with psychological processes?
2. How can the methods, tools and philosophy of process work be used in order to enrich the music that people make?

We will see that in order to use music in process work, and process work with music, the most important factor is the philosophy and attitude of the process worker. All of the methods and tools stem from, and depend on, the process worker valuing and following the things that naturally happen. Next, it is necessary to analyze auditory information in terms of its components and their structure. Differentiating intentional and unintentional aspects of music will also be central. Finally, the process worker must be able to support and encourage unintentional music so that it can unfold and fully develop. Once these steps are mastered, they can be applied either therapeutically or musically.

Chapter 2 will show how the fields of music and psychotherapy have been combined until now, by reviewing the literature of music therapy. We will see that, although much interesting and important work has been done, the focus on noticing and encouraging the unintentional aspects of music, makes process work with music unique.

The method of research which has been utilized for this dissertation will be related in Chapter 3. Chapter 4 will present process work itself. The relationship between process work and process work with music will be explained in terms of Kuhn's (1970) discussion of the relationship between paradigm shifts and normal science. Then, the beliefs, techniques and values of the process paradigm will be outlined.

Chapter 5 will introduce the subchannel concept, which helps the process worker to perceive, differentiate, describe and work with auditory phenomena exactly. It will detail how this idea developed, what the subchannels are, their uses in process work with music, and why they are needed.

The focus of Chapter 6 will be the unintentional aspects of music. It will illustrate how to notice this unintentional music and why it is important to do so.

Chapter 7 will delve deeper into the methods of process work with music by discussing interventions - ways of supporting the unintentional music that people make.

The second part of the dissertation will concentrate on the applications and advantages of these theories. Chapter 8, will show how music enriches process work. This means not only that music can be used as an accessing tool, but also that the subchannel concept and other techniques of process work with

music can be used with any auditory signal that comes up in a therapy session.

The ways in which process work can enrich music will be demonstrated in Chapter 9. Here it will be shown that the tools and ideas outlined in this work can give people more of a connection to their music, allow them to express themselves more fully in music, point to new ways of playing, teach them musical technique, facilitate analyses of musical structure, and help them to make music that they and others like and appreciate. In addition, new ideas about process structure in music will be introduced.

Process work with music can make music lessons more fun and satisfying for both teacher and student. A process oriented model for dealing with music lessons - which views the problems and conflicts between student and teacher as meaningful, and notices how they are echoed in the music that is played - will be introduced in Chapter 10.

Chapter 11 will address the implications and importance of what has been learned, and make recommendations for the application of process work with music in both music and psychotherapy. It will suggest that process work questions the rigid distinctions that people normally make between phenomena, and propose that there is a fluid border between psychotherapy and art. Finally, ideas for future research will be offered.

All of the tools, methods and applications discussed throughout this dissertation will be supported with case examples. In this way the reader will get a real idea of process work with music, and hopefully will have more of a clue as to how he or she can use it in his or her own practice, music, or life. It is my profound hope that this dissertation will not only be read, but also used. I would like nothing more than for process workers to use music in their daily work and for musicians and music teachers to utilize process work as well. The ideas presented here are based on actual practice. Please bring them back where they came from - put them into practice.

A note on language:

Process work with music can be used when people sing or play any instrument (or just make sounds). However, in order to make the text easier to read, I have opted to write "play," even when I mean "play or sing." As a matter of style, I have chosen simplicity over accuracy. Please read "play or sing" whenever you see "play."

Chapter 2

LITERATURE REVIEW

This dissertation deals with the interface between music and process work, a form of psychotherapy. When researching how music and psychotherapy have been combined until now, the field of music therapy is the natural place to look. Music therapy is a large and varied discipline, with many different schools of thought and practice. In order to focus the present discussion of the field, I will be looking at music therapy from certain angles, concentrating on specific themes which are relevant to this dissertation. I am aware that in doing so, I will not be able to do explain fully or do justice to the life work of the authors and practitioners cited here. It is not the intent of this chapter, much less this dissertation, to make a synopsis of the theory and practice of every kind of music therapy. (For such an overview, I suggest Gaston's (1968) classic, Music in Therapy, and Bruscia's (1987) comprehensive and up to date Improvisational Models of Music Therapy.) Rather, I plan to pick out interesting points from the literature which have bearing on process work with music. Before doing that, however, it will be interesting to note the origins of music therapy, and how they are carried on in mainstream music therapy of the present day.

Origins of the Field

Some of the basic concepts which dominate the field of music therapy today can be traced back to the ancient Greeks. Pythagoras used certain melodies to remedy the passions of the soul, others to curb anger, and still others to stop desires. There are stories of young men in fits of homicidal rage who were calmed when Pythagoras instructed a musician to play a soothing refrain. The members of his school sang certain songs to purify, excite or relax themselves when each was appropriate. Physical illnesses were likewise treated with musical medicine. (Iamblichus, 1986, pp. 59-61)

Plato and Aristotle followed closely behind. Plato (1968, pp. 77-82, 101) believed that certain modes of music produced specific ethical and emotional effects on the listener. He went so far as to say that music should be controlled by the state, that certain modes and rhythms should be banned, to insure that the proper morals were upheld and that the people stayed in the correct frame of mind. Aristotle (1959, pp. 309-317) thought that certain melodies and harmonies should be used to develop the character of individuals. He also believed that music could cure those who suffered from uncontrollable emotions, and help those whose minds were perverted and frenzied return to a "natural" state.

The ancient Greek philosophers saw music as a means to influence people's physical and mental states in predictable ways, and advocated its controlled use for this purpose. As such, they were "the forerunners of music therapy" (Alvin, 1966, p. 43).

Things progressed pretty much in the same direction until this century. Again and again throughout the ages, the ability of music to heal the sick, balance the passions of the soul, and effect changes in people's moods and behavior was extolled (Schullian & Schoen, 1948; Heller, 1987; Davis, 1987).

Modern Music Therapy: The Prevalence of Behaviorism

In the 20th century, these ancient ideas have been coupled with behavioral science. Michel (1985, pp. 3-5) tells us, "A music therapist is first a behavioral scientist" who " must learn how to apply his special knowledge and skills to the problems of seeking to change behavior." E. Thayer Gaston (1968, Man and Music, p. 9), one of the most influential figures in music therapy, agrees. He explains that music therapy changes behavior in the following ways: it helps to establish or re-establish interpersonal relationships, brings about self esteem through self actualization, and utilizes rhythm to energize and bring order (Gaston, 1968, p. v). These three principles form the foundation of music therapy, says Gaston.

Recent articles reflect both a behaviorist orientation and a adherence to Gaston's principles. Standely and Madsen (1990) compare the responses of infants to different auditory stimuli. Burleson, Center & Reeves (1989) studied the effect of background music on task performance in psychotic children. A study of mood induction techniques (Pignatiello, Camp, Elder & Rasar, 1989) seems to hark back to Pythagoras. Studying the effects of music on people, and helping people to act or feel a certain way, continues to be important to music therapists.

Feder and Feder (1981, p. 116) claim that there is a "heavy behaviorist tendency" in music therapy, and that the field is dominated by Gaston's principles. Gfeller (1987, p. 188) analyzed over twenty years of research published in the Journal of Music Therapy in order to test the validity of these statements. She found that the relationship between music therapy and behavioral principles and practices is prevalent, but not universal. We see that although Gaston claims to speak for music therapy in general, and although his principles are widely accepted, by no means are all music therapists behaviorist. Gfeller (1987, p. 189) notes that many music therapists link their work to psychoanalytic theory and other schools of psychological thought.

Music Mirrors the Unconscious, Life

Mary Priestly (1975, pp. 18-20) uses the ideas of Freud, Adler, Klein and Jung in combination with music therapy. Analytical music therapy is a way of exploring the unconscious through music, and focuses on freeing energy from repressive and defense mechanisms so that this energy can be used productively in the client's life (Priestly, 1975. p. 32). Although many techniques are available, the basic pattern is as follows. Client and therapist improvise on a theme which the therapist has identified as an issue which needs to be investigated. Themes can vary from dream material to relationship issues, from myths and fairy tales to inner conflicts. The music is thought of as symbolic of, or referring to, the clients feelings, thoughts and defenses about the issue. After the improvisation, client and therapist discuss what feelings and thoughts arose during the music making, as well as the ideas or interpretations of the therapist (Priestly, 1975, pp. 121-136; Bruscia, 1987, pp. 116, 163).

Priestly's work is based on the idea that the client's improvisation mirrors the inner workings of his or her psyche. This is echoed elsewhere in the literature, albeit in different terms, depending upon the theoretical orientation of the writer. A basic premise of metaphoric improvisation therapy, a gestalt-based model, is that a person's musical process

reflects his or her emotional and social processes in the moment (Katsch & Merle-Fishman, 1984, p. 4). John Beaulieu (1987), whose therapy is rooted in an energy concept, notices the flow or constriction of energy in music, and relates this to other aspects of the client's life. Dreamsinging (Rudolph, 1988, pp. 2, 9), a Jungian psychotherapeutic technique in which dream images are actualized and enlivened through the improvised singing of a dream, is based on the premise that singing engages the unconscious in essential ways. Theodor Reik (1953), a psychoanalyst who was not a music therapist, realized the deep psychological significance of the melodies that haunt both patient and therapist in the course of a day, or during an analytical hour. We see a trend away from using music to influence people, and towards using music to find out more about them.

Influence of Sound

Juliette Alvin (1966, pp. 151-154; Bruscia, pp. 83, 109) speaks of the compatibility of music therapy and psychoanalytic concepts, but does not focus in her writings on the discovery or analysis of unconscious contents. Rather, she claims that the effect of music therapy is primarily due to the way in which sound influences people (Alvin, 1966, p. 11). Alvin is not alone in praising the healing powers of sound and music (Campbell, 1989; Watson & Drury, 1987). If this sounds similar to the Greek ideas mentioned above, it is (Alvin, 1966, pp. 43-

47). Yet Alvin distinguishes herself by claiming that the best music for music therapy is "that which succeeds, not according to an orthodox assessment of "good" or "bad" music, but to the response it can elicit from the patient" (1966, p. 83). Thus she moves away from using specific music in order to produce specific, predictable effects, and towards a model of music therapy based on the feedback of the client.

Therapy Based on Feedback

Paul Nordoff and Clive Robbins (1965, 42-46) build their music therapy on such a feedback oriented approach. Working mostly with physically and mentally handicapped, autistic, and psychotic children, the therapist improvises around whatever tempo, rhythm or movement the child offers. The child's reaction to this music determines how the improvisation will continue. If there is no reaction, the therapist changes the improvisation until the child does react. Within a few minutes, the improvisation becomes a musical and rhythmic portrait of the client.

Evelyn Heimlich's (1972) paraverbal therapy uses feedback (she calls it observation) on a constant basis. She says that the therapist must observe the client before, during and after each intervention, in order to ascertain what type of intervention to use, whether it is working, and its effect on the client (Bruscia, p. 283).

Music That Is Already There

When Nordoff and Robbins check for feedback, they are searching for music which echoes the client's inner condition. If a client is already drumming in a certain rhythm, Nordoff bases his improvisation on that natural rhythm. Orff music therapy, developed by Carl Orff and written about by Gertrude Orff (1980), among others, is based on trying to support the music that the client is already making. What is special about the Orff approach is the idea that all human beings have a tendency to make music spontaneously. This music stems from the natural rhythms of movement and speech. It needs only to be drawn from what the client is already doing, and expanded through spontaneous play. This concept, called elemental music, is at the center of Orff music therapy (Bruscia, 1987, pp. 219).

Using the Client's Communication Style: Other Channels

Nordoff, Heimlich and Orff all focus on the music or communication that is already happening, rather than (or before) trying to teach the client to play or communicate in more conventional ways. For Nordoff, this means meeting the client musically wherever he or she is. Heimlich speaks in terms of trying to find the manner in which the client is already communicating, and then learning and adapting to the individual's own communication style. She acknowledges that

clients can communicate both verbally and nonverbally, and employs whatever medium of communication may be appropriate, from music or movement to painting or words. Similarly, Orff uses movement, mime and art in the course of therapy (Bruscia, 1987 pp. 45, 220, 267- 289).

Heimlich and Orff are not the only music therapist to use modes of communication other than music. The majority of practitioners interact verbally with their clients. Others include movement and dance (Bruscia, 1987, p. 167; Hegi, 1988, p. 152). Some even use bodywork as an integral part of the music therapy.¹ Still, music therapy deals mostly with auditory phenomena, and different music therapists think of the components of sound in different ways.

The Components of Sound, Music and Speech

Fritz Hegi (1988, pp. 24, 81, 93-95, 135) identifies five aspects of music and defines each according to the aspect of life that it represents. He sees rhythm as our experience of body and time, sound (in German, Klang) as the realm of feeling, melody as the line of expression, dynamic as the power of transformation, and form as differentiation and summarization. He focuses on healthy and sick expressions of each of these musical components, and their parallels in an individual's life.

John Beaulieu (1987, p. 59-62) divides music (as well as the way someone speaks) into four components: speed, volume, pitch and timbre. Realizing that the first three of these components stretch from slow to fast, soft to loud, and low to high, he teaches how to notate the specific qualities of someone's voice by drawing dots (closer to one or the other extreme) on lines representing each component. In this way, he can illustrate someone's vocal patterns with a few lines and dots on a piece of paper. Timbre cannot be notated in this bipolar fashion, but he differentiates five basic timbres, which he says are related to the five elements.

Being a polarity therapist, Beaulieu (pp. 20, 62-73) uses an energy concept to organize his work with music and sound. He believes that inhibition or disturbance of the flow of energy in the body causes sickness, and that restoring the energy flow is beneficial to health and well being. Energy is divided into five elements: Ether, Air, Fire, Water and Earth, which correspond not only to the five timbres, but also to specific qualities of the other musical components (e.g., speed that is very fast is associated with the element air). By analyzing a person's voice, then, it is possible to discover which elements are dominant and which are suppressed or constricted. When the blockages and disturbances, which are the causes of disease, are released, then healing can naturally occur.

Paul J. Moses' (1954, pp. 14-34), method of analyzing vocal patterns is even more detailed than Beaulieu's. He attempts to describe the voice as neutrally as possible in terms of certain objective criteria. The five R's - respiration, range, registers, resonance and rhythm - head his list of vocal components. These are followed by melody, intensity, speed, accents, emphasis and other features. Each of these dimensions is further broken down. For instance, one can analyze respiration in terms of the depth and volume of breathing, the frequency of respiration, and so on. The differentiation within this scheme is remarkable. Once the vocal analysis is complete, Moses says, it is possible to make a psychoanalytic interpretation based upon the individual's vocal traits.

Psychology Enhances Music

Many writers and practitioners show how to use music and sound in psychotherapy. Yet a few turn the tables and speak of the effect of psychology and therapeutic ideas on music. The Roy Hart Theatre, although not concerned with psychotherapy in the conventional sense, realizes that there is a two way street between psychology and music. Founded by Roy Hart, a student of the singing teacher, Alfred Wolfsohn (1990), the Roy Hart Theatre focuses its work on unlocking the potential of the human voice - and, thereby, the human being. Hart believed that

there could be no split between artist and man. By working with the voice, he believed, one can become open to all the voices inside and, as this occurs, one can truly perform. In order to truly be an artist, the self must be discovered and honored; the forces of the psyche must be expressed in artistic form. This was the link that Roy Hart saw between therapy and art (Maglison, 1985).

Eloise Ristad (1982) speaks of the psychological problems that inhibit musical performance, and teaches ways of getting around them. Working with inner critics, using music to get into the feeling of music and changing one's inner attitude from tension and work to play and experimentation, are just a few of her methods. By using psychological ideas and techniques, she helps people to get over stage-fright, learn music with greater ease, and play with more confidence, skill and feeling.

Fritz Hegi, Lisa Sokolov and Grant Rudolph have each told me personally that they use their therapeutic methods to both teach improvisation and to improvise themselves. It is possible that other music therapists also utilize their techniques and ideas in service of their music, and in order to help others to play better. Until now, very few people have written about this application of music therapy. The way music therapy is used, though, depends largely on the background of the practitioner.

Theoretical Orientations

What one does with a vocal analysis, an improvisation, or the feedback of a client depends largely upon the theoretical orientation of the therapist. Moses uses his differentiation of sound and vocal patterns to interpret neuroses according to his psychoanalytic background. Beaulieu (1987, p. 75-76) takes what he has learned about a client's energies, and chooses music with the correct elemental qualities so that the energies of the client become balanced, and healing takes place. Hegi (1988, pp. 165-177), having his roots in gestalt therapy, focuses on the figure and ground of an improvisation and of the client's life, helps the client to get into contact with himself or herself and others, and brings the client into the here and now.

Lisa Sokolov, whose work incorporates vocal improvisation, and the ideas and techniques of Wilhelm Reich (among others), works towards a release of emotional and physical blocks, and then a strengthening of those parts of the person which have been blocked, so that more effective functioning can be achieved and integrated (Bruscia, 1987, p. 359). Heimlich, coming from a Freudian and neo-Freudian framework, uses her well developed feedback skills in order to ascertain and meet the needs of her clients, as well as help them with ego development (Bruscia, p. 278). New age music therapists like

Watson and Drury (1987, p. 79) use music in order to alter moods and expand levels of awareness. Nordoff and Robbins are strongly influenced by Rudolph Steiner and humanistic psychology. This leads them to help each client to express his or her individuality through music (Bruscia, 1987, pp. 30-33).

In short, each music therapist, and each school of music therapy, comes complete with a theoretical orientation. These background concepts influence the style and goals of the therapy. No matter how similar two modes of music therapy seem to be, no matter how many concepts and techniques they share, if they are based on different ideas about people and the world, then there are bound to be differences.

Process Work With Music

As will become clear as this dissertation progresses, there are strong parallels between process work with music and many of the aspects of music therapy presented here. The idea that what happens in someone's music mirrors (or echoes) his or her process, the emphasis on feedback, the use of the client's own communication style and channel (or subchannel) of communication, will all be seen as important aspects of the work. Noticing and working with the music that is already present, using all possible modes of experience, and differentiating the various aspects of sound and music, are also key to process work with music.

It is difficult for me to make distinctions between process work with music and the work of the great music therapists discussed here, due to my deep respect for them. There are, and have been, some incredible people doing powerful work with music and therapy. While reading the literature, I was often in awe of the creativity and courage of these pioneers, their talent and musicianship, their amazing successes with very difficult client populations. I thank my elders for their ground-breaking work. But process work with music does add a new dimension.

Unintentional Music

Process work with music is new because of its theoretical orientation. Process work brings a special twist to the field which I have not encountered in my research: the value of the unintentional.² The focus of process work with music is on noticing and supporting the unintentional aspects of the music people play. This focus gives a new purpose, as we will see, to differentiating the components of music, or being aware of other modes of communication. Although many of the ideas presented above will be found in the rest of this work, their function is changed by process work's focus on unintentional music.

My contribution to the field is bringing together process work and music. This joining brings something new to the field

of psychotherapy, the field of music and, as a result, the field of music therapy. To psychotherapy it brings a way of accessing and working with psychological processes through noticing and supporting unintentional music. To music it brings a way of working with musicians and singers which enhances the music they make exactly by encouraging the music they do not intend to make. To the field of music therapy it brings a therapeutic modality based on process work, a theoretical orientation not yet explored by music therapists.

No school of music therapy is based on noticing and supporting unintentional music. Bruscia's (1987, pp. 535-537) comprehensive book contains a summary of the general principles and salient features of the more than twenty five surveyed models of improvisational music therapy. Included in this is a synthesis all of the techniques used in these modalities. Neither noticing nor supporting the unintentional aspects of the music people play, is included among the principles, features or the sixty-four techniques of music therapy. A search of books and articles in the field has produced similar results.

It should be said that Fritz Hegi (1988, pp. 138-139; p. 144) does mention the unintentional. He says that some styles of music, (e.g., free jazz and punk) develop through a freedom in which a mistake can become a spontaneous, productive idea.

This reminds us that unintentional music is valued by musicians who improvise. In jazz, there is an old adage that if you hit a wrong note once, it is a mistake; if you hit it twice or three times, it becomes hip.

For the process worker, however, mistakes and the unintentional are valued not only as a part of improvisations or punk music. Whether playing rock and roll, jazz, classical music, or just humming to ourselves, the unintentional aspects of the music and sounds we make can teach us about ourselves, and enhance the music we make.

In all fairness, the importance of unintentional music was emphasized years ago, although not by a music therapist. The composer John Cage (1961, p. 8) said it so aptly, that I will leave it in his words.

One need not fear about the future of music. But this fearlessness only follows if, at the parting of the ways, where it is realized that sounds occur whether intended or not, one turns in the direction of those he does not intend. This turning is psychological and seems at first to be a giving up of everything that belongs to humanity - for a musician, the giving up of music. This psychological turning leads to the world of nature, where, gradually or suddenly, one sees that humanity and nature, not separate,

are in this world together; that nothing was lost when everything was given away. In fact, everything is gained.

Let us turn together in the direction of those sounds which we do not intend.

Chapter 3

METHODS

Method of Analysis

This dissertation explores how music can be used as a tool in process work and how process work can enrich the music we make. The method employed is a descriptive analysis of clinical practice. I will describe the interventions, methods, philosophy and goals of process work with music. All of this will be documented with case material drawn from my work with clients and musicians, music students (both my own and others), as well as students in the seminars and classes that I have taught on the subject.

In describing and analyzing case material, I will attempt to show what happened and how I understand what happened. I will give my impressions about which interventions worked, which ones did not, and why. Based on these analyses, I will recommend ways in which others can utilize these tools in their own work.

Method of Data Collection

As soon as my masters thesis was completed in March of 1988, I began to teach seminars and classes on using music in process work. I did not know what I was doing at first, yet I realized that I would never learn unless I began to experiment,

make hypotheses and test them. In the ensuing years, I taught at least one weekend seminar on process work with music each semester at the Research Society for Process Oriented Psychology, as well as an on-going weekly course there. I also had the opportunity to teach a class at a school for music therapy in Zürich and was invited to teach a weekend seminar on the subject in Freiburg, Germany. In teaching these seminars and classes, I had the chance to work with a wide variety of people, stretching from those with little or no musical training to professional singers, pianists, violinists, drummers and the like.

I also began to experiment with musical interventions with clients in my private practice. Other case material and ideas arose from work with voice and guitar students of mine. Straying occasionally from our 'normal' lessons, I tried out some of my more process oriented ideas. I also had the opportunity to work privately with classical pianists over a period of a year. In addition, one piano teacher invited me to accompany him to his classes at a local elementary school, and so I had the great good fortune to be able to try out my ideas with students, age 7 through 13, during actual music lessons and in preparation for a Christmas concert. My latest challenge occurred when I was allowed to observe and work with two different choirs, each consisting of 40 singers.

Most of the seminars and classes that I taught were recorded on videotape. These videos have been reviewed, transcribed, studied and analyzed. All other work, including that done with clients, music students of mine, musicians with which I worked musically and therapeutically, elementary school students and the two choirs, were recorded in my computer as closely as possible to what happened, at the earliest opportunity after each session and with the help of notes which I took by hand during each session.

The case examples, as well as the majority of ideas, interventions and methods presented in this dissertation stem from the many hours of work and experimentation described above. These can be considered the data upon which my research is based.

Confidentiality

All names and much of the biographical information relating to these cases have been changed in order to protect the identities of those with whom I worked. Wherever possible, I have obtained permission to discuss the cases. In the rare instance in which I was not able to contact the individual, I have taken pains to carefully disguise any hints as to his or her identity. In no case do I discuss anyone who has specifically asked not to be mentioned.

Personal Factors Influencing the Descriptive Analysis

Of course, my discussion of process work with music is influenced by the fact that many of the tools and methods have been developed by me. I am certainly attached to the work, as a great deal of my professional and creative energies have been channeled in its direction over the course of the past five years. I will be as objective and scientific as possible in my descriptions, yet any discussion written by me will, by nature, be biased. I feel that it is a great thing that everyone should learn. My excitement and enthusiasm will certainly (and hopefully) leak through the pages of this dissertation.

I do not see my personal involvement as a disadvantage, nor do I see it as in any way compromising the validity of this work. I feel that the true validity of process work with music can ultimately be tested only by others going out and trying the things that are presented here. I invite my peers, be they process workers, psychotherapists, music therapists, music teachers or musicians, to review, test, and try out these procedures. In all honesty, this is one of my motivations for writing this dissertation in the first place. It has been lonely to do this work on my own. I want to hear whether others have the same results as I do.

Critique of My Methodology

One of the problems with what I do is that it is what I do. I have been able to teach some students to do some things. But will any of my peers be excited by and try these things out? Will these methods work for others? I would love to get feedback on whether the exercises and methods work for you. I present these ideas fully aware that research does not occur in a vacuum, but is published in order to be reviewed by others and accepted or not according to a process of consensual validation. I look forward to hearing from my peers on the validity of what is described here and its usefulness in the various fields that are addressed.

These, then, are the procedures by which I collected my data, developed and tested the theories and methods that are presented in this dissertation in the form of a descriptive analysis. The topic to be studied, once again, is how music can be used as a tool in process work and how process work can be used to enrich the music that people make. In order to begin such an analysis, it will be necessary to describe process work. Yet even before taking this important step, let us first discuss the relationship between process work and the methods, tools and theories that I call process work with music.

Chapter 4

PROCESS WORK

Process work with music is an extension of process work, developed by Dr. Arnold Mindell. This dissertation is meant to show the applicability of his ideas to music, an area that has not yet been explored. In order to place process work with music in the proper context, the relationship between paradigms and normal science, as described by Thomas S. Kuhn (1970) will briefly be discussed. The process paradigm will then be introduced.

According to Kuhn (1970, p. 175), the word "paradigm" stands for both the beliefs, values and techniques shared by a community, as well as a specific scientific achievement that can be used as a model for solving other scientific puzzles. This "achievement was sufficiently unprecedented to attract an enduring group of adherents away from competing modes of scientific activity. Simultaneously, it was sufficiently open-ended to leave all sorts of problems for the redefined group of practitioners to resolve" (Kuhn, 1970, p. 10).

In other words, a paradigm can be seen as an idea or spark that is so new, exciting and convincing that other scientists want to jump on the bandwagon. But, although this new idea holds out the promise of answering all kinds of difficult,

previously unanswerable questions, such a task takes time and work. This is where what Kuhn calls "normal science" comes in.

Normal science is a process of "extending the knowledge of those facts that the paradigm displays as particularly revealing," and of "further articulation of the paradigm itself" (Kuhn, 1970, p. 24). Normal science applies the paradigm in great detail to a large range of examples and problems, many of which the paradigm did not originally address. Thus, it is up to the normal scientists to articulate the paradigm, showing where it can be applied and noticing its holes, the anomalies which do not fit its rules. Although Kuhn seems to prefer the scientific revolutions that accompany paradigm shifts, he does see the value of normal science. Indeed, once a paradigm is accepted, more specialized and esoteric research can be done, because not everyone has to start from scratch and redefine the field (Kuhn, 1970, p. 18).

I strongly believe that Mindell's work meets the criteria of a paradigm. Mindell's achievements are sufficiently unprecedented and have attracted a group of adherents. Process work is also open-ended and leaves many problems for its practitioners to resolve. As a result, it is up to process workers to test the paradigm in various situations, with various problems.

Process work with music is an area of normal science within this new process paradigm. Music is an aspect of human behavior that has not yet been addressed by process work. Before focusing on this specialized research, however, it will be necessary to explain something about process work, so that the reader will have some understanding of the paradigm which inspires this novel approach to music.

We recall that the word paradigm indicates the beliefs, values and techniques that are shared by a given community. In describing the process paradigm, then, it will be necessary to speak of its basic beliefs and values, in addition to the specific techniques used by its adherents. It will become apparent, actually, that the techniques and values themselves can be seen as growing organically from these beliefs. We will begin with the most fundamental belief of the process paradigm, that what 'happens is right and should be encouraged. This will lead us into the tools and methods of process work, including the channel concept, ideas about primary and secondary processes, edges and double signals, and amplification. Finally, we will discuss the values of the process paradigm, which can be summed up simply with the phrase 'deep democracy.

(This is not meant to be an exhaustive account of process work, which is a large and varied field, covering the areas of communication theory (Diamond, 1988; Mindell, 1985a),

psychotherapy (Goodbread, 1987), relationship work (Mindell, 1987), psychosomatic symptoms (Mindell, 1985b), meditation and inner work (Mindell, 1990), countertransference (Goodbread, 1988), movement (Kaplan, 1986) and body work (Bass, 1988), conflict resolution and group process (Mindell, 1989b; Dworkin, 1989), as well as work with drug addiction (Van Felter, 1987), extreme (or psychotic) (Mindell, 1988) and comatose states (Mindell, 1989a). Many books, theses and dissertations have been written on the subject. Obviously, I cannot, given the limitations of this chapter, do justice to the many components, applications and ramifications of process work. My goal, instead, is to present to the reader a concise introduction to the aspects of process work which will be relevant to our later discussion. For a more in depth look at process work, please refer to the works cited here.)

What Happens Is Right and Should Be Encouraged

Process work is based on the belief that what happens is right and should be encouraged. Goodbread (1987, p.10) calls this the "fundamental law" of process work. From it stems the bulk of the methods and tools used by the process worker. Ideas about channels and primary and secondary processes help organize the perception of what happens. Techniques such as amplification are ways to encourage and support what happens. All of these concepts will be discussed, below.

The idea that what happens is right and should be encouraged goes back thousands of years to the origins of Taoism in ancient China. In the following discussion, I will give an overview of the fundamental ideas of Taoism. Of course, given the limitations of space, I will not be able to do justice to this complex and deep philosophical system. I wholeheartedly refer the interested reader to the References.

Defining the Tao is an impossible task. As Lao Tsu (1972, p. 1) tells us, "The Tao that can be told is not the eternal Tao." Knowing that any attempted explanation is doomed to failure, I will try anyway.

The Tao is "the Way or Path along which all things move" (Van Over, 1973, p. 6). This means that things are always moving and changing, and that these changes go in a certain direction, follow a certain order. That order, that direction is what we call the Tao. It can be thought of as the order of nature. Things are as they are because of the Tao. It is not an idea of God, in terms of a ruler or architect which wills things to be (Watts, 1975, p. 40). Rather, it is the dynamic order which structures the way things are. Of course, as I use more words to describe the indescribable, I stray farther and farther from the truth. Let us be content with thinking of the Tao as the direction in which things naturally move.

The ideal of the Taoist, then, is to be in harmony with the Tao, to move in the direction that it moves. In Chinese, this is called Wu Wei. The literal translation of Wu Wei is "no action," but it should not be understood as doing nothing. Rather, Wu Wei means refraining from action that is contrary to the Tao (Blofeld, 1978, pp. 9-10). In other words, it is alright to do things if they go along with or further nature.

In order to go along with nature, however, we have to know what nature is doing. To follow the Tao, we must know the direction of its flow. That is why the ancient Taoists were scientists, studying nature empirically in order to live in harmony with it (Needham, 1956). In order to practice Wu Wei, it is necessary to observe what happens outside us and within us (both are aspects of the same flow) with great awareness, noticing the patterns that naturally occur and helping these patterns to complete themselves.

The idea of the Tao is, to me, one of great personal significance and power which is best addressed in a personal, not intellectual, manner. In addition, my favorite books on the subject, although dealing with philosophical issues, are full of poetry and stories. What follows is a more poetic discussion of the basic ideas of Taoism. It is my hope that the reader gets from it not only an idea of the Tao, but also a taste of it.

Following the Tao

Most of us would like our plans to be fulfilled, our wishes granted and prayers answered, our hopes and expectations met.

Yet things do not always work out that way.

We can fight and kick and scheme and scream and rebel against fate and do everything in our power to alter the course of history in our favor.

And one day we realize that no matter how we kick and fight, the world is how it is.

After struggling against the current, we can go on no longer and the current takes us downstream. And floating downstream we need not struggle. The river carries us without effort. We may even try to swim in the direction of the river, and find that our strokes take us far and quickly, whereas earlier we could barely fight to stay in one place.

And we have discovered the secret of the Tao.

How would we ever know the Tao unless it moved against us from time to time?

As the piano teacher chided the student to play faster and faster, and the student took all the time in the world to study the keyboard before striking the first chord, the Tao poked out

its laughing head. "This time play the piece faster!" the teacher cried. And the girl, with infinite patience, positioned her fingers over the keys, decided they were not quite right, and began the whole process anew. How absurd this drama! How typical of every day of our lives!

The teacher finally realized the foolishness of trying to ride a snail like a stallion. Encouraging her to play as slowly as she could, he relaxed and listened with amazement to the depth of emotion and presence that was expressed in the simple melody, a song he had heard hundreds of times in hundreds of lessons, but never like this. Transfixed by the power of the Tao, he was speechless.

What Happens

Process workers are modern Taoists, noticing what happens in the world, in themselves and in their clients. Observing exactly and with awareness, process workers try to find the direction in which nature is moving, and try to support this movement, to further nature. The first step, though, is to notice what happens.

Like the ancient Taoists , process workers' fascination with what happens lead them to study phenomena exactly (Needham, 1956, Mindell, 1985a). The phenomena of interest here (what happens) are all the things that occur in the context of a therapy session or during someone's life, the strange and

normal things that happen to and around a person, family or group. These include not just what people say but also the movements they make, the tones of their voices, their body feelings and physical symptoms, their relationships to other people and to the world, their dreams, visions and fantasies, their normal and extreme states and the events that take place around them. In process work with music, the music that people make, including the sounds and music that they do not intend to make, are included under the heading of "what happens".

Channels

This fascination with "what happens" makes the process worker into a student not only of phenomena, but also of perception. The channel concept helps us to be aware of how we perceive. Mindell (1985a, pp. 14-24) differentiates the signals we send and perceive according to the channel or mode of experiencing them. These can be divided into the the visual, auditory, verbal, proprioceptive (or feeling), kinesthetic (or movement), relationship and world channels. Like Goodbread (1987, p. 24), I believe the auditory channel is separate from the verbal channel, the former pertaining to hearing and the paralinguistic elements of speech, and the latter to the linguistic elements of speech. The kinesthetic, relationship and world channels are called composite channels, since we often use vision, audition, language and feeling to notice and describe movements, relationships and the world; but these

simple channels do not adequately explain or express our experience of these complex channels.

Channel Occupation

Channels are said to be either occupied or unoccupied depending upon three factors: distance from awareness, agency and intentionality.

If the information in a certain channel is close to awareness, then the channel is said to be occupied. If the perceiver is the agent or doer of what happens in a channel, this also indicates channel occupation. The degree of intention, of trying to do something in that channel, is another criteria for whether or not an individual is occupying the channel. For example, a woman at a seminar did an exercise with me in front of the group. Her job was just to speak. She talked for a while about her experience of speaking with me at that moment, mentioning that she would like to say something interesting. She was occupying her verbal channel, since she was focusing her awareness on what was happening in that channel. She was also the agent or doer in the channel, since she was the one speaking. And, since she intended to speak and was specifically trying to do so, the final test of occupation was met. Her verbal channel was occupied in this situation.

Channels whose information is farther from awareness are considered to be unoccupied. Agency is also an issue here. If

someone else is the agent of what happens, or if a person is the victim of something happening in a channel, then the channel is unoccupied. When something unintended happens in the channel, or when a person does something she is not meaning to do, then the channel is said to be unoccupied. Going back to the example, the woman was unaware that she continually looked down. She also did not notice the rhythm of her speech, that she blurted out a few words and then suddenly stopped and took a long pause, then repeated the same pattern of speaking quickly and stopping. Her lack of awareness of these experiences were signs that her proprioceptive and auditory channels were unoccupied. When asked about them, she said that they "just happened" to her and that she did not mean to either look down or pause. She was not the agent of these actions. They happened to her. And she did not intend for them to happen. All of the criteria were met for these channels to be considered unoccupied.

Primary and Secondary Process

"The variations of signals experienced by an observer" is what Mindell (1985a, p. 11) calls process. As we have seen, these signals are perceived in various channels. Channels can be occupied or unoccupied, depending upon distance from awareness, agency and intentionality. Processes can be measured by similar criteria and can be described as primary or secondary. Primary processes are those with which we identify,

which are close to our awareness. Secondary processes are farther from our identity and awareness. They disturb or go against primary processes. Continuing with the woman's process will illustrate.

Realizing that the rhythm of her speech was unintentional, I asked her to exaggerate it by making lots of fast sounds and then stopping suddenly. A cascade of sounds flowed out of her and then halted. She closed her eyes and was silent. Her breathing slowed and deepened. I put my hands on her back, accentuating the rhythm of her breath with gentle pressure, and encouraged her to notice what was happening inside of her. After a long while, she opened her eyes and smiled, saying that she had been listening to the inner sounds of her body, her breathing and heart beat, and feeling herself. She said that although at first she had thought she should *do* something, when she had begun to focus on her inner experience she had enjoyed it very much. She said that she was usually so much on the go, doing so many things at once, that she normally did not allow herself to go inside and do nothing.

Being on the go, doing six things at once and saying something interesting were all parts of this woman's identity. Her primary process was to be an active, busy and interesting woman. Her secondary process was to close her eyes and do nothing besides feel and listen to her body. This secondary

process went against her normal identity. The entirety of what happened to her, both primary and secondary, was her process. These were the variations of signals that she and I experienced while sitting together. The signals changed from channel to channel, from verbal to auditory and proprioception, and back to verbal as she described her inner experience. Some of her experiences were closer to her awareness than others, and closer to her identity. Having an awareness of the variation of signals in the different channels, and their distance to awareness and identity, is one of the main tools of process work.

Double Signals

Some signals are intended and go along with our primary identity. They convey the messages that we mean to convey. Other signals are not deliberate. They are manifestations of secondary processes beyond our awareness and control. These are called double signals. Her words at the beginning of the exercise, were signals belonging to her primary process. They were the message that she intended to send to me and the world. The the stops and pauses as well as her lowered eyes were double signals. They sent another message, one that she was unaware of, that was out of her conscious control, that she did not intend. These signals were indications of a secondary process lurking beyond her awareness and identity. Double signals are important in process work, because they point to

secondary processes and help us to become aware of things that we usually ignore, repress or just do not notice.

Edges

Secondary processes are often expressed in double signals because people most always have an "edge" to their secondary processes. Edges can be described variously as blocks, things we cannot or do not want to do, things we are not, or do not want to be, aware of. Edges are very useful and should be treated with respect. They are the borders of our identities. Without them, we would not know who we are and who we are not. But edges also limit our wholeness by cutting off parts of ourselves that do not go along with our sometimes narrow view of who we are and who we should be.

There is a relationship between double signals and edges. If there is an edge to a process, then the individual does not wish to, or is not able to, live or act in accord with that process. But the process does not just go away. Given no other alternative, it shows itself in a double signal.

Edges are wrapped up with our deepest beliefs about ourselves and about the world (Mindell, 1987, p. 50). This is one reason that they stay with us for so long and are so hard to change. Another useful concept is that of the edge figure (Goodbread, 1987, pp. 215-217). There is often some inner or outer figure who sits on the edge and makes sure that we do not

cross it. This figure is like Cerberus, guarding the border to the underworld, keeping the dead in their place but also not letting the living down to see them. Edge figures keep us inside of our primary processes, and hinder our growth and development.

It was difficult for the woman to go inside and do nothing because she had an edge to do this. She believed that she should be active and busy, that this would make her more interesting and a better person. One consequence of this belief was that she did not pay too much attention to the things happening inside of her. Another result was that her introversion and meditative nature came out in double signals. (I did not ask her about an edge figure, but I could imagine some parental figure, telling her to work hard and be related and active, a figure who was suspicious and afraid of inner experiences.) Instead of intentionally closing her eyes and feeling, she unintentionally looked down and made long pauses. She sided against her secondary process and so it had no choice but to come out in double signals.

(Actually, there are many other ways for secondary processes to express themselves aside from double signals. They can manifest in body symptoms (Mindell, 1985b) or dream up others to have reactions the individual is not having (Goodbread 1988). Sometimes they are expressed in psychotic

symptoms (Mindell, 1988), synchronicities and often in dreams (Mindell, 1985b). For the present discussion, however, let us remain with the idea that secondary processes manifest in double signals.)

Encouragement and Support

For a moment, let us entertain the notion that secondary processes are shy creatures. By this I am not saying that being shy is everyone's secondary process. But, with our belief systems and edge figures and every-day identities against them, one can imagine that they might feel a little bit alone and in need of support. It is like being with a group of people that has done things the same way for thousands of years, and you want them to change and do things differently. They will probably hate you for speaking up, and probably have guards at the doors to make sure none of your kind even gets in the room. You might be a little shy to come out with your great idea.

And imagine that, to add to your troubles, everyone speaks only Chinese and you speak only English. You want to get a point across, but no one listens to you because to them it sounds like you are blabbering nonsense. You might need a little support and help to say what you need to say in a way that everyone can understand.

This, as I see it, is the dilemma of the secondary process. By definition, it goes against the intentions, wishes

and methods of the primary process, the identity. Standing up against the way in which someone identifies himself or herself is a very difficult thing. The identity is like a government that has strict rules and beliefs (edges) about what is right and wrong, acceptable and not. This government has police (edge figures) who enforce those rules both internally and externally. It is no wonder that the secondary process rarely expresses itself directly, but instead does so through double signals, physical symptoms and the like.

The secondary process is at a disadvantage, because it expresses itself in a channel that is not understandable to the primary process. This is also unavoidable, since the government is controlling the channels that it does understand. The woman did not understand her pauses, or know much about the language of the body. She could not decipher the messages and so ignored them. What a problem! The signals are there, but no one notices or understands them.

Amplification

In order for the secondary process to be supported, it first needs to feel welcomed and encouraged to come out even stronger. It is like a very weak signal on a radio. In order to know what song is playing, it may be necessary to turn up the volume. In order to become aware of the secondary process, the process worker amplifies its signal.

A signal is a part a message in a communication system which also includes a sender, a receiver and a channel in which the message is transmitted. Amplification is a process of entering this system in order to allow the signal to unfold on its own terms and in its own channel. In this way, the signal can come to awareness (Diamond, 1988).

Amplification can take many forms, depending upon the channel in which the information is being sent. In this example, the rhythm of her speech was amplified by making her rush even more and then stop altogether. She then naturally amplified her lowered eyes, by closing them completely. Then her breathing was amplified with body work. Amplification can be accomplished through body work, movement work, dream work, and so on. We will discuss different methods of amplifying auditory signals in Chapter 7. For now, it is enough to say that in order for us to support and encourage the secondary process to show itself and let itself be know, amplification is needed.

Deep Democracy

We have described the belief and techniques of the process paradigm; we come now to its values. Again, it must be stressed that the values, like the techniques, arise from the central belief that what happens is right and should be encouraged. By exact observation we realize that much more goes on in the

world and in our lives besides the things that we want to happen. We notice all kinds of double signals and disturbances and conflicts and problems that we would probably rather ignore or get rid of. But if we believe that these things, too, are right and should be encouraged, then a new value system begins to emerge, one that supports these normally insupportable parts of ourselves and the world. Something that can be called 'deep democracy',³ is the logical result of such a world view.

Deep democracy is the idea that all parts should be represented. All people and parts of ourselves should be allowed to speak and should be involved in making decisions that effect our lives.

But not everyone or every part of us can communicate as well as the rest. And we do not always understand the language of all parts. According to the concept of deep democracy, it is up to us to help those who cannot communicate to somehow make themselves known. And it is the truly democratic thing to make a valiant attempt to learn the language of those that can not speak our language. If I am sitting with someone in a coma and I think that he must speak to me in order for us to communicate, then I am not being democratic or compassionate. I must learn his communication system (Mindell, 1989a). In the same vein, if a part of me is communicating with me through a body symptom or a strange movement, I could easily ignore it

and go on living my life normally. This is facilitated by my lack of understanding of the language of the body and movement. But if I were truly democratic with myself, I would go out of my way to learn the language of the body, to amplify the feelings or the symptom or the movement, until I understood the message it was trying to communicate. I would let all parts of myself communicate, and I would be interested in what they have to say.

If I were truly democratic, then before I made an important decision, I would check not only my conscious intentions, but also my double signals, dreams and body symptoms. I would notice what disturbs me in the moment and work on these things in order to find out what my whole self has to say about this decision. Then I would feel that the decision was made with everyone's input. I may still end up going along with the point of view of just one side of myself. But at least I will have checked with all of my parts and weighed the evidence equally.

If the woman whom we have been discussing were to be truly democratic, she would notice when her eyes began to lower and her voice began to fade. She would follow not only her extroversion and her schedule but would also check inside with her feelings and find out what her body had to say about the things that filled her busy day. She would value the sounds of

her heart and breathing, the feelings of her body, as important advisers in her life.

Being democratic is an ideal to which we might aspire. Yet noticing, understanding and valuing the different parts of ourselves takes practice and compassion. Process work supplies some of the tools which can be used to strive for this ideal. This dissertation shows how this can be done in the realm of music.

Deep Democracy with Music

If musicians are democratic, they will pay attention not only to the music that they deliberately make, but will also be interested in the mistakes and strange sounds that happen unintentionally. They will not only allow but help these signals to unravel and express themselves. Only then can a decision be made as to whether this unintentional music has a place in the repertoire or in the piece that is being played. By thinking of these signals statically as mistakes, by thinking of them narrowly as irrelevant, by thinking of them judgmentally as wrong or disturbing nuisances, musicians are not acting democratically and, more importantly, are doing themselves a disservice. For in this unintentional music lies hidden creativity, blocked energy, new ways of playing and understanding music, as well as new or neglected sides of ourselves. Deep democracy is not a value to hold merely due to

some moral idea that democracy is good. It can make our lives and our music richer, more exciting, more meaningful and more real.

Chapter 5

AUDITORY SUBCHANNELS

This chapter will introduce the concept of subchannels, one that developed out of my earlier efforts both to define music and find a way to actually work with music in a process oriented way. With an awareness of subchannels, it is possible to differentiate the various kinds of signals in the auditory channel. The subchannel concept gives us a neutral language with which we can describe auditory signals without interpreting or judging them. As a perceptual tool, it is incredibly helpful to the process worker who wishes to distinguish between primary and secondary aspects of the music and sounds that people make. As the coming chapters will show, the subchannel concept gives us a structure with which it is possible to become aware of, differentiate and work with auditory double signals.

History of the Concept

My master's thesis, Music the Messenger (Arye, 1988), investigated the possibilities and limitations of using music as a psychotherapeutic tool. To this end, I thought that I must first define the term 'music.' In my research, I realized that our conventional, Western concept of music is too narrow. Using the field of ethnomusicology to examine the music of other cultures, I found that many phenomena which are considered to

be music around the world do not fit into our normal definitions of music. I concluded that a broader concept of music is needed.

In order to show that our concept of music is too narrow, I found and reported instances in which a kind of music falls out of the Western definitions. More interesting to me now than the examples or illustrations of these anomalies, are the ways that my discovery of them made me listen to and think about music. When I realized that not all music is beautiful, aesthetic or pleasing (Arye, 1988, pp. 8-9), I began to listen more carefully to all kinds of strange and ugly sounds. Learning about primitive pathogenic music (Arye, 1988, pp. 22-24) led me to focus on the intricacies of cries and screams. Recognizing that not all music is composed, I began to be interested in spontaneous sounds. Speech started to sound like music to my ears when I read about sound languages (Arye, 1988, pp. 14-19). I even discovered that in some Eastern cultures, there need not be an audible sound in order for music to exist. This led me to look for music in channels other than audition. More and more, my way of hearing and thinking about music and sound began to change and develop.

Most interesting and relevant for my future research was the realization that music need not consist of rhythm, melody and harmony. Very often, in fact, music is played or sung on a

single pitch (Hamel, 1978, pp. 79f.; Sachs, 1943, pp. 23, 31; Sachs, 1962, p. 85; Blake, 1957, p. 200). In these one note songs, the rhythm and timbre (or quality of the tone) becomes important but melody - as we know it - does not exist. In other cases, only one musical component is taken to be music. For instance, when a Japanese monk returned from China and was called before the emperor to tell what he had learned there, he pulled a flute out of his sleeve and blew one note (Reps, 1957, pp. 66f). Clearly, any definition of music which includes harmony, melody and rhythm would not be an accurate description of this single note music.

These findings gave me the idea of isolating the single components of music, such as rhythm, melody or harmony. Focusing on these isolated musical components led me to hear and work with music and sound in a new way.

After completing my thesis, I began to work musically with people in classes, seminars and therapy sessions on music. This included what we all call music (the kind we play and sing) as well as what I heard to be the music in their speech and cries, and the music all around us. Since I had no training in music therapy, and had very few clues from my training as a process worker about how to work with music, I tried to use what I had learned from my research about the music of other cultures in order to help me develop a way of working.

The idea that stuck with me and began to develop was that I could focus on the single components of music. I began to analyze these in greater detail and found that the words, rhythm, melody and harmony only began to describe the features of what I was hearing. I realized that it is not useful to think of melody or harmony when confronted with a single note hummed for a moment by a client.

So I began to develop my own method of analyzing or breaking down what I was hearing into the smallest possible components. I realized that pitch, volume, timbre and time were - as far as I could tell - the raw material from which music and sound is created, and with which they can be analyzed. I saw that melody is a combination of different pitches over time. Harmony is a combination of different pitches sounded at the same time. I realized that I did not want to speak of rhythm, per se, because that left out the phenomena of tempo. I understood that one can play the same rhythm at different tempos. Thus, I came up with the idea of time as a musical component that includes both tempo and rhythm.

I began to realize that what we normally think of as different properties of music can also be thought of as differentiations or "subchannels" within the auditory channel. My concern with the music of other cultures, with finding a broad enough definition of music, as well as with the question

of whether or not a certain auditory phenomenon should be thought of as music or as sound, eventually dropped away. Much more interesting became the idea that all of the sounds and music that we hear can be broken down and analyzed in terms of subchannels.

A Note on Categories

I am aware that if I were to state that certain auditory subchannels exist objectively, I would be walking on philosophically thin ice. A debate rages within the philosophical, scientific, psychological and linguistic communities over whether entities have objectively fixed properties, and whether all entities that have a given property or collection of properties in common belong to the same category (Lakoff, 1987, 160-161). Contrary to the popular wisdom, recent empirical findings call into question the idea that categories are objectively real, fixed and based upon shared objective properties. Researchers have found that categories are as much a part of the perceiver as they are a part of the perceived object. Given this evidence, it would be presumtuous to say that specific sounds are objectively grouped in categories which are defined by certain common properties or characteristics.

Different music therapists categorize the sounds they hear in different ways. Hegi (1986), for example, divides music into

rhythm, sound, melody, dynamic and form. Beaulieu (1987), notes the categories of speed, volume, pitch and timbre, and ascribes to each of them qualities based on the five elements. The point is not that one or another is correct and the rest are wrong. Rather, each of us has his or her own way of hearing and organizing the things that we hear. I believe that the subchannel concept outlined below is a useful way of listening to and thinking about sound and music. It is not the only objective way of categorizing auditory phenomena but, as we will see, it helps us to perceive, describe, differentiate and work with auditory signals. As a result, I feel comfortable in offering this framework as one possible and helpful way of organizing our perceptions of what we hear.

Auditory Subchannels

The auditory subchannels, as I hear them, are as follows:

Pitch: The highness or lowness of a sound or note. (Play the note on a piano that is the furthest to the right, or the one that is the furthest to the left.)

Time: Includes how fast or slow the music or sound is (tempo), and the differences in duration of particular sounds or notes (rhythm). (If you play a music on a record player, then change the speed of the turntable, the rhythm - or differences in duration between the sounds - stays the same but the tempo increases. If, though, you play rock song and a waltz

at the same tempo or speed - each beat takes one second, for instance - the rhythms of the two kinds of music are still different.)

Timbre: The quality of a sound that distinguishes it from other sounds of the same pitch and volume. (Imagine Luciano Pavarotti and Louis Armstrong singing the same note.)

Volume: The loudness or softness of a sound or note.

Three composite subchannels are:

Melody: A composite subchannel comprising different pitches over time.

Harmony/Discord: A composite subchannel comprising two or more notes when played or sung at the same time.

Dynamic: A composite subchannel based on the relationship of different volumes over time.⁴

In order to get a direct experience of these subchannels, try an exercise from Neurolinguistic Programming.⁵ Sit with a friend and say a single sentence. Then try to alter one component, while keeping all the others constant. For instance, speak with a higher pitched voice but do not alter the speed, timbre or volume of your voice. Then alter a different component, keeping the others constant. Your friend can tell you whether you were successful. The point is not to be able to do this without a mistake, but to train both of you to listen to the different auditory subchannels in speech.

Uses of the Subchannel Concept

The ability to discriminate between different signals in the auditory channel is the foundation of process work with music. Subchannels give us a neutral language with which to describe (instead of interpret) what we hear. Listening to music and sounds in terms of these subchannels helps us to hear double signals that occur within the auditory channel. They assist in our perception of auditory signals and help us to be more exact in describing these signals. Knowing the subchannel structure of a sound or piece of music facilitates amplification. In essence, subchannels help us to hear, describe and work with music and sound in ways that would otherwise be difficult or impossible.

Neutral Language vs. Interpretive or Value-Laden Language

Whenever I teach a class on process work with music, I ask people to describe what they hear when someone sings or speaks. Often they use words like "tight" or "sad" or "excited" or "strong." These words do not really describe the sounds themselves, but are interpretations of the emotional or physical state of the singer or speaker. Such interpretive language is not as useful when working therapeutically or musically as a more neutral characterization would be. Once an interpretation is made, we no longer are working with the sound, but are working with the state that the sound is assumed

to express. In addition, the interpretation arises from the therapist and not organically from the client or from the sound or music itself. As such, it is never certain whether the interpretation is valid. Even if it were, it would not be as useful to the client or musician as an interpretation that came from working with the sound or music itself and allowed the process to unfold. (For an in depth analysis of the differences between interpretation and amplification, please refer to Diamond (1988, pp. 35-46).)

Some words used to characterize sounds are not merely interpretive, but are also value-laden. When someone says that a voice sounds tight, there is often a judgment involved and a belief that voices should be loose and relaxed. I have heard people in my classes depict singing as stressed, uptight, tired, and choked, to name just a few of the common descriptions. Such words can carry with them negative connotations that create an atmosphere of guilt or blame instead of support and encouragement. Many times I have witnessed students talking about someone's voice as sounding tight or tired. The person to whom they were referring invariably feels attacked and bad about sounding this way. He or she tries to change by relaxing or pepping up. This is fine if the goal is to attain some ideal of voice production or to change people into an ideal image of how the therapist thinks they should be, but process workers believe that what people do

is meaningful and should be encouraged. Such judgmental or value-laden words do not encourage the signal, but instead scare it away.

What is needed is a language that is neutral - free of interpretation and value judgment - in order to work with clients and musicians. I believe that the language of subchannels satisfies this requirement. Let us examine how neutral language can be used to describe speech that could otherwise be characterized as sounding sad.

Speech that is often interpreted as being sad can be neutrally described as having low volume, slow tempo with many pauses, and a relatively low pitched voice. Just using the word "sad" is not as precise or neutral a description as one which utilizes the various subchannels. And who are we to say that the person is really sad? There are many different emotions and states that could be connected with such sounds. For instance, someone in the middle of a deep spiritual or meditative process might very well pause a lot, speak slowly and very quietly. By labeling and interpreting the sound as "sad", we discount other possibilities of the meaning of these low tones and pauses.

By the same token, even if a person is sad, merely mentioning that he or she sounds sad does not necessarily help him or her to experience it more fully or gain an awareness of the sadness. If, instead, we help the speaker to make the

pauses longer, the volume lower and the pitch deeper, he or she is then supported to go even more deeply and consciously into the emotion. This become working with the sadness in the voice, not just reporting it.

Instead of interpreting auditory signals, it is possible to work with them directly, so that the process unfolds naturally and their meaning becomes apparent. Using the language of subchannels facilitates process work with music and sound through signal recognition, exact description and amplification. An example will illustrate.

I worked with a man who groaned slightly at the start of a session. The groan sounded to me like exhaustion, hopelessness or depression. I decided not to follow my interpretation but instead follow the groan itself. I asked him to make the sound again so I could listen more exactly. This time I noticed that at the end of the groan, the sound got suddenly louder and then stopped just as suddenly. I described this to him and asked him to just make this last sound without groaning. It became a loud "uhn" that was quickly cut off. Noting that the subchannels involved were volume and time (it became loud: volume, and was quick: time), I structured my intervention accordingly by encouraging him to make the sound even louder and to stop it even faster. When he did this, his hands moved at the same time and with the same speed and intensity as his voice. Working

with the movement, two figures emerged, someone hitting and shouting, and someone blocking the other from hitting. We worked on these two figures. It came out that my client was a quiet man who believed in peace. He had a very hard time hitting, making loud noises or being strong. Eventually, though, he acted out the 'hitter' and he said that he felt like a gorilla. He put his fists up in the air, beat his chest and shouted, "This is my world!" He was very happy as we talked about how he needed to be more like this with his friends and in the world.

If I had gone with my original interpretation of his groan, I would have missed the gorilla who lurked behind it. Hopelessness and depression were only one side of this man's process. Strength, loudness and assertiveness were far from his identity, yet were real and needed aspects of his personality. They could be detected in the sudden loudness that I heard at the end of his groan. The edge figure who blocked his strength from coming out could also be heard in the initial groan: in the sudden cutting off of the loudness. By listening exactly to the auditory signals, and not just hearing a groan and interpreting it, I was able to help him to get in touch with an important and neglected part of himself.

A few important tools were utilized in this case. First, there was an awareness that within the groan itself, there could be a double signal. Second, subchannels were used to

perceive that auditory double signal. Third, by using the exact language of subchannels, the signal was described in such a way that the client could repeat just what was secondary in the groan. Fourth, knowing the subchannel structure of the signal made it easy to amplify it. Finally, by noticing when the process was no longer only occurring in sound, other channels could be included in order to make the client's experience of the process fuller. Let us go through these points in more detail. (The last point - on channel changes - will be addressed in Chapter 7).

Double Signals Within the Auditory Channel

Double signals are often thought of as occurring in different channels. For instance, someone speaks of love while unconsciously clenching a fist. Yet two different messages can also be sent in the same channel. When a dancer glides gracefully along and then trips, this is a double signal that is perceived only in movement. In the case example, above, we saw three different figures expressed in a single groan. There was a depressed and hopeless part who (we can guess) initiated the groan, a strong gorilla or hitter who suddenly became loud, and an edge figure who stopped the loud and strong part from fully expressing itself. When working with clients, it is useful to think of the auditory channel in a differentiated way so that auditory double signals can be perceived and worked

with.

In the same way, when working with music, it is important to recognize that two aspects of the same music may be going in different musical directions, or coming from different dream figures. I could give many examples of auditory double signals that occur while playing music. One voice student of mine wanted to sing loudly but no sound came out. A professional piano player played a wrong note. A guitar player made slight hesitations in an otherwise flawless piece. All of these are musical double signals, moments in which secondary processes make themselves known in particular parts of the music being played or sung.

Subchannels Help Perception

If the auditory channel is thought of in terms of subchannels, it becomes simple to notice when there is an incongruence between what is happening overall and what is happening in a particular subchannel. For instance, if a piece of music is soft and flowing and the timbre is mellow, one might wonder why it is being played at a breakneck pace. Or, more often, something is being played at a certain speed, and suddenly there is an aberration in that speed, it is either slower or faster, there is a pause, a hesitation or a momentary rush. This can be noticed during speech, as well. There is a certain rhythm of the words that is sometimes broken or changed. Or someone is singing or speaking and once in a while

there is a raspiness in the voice that seems out of place. In all of these cases, knowing the breakdown of the auditory channel into its subchannels helps us to focus our perception. It helps to remind us of the possible places that these double signals can occur, and so it makes it easier for us to notice when and where they do occur.

Exact Description

Another advantage of subchannels is that they give us a neutral language with which to exactly describe what we hear. There are different options available for reporting information back to a client or musician. One very useful tool is to echo or repeat what we hear as being secondary or interesting. This is not always possible, though, and not always successful. If I hear something and try to repeat it, the client or musician may not hear exactly the thing that I was trying to echo. Something resembling the children's game of "telephone" may evolve, where client and therapist each hear something a little different than what the other had played or sung. This might actually be fun and helpful, and we will address it below when speaking of blank accesses.

Subchannels as continua. Subchannels can mostly be broken down into simple continua, continuous lines that can be viewed as stretching from more to less of something. Pitch is either higher or lower. Tempo is either faster or slower. Pauses are either longer or shorter. Volume, too, is based on such a

continuum between loud and soft. Subchannels give us a vocabulary with which to work. Instead of saying that "something was a little off there," we are able to report that the volume was a little louder, or that one note seemed to have a higher pitch than expected.

Rhythm, melody and harmony are more complex versions of the above, yet they can be broken down in the same way. In a rhythm, the time between notes is faster or slower, longer or shorter. In a melody, not only do we deal with rhythm but also with the intervals between notes being smaller or larger, in other words it comes back to whether the notes are higher or lower in relation to each other. In harmony, the same concept is utilized. Such simplicity is a great aid in communication between therapist and client, teacher and student.

The problem with timbre. The one subchannel for which I have not yet found a simple continuum system is timbre. We have many names for different variations of timbre, many of which, I believe, are feeling toned, and thus compromise their use in process work with music. For instance, rough or smooth have certain connotations in this society. Yet this would be one continuum that could be used. Or some sounds are described as hot and others cool (another continuum). Round or thin are continuum-like descriptions of timbre, but I am not certain that such a visual description of auditory phenomena is

particularly useful. It seems to me that while the signals of other subchannels can be portrayed in a linear, almost bipolar, continuum based fashion, and while some aspects of timbre appear to lend themselves to such analysis, timbre on the whole is a complex and rich subchannel that demands careful study.

One way to research timbre or describe it better would be to learn about the field of electronic music. Synthesizers can replicate or invent practically any timbre, and there are a wide variety of criteria that are used. Envelopes, shapes of sounds, richness of tone depending on the amount of overtones, harmonics and frequencies used, these are just some of the ideas about timbre that abound in the field. One possible drawback to using these ideas in process work with music is that many or most people do not know what any of these things mean, so their usefulness to the client or musician would be limited. They would, however, probably help the process worker to listen more exactly and understand the specifics of the signals that are heard (at least scientifically). Such an understanding could help the process worker to pinpoint precisely what he or she is hearing. Process work with music, like process work in general, is mostly a perceptual project. If studying these ideas would help the process worker's perception, then they would be useful. If not, then they can be discarded.

Problems With Continua: The Non-Mathematical Nature of Process

What has been outlined here is something like a mathematical representation of auditory signals. This could be useful and simplify such tasks as perception, description and amplification. It should not be forgotten, however, that processes do not always fit so neatly into such schemes. While a therapist may clearly hear a wavering signal in the volume subchannel, the client may be much more interested in another aspect of the music. If the therapist hears a roughness in the timbre but the client hears something different in the timbre, who are we to trust? It must be kept in mind that the best test of the effectiveness of an intervention or of the perception of the therapist is the feedback of the client (Goodbread, 1987, p. 55).

This brings up a two complex philosophical issues. The first involves the philosophical question of the objective observer. If the therapist perceives a signal in a certain subchannel, is that signal really a part of the music? The second issue arises when the client does not notice the signals. Whose perception is correct? Do we trust the client or the therapist? Such questions are at the center of many issues around power in the therapeutic relationship.

What is important here is a recognition of the importance of the relationship between the therapist and client, between the

teacher and student. Therapy or process work with music is, to a large extent, a relationship between two perceivers. I believe that the best work recognizes the interface between the two perceptions, and values both. If a therapist, for example, does not pay attention to the feedback of a client and merely insists on his or her interpretation in the face of disbelief or disinterest, then therapy is not, in my opinion successful. This failure cannot be blamed on the client's resistance. The responsibility must also lie with the therapist to follow the feedback of the client, to trust the client's perceptions and value them. Thus, if the process worker thinks it possible to make therapy or work with music into a mathematical formula (when signal x , then intervention y), then he or she is ignoring the fact that on the other end of the intervention there is a person, too, with thoughts and feelings and perceptions. They might not like or agree with the therapist's perception of x , and that disturbs the rest of the equation. So before we start thinking of process work as being too mathematical, we have to first wonder whether it is possible to quantify the unquantifiable, that is, process itself.

On the other hand, thinking of music and sound exactly and almost mathematically can indeed help our perceptions, descriptions and interventions. But the moment these ideas cease to work or to be useful, they must be dropped. Sticking

to a program will not work. Having tools at our fingertips which can be used in the right situation and put away when their usefulness is exhausted is a better policy.

Chapter 6

NOTICING UNINTENTIONAL MUSIC

If the subchannel concept helps us to sharpen and structure our awareness of auditory signals, then the idea of unintentional or secondary music tells us which signals we should listen for. This chapter focuses on the secondary aspects of the music we hear.

Mistakes

The musical double signal that is probably the easiest to recognize is a mistake. They can happen in any subchannel. A wrong note, a botched rhythm, a discord that was supposed to be a harmony, a squeak that was supposed to sound full voiced - all of these are common mistakes in music. Like any process worker, I take mistakes as being meaningful. Here are some examples of mistakes in various subchannels.

Timbre: A voice student of mine was singing warm up exercises when her voice cracked. Anyone listening would have heard that she did not intend to make that harsh sound. What I heard was an interesting signal in the pitch and timbre subchannels. I asked her to make her voice crack on purpose. The resulting sound was breathy so I asked her to sound even more breathy, which she did. She said it sounded like the wind and as she listened to it she saw a picture of a frozen tundra.

She continued making the breathy sound and suddenly it changed as she began to sing two notes at the same time. She was in a half trance and told me that she was reminded of Tibet. The rest of the work focused on integrating this Tibet-like altered state into her daily life. But the access to the process was a simple mistake.

Pitch: A synthesizer player told me that he wanted to express what was in his heart, but could not always do so. He played a song that he had written. At one point, he hit a wrong note. I asked him to experiment and use this note and other wrong notes as he played. His song became very different, straying from the repetitive melody line that he already knew. His words speak for themselves: "As I allowed my fingers, the seeming errors, to flow, I was able to find new melodies.... I realized that my heart was in control of my fingers." By noticing and encouraging errors in the pitch subchannel, this musician was able to discover new melodic patterns and come closer to his goal of heartfelt music.

Time: A guitar student of mine came to a seminar and worked with me in front of the group. Playing a song which I had taught him, he lingered much too long on a certain chord. As his teacher, I told him of his mistake and asked him to play the song again. To my surprise, he made the same mistake again and did not correct it even after I reminded him a third time

of the "correct" rhythm. Finally waking from my teacher's role, I encouraged him to hold the chord for as long as he wished. He played the chord for a very long time, closing his eyes and going into a half trance. I helped him to feel himself by doing gentle body work with him. When he opened his eyes, he told me that he had gone deep inside in a kind of meditation, something he had never done before. The rhythmic "mistake" was the beginning of a meditative process that was trying to happen.

Incongruence

Another way to recognize secondary music is to listen to how most of the music sounds and notice what does not fit into that norm. Someone sang an improvisation that was extraordinarily beautiful, with a voice rich in timbre. One note, however, was thin and nasal. When we worked on this incongruent timbre, a trickster emerged who wanted to mess everything up and could not stand to have things so perfect and beautiful. By noticing the sound that was typical, it was possible to pick out the aberration from the norm. This was secondary.

Different kinds of variations from the norm can be heard in music or sound. In the example, above, the timbre of one note differed from the quality of the rest of the improvisation. Rhythmic deviations are quite easy to catch. If there is a slow rhythm over a long period of time and then

suddenly something fast happens and disappears just as quickly into the old slowness, then the increase of speed is an incongruence that points to a secondary process. The same is true for the volume subchannel. If someone is speaking or singing or playing very softly and one or two words or notes are much louder, the incongruence is a double signal. This can be illustrated visually by the following diagram.



The two taller peaks are clearly deviations from the rule. Of course, the same is true if the norm is loud or fast and the aberration is soft or slow. The important thing is that the signal is different from most of the signals around it.

What Stands Out

Another way to think about incongruence is that it is the part of the music or sound that stands out from the rest. I worked with a man in a seminar who felt stuck in his style of improvisation on the electric piano. I listened as he played long, plaintive chords with no break in the sound, keeping some of his fingers on the keys even as others changed to new notes and chords. Once in a while I heard little clicks which were caused by his fingers lifting off the keys. This clicking stood out from (was incongruent with) the uninterrupted sound of the

chords and so I recommended that he make the keys click more. In order to do this he had to pick his fingers up from the keyboard much more suddenly and frequently. The chords became shorter and the music turned into quick paced jazz that he said someone would play in a bar while wearing red sneakers. This was a new kind of music for him to play, and a new personality to get to know. It would have been easy to overlook the clicks as being part of the piano and not the playing, but they stood out and grabbed my interest.

Environmental Sounds

Something often overlooked as an unintentional signal is the outside disturbance or the sound that does not originate from the person playing or working. This can take the form of other people (such as a seminar participant who coughs while someone is singing), a dog barking, street sounds or aircraft passing overhead. Such environmental sounds are usually ignored or thought of as a nuisance. But if our premise is that what happens is right and should be encouraged, then we can see these outside signals as also needing encouragement. (It was Jung (1969/1952) who first spoke of outside events as synchronicities which have meaning for the individual.)

Not all sounds that occur during a performance or work should be considered meaningful or important for the music. Indeed, many sounds and noises happen all the time and no one

takes notice of them at all. I have watched video tapes of seminars which were impossible to listen to because of the incredible amount of noise in the environment. But no one seemed to mind and it never came up during a work. When, however, the client, musician or the therapist is disturbed or distracted by the noise, then it may be time to work on it.

Once I worked with a musician and there was a huge banging from a construction site outside that continually disturbed the work and the music. By noticing the specific qualities of these subchannels (*loud volume and fast rhythm*), it was possible to integrate the quality of the banging into the music. What had been softer became louder. What had been flowing and legato became more rhythmic and faster. The quality of the music changed radically. The musician enjoyed it immensely and neither of us were any longer disturbed by, or even noticed, the banging outside.

Laughter

Another signal that is easily passed over is laughter. People often laugh when doing process work, and very often laugh when asked to play music. Sometimes this laughter shows that an edge is around. Sometimes people laugh because they are shy or embarrassed. In other instances, though, laughter can be thought of as an auditory signal whose specific qualities can be integrated into the music.

One woman laughed continually during a demonstration of an exercise in a class. I tried to work with her shyness or embarrassment. She had no interest in this. I tried to find out if there was an edge around, but she only wanted to focus on the auditory channel. Following her feedback, I asked her to laugh more, and then try to incorporate her laughter into what she was singing. I had no idea what would happen. What she did impressed me. She sang with quick sounds and stopped frequently before starting again just as suddenly. This was certainly more playful than the long tones she had been singing, but she did more than bring humor into her song. She sang with the specific qualities of her laughter, its suddenness and short breaths, its pauses and bursts. I learned never to interpret laughter as an edge, as positive feedback or as embarrassment, but to investigate it with the same open mind as any other signal.

Intuition

Sometimes the therapist has nothing more to go on than the simple intuition that a particular sound or signal is secondary. There is no loud and disturbing banging, no clear mistake, nothing particularly incongruent. There is just the gnawing suspicion that some particular piece of the music is where the gold is hidden. This often happens in a teaching situation where I am demonstrating how to find a musical double signal and no obvious one occurs. I have different options in such a moment. I could wait there for hours until the person

who is singing gets hoarse and then work with his or her timbre. I could politely thank the person and ask for another volunteer with more obvious problems. Or I could close my eyes and listen more carefully, knowing that something must be secondary in there if I could only hear it. Inevitably, I consider the first two options rather quickly, dwell for a while on the possibility of changing my line of work, and then quiet myself so that I can listen for signals that are more subtle than the ones that have been discussed until now.

Vibrato and Sustain

Vibrato can be an unintentional signal that is hard to identify. For those unfamiliar with the term, vibrato describes a trembling in the voice or instrument, a tiny vibration. Technically, this effect is caused by minute variations in pitch that are barely perceptible. It is difficult to know when this is unintentional because sometimes people try to use vibrato when they sing. There is a feeling that I do not yet know how to teach that tells me whether vibrato seems to be intended or not. One clue could be that if most of the song has vibrato and just a small piece does not, then the part which does not vibrate would be secondary. This follows the idea of incongruent signals being more secondary. At other times it is not so easy to tell.

Sustain is another signal that is very hard to pinpoint. (Sustain occurs when a note is held or played for a long time.) Sometimes, when working with a piano player, I have the feeling that the notes and chords are being held for a long time. Although the pianist must depress a pedal or keep fingers on the keys in order to sustain sounds, this is not always done with forethought. My intuition tells me when sustain may be secondary.

One example in which sustain was primary was when I worked with a synthesizer player who specifically selected a setting on his instrument that had a lot of sustain. For him, the secondary thing turned out to be shortening the notes and emphasizing the pauses between sounds. Another time I thought that sustain was secondary when working with a pianist. I asked him to keep the sustain pedal down while he played. He found that he heard the bass notes much more and realized that he had not been paying attention to the bass line of the piece. Playing once again without the sustain pedal, he was not able to hear the bass line clearly, so he had to hold his hands in such a way that he would be able to hit the low notes with more strength so that they would be more in the foreground of the music. An intuition that the sustain was secondary led to an alteration of his technique of playing and to a change in the sound of the piece itself.

What Interests You

It is sometimes difficult to have enough trust to be able to pursue something for no other reason than the fact that it seems interesting. But, as we know from studying the dreaming up phenomenon (Goodbread, 1988), the reactions of the therapist are important as well and can be worked with as an intrinsic part of the therapeutic (and even the client's) process. This gives me courage to stand up for my otherwise seemingly insupportable intuitions.

Once I worked with a classical pianist and my attention was fixed by a particular harmony in a piece by Chopin. I wanted to hear it again and again. To me, it sounded like gospel music and I wanted him to play the chords very slowly and with a gospel feel. I could hardly justify my request, since it surely had nothing to do with Chopin and nothing to do with my client's playing. Yet I needed to hear it that way and I begged him to play it for me. He played the chords very slowly. Then his face lit up and he told me that this was a big transition point in the piece and that he needed to really concentrate on this point and make the transition happen instead of just going along with it as he had been doing. He then spontaneously started to talk about his life and his difficulties with making transitions in general. He said that he usually just goes along with changes that happen to him. I suggested that he could take the pattern from the music and

focus especially on those moments of transition in his life and make them happen. This idea excited him a lot.

I had had no idea that he had troubles with transitions . I did not even know that the harmony in the piece was a transition point. I do not know anything about Chopin and had never heard the piece before. But I was riveted by the chord change and trusted my instincts enough to know that something there must have been something important.

There are many other possible auditory double signals. The point here is not to catalogue them, but rather to illustrate the theoretical background. Knowing when a signal is secondary is only part of the work, though. Having an idea what to do with these interesting signals is the next step.

Chapter 7

INTERVENTIONS

This chapter deals with specific interventions which may be useful in encouraging secondary music. It should be stressed that when working with music, just as with other areas of process work, each intervention stems from the music or process itself. Since each intervention is meant to support or encourage some signal or process, it must be designed with that particular thing in mind. Just because an acorn needs earth, water and sunshine in order to grow into an oak tree, it does not mean that a baby needs the same conditions in order to reach adulthood. In the same way, an intervention that would support one signal will not be appropriate in every situation. And since every individual is different, an intervention which works with one person may not work with another. Thus, it cannot be said "When signal x, then intervention y." Interventions are not cold and calculated tools to be applied mathematically. Rather, they are methods which grow from a belief that what happens is right and should be encouraged.

Each person, each way of playing music, each situation is different. As always, the best criterion for judging an intervention is its usefulness to the client (Goodbread, 1987, p. 55). And the best way to establish whether something is useful is to check the client's feedback. Which intervention

you use is not very important. What is vital, though, is that you change your approach if you get bad feedback.

Presented here are just some of the myriad of possible interventions. They can be viewed as starting points that have come from an application of the process paradigm to music.

Amplification Within a Subchannel

There are many ways to amplify auditory and musical signals. Some of the most useful are those that are based on the subchannel concept. By specifically isolating the subchannel of a double signal, the process worker has an easier time structuring an intervention. Different subchannel based interventions are possible. One can amplify the signal in its own subchannel or universalize the signal so that the quality of the double signal fills out the whole of the music. Let us investigate each of these in depth.

Once an unintentional signal has been identified in a specific subchannel, it can be amplified by raising or lowering the signal along the continuum of that subchannel. We recall that subchannels have continua-like natures, that they move from low to high, soft to loud and so on, on a kind of sliding scale. Interventions can be structured according to this knowledge. A signal in the volume subchannel can be amplified by making it louder or softer, sliding it in one or the other direction on the volume continuum. Pitch, which is judged on a

contium between high and low, can be amplified by going in one or the other direction on this line. Pauses occur in the time subchannel and so can be amplified by making them longer or shorter. A raspy timbre can be made raspier or smoother.

Going in the direction of the double signal. It is generally a good idea to go even further in the direction in which the double signal occurred. In this way, the signal is accepted, welcomed and encouraged. If a note is flat (or lower in pitch than it should be), then it can be amplified by playing it even lower. If a tone is raspy when it was intended to be smooth, this can be amplified by making it even raspier.

I once worked musically with a group of about seventy people in a seminar. I asked them to sing a scale (do, re, me...) all together. Noticing that the beginning of each note was much louder than the rest, I decided to amplify this in the volume subchannel. I asked them to make a loud sound and then be quiet. But I was not prepared for what happened next. An amazing roar, a deafening cacophony of sounds was unleashed and then, just as suddenly, there was total silence. You could hear a pin drop in this room crowded full of people. We sat in silent meditation for a good five minutes. The feeling in the room was incredible. We were all in an altered state of consciousness. After a while people started telling their experiences of what had happened. Different people related

different images or feelings, but all were impressed and moved by what we had been through together. The mood in the room had changed drastically, and there was a sense of oneness that I find rare in large groups of people.

What the group did was to amplify, along the volume continuum, first the loudness and then the softness that were present in each note of the scale that had been sung. This was a way to make more explicit what was already happening. By realizing that there was a double signal within the volume subchannel, by describing it in language that the entire group of non-musicians could understand, and by structuring an intervention based upon the continuum-like nature of that subchannel as well as on the signal itself, we were able to get to a deep state and a feeling of oneness in the group that was unusual and, in my view, spiritual.

I had not expected such a moving experience. I did not even know if process work with music could be done with such a large group. But the basic concepts outlined above served well in this new and challenging situation. The subchannel concept had been useful perceptually and descriptively, and also enabled me to devise an intervention that accessed something deep in the background of the group.

I would suggest this as an exercise or experiment when working with groups. Let the whole group sing something simple

together. Listen for what seems secondary. Then make an intervention based upon this secondary aspect of the music. Use the subchannel concept to structure this intervention. If the volume is secondary, make it louder or softer, if the pitch is off, make all the pitches even further off key. Notice what happens in the group. This is likely to be the secondary process of the group as a whole.

Of course, the same intervention can be used with individuals. In fact, usually when I work with people I support their unintentional music by amplifying it in this way. Notice the double signal, its subchannel, and then help the person make the signal even more in its subchannel. Think of the signal like a leaf on a stream, showing the direction of the flow. By nudging it in the same direction that it is already going you are becoming a part of the stream, helping the process to flow in its natural course.

Going against the double signal: forbidding. Another possibility is to amplify the signal by forbidding it. An awareness of subchannels is useful here, as well. By being able to pinpoint the exact subchannel in which a signal occurred, it is possible to ask the client to slide the other way on the continuum, making a flat note a little higher so that it is no longer flat, or making a pause disappear. The idea behind this intervention is that by forbidding the signal, the impetus for

it will become stronger and so the client will become aware of it.

Working with a young piano student, I heard pauses in a piece that she wanted to play very quickly. When I pointed this out she did not believe me and said that she liked playing the piece very quickly. Following her primary process and forbidding the double signal, I asked her to play it even faster and under no circumstances make a single pause. This excited her very much, but when she tried it she, herself, realized that she could not play without pauses. I asked her to try it again but the same thing happened. She then became interested in investigating the pauses. Much more happened in this work, but the intervention that began it, was to go against the direction of the double signal, making the pause shorter, forbidding the signal in order to bring her attention to it.

Making the signal happen more often. As we have seen, one way to amplify a signal in its subchannel is by making the signal more or less intense. A high note gets higher, a pause gets longer. Another option is to make the signal happen more often within the subchannel. This means that a single pause does not get longer, but instead there are more pauses scattered throughout the music. Instead of having one note off key, the entire piece can be off key. If there is a nasal

quality to someone's voice on a single note, the suggestion can be made that the entire song is sung with that timbre.

I worked with a woman who told me she was not a piano player. She had not played for ten years and said that she only knew one piece. As she played the one thing she knew, I heard a pause. Instead of asking her to make the one pause longer, I suggested that she make lots of pauses throughout the piece. She began to play very slowly and beautifully. Then she hit a wrong note. Again using the same intervention, I asked if she would make many wrong notes. To my surprise, she started to improvise. One of the notes was dissonant. Since it had worked so far, I asked her to play more dissonant notes. The music became more and more far out both melodically and harmonically, but it was still very rigid rhythmically, each note being played for the exact same amount of time. Then I noticed that one note which she intended to play made no sound. I asked her if she could intentionally make more notes that did not make any sound. Then the piece became really interesting. There were what seemed like random notes that were played very softly and others that had no sound at all. There were long pauses and silences and then there was a soft note hanging in the air surrounded by more silence. It was very beautiful and moving and very meditative.

She said that she saw a picture of water and the moon reflected in the water and little pieces of wood floating in the water. She played on for a while and then said that she did not know why she was not scared. She thought that any normal person would be scared by this. I did not understand, and asked her to explain. She said that she had read of someone whose boat had been destroyed by whales and was drifting in a raft for weeks before being rescued. She said that the music and the picture of the wood floating on water reminded her of this, that there were only small pieces of floating wood to hold on to in a big sea. But she was strangely calm, she said, and not at all frightened like she thought she should be.

As we talked it came out that she thought of herself as being a very organized person and doing many organized and structured activities. She was usually frightened to go out of these set structures yet was beginning to float a bit here and there. We spoke of how she could bring this floating quality into her creative projects, her work and her relationships. She was very moved by these prospects, by the music and by her surprising calmness in the face of leaving the structures that normally organize her life.

The emergence of incredibly beautiful music and a new pattern for her life was facilitated by a simple intervention: noticing an unintentional signal and encouraging it to happen

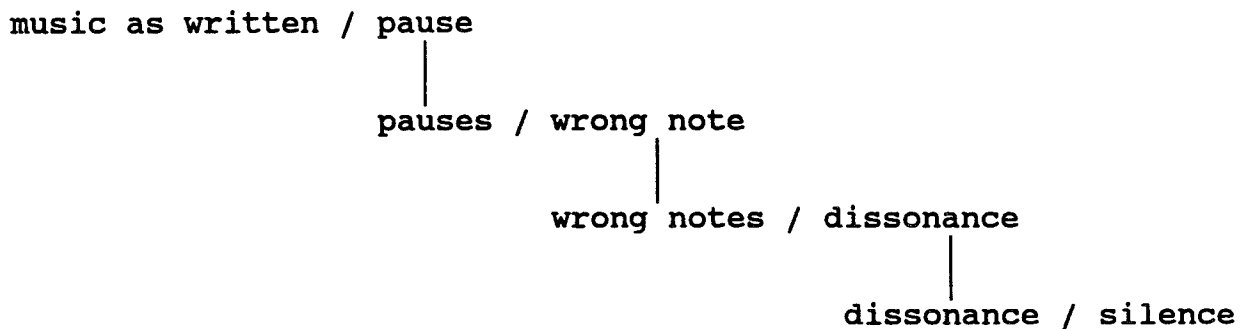
more often. First a pause, then a wrong note, then a dissonance and finally a silent note were all amplified by making them more frequent occurrences in the music. Let us analyze this example in greater detail in order to discover something about the fine structure of this and other processes.

Finding the Next Unintentional Signal

The specific intervention utilized in this process was to amplify each double signal by increasing the frequency of its occurrence. It is interesting to note that once a certain signal had become intentional, another double signal occurred in a different subchannel. At the start of the work, there was a pause that was not deliberate. When this was called to her attention, the woman paused more on purpose. In this way, what was a double signal came under her control and became more primary. At that point, there was a double signal in the pitch subchannel as she hit a wrong note. She took this over and began to make even more wrong notes. But the improvisation that resulted was still very harmonic and the next unintentional signal was a truly dissonant note. Once she intentionally played with dissonance, a volume double signal occurred and a note she had tried to play could not be heard at all. When all of these signals were integrated consciously into the music, the channel changed and she saw a picture. In each instance, a new unintentional signal arose after the last one had been "picked up" or played with deliberation and intent.

Flow chart. A very useful way of thinking about this is in terms of Amy Mindell's (1989, p. 21) idea of the "flow chart" which "maps the unique path that a process follows as it unfolds". The flow chart illustrates how a process that is initially secondary becomes primary as the client "picks it up" or does it intentionally. A new secondary process then arises which the client may or may not pick up and make primary. I would like to borrow her excellent idea and make a flow chart to map the process described above. For the purpose of this discussion, however, the focus will not be on a succession of dream figures or larger processes but instead will stay within the auditory channel and follow the flow of specific auditory signals that are either primary or secondary.

This woman's process mapped on a flow chart would look like this:



We can see that the initial primary music that she tried to make was the music as it was written. The unintentional or

secondary signal was the pause. This pause then became primary as she did it intentionally, and the new secondary and surprising sound was a wrong note. When she picked this up, then dissonance became secondary. Finally, as she tried to be dissonant, the double signal was silence.

An awareness of the flip flop nature of processes is a valuable tool. Working with one double signal in its subchannel can be very effective and get excellent results, as we have seen, above. But noticing and working with each new aspect of unintentional music as it arises can fill out a process and make all the components of the music richer.

Adding Subchannels

Following the flow of auditory signals make the process worker aware of different subchannels. Other subchannels can also be utilized by adding different musical components to an isolated auditory signal. I spoke of this in my masters thesis (Arye, 1988, p. 29) as putting meat on the bare bones of music. The following example, from that earlier work, will illustrate.

I was working in a psychiatric hospital with a woman who found it very difficult to express her feelings. It was almost the end of my rotation there and she was treating me as if I were a piece of dirt. I thought that she might be upset that I was leaving, but she refused to admit this to be the case. At one point in the session she unconsciously hummed a single

note. Thinking of this as a form of music, I encouraged her to hum it again. After humming along with her for a while, I varied the pitch slightly and listened for feedback. She changed to my new pitch and added another of her own. I experimented with adding rhythm. Soon, she and I were humming a simple melody. Knowing that some songs have words, I asked her to make some up. She began to sing about how hard it was to say good-bye and that she would miss me. Then she started humming again, this time with a new variation. After a time she sang two lines to this new tune which served as a chorus. By the end of the session she had written an entire song, complete with two verses and a chorus, which expressed the feelings that she had tried to hide.

Unlike interventions in the previous examples, which were based on following or amplifying signals that were already apparent, in this example I added signals of my own and waited to hear whether they were incorporated into the music of the client. It was not my music, however, since the only thing I introduced was the element of the new subchannel. The specific quality of each subchannel was left up to the client. I changed the pitch slightly, but I then waited to hear the new pitches that she sang. I introduced the idea of rhythm, but did not stick to my own beat; as soon as she started with her own rhythm, I got out of the way and let her take over. An awareness of feedback is critical in this technique. The

therapist must be able to hear whether and exactly how the client is picking up on the newly added component. Otherwise the therapist runs the danger of overriding the client and forcing his or her own music down the client's throat.

Paul Nordoff (1965, p. 43) was a master at using a client's feedback in order to structure what he himself played with the client. In this way they created music together that was uniquely the client's. Anyone interested in developing this ability is strongly urged to read what he wrote. Unfortunately, reading, by itself, will not help. Nordoff was an incredible musician with an amazing sense for feedback. Certainly an untrained improviser would not be able to achieve the same musical results. However, I believe that by developing a keen sense of feedback, it would be possible to make music with a client that followed his or her process closely, even if it were not musically sophisticated or "correct."

Pacing and Adding

A similar intervention is described by Mindell (1989a, p. 67) as a way to work with people in comas. "Pace the the client's breathing for two or three breaths, and then add another kind of breath, your own kind, with a different sound or tempo to it. Some clients respond strongly to this kind of communication by adding onto their breathing new sounds, rhythms, or noises." The purpose of this intervention is to

communicate nonverbally and to notice whether and how a client responds to you. It can be used with noncomatose clients, as well, and also with music. By pacing the music of a client, singing or playing along or making sounds that are similar to the music, and then altering some aspect of your music, you can notice whether and how the client's music changes. This can help clients to get out of musical ruts, and can make for very interesting improvisations.

Once again, it is vital that attention is paid to whether the client changes his or her music when the therapist intervenes. Sometimes the client stubbornly sticks to the original music no matter how much the therapist adds new elements. If this is noticed by the therapist then it can be worked with as well. In different cases, I have seen this to be a signal of independence or a relationship issue between the therapist and the client. If the therapist is aware of feedback and realizes and works with what happens, then even a bad intervention can turn into a good process.

Working With One Subchannel By Using Others

It is not always necessary or even possible to work with a signal in its subchannel. For instance, it is very difficult to work with or change the timbre on an acoustic piano (unless the piano is "prepared" with various materials like spoons and paper on its strings that change the sound, but this is not the

usual practice). Yet there are times when timbre is an important part of piano music.

One pianist told me that he was fascinated by the brightness of sound while he played a piece by Liszt. Not knowing what he meant, I asked him to amplify the timbre. He tried it and then reported that the brightness of timbre was intensity. Not knowing what he was talking about, I asked him what he meant. He said it was the impulse. Still mystified by these words that I did not understand, I asked him to play the impulse more. Listening carefully as he played, I heard a little rush in the speed and the sound getting louder at the same moment. I told him what I heard and as he emphasized these qualities, he excitedly told me that this was what he meant by the impulse. Doing this more, the piece got even "brighter" than before. By working with the time and volume subchannels, we indirectly affected the timbre that interested him so much.

There are other ways to amplify one subchannel by changing the signal in another. For instance, rhythm can be made stronger by increasing the volume of one or more notes. A simple rhythm in which all syllables have the same volume like

da da da da da da da

can be changed by increasing the volume of some syllables or others:

DA da DA da DA da DA da

or

DA da da DA da da DA da

We see that although time is the principle subchannel for rhythm, volume is also an important element. Another example is sustain, which is primarily a signal in the time subchannel. Sustain can be worked with in the time subchannel by pressing down the sustain pedal on the piano for a longer or shorter time, or keeping a finger on the string of a guitar or other stringed instrument over time. But sustain can also be affected by volume, by playing a note harder and louder than normal so that it rings out for longer than usual. These ideas might seem common sense to some, but they are useful to remember when searching for ways to amplify a signal. The point here is that signals can be amplified by intervening in a subchannel other than their own.

Blank Access Based on Subchannels

Sometimes it is useful not to try to do too much as a therapist but instead trust the wisdom of the client's own perceptions by using blank access techniques. Mindell (1989a, p. 65) speaks of blank access as a way to use enthusiastic yet vague statements which encourage a client, without assuming to know the content of his or her experience. Exclamations like

"Oh, yes! That's it!" allow the client to fill in the blanks about whatever "that" is. If the therapist has reason to believe that the client is seeing, feeling or hearing something, then blank access interventions can be structured to access information in that particular channel. "Listen to that" or "Look inside and see" would be blank accesses in the auditory and visual channels.

Such interventions can also be used to access information in specific subchannels. This can be very helpful when the therapist does not know exactly what the double signal in a subchannel is, but has a feeling that something in the subchannel is interesting or important. As a result of my incomplete knowledge concerning language about timbre, I wind up using blank access very often when working with that subchannel. I often say, "I hear something interesting in the timbre." This leaves a totally open slate for the musician to dream or imagine into what I am hearing in the timbre. He or she may play the same thing again, this time listening specifically to the timbre. Trusting that the client will perceive what is important, I limit myself to directing the attention to that subchannel.

One singer had a timbre that was fascinating to me but I could not pinpoint what it was that was so attractive. I told him simply that something in his timbre was incredible, and

asked him to listen to it as he sang. After doing so, he told me that it was the sigh of someone in pain, of something that was deeply hurt. We worked on the pain in his life, and helped him to express it more consciously in his singing. The meta-skill (Mindell, 1991) behind this blank access intervention was a trust that his own awareness would show the way we needed to go.

Another blank access method arises naturally, when the client or musician hears something different than the process worker intends to demonstrate. Once in a voice lesson I repeated what I thought was secondary in the rhythm of a song sung by a student. His reply was, "Oh, you want me to make a joke out of it and not be so serious?" This was not at all what I had meant but, trusting that he heard what he needed to hear, I agreed. The lesson became uproariously funny, and he learned a lot more about letting go while singing than I ever could have taught him in a 'normal' or serious lesson. Blank access is a wonderful tool, whether it comes from an inability to describe a sound, arises out of a misunderstanding, or is an intervention made consciously by a therapist fishing for information. The intervention values the client's own perceptions, and takes process work out of the realm of science and into that of magic.

Polarization

Many psychological processes tend towards polarization (Goodbread, 1987, p. 56). Two sides are present which have divergent opinions, characteristics or ways of viewing and relating to situations and people. The idea of primary and secondary processes is a way of structuring the polarities that naturally occur. A man may complain, for instance, that he is weak and dominated by a strong colleague. This conflict can be seen as a polarization between weakness and strength in which the strong side is projected onto the colleague. A good way of working with such a situation is to amplify the polarization. For example, have the client play only one side (be totally weak) and then only the other (exaggerate his strength). Make the sides as different as possible and let them interact. This kind of amplification helps a client to become more aware of both sides within himself or herself and helps the opposing parts to come into contact with one another. Amplification of polarities is also one of the most useful interventions in group process work (Mindell, 1989b, pp. 98-100).

Polarizations also arise when working with music. In any process, there is a conflict between what is primarily intended and the secondary things that happen without the permission or knowledge of the identity. In music, this conflict can be heard in the difference between most of what is played and the double signals that pop out once in a while. Until now, it has been

suggested that the double signal be amplified, but another option is to amplify both the intentional and unintentional music so that the polarity becomes more poignant. By playing totally one way and then totally the other way, the two parts can be separated, and each can be appreciated for its own qualities. This gives the player an awareness of a split between two conflicting ways of playing.

Playing one way and then the other in sequence allows the two parts to interact. In the example at the beginning of this chapter, the group's two signals were loudness and softness. By making this polarity even greater and encouraging the group to be very loud and then very soft in succession, a relationship between the two sides became apparent. Some participants described the deafening clamor as making room for the silence or opening a hole in the space which made it possible for the silence to exist. The two parts were given a chance to fully express themselves and interact with one another.

Another option for working with polarization is to incorporate both extremes in the same music. This is especially fun with pianists, since they play with two hands and so can let each hand embody one part. In one improvisation, a man played very loud lower notes with his left hand while the right hand played softly on the higher notes. When this was polarized even more, there was a crash of low notes followed by tiny

little high pitched sounds. It was a very dramatic and moving improvisation. The pianist told me that the left hand was expressing his destructive powers and the right hand his zen-like quietness. He was reminded of a scene from his early adolescence when he was a soft boy who did whatever people told him yet had very strong feelings inside. The rest of the work focused on his difficulty in resolving this tension inside of himself both in his life and his music. The difference between the loud low notes and the soft high ones was a manifestation of a polarity that was central in his life. By amplifying this in the music, awareness was brought to the whole conflict.

A third possibility is for the therapist to take over one side of the musical process and let the client play the other side. In this particular variation, the interaction between the two parts can be most easily worked with. A singer once improvised a simple melody as part of a demonstration during a seminar. At my request, he sang the same thing over and over so that the participants could all listen for the double signal. Most of what he sang had the most beautiful timbre, but each time he sang the highest note it was very nasal. In order to clearly show the difference between the two qualities, I asked him to sing the melody but to let me sing the nasal note. He sang beautifully and I made a nasal noise. Then we switched roles and I sang with a smooth timbre and he honked at me through his nose and stuck out his tongue. A trickster-like

figure emerged from this role play, one that did not like things to be too beautiful and wanted to mess them up once in a while. This trickster interacted with the one making beautiful sounds who wanted everything just right. Having the client take over one side of the musical process while the therapist takes over the other amplifies the polarization, clarifying the differences between the two roles.

Working With Dream Figures

Musical signals may evolve into, or be manifestations of, dream figures. The idea of dream figures stems from Jung (1969/1948). He speaks of feeling toned complexes as expressions of the psyche which are constellated around certain images and feelings. These complexes can be seen as splinter personalities which are the architects of our dreams and symptoms and which are the actors in our dreams.

In process terms these splinter personalities are called dream figures. They are present not only in our dreams but also in our everyday life as the different parts of our personalities which are sometimes in conflict and which we sometimes project onto other people. Dream figures have a special relationship to signals, one that can be described in two ways. On the one hand, signals can be seen as being generated by dream figures (Goodbread, 1987, p. 181). From this perspective, dream figures are like individual personalities

which express themselves through signals. On the other hand, signals and dream figures can both be viewed as manifestations of processes. Goodbread (1987, p. 153) speaks of process in three different time scales. From moment to moment, process looks like a flow between rapidly changing signals. Dream figures can be seen as mid-term processes which have certain characteristics and stay constant over a longer period of time. Long-term processes are mythological motifs and archetypal patterns. Signals, dream figures and myths are all manifestations of the same process.

In the example of the singer, above, there were two kinds of signals: beautiful singing and nasal timbre. These signals could be seen as being generated by two different dream figures, one who wanted everything to be beautiful and one who rebelled against that beauty. Seen in the long-term, the mythological motif represented in this process is the trickster, rebelling against conventionality, sticking his tongue out at the normal world and making a joke of what others consider serious and sacred.

Most of the interventions cited in this chapter deal with the shortest representations of process - signals. By working with signals, however, processes often unfold in which dream figures play prominent roles. It is sometimes necessary, then, to leave the realm of signals and work directly with the dream

figures which generate them. At other times, the larger myths and life patterns become the most important focus of the process.

Dream Figures Help With Music

By working with musical signals, we can get to the dream figures in the background. But this is a two way street. Once a dream figure is accessed, it is also possible to use it in order to play music in a different way. Since dream figures represent parts of ourselves which are sometimes far away from our normal identity, they often play music very differently than we usually do. So, not only can music be used to access dream figures, but dream figures can be used to access new kinds of music and new ways of playing music.

During a voice lesson, a student of mine started fooling around during a warm-up exercise and made mistakes as a result. My initial reaction was to chide her and ask her to be serious, but I decided instead to support what was happening and try to find out what was behind it. On a hunch, I asked her how old she felt. "Eight," she said with a gleam in her eye and a lilt in her voice. I asked her to sing the exercise like an eight year old and notice what happened when she did this. She said that she was fooling around and having a good time. I noticed a certain lightness in her timbre, an airiness. I suggested that she not warm up but instead sing like an eight year old with a

light, airy tone and fool around. We sang a song which normally gave her a lot of troubles, both in range (she could never hit the high notes) and the melody (she sang wrong notes). Singing like an eight year old, she had a beautiful light tone, hit every high note and made no mistakes in the melody. Letting the dream figure sing, she got better results than when using conventional methods of "correct" production.

Dreaming into Sound

Sometimes the students at my seminars get upset that I present what seems to them to be a scientific way of working with music - analyzing subchannels and describing music in terms of its subchannels and not in terms of the fantasies that they have about it. Fantasies do have a place in process work with music, though. I am grateful to my students for pointing this out to me, for with their help I realized that I do not always use the scientific methods that I recommend.

Sometimes when listening to music, there is no awareness of subchannels, no awareness of double signals or unintentional music. Instead, a feeling arises or an image spontaneously comes to mind. Normally, I try to repress these, thinking of them as part of me and not part of the client or the music. Following the process paradigm, however, means trusting and supporting what happens, including the feelings and reactions of the therapist. Bringing in these reactions can have

interesting results.

I worked with a classical guitarist who played a piece very quickly. He said it was frantic and that he was getting pulled along by the music. Although he tried to play correctly, he would always get lost and play the wrong notes. As I watched him play, I saw in my mind's eye a very big jazz guitarist whose hands dwarfed the neck of the guitar. He was drunk and just banged on the strings and did not care whether he hit the right notes. When I related this vision, my client giggled and said that he liked the image a lot, so I asked him to play as if he were this big, drunk jazz musician. He played the same piece as before, but although the tempo was just as fast, it was not frantic at all and he did not make a single mistake. The piece seemed even calm. The guitarist was in a state of shock by the end of the piece. He told me that it was a great experience because he was really able to express his feelings while playing, instead of just being concerned about the notes. He also said that this is the way he likes to listen to music, while drinking wine and being content with what is happening in the moment and really feeling his feelings. He was very happy that he could have the same experience while playing that he normally could only achieve by listening to music. It did not hurt that he played it flawlessly.

In this example, my main intervention was to notice the dream that his music inspired in me, and to trust that it had something to do with his process. This intervention of dreaming into music can be very powerful. It is like letting the music get into your pores, inhaling it and letting it work on you. This may not be as exact or easy to prescribe as working with double signals in their subchannels. But it is certainly powerful and a valid way to work. As with any other intervention, the best criteria of whether your dream or fantasy or feeling is right is the feedback of the client. The guitarist giggled when I told him of my fantasy and immediately wanted to try to play like a drunk jazz musician. Another client may say it is a stupid image, that it has nothing to do with him or her. Or he or she may look right through you as you relate it, or wait for you to make another intervention, or fiddle with the guitar until you come up with something more applicable to the process. Like always, if it is not useful to the client or if the client does not pick up on it, there is not much to do besides drop your idea and try something else.

Channel Changes

Although music is normally thought of as an auditory phenomenon, it is often a multi-channeled experience. The listener or player not only hears but also feels music, moves to it or sees pictures or colors relating to it. Music can remind us of certain people and times in our lives.

Relationship is also an important part of music making for anyone in a band or orchestra, as well as anyone who studies music with a teacher. Music can be an expression of the world channel, igniting cultural or political change or embodying the sentiment of society or a particular subculture.

Given the plurality of channels expressed through and influenced by music, as well as the importance in process work of following the flow of signals through different channels (Mindell, 1985b, pp. 37-47), it is important when working with music to be aware of, and able to work in, all channels. This can take the form of either intentionally changing channels, adding channels in order to fill out an experience or noticing and working with channel changes as they organically occur.

Intentional channel changes. One of the easiest ways for a therapist to work with channel changes is to ask the client to change channels and, for instance, make a picture of a certain sound or music. I say that this is easy for the therapist, but it is not always easy for the client. Some people are very adept at making pictures out of feelings or sounds, but other people just get stuck when asked to do this. A more natural channel change for some would be to make a face or movement that goes along with the music. Then it is possible to work with the figure who has such a face or makes such a movement. The music can be abandoned all together and "normal" process

work can be done with the dream figure who was accessed by making music and then changing channels.

Adding channels. Another option is to not drop the music, but instead to add other channels to the experience. In this scenario, the client would continue making music while making the face or movements that go along with it. It is a good idea to not try this intervention until something secondary has been accessed in the music. Otherwise, the movement or face which goes along with the primary music will most likely also be primary. This intervention is most helpful when something secondary has been accessed but the new process is so far away from the client's normal experience or identity that he or she cannot relate to it or have any way to grasp or integrate the experience. By making a picture of the music, or by moving in a way that is congruent with the music or making a face that goes along with it, the client can fill in the experience in different channels, make it more real and tangible. Instead of only making disembodied music, the client can experience the process in terms of other channels which may be more familiar. Once the client is moving or making a face, it is possible to work with the dream figure who is making the music. Another option is for the therapist to make the movements and music and encourage the client to watch. This is, I believe, a more subtle way of changing to the visual channel, and one that works with practically everyone. Then the client can make up a

story about the figure who is making these movements, faces and music. The client is encouraged to relate like the new figure and use its qualities in the world. Filling out a process in all the channels is a great aid towards integration.

Organic channel changes. A more challenging task for the therapist is to work with channel changes as they occur organically. This is exacting, because it demands that the therapist be aware at all times, not only of what is happening in the music, but of all of the signals coming from the client. I find this especially difficult because often, when I work with musicians, I must close my eyes and lower my head in order to fully concentrate on the auditory signals and unintentional music that may arise. Otherwise, I become hypnotized by what I see and forget to listen at all. By blocking the visual channel, I can hear more exactly. But this technique has its drawbacks, as I can miss important signals in other channels. As a result, I try to train myself to listen, look and feel at the same time. This, as I said, can be a challenge.

During one session, I was awake enough to notice that the guitarist put his hands over his face for a moment just before starting to play. After he played, I asked him to put his hands over his face again and this time wait in that position for a few extra moments and tell me his experience. He said that he was feeling, so I asked him to put down his guitar and go ahead

and let himself feel. I began to do deep body work with him in order to help him concentrate on his proprioception. After a while, his chin began to raise and so I gently put a finger under it. His chin went up more and more until his back was arched and only his head and feet were touching the floor. His body began shaking a bit, then more, finally writhing in this arched position. Exclaiming that he saw colors shooting out of his glands, he made loud noises and generally enjoyed himself immensely. When he settled down, he said that he saw himself doing this on the streets with the whole city going into a wild state with him. We worked on how he could be more like this in the world, how it was truly a process for the whole city, and how he could bring it into his relationships. Then I asked him how to bring this ecstatic wildness into his music. He picked up his guitar and played the same song as before. He played it with the same energy and wildness, with the same feeling of colors shooting out of his glands. He loved it. He had never thought he could play like that or that he was allowed to play like that. He looked like a different person.

We could say that by looking down and covering his eyes just before playing, he was unconsciously trying to get in touch with his feelings and with an ecstatic process that was far from his normal identity. It is possible that by working with the music itself something similar may have come out. But working with the signal of looking down and going deeply into

his proprioceptive experience, a whole other dimension was able to emerge. He was able to get a multi-channeled experience of his wildness, not only by thinking about it but by feeling it, moving it and seeing it. This was not just a personal process but was important for the city as well (not many people express their ecstasy in public) and he realized that bringing out this part of him could change the way he related. Finally, with this full and rich experience at his fingertips, he was able to really play his guitar in a way that expressed his newly discovered wild and ecstatic nature.

This process changed channels a number of times. It started out with the music, then became proprioceptive as we did body work to amplify the feelings he had when looking down. When he started to move, then this was supported and then he spontaneously changed to the visual channel. It would be more accurate to say that the movement, visual, and auditory channels were added to his proprioceptive experience, since he did not really stop feeling as he shook, saw colors or screamed in delight. He also saw a scene on the streets. This was an organic change to the world channel. After discussing this, he spontaneously wondered about bringing this process into his relationships. Coming full circle, he integrated this experience into the music that had started the process. Translating the experience into music was the first channel change that was not organic, being instead instigated by my

curiosity. But he was very excited to comply with my suggestion, and the music that resulted was totally different from his normal way of playing. In this case, organic and intentional channel changes and channel additions facilitated the accessing, filling out and integration of the secondary process.

Body Work

Body work can be an important tool in process work, as is evident in the previous example. There, working proprioceptively did not come out of any auditory signal, but instead was inspired by the client's lowered head and hands over the eyes. (For a detailed account of cues which point to certain channel experiences, see Bandler and Grinder (1979).) At other times, however, body work may be the best way to amplify auditory signals. Although it is never possible to describe a method which will work in every situation, there are a couple of options that might be of use in working with certain auditory signals.

Working with vibrato. A singer's vibrato is one signal which can sometimes be amplified through body work. Remember that vibrato describes a trembling in the voice or instrument, a tiny vibration. This can be worked with in its auditory subchannels by either stretching out the time of each vibration or increasing the difference between the pitches as they waver.

Or it can be worked with physically. When observing a singer who uses this effect (either intentionally or not) it is sometimes possible to detect a slight shaking of the throat. In order to amplify this, one can try to gently touch the throat of the singer and very delicately vibrate it. This will increase the vibrato and, more importantly, increase the singer's awareness of the vibration in the throat.

My experience has been that vibrato is often connected with feeling and that by bringing attention to the proprioception of the throat through gentle manipulation, the feelings can be experienced and expressed more deeply. Of course, vibrato cannot be equated with feeling in all cases. Although it may be tempting to make a chart of signals and the processes that are matched with them, such a project would ignore the multiform permutations and manifestations of processes. (I have seen vibrato lead also to a show of strength and power.) So, take this intervention, as well as the idea that feelings may be behind vibrato, with a grain of salt. As always, trust not what you read, but only the feedback of the client.

Movement

Movement is a channel which comes up very often when working with music, both because people often move when listening to music (dance and music are very intertwined) and

people often move while making music. (It is difficult to play most instruments without moving.) By keeping an awareness of both channels, the therapist can use one in order to amplify and support what is happening in the other. Movements are sometimes congruent. Often the secondary aspect of the music is similar to the secondary aspect of the movement. At other times, without noticing any auditory double signals, it is possible to amplify a secondary movement and then translate it into music. By working with the secondary movements that happen during music making, new and interesting ways of playing can be discovered. Let us examine these ideas in turn.

Movement congruent with music. When a channel is coupled, like audition and movement so often are, then the signal in one are congruent with the signal in another. This does not mean that everything in both channels is congruent with everything else, but that the primary movements are congruent with the primary sounds, and the secondary sounds have features that are parallel to those of the secondary movements. It is interesting to be aware of this when working, and to notice how amplifying a signal in one channel actually supports the similar signal in the other channel.

When working with a woman once I asked her to sing. She sang very long tones, yet I noticed a slight modulation in her voice, a hesitant waver between louder and softer. When she

amplified this, her arm moved back and forth almost imperceptibly to the rhythm of the modulation. As I echoed her sound, exaggerating it ever so slightly, her movement became bigger, until her whole body was swaying. Suddenly she had a memory of lying in bed as a little girl, rocking and singing to herself. The rest of the work has no bearing on our present discussion. The interesting point here is that music and movement functioned almost as one channel here. Amplifying the musical signal actually amplified her movements as well. As it turned out, in her childhood experience these channels were also coupled.

Movement not congruent with music. The musical modulations and rocking motions were obviously congruent since they happened at the same time and in the same rhythm. These signals were also both secondary - they were unintentional and out of the client's awareness. In other situations, a secondary movement may be incongruent with the music that is being played. (For an in depth discussion of accessing secondary movement, see Kaplan (1986).) This is most likely to be the case before anything secondary in the music has been accessed, since the music will still be primary and the movement secondary. Since the same overall process patterns the signals emitted in all channels, then what is secondary in one channel will most likely be secondary in another. This is why it is possible to hear a dream and be able to guess a body symptom or

see a signal and be able to guess a relationship problem (Mindell, 1985b; Mindell 1987). In the same way, by knowing which movement is secondary, then we can guess the quality of the secondary music. As a result, working with movement can be a useful and quick way to find the secondary musical process.

One musician played very slow, dirge-like music, yet her head made many quick and rhythmic motions. This was totally incongruent with the tempo of what she was playing. Assuming that the music was primary, since it was her intention to play it for me, and the movement was secondary, since she did not realize that it was happening, I asked her to use her head as a metronome and play in its tempo. The music that evolved was very different from the original rendition, and very much to her liking. She later told me that she felt locked into the same slow tempo but never dared to speed up. Her head was doing something in movement that was way over her edge in music. By following the secondary aspect of one channel she was able to find a pattern to help her in another channel.

Signals Before the Session

Movements, body feelings and facial expressions fall out of the realm of what people normally consider to be music. Yet working with them can help us to unravel musical processes and the processes expressed in music. It makes sense that those events and phenomena which fall out of the norm are secondary,

since they are not at all identified with the intended activity at hand. The case, cited above, of the guitar player who put his hands over his face before playing, illustrates another example of the same idea: the thing that happens before a session or before someone plays, although it falls out of the realm of what is normally considered to be part of the therapy or the performance, is also an important part of the process and can be worked with as such.

A different guitar player came to a seminar to work on his music. As we waited for the video to be set up and for the seminar participants to settle down, I noticed him gently pressing and releasing the strings of his guitar with his left hand, producing an almost inaudible chord. When we officially started working, he played a song that was quite loud, strumming vigorously with his right hand. Thinking that what had happened before the session could be important, I asked him to play the same song without using his right hand at all, just by pressing the chords on the strings with his left. This had the effect of making the music very soft and meditative. Where there had been a room full of continuous, loud sound there were now soft chords with pauses between them. As he played, he said that he could feel the music in his belly, and continued to get in touch with his feelings in this way. He said that this was a totally new experience for him.

This man usually played with a lot of energy and volume. But as he stood around waiting to play, his fingers unconsciously did the thing that he had not done. My only intervention was to notice the signal that happened before he played, before the session started, and to recommend exactly that. The quiet feeling state which was evoked was very secondary for him, both in terms of his musical style and his way of living life.

Stories and Speech Mirror the Music

When clients come for a session of process work with music, the primary focus is on the music. Outside of this focus is the casual conversation that happens before the work officially begins. People talk about how the day has been, the other aspects of their lives, their moods and their relationships. In short, anything can be mentioned in the time between entering the door and getting down to the business at hand. By listening carefully to what is said and analyzing its process structure, it is possible to anticipate and work with the musical process about to unfold.

One of the main tools of process work is the ability to analyze a person's speech in order to discover the structure of his or her process. The syntactic structure of speech, for instance, reveals which processes are primary and secondary. Simply put, if the speaker is also the "do-er" in the sentence,

then the action described is primary (e.g., "I type"). If the do-er is someone or something other than the speaker, then the action described is secondary (e.g., "The monster tore the city apart"). This is a gross oversimplification of a complex and detailed theory. But, for our purposes, suffice it to say that the actions and qualities associated with the speaker are primary, whereas those associated with other people or things (as well as those things that disturb "me" or of which "I" am the victim) are secondary. (For a more detailed analysis, see Diamond's (1988, pp. 52-58) excellent work.)

Armed with this knowledge, the process worker finds a special significance in the banter before a session. By analyzing what a client says, it is possible to make a prognosis about what is secondary for that person and imagine what kind of secondary things may come out of, or need to be supported in, the music.

I had the good fortune to be invited by a piano teacher to sit in on his lessons in order to help him incorporate process work into his teaching. Although music lessons will not be addressed in depth until Chapter 10, the following example is a good illustration of the value of listening to what is said before any music is played.

One pupil started the lesson by talking about his school

teacher who was sick a lot and missed work at least once a month. Then he said that he, himself, wanted to practice piano all the time but that he had had a bad headache the day before which had prevented him from playing. He talked for so long about how much he wanted to play that the lesson did not actually start for quite a while.

Looking only at what he said, it is clear that he identified himself as wanting to play. Playing and wanting to play were his primary process. The teacher of whom he spoke, as well as the headache of which he was the victim, were aspects of his secondary process. They were people or things other than himself onto which he projected his own disavowed parts. Interestingly enough, both the teacher and the headache had similar qualities: the teacher had to occasionally stop working, and the headache stopped the student from working. This process was mirrored in the lesson itself. Although he said he wanted to work, he talked so much that very little was actually done.

When he played, he did so very quickly and was distressed about the mistakes which held him up. But he still wanted to play fast. Trying again and again, he eventually got frustrated and could not play at all. Here was the same pattern of primarily working hard and doing a lot and secondarily stopping and not being able to do anything. We spoke about his conflict between these two parts of himself and did not "do" anything

more in the lesson. I had the feeling he needed a break anyway, and that the more we pushed, the more he would be stopped by his headache or the mistakes or some other factor. He seemed to enjoy the vacation. I did not work with the "not doing," since working was exactly what he had been doing too much of. Instead, I was satisfied with giving him a taste of not doing, and chatting about the two sides of him and how they manifest in his life and music.

What is said in passing before a session or lesson is normally considered to be outside of the frame of the work, yet it can be an important part of the process. Shifting the framework with which we understand information, noticing a connection between things which seem to be separate, is one of the most important aspects of process work. In the coming chapters we will see that by expanding our idea of process work to include music, both fields are enriched.

Chapter 8

HOW MUSIC ENRICHES PROCESS WORK

Were therapy an art form, the process worker's palette would be filled with a wide spectrum of colors and textures. The brushes available would be broad as well as delicate, the subject matter limited only by the wildest imagination. All of this is to say that process work already has a wide variety of tools, theories and applications at its disposal.

There is always room for more. A new color adds a nuance. A new brush allows for a new kind of shade or line. New tools, new ideas can only increase the usefulness of the process worker. With this attitude in mind, I will show how adding music to the process palette can and does increase the process worker's perception, understanding and effectiveness.

When I say that music can be added, I mean both the songs, instruments and voices normally associated with music, and also the perceptual tools, concepts and amplification methods which help us to work with music and all auditory phenomena. In this chapter, I will demonstrate the advantages of incorporating these new ideas and skills, as well as this new medium, into the process worker's repertoire.

Auditory Subchannels Help Psychotherapy

Not only music, but all sounds can be broken down into the the basic auditory subchannels - pitch, volume, timbre and time. Thinking about these subchannels organizes and structures the therapist's perception of the auditory channel. The subchannel concept helps the process worker to analyze sounds in terms of their distinct components, notice which particular component of a sound is interesting or peculiar and distinguish between primary and secondary aspects of the auditory channel. These perceptual tools make it possible to work with paralinguistic phenomena with the same precision as one would work with dreams or body symptoms.

Working With the Sounds of Speech

We have seen that when we know the subchannel of a musical double signal, we have a better idea of how to amplify that signal. In the same way, knowing about subchannels gives us hints about how to work with the paralinguistic elements of speech. A case was presented in Chapter 4 in which a woman spoke in a particular rhythm. She blurted out a few words and then suddenly stopped and paused, blurted then paused. By noticing the "musical" nature of her speech pattern, its rhythmic quality, the speed and the silence, I was able to amplify it by using the tools of process work with music. She made the sounds even faster and then made the pause even longer. Out of this came a long and deep silence in which she

felt and listened to her body, discovering her introversion and her capacity for "not doing." Paying attention to the paralinguistic or musical elements of speech, noticing the subchannel structure of auditory signals and knowing how sound can be amplified in its own subchannels can help the process worker in non-musical therapy sessions.

Working With Other Paralinguistic Signals

In addition to working with the sounds and pauses that occur while people are speaking, the tools of process work with music are especially helpful when clients make sounds that are not related to talking. Crying, laughter, sighing, moaning or any kind of auditory phenomena which can be heard during a therapy session can be worked with as though it were music, by listening to, differentiating and amplifying the different signals in their auditory subchannels. The following example will illustrate.

I worked with a woman during a seminar. She was in an altered state before we even began. She told me that she was terrified, but did not know why. Her voice was soft and monotonous, staying at a single low pitch. Her head and hands moved very slowly and she spoke in a drawn out tempo. Then she stopped speaking altogether. Instead, she moaned and sighed softly. I noticed that at the end of each moan, the volume and pitch suddenly rose slightly. The next moan would start off

slow and low, and then the sudden rise would repeat. The effect was hypnotic.

In order not to go into a trance myself, I tried to analyze and sort the various signals. Since she said that she was scared, I thought that something secondary and not yet represented must be frightening her. The low pitch and volume of her voice, as well as the slowness of her words, seemed to match the slow and subtle movement of her hands and head. I hypothesized that these signals were primary, since they were all congruent with one another and with her spaced out, fearful state. I imagined that the more sudden, louder and higher signal at the end of each moan was secondary since it stuck out from the rest. I guessed that by following this double signal we would find other sudden and strong signals, as well as the terrifying figure which victimized her.

I attempted to interact with the signal auditorily by moaning myself and exaggerating the increased volume and pitch at the end of each moan. She reacted with a sudden movement and a loud noise. I complimented her on this but she said that she did not do it, it did itself. (In other words, it was secondary.) I asked her to make the loud sound again. She did, and laughed, but then went back to moaning and would not make any more loud sounds or sudden movements. So I decided to play out a loud and threatening figure. I stood up and yelled,

stamping my feet on the ground. She curled up and started to cry. Interestingly, her sobs had the same loud, high and sudden quality. As she sobbed, her movements became spasms rather than the slow circular motions they had been. I encouraged her to go on with these movements and sounds. She allowed her shoulders and back and finally her entire body to spasm. Her hands came up like claws. She hissed and screeched. Here was the creature who frightened her so - an angry wildcat fighting for turf.

The rest of the work focused on integrating this figure into her daily life. She normally felt victimized and closed in by people and outer situations. She needed to be more like this wildcat in her relationships and in her dealings with the world so that she could claim her own space and power. What amazed me was her change of state. The moment she acted like the wildcat, she stopped crying and her trance was gone. She was totally awake and present, and her words came out with clarity and conviction. (We could say that her edge to being like this wildcat put her in a trance. Rather than become her whole self, she went into an altered state and spaced out.) She told me that she had been "in the soup with this stuff" for her whole life, and that for the first time she felt a sense of wholeness.

This psychotherapy session did not involve music in any way. Yet knowing about process work with music (having an idea

about subchannels, primary and secondary aspects of sound, and amplification within the auditory channel) helped immeasurably. First of all, instead of being hypnotized by her low, slow and monotonous voice, I was able to notice that these signals were congruent with each other and with her movements. Then, realizing that these sounds were primary, it was relatively simple to catch the secondary sounds, which were more sudden, higher and louder. Distinguishing primary and secondary aspects of the different auditory subchannels helped me to stay out of a trance myself by structuring my perception of her signals.

Process work with music also helped me to work with these signals. Knowing the subchannel structure of the double signals, I was able to imitate and exaggerate them. In addition, when the client began to cry, I detected the same secondary qualities of speed, loudness and high pitch in her sobs. This allowed me to follow the flow of process through its different manifestations. Otherwise, I may have felt bad about making her cry and stopped the work, not realizing that in her sobs was the same process trying to unravel. Having a hypothesis about which auditory qualities were secondary, though, I could predict that they would reappear, and was alert when they did.

Hypotheses and Predictions

A process worker, like a scientist, continually makes hypotheses and checks them against data which emerges through experimentation. A process worker is also like a soothsayer, making predictions based upon these hypotheses. In order to do this, we need to be able to differentiate primary and secondary material. Understanding, differentiating and structuring the auditory channel helps us to make and verify hypotheses and predictions during normal process work.

A hypothesis of what is primary and secondary in the auditory channel also helps us predict what will happen in other channels. At the same time, signals in another channel can confirm or contradict a hypothesis derived from listening to the auditory channel. In the example, above, I heard something sudden, and made the hypothesis that the secondary figure would express itself suddenly, both in sound and in some other channel. When I saw her spasm, I was not surprised. Here was a sudden unintentional movement. This both confirmed my hypothesis as to the secondary nature of the suddenness, and my prediction that this suddenness would repeat. Further, since the spasm had the same sudden quality as her moan and her sobs, I guessed that they were all manifestations of the same process. This gave me the assurance that I was on the right track. I had confidence that by working with the movement, we would draw out the figure we were after. Predicting and

noticing whether predictions come true gives the process worker a way to judge his or her hypotheses and interventions.

Making accurate predictions can be fun and challenging. More importantly, this skill is essential when processes get confusing or the therapist loses the thread of what is happening in the session. Knowing or guessing the qualities of the secondary process, the therapist can always go back to them if he or she gets lost or spaced out. When the work seems stuck in a swamp, then picking up on an earlier hypothesis or prediction may help the therapist to get back in the flow. If the subchannel concept and ideas about primary and secondary sounds help a single therapist get back on track in a difficult situation, then all my research will have been worthwhile.

Music Reveals Psychological Patterns

As we have seen, the perceptual tools and amplification techniques which were developed to work with music can be applied to non-musical processes. In addition, working with music is a powerful and effective way of accessing deep psychological patterns. Mindell (1985a, p. 27) saw that what happens in dreams is mirrored in body symptoms and that these same patterns express themselves in all of the channels. It follows that by picking up the primary and secondary patterns in music, we would uncover the same myths and complexes which structure our lives. The beauty of working with music is the

speed and ease with which these patterns are accessed. The following story is a case in point.

A woman heard of my work with music and asked me for a session. I knew nothing about her or her life. She sat down at the piano and played a piece by Schubert. It sounded to me as if she played certain notes (the first and third beat of each measure) a little louder and faster than the rest. When she exaggerated this, on my recommendation, she really liked it, saying that it freed her up and allowed her to "get into" the piano more.

I asked her to really get into the piano, and when she did she played a wrong note. When I suggested playing the mistake again, she did, and smiled very slightly. She said that playing in that way had made her laugh inside, that it was like a joke. I encouraged her to play the piece as if it were a joke.

She did this by making very subtle mistakes - a wrong note here, but not wrong enough to really notice, a strange harmony there, but not that strange. She told me that this was meant to make me uncomfortable and uncertain. I was not supposed to know which notes and chords were right and which were wrong. She said that uncertainty, the grain of doubt, was the source of humor, and that this kind of humor was burlesque, vaudevillian, slapstick.

I told her that I did not find the original piece at all funny. She agreed, saying that it was very rigid and regimented. I observed that two distinct personalities or two outlooks on life seemed to be emerging - one that was strict and regimented, the other full of uncertainty and humor. At this, her jaw dropped. This conflict dominated her entire life, she said.

We had been working together for only ten minutes. Already we had hit upon what she said was the central issue of her life.

She said that she tried to be certain about every aspect of her life, and that unexpected events made her and everyone else very uncomfortable. Her father had taught her to obey the law, and about the value of order. I thought to myself that since she tried to be certain, this was primary, and that her father instilled in her a belief system that guaranteed certainty through law and order. The father could be seen as the edge figure keeping her from crossing over into uncertainty, and his ideas about law as the belief system on the edge.

I asked her what she thought of jokes. She said that jokes were fine, but that one could not joke about things that hurt people. But then she was not sure about that, saying that sometimes jokes are about hurting people. She said that one

should not joke about certain topics, and then took that back as well. I pointed out that she was trying to make a rigid system about joking, but that things were not so certain. She laughed and realized that she was setting up laws even about humor.

She spent her life trying to make sure everything was in place, she said, but there was always something uncertain, and that the greatest uncertainty was death. She compared this dilemma to Buster Keaton trying to get all the ducks in line, yet one duck always walked away. She laughed and said that this was the cosmic joke. I suggested that if she took part in the joke, by noticing what was out of line and pushing it ever so slightly further from the line, then she would no longer be the butt of the joke but the joker. This is what she had done when she noticed her mistake on the piano and made a joke of it by intentionally making more mistakes. She liked this idea a lot. It made her feel like a trickster, and her favorite myths were about Hermes and other tricksters.

Afterwards, I asked whether she had had a childhood dream. She told me that the following dream had come to her repeatedly as a child: She was in her bed in her parent's house and there were four figures running up and down the hall outside her room. They were all wrapped in gauze like mummies and they ran back and forth through the hall. They ran into the closet and

fell all over each other and then got up and ran back and forth again and then back to the closet where they fell over each other. She was terrified in the dream because she thought they were coming to get her.

Music, Childhood Dreams and Life Myths

Mindell (1985b, pp. 67-70) says that childhood dreams (the important or recurring dreams of childhood) point to life myths, the long-term mythical patterns which structure our lives. The part of the dream that we fear is usually the aspect of the myth that is most difficult to integrate, the aspect of ourselves that we take our whole lives to become. This woman dreamed of bungling figures who fell all over each other and ran to and fro. To us they seem hilarious but they terrified her as a child. Her life myth deals with integrating these trickster-like jokers. She would much rather have everything methodical and regimented, set and ordered. Yet this is exactly the attitude that these figures complement or balance. They are wrapped up like mummies, hinting at death, the greatest uncertainty. But their actions and antics are so funny that they seem to mock death and make a joke of this serious topic.

By working for just a few minutes on a single piece of music, her life myth was laid out before us. Just as she made a joke of the serious and rigid music, the mummies seemed to laugh through their wrappings, ready to blow all of life's

biggest plans. She described the humor of the music as burlesque or slapstick. Burlesque humor makes a subject appear ridiculous by treating it in an incongruous way. It presents a lofty subject with vulgarity. The mummies chasing each other and falling down were also incongruous, and dealt with the solemn subject of death through slapstick. This woman truly had death as her ally.

She said, "The myth of Hermes is my myth," and that the mummies reminded her of Hermes. They were comical tricksters who traveled back and forth, laughing at the uncertainty of life. Hermes, the figure who leads souls to and from the underworld, was there to clue her into the humor of it all. The cosmic joke.

With a few simple interventions, within minutes, we were sitting in the middle of her life myth. By polarizing the primary and secondary music, we dove into the core issue of her life. In order to check whether this was really a part of her life myth, I asked for her childhood dream. The overwhelming similarity between the dream and the pattern of the music was convincing. Music is indeed a powerful and fast way to access deep and long-term psychological patterns. It can be a big help in process oriented psychotherapy.

Other Applications

The ability to work with sound and music is a powerful addition to the process worker's toolkit. In addition to working in a so-called normal psychotherapeutic setting, these tools could be utilized in the areas of group work, coma work and work with teen-agers who are not amenable to therapy.

When working with an entire group (Mindell, 1989b; Dworkin, 1989) it is necessary to make assessments and interventions which deal with the group as a whole. Sound and music are media which can be of great use in this situation. Listening to the overall volume, rhythm, timbre and pitch of a group as it interacts, and noticing aberrations from this norm, can clue the facilitator into the primary and secondary processes of the group. A more structured intervention would be to ask the group to sing something simple (like a scale or a simple song that everyone knows), listen for what is secondary in the music and amplify that particular quality of the music. This treats the group as a single body, allowing the group dream to emerge in sound.

When working with comatose patients (Mindell, 1989a), sound is an important medium for communication. The person in a coma does not speak, we do not know what he or she sees. But the therapist can be sure of auditory signals such as changes in the rhythm, pitch, timbre and volume of the person's breath.

Remembering these simple subchannels can give a wealth of information to the therapist searching for minimal cues. Reproducing and exaggerating these auditory signals in their subchannels would be one way to communicate with non-verbal clients, whether in comas or deep altered states.

Another exciting area which aided by process work with music would be working with teen-agers who otherwise would shun any kind of therapy. Many young people love music. Instead of talking about problems, which is boring for some (not just teens), why not play music or sing along with a favorite song. Exaggerating the strange things that happen while playing or singing can be fun, like a game. If insights arise, the client can be told to forget it and go back to the music. But a seed will have been planted in the client's awareness. If he or she decides to remember what has happened, so be it. If not, no amount of therapy could force this process. Using music with teen-agers and even younger kids is a fun relief from everyday therapy.

Whether working with paralinguistic phenomena or using music to access psychological patterns, working with groups, comas or teen-agers, process workers can organize what they hear into subchannels. Therapists can use what they know about auditory signals to make hypotheses and structure interventions. Being aware of the structure within the auditory

channel can help process workers in difficult situations; realizing the secondary aspect of a sound can pull them out of muddy waters. Acquiring and practicing the tools of process work with music would enhance psychotherapists' skills and usefulness. This would deepen and broaden an already extensive repertoire.

Chapter 9

HOW PROCESS WORK ENRICHES MUSIC

The process worker wears many hats. Originally, process work was developed as a form of psychotherapy. Work with physical symptoms and serious illness, however, can not always be considered psychotherapy, as it often has an effect on the physical health and well being of the client. Conflict resolution procedures and an interest in the continuation and development of the planet as a whole has brought process work even farther from its origin as a framework for individual growth. Working with groups and city problems, traveling to trouble spots in the world, is not what most people associate to the word psychotherapy. Indeed, process work has extended beyond its original mandate to include areas far from the realm of psychology.

Music is one of those areas. Not only can the process worker use music to access and work with individual and group psychological processes, but process work can actually enrich the music people play. Examples have been cited throughout this work which support this claim. This chapter will be more concrete about the specific ways in which process work enhances music and our understanding of music.

Music and Emotion

Music can be an expression for many emotions, an outlet for our frustration, joy, love and despair. Yet, perhaps due to the degree of technique involved in learning to play an instrument or sing "correctly," we can forget about our feelings while playing. This is intensified when we are not in touch with our feelings in the first place, and so would not know which emotion to express through music. Process work can be very helpful here. It can bring us closer not only to our emotions, but to whatever experience is deep within us, be it fun-filled, spiritual, ecstatic or depressed. By helping us to get in touch with these inner experiences, process work makes it easier to express in music those things that are truly meaningful. When this happens, the music naturally benefits.

A singer came to me for one session while passing through town, telling me that he was thinking of changing voice teachers when he got home. His present coach was very technical, and he thought he might do better with one who taught to sing from the heart. When the singer sang, I was struck by the smile on his face, yet I did not work with this. He told me that he was disturbed by shortness of breath, running out of air too soon. I asked him to sing even longer before taking a breath. When he did so, his voice broke a little at the end of the phrase. Amplifying this, his voice became softer and broke even more. He said it sounded like a

little baby crying or a plea from someone very little. We spoke of the pain expressed in the song, the loneliness, and how this man was experiencing very similar emotions in his own life. I mentioned that he had been smiling when he had sung at first, and encouraged him to sing the song once more, while feeling all of his feelings about loneliness, being a baby, etc. When he sang again, his emotions really came through. He actually cried during part of the song, singing through his tears. We were both truly moved. Finding a new singing teacher was an inner process as well as an outer one. He was beginning to value not just his musical technique, but also his feelings and the heartfulness that could come out in the music.

This man's feelings were not directly expressed the first time he sang. But by following his shortness of breath, which was a double signal in, and disturbance to, his singing, we came to the small baby in pain. Here were his emotions. By unraveling the double signal, he was able to leave his technical way of singing and learn to sing from the heart. A true integration would be to express his deepest feelings and still retain his technique. I can only wish that his new teacher could help him with this. I have not heard from him since.

In Chapter 7, a case was presented in which a guitar player put his hands over his face just before playing. By

going deeply into his experience, he was able to express his passion, wildness and ecstasy more fully in his music. Like the singer cited above, process work helped him to express through music what had been locked inside. In the guitar player's case, feelings were accessed through body work. With the singer, it was a musical signal that led the way. In both examples, once brought to the surface, the emotions were expressed in music. And the music was enriched by this expression, according to the singer, the guitarist and to me, who heard the whole thing.

Creative Blocks, Musical Ruts and New Patterns

A common problem for musicians and anyone who makes music is getting into a certain routine musically in which the same thing is played over and over, the same style of music, the same way of playing, the same interpretation of the music. One of the biggest challenges for musicians is to keep the music fresh and alive, to not be in a rut.

Process work is a very powerful way to help people get out of musical and creative ruts. By focusing on the secondary part of the music, the aspect that is different from the rest, process work is ideally suited to helping people find new ways of playing and new styles of music. What is radical about process work in this capacity is that it does not try to impose a new style or method on the musician, rather it notices what is new in the music that is already being played. There is no

teacher or music critic to say what is good or bad or should be different, only an awareness of the unintentional music which already exists and which could be picked up and played more consciously in order to change what or how music is played.

In Chapter 6, I mentioned working with an electric piano player. This man started the session by saying that he was always locked into the same musical pattern. When he played for me, I heard many long chords with no breaks between them. Keeping at least a few fingers on the keys even when changing the position of others, he played a plaintive improvisation of uninterrupted sound. The double signal that I heard was the clicking of the keys as he picked up a finger here and there to change a note. This clicking made a rhythm of its own, in stark contrast to the non-rhythmic chords.

When I asked him to make the keys click on purpose he replied, "That is the place that I am stuck. That sound. That rhythm. I just want to like...." Here he paused, lifting his hands in the air and then continued, "I won't take my hands off the keys."

By focusing on the clicks, he recognized that the long chords, the non-rhythmic rhythm was a pattern in which he was stuck. This was the way that he normally played. In the clicking of the keys was a new pattern, the beginnings of a new way of playing that was more rhythmic. Although his words

showed he was on an edge ("I won't take my hands off the keys") his hands were already doing what he said he would not do. They were suspended in the air, off the keys. His normal pattern, his routine, his identity as a pianist was to not lift his hands from the keys. Following the clicks, he went over his edge and out of his rut.

The next unintentional signal was a "wrong" note. When I supported this, asking him to play more wrong notes, the music strayed even further from his normal way of playing. His first improvisation had been musically and harmonically "correct", with all of the chords blending smoothly into each other. Now he was playing notes that were "out" or off key. His second edge appeared. "It is hard to get behind the wrong notes because I have a whole value system that says go for the right notes, find the right notes. The whole problem is finding the right notes. So this is hard." Edges often revolve around values and belief systems. This particular value system was limiting his style of playing, keeping him in a prescribed harmonic and melodic structure in which only certain "right" notes were allowed. It was difficult to go beyond this edge, but with a little encouragement, he played even more "out." When he did so, he and I were both reminded of Thelonius Monk, the innovative jazz pianist who made playing "out" in. The player told me that he had listened to Monk a lot when beginning to learn piano. Thelonius Monk can be seen as a

dream figure over the edge, someone capable of doing the undoable and getting away with it. Here was a role model who was able to play wrong notes and still be musical. With Monk in mind, he played again, and this time told me that he really liked what he played. It was totally different from his original improvisation, and nothing like anything he had played before. It was rhythmic, exciting, and harmonically and melodically complex. There were wrong notes and right notes and pauses and breaks in the sound. He was very happy with his new way of playing. He certainly thought that the work had enriched his music. And all of the seminar participants were really impressed with his playing and with the change that transpired in the style, feeling and energy of the music.

Being stuck in a style of playing may be reformulated as being on an edge to play differently. This can be seen in two instances in the work. At first, the pianist said that he would not take his hands off the keys. This was a description of an edge to do just that. Later, he said that it was difficult to "get behind" the wrong notes because of his value system of playing the right notes. These edges locked him into a certain mode of playing. His stuckness can be seen as a symptom of being on an edge to break out of his old patterns. When he was given support to do just that, and found a role model (Thelonius Monk) who made that new behavior acceptable, then he was able to climb out of his rut and into a new way of playing.

What is noteworthy about this work is that all of the "new" ways of playing came organically out of his "old" music. I did not impose any new style on him, nor did I ever suggest that he play anything other than what I had heard coming from his piano as he played. I merely noticed new patterns in his double signals. By noticing what was unintentional in the music, and doing it on purpose, he was able to get out of his rut and radically change his playing. This is very often the case in process work with music. Musical routines can be broken or expanded by realizing that the seeds of change are contained in the double signals of the music being played. The only rut is a lack of awareness of the new music that is already trying to happen.

Musical Technique

The benefits of process work with music which have been discussed until now may have been guessed or intuited by someone wondering how a psychotherapeutic approach could help music. Getting rid of inhibitions, putting the client at ease, helping feelings to come through, finding new patterns and getting out of behavioral ruts are all standard fare for the psychotherapist. Applying these to music is a new innovation, but not startling.

From here we move into more surprising territory. Musical technique arises naturally from working with the unintentional

aspects of music. By "technique" I mean the specific skills and methods which are utilized while playing an instrument or singing and which facilitate or enhance the production of music. It can include the way a pianist holds her arms, the position of her hands, the way she moves her fingers or sits on her bench. It can include the way a singer stands while singing, how open his throat is, how much air he exhales or how light or heavy the tone on a specific note is intoned. All of these techniques can be taught by music teachers. There are different schools of thought which emphasize one set of techniques over others. My experience shows that these techniques can also be learned in a radically different way, simply by following the process of the person playing the music.

What is surprising about this idea is that technique is often thought of as something which must be learned, something which corrects the bad habits into which a musician naturally falls. Amplifying the bad habits musicians have and the mistakes they make goes against the conventional wisdom that tries to erase mistakes and bad habits. As will become evident, though, technical skills and specific mechanical ways of playing music more efficiently and "correctly" can and do evolve organically from the unintentional aspects of the way that people play.

An example of this was discussed in Chapter 7. A voice student was fooling around and acting like an eight year old. When she consciously sang like a little kid, her technique changed dramatically. Whereas she had earlier tried to force the sound out, she now held back and gently let the sound come out naturally. Before, she had choked on high notes. Now she lightly touched on them. Her throat had been constricted. Now it was open and relaxed. All of these changes were technical ones. Yet when I had tried to explain all of these points to her while warming up and also in earlier lessons, her technique did not change. All of my good advice and teaching was of no avail. Yet when her process was followed, the technique emerged organically. And since it came from her, she was able to remember and incorporate it into her normal singing style.

This case shows how process work can enhance technical skill. The example is colored, though, by the fact that I was her singing teacher, knew "correct" technique and may have unconsciously encouraged her to sing "correctly." To demonstrate that process work, itself, enhances musical technique, here are a few situations in which pianists discovered new ways to play the piano, an instrument which I have never played or studied.

A pianist had a problem with a complicated passage in a piece by Chopin. It was very fast and did not sound clear. So

I recommended that he play it even less clearly. Playing it very messily, he realized that his whole arm was shaking. When he shook his arm with intent, he found that it was easier to play the passage. He had been trying to play with his fingers, but they could not move so quickly. When he shook his entire arm, then he could play the rhythm without difficulty and it freed his fingers to merely be in position for the correct notes. They did not have to raise and lower themselves, since this was accomplished by his arm. The piece sounded much clearer, and he said that it was much easier. In a million years I would not have been able to imagine this technique, yet it came naturally from the shaking that occurred in his arm when he amplified the messiness of his playing.

Another pianist played a passage by Liszt that was very difficult due to the alternation in the right hand between high and low notes. Actually, there was one high note that remained constant yet alternated with changing lower notes. Thus, his hand had to jump around from high to low and back, and this was very taxing. To my ears, the high note pierced through the rest of the music. Thinking that it is good to support what is already happening, I suggested that he really emphasize the high note so that it could shine through even more. He laughed and told me that it would be radical to emphasize the high note, but that he would like to try it. When he played this way, he made a mistake, hitting the note not only with his

pinkie but also with his ring finger. I encouraged him to make this mistake again. He did, and this time three fingers hit the note instead of one finger. He reported that when playing this way the passage sounded better. He was shy and said that playing this way was not allowed, but that as a result of this technique it was easier to play. He had thought he would never be able to play this particular passage in his life. He said, "The best piano teacher would not have been able to tell me to emphasize the higher note." I could not take the credit for myself. It was the note itself that cried out to be emphasized. By following the process, the new technique emerged organically.

In another fascinating example, a pianist played with, what seemed to me, a lot of sustain. It sounded to me like the drone in Indian music, and I asked her to play with even more of a drone. She realized that to get the effect of the drone, she would have to make the lowest note sustain more, and in order to do this she hit this note much harder than the rest. When she did this, though, she got to an edge. She thought that the melody should be stressed, not the bass note, but decided to experiment with it anyway. Going into unfamiliar territory, she played the piece with the lowest notes emphasized. In doing so, she realized that she had to change her technique, since she usually stressed the thumb in the bass chord, not the pinkie. (The pinkie finger of the left hand has the job of striking the

lowest note.) She had to change the balance of how she held her left hand, so that instead of emphasizing her thumb, she let her whole arm and hand fall evenly. She laughed as she played this way and said that it was actually a lot easier to play in this way. It was more relaxed and there was more of a feeling of balance. The feeling of putting her hand down was like a baby putting its hand down, she said. She was shocked that it was so simple.

Extending this new technique to both hands, she played the entire piece. Even a rhythm which had been difficult became easy when played in this way. She laughed and played another piece which had given her trouble. Again, the new feeling of balance and the way of using her whole arm and putting her whole hand down on the keys like a baby was helpful and made the piece easier and more comfortable to play. Later we spoke of her edges about making things easy, and how she is normally stressed in relationships and could benefit from being more balanced and more like a baby for whom everything was easy. However, the psychological aspect of the work is not as interesting, in the moment, as the fact that process work helped her to learn a new piano technique. She learned specific ways of holding her hands and arms, of balancing the fingers of her hand, of putting her hand down on the keys like a baby. These actual mechanical skills came organically out of following and supporting what had sounded to me like an Indian

drone. Once again, without trying to, without having any knowledge of how a piano should be played, I was able to assist someone in learning piano technique by doing process work.

The idea of a technique stemming from the activity itself is not unique to music. There is an old saying that yoga teaches yoga. This means that once you begin to practice yoga and follow the process of the body, all of the different asanas or yoga postures can be discovered. One way to learn yoga is to have a teacher who shows these asanas and the correct way to perform them. Another option is to follow the ways that the body naturally moves, and to discover the asanas anew. Process workers have much experience with this phenomenon, as clients with no experience of yoga, in the course of body work, assume classic asanas by following the natural movements of their bodies. Yoga teaches yoga. And music teaches music.

Analysis of Musical Structure

Music, to the layperson, appears to be an almost random flow of notes, chords and rhythms. But, to the musician or music theorist, these musical elements have a rich structure which can be analyzed. Music, whether it is rock and roll, jazz, classical or folk, is structured. A casual listener will hear "La Bamba" and "Twist and Shout" and think that these two songs are different, because their words and melodies are different. But a musician will know immediately that the chords

in these songs are the same, that the musical structure underlying them are the same. Someone listening to jazz music could hear a whole evening of songs without realizing that they all are based on "rhythm changes" - the chord changes from the classic tune "I Got Rhythm." In the same way, certain musical structures come up again and again in classical music, such as the cadences which end a piece of music. (The two chords played in church as the congregation sings "Amen" are one example of a typical cadence.)

In the discipline of musical analysis, music is studied in terms of its structure. Musical analysis is a way of simplifying the music so that all of the frills are taken out and merely the skeleton is showing. Musical analysis can also be seen as a way to discover the larger movements which underlie momentary changes in melody and harmony (Cook, 1987).

Sometimes very complicated pieces of music can be analyzed and found to have very simple structures. A parallel in movement might be that a person walks through a city street and stops at different shop windows along the way, looking here, crossing the street, then recrossing and retracing steps to a window that was missed before. At first glance this may look like a random meandering. But if all of the little turns are overlooked, it can be seen that the person is heading north on the street in a steady movement. This same kind of overview is

afforded by musical analysis.

Such analysis is often done by looking at written music and breaking it down structurally and mathematically. I have found that musical structure can also be discovered through process work with music.

The first time I realized that process work could help with musical analysis I was caught unaware. Walking up the stairs to an hour with a pianist, I heard him playing a piece by Ravel and making noises with his voice. He was singing, but not the same notes that he was playing. When I brought this to his attention, he said that he had never realized that he sang while playing. He was happy to work on it.

One passage was very musically complex, and I could not follow it too well. But when he sang along, I was able to follow the melody amid all the frills. He was playing all the embellishments but singing only a simple melody, and suddenly the whole thing made sense to me. He played the complicated passage again, emphasizing the simple melody not just in his singing, but also in his playing. The piece seemed to flow more and seemed easier to listen to and understand.

At another complicated part of the piece, he realized that he was singing a bass line, but not the same bass line as he was playing. Instead, his singing alternated between two notes.

The actual bass line of the music went "down down down down," but he sang notes that went "down up down up." They fit perfectly with the music. While listening to what he was singing, he realized that beneath all of the complexity was a very simple structure in the music. When he focused on the bass line that he sang, he understood the structure of the piece. This helped him to play the difficult fingering without a problem.

His singing was a double signal. He intended only to play the music as it was written. He was unaware that his voice made sounds that were different than the notes played by his fingers. By picking up the double signal and focusing on it, thereby amplifying it through his awareness of it, he was able to learn about the underlying musical structure of the piece. Sometimes the melody pointed to the musical structure and sometimes the bass line showed the way. Both the melody and the bass line that he sang were much simpler than those being played. It was this simplification, not at all intentional, that showed the music's background structure.

After the work, we spoke of the kind of theoretical music analysis which he had learned in the conservatory. His comment was, "What good does it do me on paper? Now I can hear it and play it!" In other words, analyzing music intellectually was not as useful to him as actually hearing the structure and

using it to influence his playing. I have heard from other musicians as well that seeing something on paper is not as useful as hearing it related to the music itself. Here was a situation which occurred spontaneously in which analysis stemmed directly from the music and the client's secondary process.

A different pianist did not sing, but she too discovered, through process work, something about the structure of the music she was playing. As she played the piece for me I heard two things: certain parts of the piece sounded jerky, and later she made a few mistakes.

We worked first on the jerks, moments when the music did not seem to flow. I listened to where exactly I heard the jerks and asked her to make them even more noticeable. It felt to me as if the music was turning at those points. She played those notes more deliberately and told me that this was a very important transition point in the piece. We worked on the next jerk that I had heard. It actually had a similar harmonic structure with the same notes as the first jerk. I asked her to really emphasize it and when she did, she realized that that, too, was a transition point. She played these two parts a few times and told me that they were the two most important moments of the first part of the piece. (I did not know, never having heard the music before in my life.)

Then we went on to the mistakes. I asked her to emphasize a mistake she had made. She realized that this was once again a transition point, and here again were the same notes which had been important in the other transitions. The next mistake also came at a transition point. In fact, each time she made a mistake it was at a point when the music was changing from one mood to another, or from one harmonic structure to another. And at each of these moments, the same notes were involved. She began to understand the music structurally, that there were certain moments of transition which were similar throughout the piece. Although the passages seemed to be unconnected, they were actually linked in the similarity of the way they changed and transformed. By following her mistakes, her attention was focused on these transition points, and she deepened her understanding of the music's structure.

She said that she had never consciously paid attention to these transitions. She had just gone along with them, being pulled back and forth each time the music changed directions. I suggested that now instead of going along, she could make the transitions happen. As she intentionally emphasized the transition points, she felt that she was actually steering the music. She said that she had once had a teacher who would, at certain points, play certain chords strongly to steer the music. She had really liked that. She spoke of her difficulty with steering music herself. She found, though, that when she

noticed the point at which the music changed direction, and consciously focused on those moments, steering became easier for her.

We also talked about her problems with steering her life, and how she could try to notice the moments when changes happen and then make the changes consciously. A discussion of the more psychological aspects of the work, though, would take us away from the topic at hand.

It would have been possible to analyze the music intellectually. Yet, without using any of the usual methods of musical analysis, an understanding of the musical structure was achieved. The only tools used were perception, a belief that what happens (including mistakes and uncomfortable moments) should be encouraged, and the idea of encouraging the unintentional signals by paying closer attention to them.

An analysis on paper may have been more precise. However, an understanding of the problems that musical transitions normally pose for this pianist, would not have emerged from a classical analysis. In addition, she found a solution to her problem. She realized that she had the ability to notice where the music needed to go and to push it in that direction. Until then, her music teacher could steer music, but not she. The music teacher was like a dream figure over her edge, who was

able to do something that she was not able to do. The pianist now had an experience of steering the music herself. She had become the music teacher.

These examples show that process work not only facilitates a structural analysis of music, but also enables the musician to use this analysis in specific ways to improve musical performance. Such an analysis, far from being "on paper," comes directly from the performance itself and can be funneled directly back into that performance, which is enriched by the musician's deeper and immediate understanding of the music.

Process Structure of Music

Music can be analyzed not only according to its musical structure, but also in terms of its process structure. Analysis of process structure means the differentiation of primary and secondary aspects of the music itself. Until now, we have seen that the *making* of music has primary and secondary characteristics. When someone makes music, there are certain ways of playing or singing with which he or she identifies and some ways that do not fit in with the rest, that do not go along with the person's overall identity or intention. In this respect, the primary and secondary processes have to do with the individual making the music, not with the music itself. Wrong notes, pauses, sudden volume changes and such have been seen to be double signals of the musician, indicating secondary

processes which may move in either musical or psychological directions. These have been understood as aspects of the person making the music, not the music itself.

I suggest that music, too, has a process structure which can be analyzed and worked with. This is similar to the way a painting can be analyzed in terms of its primary and secondary components.⁶ Even composed music which is set on paper has more primary aspects, and elements which are more secondary. The secondary elements are those which are incongruent with the rest of the music. The following example will demonstrate that a knowledge of the process structure of music can enhance both an understanding of the musical structure, and the performance, of that same music.

Again, this case involves a classical pianist. This time, he played a piece by Brahms which had a lot of movement in the bass line, and very few chords. Paying attention at first only to the playing, I heard a very slight pause before a chord, and then another pause after the chord. I asked him to emphasize these pauses, which had the effect of isolating the chord. This gave me the idea that the chord was actually isolated in the music, since there were so few chords amid all the melodic motion. I formed the hypothesis that the movement of the music was primary and the static chords were the secondary part of this piece.

Going along with the idea that the chords, the notes played together, were the secondary process of this primarily single note music, I asked the pianist to play the whole piece as if it were just chords, playing the moving notes together, combining them into whatever chords they would form if they were played together. Experimenting with this, he found this to be fun and informative. The piece began to make more sense to him musically. He could see and hear the connections between these otherwise seemingly unrelated notes. He understood that these notes were not just melodies, but that taken together they had specific harmonic structures. Practicing the moving notes as chords also helped him to tie the notes together as he played them separately, for he no longer heard them as distinct notes but as parts of a unified whole.

He was reminded of the piece which he had played for his final recital at the conservatory. At first it had been very difficult for him. But he had practiced it in just this way, putting the moving notes together into chords, and the piece became easy. I realized that I had stumbled upon a technique for studying music and learning about its musical structure, and that this method came organically out of what seemed to be the process structure of the piece itself.

By noticing that the secondary process of the piece was static chords with notes played all together, whereas the

primary process was the movement of individual notes, it seemed natural to encourage the secondary aspect of the music by playing even more notes together, making the secondary signal universal in the music. In this way, I was actually doing process work with the music itself, isolating the double signal in the music and amplifying it throughout the entire piece.

In previous examples, working with the way in which music was played, facilitated the analysis of musical structure. Here, working with the process structure of the piece itself had similar effects. In addition, by following the process of the music, techniques were discovered (or recovered) which helped the pianist to study and practice the piece. Trusting that the process of the music was right and should be encouraged, we were able to learn about the music from the music. Yoga teaches yoga. Music teaches music.

Can Process Work Solve Musician's Presenting Problems

Often, people come in for process work with music with specific problems for which they want solutions. These presenting problems cover a wide variety of areas. Singers complain of shortness of breath, inability to sing high or low or loud enough, and poor intonation (inability to sing on key or reproduce the pitch they hear), just to name a few typical issues. Musicians have their own problems, including a bad

sense of rhythm, a tendency to play too fast or too slow, poor intonation, inability to play the right notes, inability to remember the music, etc. There are as many presenting problems as there are clients and musicians.

If process work is truly to enrich music, truly to enable musicians to play better, then should it be able to solve or resolve these presenting problems? The answer to this question is not as clear as it may seem. Surely, many musicians want their problems to be solved, in the same way that many people suffering from physical symptoms want to be healed. But the goal of process work is not to heal people or get rid of their problems.

Goodbread (1987, p. 59) says that one of the central goals of process work is to follow the client's process. He explains this as trying "to perceive the greatest number of aspects of the totality of the client's process and to help" the client "to bring as many of them as possible to awareness." Awareness, then, is the goal in process work, not healing. The process worker may not be so concerned with solving the problems at hand, and tend, instead, to favor an awareness of the process.

On the other hand, the client or musician also has goals which need to be valued and considered. If the presenting problems are not resolved, then some clients will find someone else who will help. It is sometimes in the process worker's

interest to be able to help with these difficulties. But does this go against goals and values of process work? Not always.

Sometimes changes happen in the course of process work. Some problems are only thought of as such from the perspective of the primary process. Once the secondary process is unfolded, then the client has a positive view of what had been a problem. This kind of reframing is a common result of the process work. Advantages can be seen where only disadvantages seemed to exist before. Or the importance of the entire problem fades in relation to the new and powerful process which unfolds.

In other cases, the problem goes away once the process behind it is brought to awareness. Mindell (1985b) has cited many examples of this in the sphere of physical illness, cases where tumors disappeared and people regained their health, not as a result of some healing or desire to heal on the part of the process worker, but as a result of the process having been picked up and lived consciously.

This is also the case with process work with music. I have worked with musicians who complained of making mistakes while playing, but once the process behind the mistakes was picked up and integrated, then the mistakes no longer happened. Again, the goal is not healing or getting rid of the problem, but living the process with awareness. Sometimes the original disturbance goes away, sometime it does not.

Indeed, there are times when process work does not change the presenting problem. A singer may be disturbed by shortness of breath. The process worker might help her to amplify this and all sorts of interesting processes may arise which are valuable for the singer's personality and her music. She may realize the value of her symptom and live her process consciously. But if she still cannot sing to the end of a phrase in a concert, then process work did not really help her singing.

Trying to solve a client's problem may go against the value system of process work. But, as has been explained, belief and value systems are often indicative of edges, circumscribing the primary process, beyond which is growth and change. Could it be that, on occasion, the value system of process work which focuses on awareness instead of healing could be viewed as an edge to really help people? I know it is an edge for me to try to fix someone's problem. It goes against my belief system. Once in a while, though, I go over my edge and value the needs and goals of the client above my own. The following example was one such instance.

A professional pianist wanted help in preparing for a concert that was only three days away. When she amplified the sustain that I heard as a double signal, she said that it made the piece too diffuse and that the piece was already too

diffuse. I heard a few other signals that seemed secondary to me, but every time I mentioned one, the pianist resisted my idea. I complimented her for knowing exactly how she wanted to play. She agreed with this, saying that, with a concert in three days, she did not want to change her interpretation.

I realized that I would have to change my approach and asked how I could help her. She had specific problems in the piece, with which she needed help. During the fast part, she said, it was too diffuse, too fast and she lost her center. Still attached to amplifying the secondary signal (I had changed my approach, but not my methods or basic beliefs) I suggested that the best way to help with that would be to play even faster and more diffusely. After doing so she said that the music ran away from her. When she let this happen more, I noticed her moving back and forth a lot as she played. (I had expected that, since the sentence "It runs away from me" suggested that movement was an unoccupied channel.) I asked her to notice when, exactly, she moved while playing. Interestingly enough, she said she moved most during the crescendos. When I asked her to do this more, she did, but reported that she did not like it. It made her lose her center.

At this moment I had an inner crisis. A part of me wanted to support the process of losing the center. She was a very centered and hard working person and I thought to myself that a

little uncenteredness might be good for her. That was certainly the direction in which the process was heading. But another part of me felt responsible to her primary process of being a musician with a concert in three days. I decided to honor her needs and short term goals. So I used what we had learned about her process to support her primary process. I advised her not to move at all while playing. When she tried this, she found that she could keep her center. She became aware that her center was in her lower back, and found that if she concentrated on how she sat on her piano bench, then she could play the music without it running away from her, without it being too fast or too diffuse.

This woman had a primary process process that needed support, and rightly so - with a concert in three days. She had not really been able to complete her primary process of being grounded and centered. (One could say that she had had an edge to her primary process.) What I did was to help her to lose her center more in order to find out how this happened. By amplifying the secondary process, she was able to gain enough awareness of it that she could counteract it. In this way, her primary process was supported. She was able to fully concentrate, fully be centered and grounded. She reported later that the concert was a success.

In this work the client's goal was combined with my own.

Her goal was to get rid of her problem - the diffusion and uncenteredness. Mine was that she have greater awareness of the process of diffusion and of the conflict between having, and losing, her center. Sometimes it is the process worker who needs to go over an edge, in this case, my edge to support her primary process. If my goal were really awareness, then I would not have been attached to her changing and to her being more accepting of her uncenteredness. I would only have been attached to her awareness. She did end up with more awareness about the whole process, and also was able to solve her problem before her performance. In the end, both goals were satisfied.

We see that process work can help musicians with their presenting problems, if the process worker is not attached to his or her own program. Music teachers sometimes have similar difficulties in letting go of their programs and goals. The next chapter will show that process work can help both student and teacher to meet their goals in the music lesson.

Chapter 10

PROCESS ORIENTED MUSIC LESSONS

A friend of mine hated violin lessons as a child and did everything in her power to avoid them. She forgot her music, lost it on purpose, even grew her fingernails so she could not play. Sometimes she snuck into the practice room early and set the clock ahead so the lessons would be over sooner. This girl used to study piano, and wanted to continue, but her teacher liked violin better and made her switch to his favored instrument. Piano lessons had been no treat, either. Whenever she had hit a wrong note, he had hit her on the knuckles with a ruler.

A dancer I know has been terrified to sing ever since a teacher told her that she sounded horrible. She had always wanted to be in the chorus of musical comedies in high school but never auditioned because of her early trauma. To this day, she loves music, and mouths all the words to her favorite songs, but will not sing a note.

A professional violinist who came to a seminar of mine told me that, as a child, he had had a teacher who used her bow as a sword. Whenever the boy's timbre was a little off, or when he played a wrong note or rhythm, the teacher swung her bow and hit him with it. She conducted with the bow as well, making

quick jabs in the air, and he was never sure when it would strike next.

Other friends, acquaintances, colleagues and clients have had similar experiences. All I have to do is mention one such horror story at any kind of a gathering and it sparks a chorus of, "Oh, yeah. That happened to me too!"

I feel that a new way of teaching music is needed, one that includes and encourages the student's creativity and individuality. I suggest that process work can contribute to this new way of giving music lessons. Of course, not all music lessons or music teachers are frightful. I have had some amazing music teachers in my life. They taught me to love and appreciate music and myself. Many of the existing methods of teaching music work well and are helpful. Process work cannot and should not replace them. Rather, it can supplement them and give alternatives when the present tools no longer work. When the hour feels more like a dentist appointment than a music lesson, then these new ideas may provide relief for all involved.

Problem Areas in Music Lessons

The problems encountered by music students and teachers can, I believe, be traced to certain core issues. One of them is the focus on learning to play "correctly." Although they are but means to an end, techniques sometimes take priority over

the music they allow us to play. In extreme (but not uncommon) cases, playing correctly is (sometimes literally) beaten into an army of music students at a young age. Personally, I am horrified by such treatment. I am not merely speaking of the physical abuse but also the assault on the personality that occurs when students must meet and conform to teachers' standards, when any hints of individuality or creativity are suppressed and discouraged.

Some teachers think that they know how music should be played. Of course, this is natural since the teachers have been playing for much longer and are employed specifically to impart their wisdom to students. But in doing so, teachers ignore whatever different ideas or feelings the students may have about the music. It could be that an open minded teacher may even learn something new if the fresh ideas of a novice were taken into consideration. Instead, music lessons have the potential to turn the student into an automaton who reproduces music, rather than into a musician.

Other potential problems in music lessons can involve the relationship between teacher and student. These relationship issues often do not get worked out, both because of a lack of tools and because such interactions are not thought to be the domain of music lessons. Yet differences of opinion, disputes, rebellion and plain dislike can and do interfere with learning.

Student and teacher sometimes secretly hate each other and dread the upcoming lesson.

Power struggles are another common pitfall in music lessons, as in teaching overall. Yet this issue between student and teacher is rarely, if ever, dealt with consciously. Instead, the teacher tells the student what to do and the student, in order to feel his or her strength, rebels by not paying attention or not following instructions or not practicing. In such a relationship, the student is ostensibly in the weaker position, especially if he or she is a child and the teacher an adult. This can be further magnified if the parents side with the teacher. Sometimes the only way for the student to win the struggle is to stop playing all together. But this is a sad solution for the child who is then cut off from making music, sometimes for a lifetime.

Process work provides insights and tools which help to explain and alleviate these problems. By noticing and supporting unintentional music, loving the mistakes and unusual sounds that most teachers would wish to erase, process work can help students become musicians who value their own ways of playing and thinking about music. Working with the process of the student as well as the interaction between student and teacher can make it easier for music teachers to get their ideas across, and give the students power in an

uneven relationship - power which normally only disturbs the lesson but could be used to further it.

Mistakes in the Music Lesson

When the process of the individual is not taken into account, then a mistake made by a student while playing a piece of music is naturally noticed and corrected. In extreme cases, the student is chided for the error. More compassionate teachers will gently point it out and suggest ways to remedy it. In either situation, the goal is to erase the mistake and get on to playing the piece correctly.

As has been shown throughout this work, correcting a mistake may ignore the valuable secondary information contained in it. By supporting and amplifying the mistake as a musical double signal, new and interesting things can happen. The music may even improve.

For example, a thirteen year old boy was playing a simple blues in a piano lesson. His rendition was very stiff, the music being played exactly as it was written on the sheet music. Having sung the blues for years, I tried to explain and demonstrate how the blues should sound. But the boy just looked at me with vacant eyes and played it once again just as before. He made a mistake with the tempo, though, continually speeding up. One option here would have been to didactically teach him how to stay in tempo. Instead, the teacher and I decided to

explore whether his mistake could be useful, so we asked him to play even faster. When he did so, he started playing wrong notes, sliding from one note to another, from a black note to a white one. He hit himself on the leg for the mistake, but I praised him for it and encouraged him to make the same "mistake" again. This really started to sound like the blues, with the "blue notes" sliding into the regular ones.

Then he made another mistake in the time, pausing slightly after the first note of the bass line and rushing ahead after the second note. This rhythm was not written in the music, and the student was upset about his mistake. But I supported this, too, encouraging him to pause even more and then rush even more, exactly where the mistakes were naturally happening. The rhythmic changes gave the music a "groove". The piece sounded less stiff and more like the blues.

The teacher told me later that he normally has had a hard time teaching this piece because, being a classical pianist, he has had too little experience with the blues and cannot teach the feeling or the groove. But with all of my experience, I was also not able to teach him to feel the groove. It was following the process itself, as manifested in the mistakes that he made, that taught this boy the blues.

Teacher Knows Best?

I was sure that I knew the best way to play the piece, yet the student would not listen to all of my good advice. This can be a frustrating experience for a teacher, who wants to share years of experience and accumulated knowledge. Sometimes, though, it is impossible for a student to learn from a teacher. Sometimes the best way to learn is to follow what is happening inside of oneself. Telling children not to play with fire may not work as well as that first burn on their little fingers. And telling this student how to play the blues did not work as well as letting him find it out for himself.

The boy ended up playing the way I thought the blues should be played. But the process does not always lead the student to play the way the teacher thinks is correct. In fact, one of the easiest ways of finding a secondary process in a music lesson is to find out what the teacher does not like in the student's playing. (This is because the teacher, as the identified leader and the one who says what should be done, is often the keeper of the primary process of the lesson.) When the teacher notices the process going against his or her intentions in the lesson, a conflict arises. Should the teacher's ideas be followed, or the student's musical process? This decision must be left up to the individual teacher, and each instance is different. But when the teacher has the courage to stop thinking that he or she knows best how to play

or interpret the music, and trusts the student's own creative process, amazing things can happen.

It may be difficult for a teacher to let go of his or her ideas. The teachers with whom I have spoken have said that they sometimes get irritated with their students. They think that if a student does not play "right" then they are bad teachers. This makes them want even more for the student to play the way the music "should" be played. A process point of view would see exactly those things that irritate the teacher as secondary. Such a concept would make it very easy for teachers to find what is secondary in a student's playing. They could pay attention to the aspect of the music that they want to change, and support just that.

In Chapter 4, the interaction between a student and teacher was used to illustrate a point about Taoism. Let us study this example in more detail. In that hour, the pupil was supposed to play a series of short melodies, from her lesson book, which she had practiced at home. The very moment she completed one, the teacher made a check next to the melody and bade her continue to the next. In that way, he set a quick tempo for the lesson. The girl, on the other hand, took her time arranging her fingers on the keyboard, making certain that each finger was correctly positioned. During one of the melodies, she made a rhythmic mistake, pausing too long after

one note. The teacher played it correctly (without the pause), and asked her to quicken the tempo. The student responded by spending a very long time arranging her fingers, then lifting them off the keys and starting fresh with her positioning.

Realizing that she would not cooperate with the teacher's wish for speed, we supported her to take as much time as she needed to begin, and then play as slowly as she wished with as many pauses as she pleased. She played the piece again. What had been a quick little ditty became a piece of unusual power and sensitivity. The depth of her emotion came through in her playing and both the teacher and I were dumbfounded. Neither of us could have guessed at the potential of either the music or the child. The teacher realized that this particular piece need not be played briskly (although he had always taught it in this way), and that the carefulness of her fingering and the pauses in her first rendition actually hinted at a profound musical process.

There are several lessons to be learned here. First of all, the teacher's idea of how something should be played is not always the best. Students, even those with very little musical experience (like this nine year old girl) can show something new to the most seasoned instructor. This does not mean that everything a student says should be heeded, but that a person's *process* has a wisdom all its own, and following this

process can lead to new and exciting discoveries.

Meta-Awareness: How the Interaction Mirrors the Music

Another important point to be learned from this example has to do with the interaction between student and teacher. Mindell (1985a, p. 27) explains that processes manifest in different channels, and the same pattern can be noticed occurring in various channels simultaneously. In fact, the structure of a dream or body symptom can be mirrored in the way in which client and therapist interact (Goodbread, 1987, pp. 220-225). This can be applied to the teaching situation. The pattern that is revealed in the way a student plays is sometimes mirrored in the way in which student and teacher interact.

This happened here. The teacher set the pace of the lesson by rushing the student through various melodies, writing a check in the music book the moment a melody was completed, and urging her on to the next without a pause. The student broke this rhythm by pausing for a very long time before playing. Looking at the entire lesson as if it were a piece of music, the intentional tempo was fast (the primary process determined by the teacher), while the double signals came in the form of pauses between melodies. Focusing on the interaction between teacher and student, he pushed faster while she slowed down. In the music itself, the intentional tempo was fast and the rhythm

was interrupted by the double signal of a pause. The same pattern (primary quickness and secondary pauses and slowness) was present in the lesson as a whole, in the interaction between student and teacher and in the student's rendition of the music.

Having an awareness of the interactional pattern of a lesson can make the process worker's and the teacher's lives a lot easier. With this information, a hypothesis can be made about the process structure of the music. This can be verified by listening and amplifying what is thought to be secondary. In this lesson, noticing the teacher rushing and the student taking her time made me listen to the time subchannel as she played. I was expecting something fast and something slow. When I heard her rhythmic mistake (the pause), it made me think I was on the right track. The student's willingness to play the whole piece slowly, and the unexpected beauty that resulted, proved that my hypothesis had been accurate. A meta-awareness (awareness that the same process was occurring in different channels) facilitated my job. And when the student was allowed and encouraged to play slowly, the atmosphere in the room cleared up. There was no conflict, no more power struggle, just three people united in their love of the music.

It becomes clear that there are many levels to a music lesson besides music and working with music. If this were not

the case, if a music lesson were a vacuum in which music were the only factor, I could have worked with the mistakes made by the student and tried to unravel the pattern behind the pauses, basically doing "normal" process work with music. This would not have been useful, however, because working on musical double signals would have still been working and the process itself was to not work, to not do. There are many things going on in a music lesson besides playing music. The ideas and tools of process work can help us to understand and work with these other elements.

The Student - Teacher Relationship

As we saw, above, one important aspect of a music lesson is the interaction between student and teacher. Although what happens between them is not normally thought of as a relationship (like that of a couple, two friends, or a parent and child), their interaction can be viewed as such. Process oriented relationship work (Mindell, 1987) gives us new tools with which to understand and work with the student/teacher relationship. An example will illustrate.

An 11 year old girl walked into her piano lesson, sat down on the bench and told the teacher, "Write down at the end of the session exactly what my homework is." This first sentence is already a gold mine for the process worker. From it, we can surmise that the girl's primary process was to be a student who

followed the teacher's instructions and needed to be told exactly what to do. The double signal was the way that she spoke to the teacher. Her "request" was stated in the form of a command. Her secondary process was to be the one giving the orders, the teacher giving an assignment. In addition, we could say that she projected her own ability to be a teacher, who tells others how and what to learn, onto the man who was the identified teacher. Although primarily she wanted to be told what to do, secondarily she knew exactly what she needed and told the other how to give it to her. This, in a nutshell, is a picture of her individual process. Let us continue.

The student played a difficult piece which she had been learning. She played it very quickly and made only a few mistakes. The teacher complimented her, saying that she had played it well. But the girl was not happy and complained about the mistakes. The teacher offered to give her hints about how she could play it better, but she refused to listen to him saying, " I want to play but I don't want to practice." At this point, the teacher turned to me and complained that she was always like this and that he did not know what to do any more.

Let us examine the teacher's process. He was identified with being a teacher. He offered tips about playing better, told her how to practice. His double signal was to turn to me and ask for help. It seems that, although he was primarily a

teacher who knew how to teach and how to play, he did not know what to do with her. Turning to me was an unconscious attempt to make a coalition with me against the student. This showed that he felt weak in relation to her. Also, he looked to me for guidance, for instructions about what to do next. His secondary process was to be weak, to not know what to do, to be a student.

Flip Flop Processes in a Field

We see that their primary and secondary processes were mirror images of one another. The girl was primarily a student who needed to be told what to do. Secondarily, she was a teacher who told the other what to do. The man had a primary process of being a teacher who told the student what to do. Secondarily, he was a student, looking to others (in this case, to me) to tell him what to do next. This kind of inverse process structure, in which one person's primary process is the other's secondary and visa versa, is a typical pattern in relationships (Mindell, 1987, pp. 37-38).

Instead of looking at their individual processes, we could think of the two people as a single unit and say that there was a general pattern happening in a field (Mindell, 1987, p. 16). That pattern was a dynamic between two polarized roles: the teacher who knows and gives orders and the student who does not know and takes orders. Either role could have been occupied by

the man or the girl, but each person was identified with only one role, and the other side came out only in their double signals. Because this dynamic was frozen by their identities, and because the conflict between the poles was happening without awareness, it interfered with their relationship. (The girl resisted, and the man became frustrated.)

Occupation Theory

I then made an intervention based on occupation theory (Mindell, 1987, pp. 100-101). A good way to explain this theory is to compare it to the children's game, "musical chairs." In this game, the players walk around a row of chairs and, when the music stops, everyone must sit in a chair. There is one chair less than the number of players and the one without a chair loses. In occupation theory, the roles in a field can be thought of like the chairs in the game. The person sitting in a chair is occupying that role in the field. In this situation, one chair would be the role of the teacher and another would be that of the student. What is important to remember is that the chair, not the individual, defines the role. Thus, individuals can switch roles and are not stuck with the same one for an entire lifetime. Unlike the game of musical chairs, the point is not winning or losing, rather that all chairs (or roles) must be occupied at all times. This means that if someone is sitting in the chair that you normally sit in, you have to sit in the empty chair. In other words, if one person switches

roles, then the other is forced to switch as well.

Using this theory, I asked the teacher to switch roles by ceasing to teach. My hypothesis was that this would leave the "teacher's chair" empty, allowing the girl to occupy it. At first this did not work, however, because he had an edge to leave his role. He kept trying to tell her how to practice, and she continued to resist by making faces and excuses.

Flipping the Process

I saw that he was stuck in his role, so I entered the system myself in order to flip it. I told him that I was his teacher and that he was forbidden to teach. I said that I did not care what she did, but that he was no longer allowed to teach. My intention was to flip him out of the teacher role, but to leave it open for her. After telling him what to do, I stepped back and left the role, myself. Since I was not telling her what to do, she did not have to resist me. With no one at all in that chair, I suspected that she would fill it.

I was right. After I told her that she could go home or fool around or play or work or do anything else she wanted, she said that she thought she should practice the piece very slowly. (Remember that she had played it very quickly at first, and had made a few mistakes.) After playing it slowly she asked him what to do next. He said that he did not know. She said that she needed to change the fingering in one spot, because it

was difficult to play. She asked him if this was right and how to do it. He did not answer, and she changed the fingering by herself. (The teacher later told me that she had changed it to the "correct" fingering, the one he had wanted to show her.) After practicing for a while, she asked for a homework assignment. I told her she could do whatever she wanted, no homework or whatever. She proceeded to tell us exactly what she should practice at home. Then she said that this homework would take only fifteen minutes, and asked what else to do. In the ensuing silence, she took out her exercise book and found some other homework to do in addition. She wrote down all of her assignments that she had given herself and then flourished it in front of us, beaming and smiling from ear to ear. The teacher praised her and the lesson ended.

Although the lesson ended well and everyone was happy, I am not totally satisfied with my work here. Looking back, I realize that the point was not only that she become her own teacher, but that she become his teacher, and he her student. My intervention did a good job of accessing her secondary process; she was a very capable teacher, able to discover on her own how to play, able to give her own assignments. But it inhibited the interaction between them, and thus did not touch upon the secondary process of their relationship as a whole.

A New Way of Teaching

Like individuals, relationships have primary and secondary aspects. Looking at their relationship, we could say that the primary process was a traditional piano lesson in which the teacher tells the student what to do and how to do it. The secondary process of the relationship was to find new ways of learning and teaching, in which the student becomes the teacher and teaches him how to teach. In her first sentence, she was already moving in this direction, telling him exactly what she expected of him as a teacher. If she were to go further with this, she may even criticize him, telling him how exactly she learns, how she needs to be taught. She is truly a teacher and should teach not only herself, but other kids, and teach her teachers as well. She was on an edge to unfold her ideas of what she really needs, as he was on an edge to give up his old teaching style and learn from her. The myth of their relationship, the pattern in the background that was trying to happen, was to develop together a new way of teaching in which the teacher helps the student to bring out her own ideas and creativity.

The old teaching style is not the fault of this particular teacher. He is an especially open and loving man who invited me into his classroom exactly so he could learn new ways of teaching. He tries with all of his might to be fluid and helpful to his students. No, it is not the individual but his

background that is the culprit here. Like most musicians and music teachers, he was trained in an old fashioned system which values discipline and homage to a teacher who imparts knowledge on the powerless student. This system encourages obedience and discourages creativity.

Old fashioned ideas about music pedagogy are symptomatic of a larger societal pattern. The lesson took place in Switzerland, a country in middle Europe which, governed by tradition, is slow to change and, in some ways, rigid. No surprise, then, that changes in teaching styles do not happen overnight. The teacher, too, is a victim of a system and of a society which looks with suspicion on anything new, which clings to what it knows in defiance of the changes around it. The teacher is trying to change, but perhaps society itself must change. And in the forefront of this transformation is an eleven year old girl who knows what she needs and how she wants things to be, who is beginning to find the courage to speak up and teach others how she needs to be treated and how she needs to learn. It is our responsibility as teachers, as adults and as members of society to listen and heed the change.

It is radical to think that the teacher needs to change, and not the student who must adapt to the teacher. But a similar idea has been around for a while in family therapy. The identified patient is the member of a family who is identified

as being sick and needing to change. But this person is seen by the family therapist as just one member of a troubled family. When the focus is taken away from the identified patient and the whole family makes changes, then the identified patient is relieved and, often, his or her symptoms disappear (Minuchin, Rosman & Baker, 1978; Mindell, 1987). In a music lesson, the student is identified as the one who must learn, who must change, who must adapt. If a student gives the teacher problems, then he or she is chided, scolded, hated or ignored. But perhaps the teacher, and not the student, must change. The little girl in our example had been causing problems for this teacher for a long time. He complained that she had always been like this. Yet all of his attempts to change her did not work. I suggest that this was because he, not she, needed to change. And the moment that he did so, when he stepped out of his role, she ceased to rebel and resist. Changing the system relieved her. Her message was beginning to be heard.

Deep Democracy in Teaching

If we are to be truly democratic, then all parts, no matter how weak and unsupported, need to be listened to, valued and taken into consideration. In the teaching situation, the participant with the least power is the student. It is the teacher who normally decides what to teach, how to teach it and how to evaluate whether the student has learned it. Being democratic would mean giving the student a say in this process,

letting him or her in on the decisions that affect his or her education. Teachers may fear this change but they would benefit in the long run. For if the needs and ideas of the students were taken into consideration, then much of the resistance and rebellion that is a normal part of education would be seen as creativity and used to further the teaching process. I believe that teachers would find that their educational goals, as well as the student's, would be met if they worked together as a team. Deep democracy does not mean that the students take over the power. This would be revolution with one side still being powerless. The idea is, instead, to support and value both sides, both sets of needs, both ideas about how, what and when things should be done.

Using Process Work With Any Teaching Method

Just as the student cannot merely replace the teacher in a music lesson, so can process work not replace time tested methods of teaching. Ignoring the wisdom and techniques passed down through generations of teaching would be, first of all, not democratic and, second, foolish. It is not suggested that other ways of teaching music be rejected in favor of process work. Process work is less a method of teaching music than it is a meta-model for dealing with the music lesson. By this I mean that process work gives us a structure with which we can understand and work with the complex interactions between student, teacher and music which occur in any kind of music

lesson. Thus process work can be incorporated into any style of teaching. I believe that a synthesis of process work and existing methods of music teaching would be best suited to help both students and teachers attain their musical and educational goals. One such synthesis occurred with the same student and teacher, the week after the lesson analyzed above.

It was early December and the annual Christmas concert was drawing closer. The young girl had tried to call her piano teacher at home to ask him something about the preparations. He had not been home so she had left a message on his answering machine. When she walked into the lesson, she complained that he was not home when she wanted to talk to him. He said that he could never be sure when he would be at home. She said that he should have his time allotted, stick to his schedule and know precisely when he would be home.

Looking at this interaction, two figures were doing battle. One demanded that the other keep to a precise time schedule. The other rebelled, wanting to keep to its own rhythm and be free. At this point, the student was identified with the time keeper and the teacher with the rebel.

She then played the piano. He told her to play the piece in a slower tempo, but she refused, saying that she wanted to play it how she likes and not keep to his time. But, he said, when she played it so quickly then she made too many mistakes

and this was not acceptable for the concert. Interestingly, the initial roles had already switched, and now she was resisting his time demand. This was truly a field in which the roles were floating and not attached to a particular person.

The background fight was interfering with the lesson. He insisted that she play in his tempo, and she pouted and did not play at all. This was certainly not helping either to prepare for the Christmas concert. His goal was that she be able to play it without mistakes, and thought that the only way for her to do this would be to play it slower. Her goal was to be able to play the piece quickly. She thought it was boring when slow, and she liked the music for its excitement. They were at loggerheads due to their differing goals and the polarized roles that they unconsciously played.

At this point, I could have worked with her mistakes. I did not, though, because the strongest signal seemed to me to be the interaction between them and, especially, between the two dream figures. Working with her signals would have helped with her personal process, and may even have helped her to be able to play quickly and without mistakes. But such an intervention would have ignored the myth trying to happen between them. At this point, I felt working with them as a system was the more powerful direction to take.

I mentioned to them that while they thought they were having a music lesson, they were actually in the middle of a fight between someone wanting to be exact and punctual and the other wanting to be free and wild. He saw that he, too, liked to be free to do things how and when he pleased. And she agreed that she liked things to be precise, ordered and on time. With the realization that they both have both sides, the polarization de-escalated. The teacher backed down and supported her to play the piece quickly. She played in her own tempo, but then was disturbed that she still made mistakes, saying that it was not precise enough. She asked him to teach her to play both quickly and without errors. He proceeded to show her some techniques that would help her to reach her goal.

This was a true integration - of the polarized field, of their opposing goals, and of the previous week's process. The dream figure who wanted to keep its own time was in conflict with the one who wanted precision. Helping the free one to play quickly also satisfied the need for exactness. Differing educational and musical goals also vied for dominance. He wanted her to play without mistakes, but she liked the music to be fast and exciting. By valuing both goals, both were attained. The process from the last lesson was that she would teach him how to teach. This is what happened here. She was able to tell him exactly what she needed and wanted, and he was fluid enough (and talented enough) to teach her what and how

she wanted to be taught.

Neither process work nor a traditional teaching style would have been as effective as the combination of the two. Process work alone would not have been so useful in teaching the student specific techniques with which she could play at her own pace. And normal teaching methods alone would have ignored the process trying to happen that got in the way of the intended lesson. Once this process was unfolded, however, the expertise of the teacher could be utilized fully, this time in service of the process. The point is not that one set of tools or ideas has the supreme advantage of over all others. Rather, it is important to have the fluidity to change methods, goals and identities in mid-stream when needed.

Chapter 11

CONCLUSION: THE FLUID BORDER

This dissertation has shown that music is a powerful and effective tool in process work and that process work enriches the music people make. In researching the methods and applications of process work with music, the attitude of the process worker has proved to be the most important factor. The process worker looks and listens for the things that others throw away. Exactly those things which are out of our normal focus, which disturb us, exactly those aspects which lie outside of our momentary identity while playing music, here lies the gold for the process worker. This attitude stands out as the thread which ties together all of the examples we have studied.

If the attitude of the process worker is the most important part of process work with music, it is also the most difficult. It questions our normal assumptions about the world, about music and about ourselves. The first task of the process worker is to become a philosopher, who reminds us to value the normally neglected parts of our experience, of our personalities, of our music.

Because of this attitude, the process worker becomes a scientist who uses subchannels to analyze the information in

the auditory channel. The philosopher's emphasis on the disturbance and the unintentional leads to the scientist's effort to discover exactly where this unintended disturbance occurs. The process worker's goal of going along with the music that is naturally occurring leads to the precise study of the structure of auditory phenomena.

Finally, the process worker is a gardener, nurturing and fostering the naturally occurring signals, amplifying them and helping them to unfold and be expressed. All of the interventions found in this dissertation are based on the same simple idea. They all make disturbances more disturbing, mistakes more wrong. They support signals to be even more the way they already are. By providing water and love and time to grow, the gardener coaxes a flower out of a seed. With interventions and amplifications, encouragement and support, the process worker helps music and people to be fully what they are.

The philosopher, the scientist and the gardener are united in Taoism. The Taoist is a philosopher who knows of the Tao, the great unnamable force which patterns all experience. The Taoist is a scientist who studies internal and external phenomena in order to find the patterns which point to the Tao. And the Taoist is a gardener, doing nothing that would go against nature, rather, nurturing all things so that they may

grow in accordance with their inner natures. Every idea, method and tool of process work with music stems from a love of the Tao, of nature, of things the way they naturally are, of the direction in which they naturally move.

Music brings to process work a schema and a vocabulary with which auditory phenomena may be accurately and neutrally analyzed and described. The subchannel concept is a structure, which is borrowed from music, within which we can understand sound. The language of music can be applied not just to melody and harmony - what we normally think of as music - but to anything we hear, anything we say, any kind of sound.

Listening to cries, whispers and laughter with finely tuned ears makes it easier to not be hypnotized by our normal associations to these sounds. Working with them as if they were music, we may find a wild cat in a sob, or a gorilla in a moan. A heightened awareness of the auditory channel is especially useful when we are confronted with the wheeze of a comatose patient, the grunt of a catatonic client, or the sighs and breathing patterns of someone in a deep trance. In such situations, where the possibilities of conventional communication are so limited, we need whatever tools we can find which might open a path of communication. Being able to listen with precision, and isolate the specific quality of a sound so that we can use that quality in our communication,

could make a difference.

Music gives to process work a rapid and eloquent accessing tool. For many of us, music is something that happens to us and around us in our daily lives. We are moved by it, affected by it. We are not the active parties who affect the music. Even musicians say that they are carried away by the music, transformed by it. Since music is such an autonomous force in our lives, there is a strong chance that it brings us information which is not a part of our everyday identities and intentions. Since it is so difficult to control, the aspects of it which are out of our control are even further from our normal personalities. Music can be spiritual and soulful, wild and meditative, capable of expressing and stirring the deepest layers of our selves. These factors combine to make music a powerful means of accessing and working with psychological processes.

Music lessons are transformed by the association of music and process work. What is most fascinating here is the awareness that the interaction between teacher and student is echoed in the music. The same patterns which structure the information in one channel, is present in all the channels. By intervening in one area, the others are affected. When the process worker values the disturbing musical or relational signal, and encourages its growth, then teacher, student and

music can develop to their fullest potentials.

The process worker can make a musical intervention without even knowing how to play, without knowing anything about the specific music being played - by using finely tuned perception. With this single instrument, the process worker can pinpoint the signal that is different and relay it back to the professional player. The process worker's usefulness lies in supporting signals and processes which had been outside of the musician's awareness. These signals and processes point to the musician's growing edge, where he or she is not yet whole, but is in the process of developing both musically and personally.

People all have perceptual holes around their edges, and so the musician needs assistance in perceiving the signals which he or she does not hear, needs help to encourage the signals which he or she does not perceive to be part of the music. These signals, these mistakes, these bangs and scratches, moans and hums, movements and dreams, relationships and body symptoms, are signposts showing the direction of the musician's growth. The process worker's job is to facilitate the musician's awareness of these signs, to invite the musician to put his or her own attention onto them, and to encourage the musician to let them unfold. Helping the musician to shift focus, to expand the idea of what could be a part of the music, this is the process worker's task. Whatever else happens

is between the musician and the music. But just this small nudge, this small shift, is often enough to change the musician, the music, and the relationship between the two.

Fluid Borders

The magic of process work lies in seeing a connection between things that are normally thought of as having nothing to do with one another. Process work expands our idea of body problems by showing us that they are connected to our dreams. Our idea of music is expanded when we understand that relationship troubles, noise from a construction site, clicks of piano keys or unwanted hesitations have something to do with the music we are playing. Process work expands our ideas about the world. It calls into question the strict divisions between things. Are the boundaries which separate one thing from another real and objective, or are they partially the product of our perceptions and our learned or inherited ways of thinking about things? In process work, the borders between things become fluid as we realize that everything is a manifestation of the same dream field, that it is all patterned by the same moving patterns.

This does not mean that everything is a single, undifferentiated mass. The paradox is that by differentiating, by pulling apart the various elements of our experience and noticing the differences between them, we can discover the

common threads that join them.

The Fluid Border Between Psychotherapy and Art

Again and again, the cases presented here have shown that once we get close to the pattern which underlies our music, we find that this same pattern underlies our lives. In fact, everything we are and everything we do is structured by that pattern. And the closer we get to being in touch with that underlying structure, of moving along with that larger movement, the less we can delineate between what is art, what is therapy, or what is life. The border between psychotherapy and art becomes fluid as we get closer to the common thing that binds them all, the movement and pattern that we try to discover and follow, the indefinable process, the Tao.

As the artist's idea of who he or she is, of what is a part of his or her world or his or her art, is enlarged, then the art produced is similarly augmented. Pushing back the borders of the artist's perceptions, bringing in aspects of his or her wholeness which had been neglected, rejected or unknown, can radically transform the artist and the art. And, since much of art foreshadows cultural change, the process described here can push back the borders of our collective awareness and let in aspects of society which have been discarded, ignored, or are too new to be accepted.

As process workers, we can be an integral part of that creative process by expanding our idea of what we do to include working with musicians and singers, painters and sculptors, poets and novelists, actors and playwrights, not just psychotherapeutically but on their art as they create. Using the tools of process work and the structures of the art forms themselves, we can open the borders between psychotherapy and art. Working hand in hand with our friends in the arts, we can explore the edges of cultural and global change.

In our psychotherapeutic practices, too, we can open the border between therapy and art. Like music, process work has certain techniques which must be mastered. For a while we can improve our therapeutic success by improving our skills and training our perception. But at some point, we need to drop all of that and just be ourselves.

It is the same with an artist. All of the skills and tools become meaningless if the artist cannot use them to express, and truly be, himself or herself. The process worker can be truly therapeutic only if process work is an expression of who he or she truly is as a human being. The skills and tools cease to be important when they are used to push back the boundaries of our identities - the identity of the client, and the therapist's identity as well. The process worker's identity as a therapist must go, as client and therapist are transformed

into artist and artist.

By living our lives with a passion for awareness, we can be creative in every moment. Pushing back the borders of our perception, we can incorporate the new parts of ourselves and our world in an original, vital way. Where is the distinction between process work and art, between art and life, when everything we do grabs the very stuff of existence and looks at it from a new perspective? In this moment, process work ceases to be therapy and becomes art.

Future Research

This dissertation raises many questions. More research is needed into the ramifications and applications of the ideas presented here. More must be learned about auditory edges, as well as positive and negative feedback, when working with music. How can these phenomena be distinguished? How do they sound? Timbre should be studied in detail. How can it be described in an exact, neutral and simple way?

Research is needed into the application of the subchannel concept to other channels. Our understanding of the verbal channel is well developed, due to the advances of linguistics and communication theory (Diamond, 1988). Kate Jobe is working to incorporate Rudolph Laban's (1975) differentiated analysis of movement into process work.⁷ The fine structure of other channels should also be researched. The visual channel, for

instance, might be broken down into light and dark, line and form, texture and color. I am not certain of the most useful distinctions. It is possible that studying the art forms which correspond to each channel may prove useful, just as music provided the means for analyzing the auditory channel.

Process work with music must be tested in new areas. Working with bands, choirs and orchestras is an important next step. How do group dynamics and relationship issues influence the music of a group? Will group process work and relationship work improve the music and/or the ability of the people to make music together? Does the identified leader of a musical group embody its primary musical style? Does a group have a secondary style? Does the mistake of one member have value or meaning for all? Does incongruence play a larger role than unintentionality? Will amplifying the secondary aspects of group music enrich the music in the same way that it does when an individual plays? All of these questions and more lie on the frontier of this new application of process work with music.

The connection between music analysis and process work should be explored further. Do the structural analyses of music which arise while doing process work with music agree with or go along with more conventional analyses? The idea of analyzing music in terms of its process structure also needs to be tested. Is the process structure of a piece of music parallel

to its musical structure? Are they identical? Interviewing and working with composers during and after the creative process, and then working with and analyzing their music when played by someone else, may reveal whether (a) the secondary processes of the composers were echoed in their music, (b) whether this echo was intentional or not, and (c) whether the same secondary processes were retained in another's rendition of the same music. Implicit in these questions are issues related to creativity in general: the influence of a person's psychological process on the creative process and whether the limitations of identity further or inhibit creativity.

Finally, I would like to see the kind of research presented here being done with other art forms. The connection and interaction between process work and the creative arts is a lively and growing field. Every melody begins with a single note. But from that note, any possible melody can be created. This dissertation is like that first note. May the melody have many verses sung by many souls, and may it touch the hearts of all who hear it.

NOTES

1. I attended a seminar called "Voice and Bodywork" in July 1986 in Hohentannen, Switzerland, which was led by Lisa Sokolov. She is a music therapist whose work combines breathwork, bodywork, imagery and improvisation.

2. Phenomenologists have written extensively about intentionality and unintentionality. A philosophical investigation of this subject would certainly add to the body of knowledge about process work, but lies beyond the scope of this dissertation. The interested reader is referred to Merleau-Ponty (1962).

3. This phrase was coined by Mindell. He has used it often in his lectures, notably, during the keynote presentation at the 18th Annual Conference of the Association for Transpersonal Psychology in August 1990 in Asilomar, California

4. It has recently been brought to my attention by students that vowel and consonant sounds may also be a valuable addition to these descriptions. An 'ooo' sounds different than an 'aaa,' for instance. These distinctions may well be useful. Until now, however, I have not yet given this enough thought or practice to be able to write about it in a meaningful way.

5. I first heard of this exercise in a seminar on Neurolinguistic Programming led by Dr. Katherine Ziegler in November 1985 in Zürich, Switzerland.

6. I first heard of working with primary and secondary aspects of visual art in Mindell's "Creativity Seminar" in April 1986 in Tschier, Switzerland.

7. Laban Movement Analysis (Maletic, 1987) is a system for describing movement in terms of its basic elements. One basic element is effort, which describes the quality of a movement. Effort is further subdivided into time, weight, space and flow, each of which contains a continuum of two polarities or factors (e.g., the time element of movement can be quick or sustained; weight is described as being strong or light). These subdivisions sound to me very much like the auditory subchannels which also flow between polarities along continua. The analysis of effort is only one aspect of a very differentiated system. I suggest that Laban Movement Analysis as a whole can be seen as delineating a subchannel theory for the kinesthetic channel.

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