

The Wounds that Sing: Constructions of Music and Well being
Professor June Boyce-Tillman, Professor of Applied Music, King Alfred's
University College, Winchester SO22 4NR

Email: junebt@globalnet.co.uk
Telephone: Work: 01962 827281
Home 0208 677 8752 (also fax)
Mobile: 07850 208721
FAX: Work: 01962 827272

La Trapera

Deep in the desert there lives an old woman. She is secret and private. She is a crower and a cackler; she is fat. She lives in a dark, hidden cave. And her task is the gathering of bones, which is why they sometimes call her La Trapera – the one who gathers. She creeps around the desert collecting whatever bones she can find – deer, birds and snakes and other animals that are likely to die out; but she specializes in the bones of wolves which is why sometimes she is called La Loba – the wolf woman. And she brings the bones back to her deep, dark cave and lays them out on the rocky floor. And when she has a complete beautiful skeleton she starts to find the right sound for the bones. And she sits by the fire exploring all the lost sounds of the world. And when she has found it she starts to sing. And gradually the bones come together. And she sings and she breathes. And gradually the bones grow flesh. And she sings and she breathes. And gradually the flesh grows fur. And she sings and she breathes, breathes life into the creature. And the creature opens its eyes and stands and starts to walk. It prances right out of the darkness of the cave. And whether by leaping and prancing or whether by a flash of sunlight or a splash of water, that creature becomes a laughing, dancing human being. So if you are lost and wandering in the desert maybe La Trapera will find you and will sing you one of her songs.

(The main source is Pinkola Estes 1992, pp 27-8)

This myth from South America shows reveals not only the ancient connection between music and healing but also the philosophical framework that underpinned it. This was bound up with the central power of music to connect - within the body, human being to human being, humans to the natural world, human beings and the natural world to God or the spiritual. The ethics of most world religions show a love of peaceful connectedness.¹ This is the reason for the centrality of music in religious ritual, whether it is the pagan rites celebrating the turning of the seasons or the seven offices of the monastic day.

Ways of Knowing

The thesis that underpins my argument is the **social construction of knowledge** based on such theorists as Foucault. In an increasing movement in the early twenty first

¹ Hildegard of Bingen (1098 – 1179) called this connection justice. “God” she said “has arranged all things in consideration of everything else.”

century the West is endeavouring to restore a rift that has developed in the intensely rationalistic culture of the West. Gooch (1972) defines two systems of thought, both of which co-exist in the human personality and have the potential for development. The favoured characteristics of one system (System A) are

- activity leading to products
- objectivity
- impersonal logic
- thinking and thought
- detachment
- discrete categories of knowledge which is based on proof and scientific evidence.

The other system (System B) favours

- being
- subjectivity
- personal feeling
- emotion
- magic
- involvement
- associative ways of knowing
- belief and non-causal knowledge

He suggests that the Western world has chosen to first of these value systems. The second has therefore become devalued. I have called the ways of knowing that characterise System B subjugated ways of knowing.

There is an inextricable relationship between the individual and the society in which s/he lives. **Theories of personality** like the inventory of the Myers-Briggs Type Indicator (Myers and McCaulley 1985, Myers 1993) based on the work of Jung classifies personalities in terms of types show that it is possible to see that we can identify certain individuals as Type A, that is, those who are happy acting on logic and scientific reasoning which are part of System A. Others can be called Type B and will favour system B acting intuitively and valuing belief and magic. It is clear that the type A people will feel more at ease than type B in western society. Type B people are more likely to exhibit signs of dis-ease and, indeed, to be classified as 'abnormal' by the surrounding society than type A. However, type A people will also have the type B characteristics within themselves and these will require exploration to achieve a fully rounded humanity. Similarly type B people can use the prevailing values in the culture to develop the less favoured aspects of their personality. It does serve to highlight the relationship between the individual personality and society and the roots of some human dis-eases.

So Western society has embraced one set of values. Other value systems exist which are reflected in other cultures. These are subjugated within western culture. Individual people also have a preference for a particular way of knowing although all the ways of knowing exist within the human psyche. In a society where the individual's way of knowing is in tune with that of the society the person is more likely to be seen as well-

adjusted and will suffer less stress and dis-ease. What is clear from the literature on the use of leisure in our society like Wilensky 1960 pp32-56) and Stebbins (1992) is that people do use their leisure time re-balance their life of work.

Our working life is also seen in terms of products. Capitalism is a product based economic system. The result of this is that the area of Healing is seen as product rather than as Process. Nouns like health and therapy are in general more highly regarded than process words like healing and the words themselves have been annexed by various groups. Health and therapy can be seen as enabling people to become 'normal'. This resonates with the ideas already discussed on the relationship of the individual to the surrounding society. The concept of therapy as power, sets out a model for therapy as changing people to adopt the values of the dominant discourse. A norm for health will be established by the dominant discourse and people will be edged towards it by a variety of techniques:

To quote the Brazilian Archbishop Helder Camara:
When I give food to the poor they call me a saint; when I ask why the poor have no food they call me a communist.

To rephrase this in terms of this lecture:

When I function as a doctor and a therapist they call me a saint; when I ask why people are ill they call me a dissident.

But to define a moment of health in our lives is difficult. The model associated with the word health seems to have lurking in it somewhere the notion that we are working towards a point when we shall be healthy; then the task will be to maintain ourselves in that state. The implication in this notion is that then we should live the rest of our life in some sort of sterile bubble free from influences that make us ill.

Anthony Giddens in the 1999 Reith lecture on Tradition suggested that the growth in the therapy and counselling industry in the contemporary world is part of a search of personal identity in a society that no longer provides that identity within its own structures. Here people find their identity by story-telling. He suggests that its part of the process of globalisation in which we all have a greater range of choice than before. He sees psychotherapy:

as a method for the renewal of self-identity, in the early stages of a detraditionalising culture. Giddens 1999 No.3

This is a process model of the construction of self- identity which is much wider than and dynamic than the more product-based model described above.

Models of health (debt to Jan here?)

Cecil Helman (1994) in his book *Culture, Health and Illness* describes three models that underpin thinking about the health of the body. These are:

The *balance/imbalance* model – 'the healthy working of the body is thought to depend on the harmonious *balance* between two or more elements of forces within the body.'²

² Helman, Cecil G. (1994), *Culture, health and Illness*, London: Butterworth/Heinemann p21

The *plumbing* model – ‘the body is conceived of as a series of hollow cavities or chambers, connected with on another, and with the body’s orifices, by a series of “pipes” or “tubes”...Central to this model is the belief that health is maintained by the uninterrupted *flow* of various substances...between cavities, or between a cavity and the body’s exterior via one of the orifices.’³

The *machine* model – ‘the conceptualization of the body as an internal combustion engine, or as a battery-driven machine, has become more common in Western society.’⁴

Music fits more easily as The music therapist, David Aldridge puts it in his book Aldridge, David (1996), *Music Therapy Research and Practice in Medicine – From Out of the Silence*, into a model of health as balance.

So the model of healing as balancing is linked with debates about work and leisure which in turn are linked with relationship of the individual and the surrounding culture. So healing is a process of rebalancing the system which can be achieved through creative activity. This is not necessarily achieved only through the operations of health practitioners but by means of a pattern of activities chosen with a degree of self-awareness.

My work was also based on my doctoral research on **creativity and well being** drawing on the work of such figures as the Progressive Education Movement in the US in 1930 with such spokesmen as William James (1900), John Dewey, (1910,1934), William Heard Kilpatrick (the leader of the movement), Francis Parker, Boyd Bode, George Counts and others led a challenge to traditional educational methods in favour of methods allowing children to develop through the processes of discovery and self motivated play (Lieberman 1967). This was extended to the wider population. Through being creative people would realize their human potential and so an area of psychology of this name came to be developed encouraging lateral thinking and right brain activity with exponents like Carl Rogers (1976) and Abraham Maslow (1962)

In this literature the notion of the creative individual as a ‘self-actualizing’ person is very strong. There is great stress on freedom as a necessary part of the creative process. This is often linked with a return the processes of childhood especially play. The arts are seen as a place where adults can play, where they are free to explore their own subconscious and also to make mistakes.

The main themes which emerge from this literature are those of freedom often involving playfulness, the need for acceptance, creativity as a universal human trait leading to growth and change, the necessity for a measure of chaos in the process and a notion of transcendence as part of a ‘peak experience’ as part of the creative process.

This literature I brought together with empirical work on children's compositions to produce a model of **children's musical development** which I have since used to develop courses on musical creativity with a whole range of people.

³ Helman (1994) pp24-5

⁴ Helman (1994) p26

My own experience

My own exploration into this world represented an embracing of a musical freedom that I could not find in a classical training that ended in a music degree at Oxford University. This consisted of history and analysis and written composition in the style of composers from 1550-1900. My grandfather had been the village dance band pianist in a New Forest village and played by ear; but he wanted his granddaughter to enter the world of classical music (epitomized by his 78rpm recording of Jose Iturbi playing Chopin's Fantaisie Impromptu). I was too young when he died to realize what I lost by not learning his skills. In fact, as a child, I was glad of the containment of the classical tradition. I knew where I was by learning how to read the notes and enjoying the poise and elegance of Mozart and Haydn who were my favourites at that time. I was terrified of improvisation in any form. The printed notes offered a security that I needed. It was through exploring sound with children in school that I found that freedom and this was followed by playing folk guitar and (much later) buying a djembe. Twenty-five years after leaving Oxford I dared to improvise in public and felt that I could claim that musical freedom. Although I composed a few original pieces at Oxford (not as part of the academic course) I wrote few classical pieces for the next twenty years. Oxford had taught me that composers were usually male, German and dead. It was during a prolonged illness that I started to compose again and became aware that this process was actually part of my own healing process, that in combining and recombining the ideas musically I was actually changing parts of myself. At this point composing was essentially an individual activity done at the piano or on paper, as I had been taught it to be. I was a pianist, an essentially individual instrument. I enjoyed accompanying but the examination system dictated that I was always examined as an individual. My parents could only afford for me to learn the cello in a class so advanced orchestral playing was not available. Choral singing was the only communal music making experience was open to me. Playing folk guitar for large gatherings in the 60's offered me an experience of communal music making that had largely been denied.

My route into the musical profession consisted largely of a set of challenges called examinations and as a child I remember my musical life as a series of hurdles. No sooner was one surmounted the next one loomed on the horizon. The notion of using music for relaxation was not a possibility and indeed was discouraged by teachers of musical analysis who despised what they called 'wall paper' music and set listening up as something to engage the whole mind and certainly never to be indulged in while doing something else. It took the discovery of therapeutic massage to introduce me to the use of music to nurture and heal, as an accompaniment to other activities.

My discovery of other approaches to music was achieved by means of moving from the classical tradition into other musical traditions. At first this was the protest song movement and I can remember the sense of rebellion in going back to Oxford to sing at my college and using a song entitled *O that greedy landlord* which I accompanied myself on the guitar in my essentially classical programme. The scene was set for the embracing of musical diversity as a way exploring different parts of my own psyche. It has led me through various New Age groups, into ethnic traditions and an exploration of the tenets of music therapy. At first I was concerned about the diversity and discrepancies between what was the dominant tradition for me – classical music- and the other ones. Now I rejoice in the diversity and realize that each represents a different aspect of my persona

and can be respected in the same way as I teach respect for difference in the course in World Musics. This is as true internally as it is externally in terms of society.

Through these other traditions especially the drumming I discovered a much greater awareness of the role of my body in music making. Although I necessarily spent much time on technical exercises in learning the piano and was aware of how the state of my physical health affected my singing, the tradition I was being initiated into did not show a great concern for the role of the body in the tradition and concentrated largely on the role of the mind which was seen to be the ruler of the body. I sang in Church for as long as I can remember and was a deeply religious child. Up till twelve I could not sing in the choir which was all male and when I did sing in a choir that included girls, I found that most of the church choir had little sense of the religious meaning of music (less so often than the congregation). It took explorations into Hinduism and New Age to discover a group of people who genuinely believed in the transcendent power of music and indeed, sometimes linked this with the embodied art of dancing.

This is a brief summary of my entry into the experience of music which was essentially a process of self-discovery, self-construction and reconstruction. Various themes run through it like containment and freedom, individualism and communal music making, the challenging nature of the classical tradition, the embracing of diversity and the place of the body and transcendence in music making.

The book commission

The commission of the book from Jessica Kingsley allowed me to bring this work together. I was asked to address the musical traditions which saw themselves as healing. These are Western classical traditions before the Enlightenment, shaman and spirit possession cults, the new Age in its various manifestations and music therapy constructed within Western allopathic traditions. If you want to explore these ideas in more detail the book is on sale outside!

Establishing the polarities

Certain themes emerge from these various fields. It is from these that I have drawn the list of fourteen polarities that make up the dynamic model of the self. These are:

Community/ Individualism
Containment/Freedom
Expression/ Confidentiality
Challenge/ Nurture
Unity/Diversity
Excitement/ Relaxation
Embodiment /Transcendence

In this model there are certain principles:

- They are in a dynamic relationship

- We need to explore both ends of the spectrum and this will be easier in some societies than others
- Full personhood is to be realized by exploring a wide range of human experience.

I have shown the polarities within a circle. The containment within the circle shows how these polarities are all interrelated within the person. They are shown as linked together:

FIGURE TWO – The Polarities in the Self

Each polarity has a point of synthesis. I have plotted them as points along the lines.⁵

FIGURE THREE – Balancing the polarities in linear form

From this it can be seen that the balance point is not necessarily the mid-point of the lines. It can be at any position on the line and will constantly be moving until we are content in any position. As we explore the various positions of balance we become more at ease with them and achieve a synthesis of the polarities.

Now they can be mapped onto the circular model to give different shapes for the self. Here is a shape that a sense of transcendence and individuality, that is quite contained and likes confidentiality, that feels quite united, enjoys challenge and is a little excited. This shape is quite in tune with the values of Western society:

FIGURE FOUR – A Self Shape

Another self-shape shows a very different value system. Here the person is quite relaxed and enjoys nurture, has some sense of diversity within it, enjoys freedom and expression within a community and has a real sense of the body. This might be less at ease in Western society:

FIGURE FIVE – A Self Shape.

Music and the model

In this lecture I shall only deal with four of the polarities Community/Individualism, Unity/Diversity Challenge/nurture and embodiment/transcendence/. If you want more read the book.

1. **Community/ individualism**

The need of human beings for community is to be found in many sources today – political, psychological, religious, to name but a few. The legacy in the UK of the Thatcher years is one of fragmentation and an excessive emphasis on the individual. But it is a process that started with the Enlightenment and its rediscovery of the epic of the **heroic journey**. The male hero narrative (based on the Odyssey and Aeneid) is of one who asserts his individuality and ‘finds himself’ through the undertaking of a journey.

⁵ There are limitations in the process of model making. No model can depict the totality of human knowing.

This is usually without a permanent companion (although with many temporary travelling associates who are often either embraced or killed). After this, he returns home as a mature person assured of his personhood. This particular myth is at the very heart of Western civilization. Kathleen Fisher (1996) designates it the 'Lone Ranger' model of meeting challenges (p14).

The heroic journey was not open to larger numbers even of Western civilization - the poor and women, to name but two groups. The theologian Mary Grey and the psychiatrist, Jean Baker Miller amongst others have shown women's patterns are moving from attachment to **continued connection**, so that the self emerges within a web of complex relationships. Many women in particular have sensed the need for this in the nurturing and rearing of children. For them the heroic quest was never a possibility and they felt torn apart by a double standard - a society that prized the individualism that characterized the heroic search and their own sense of a deep need for community and stability for the sake of their children or their family.

Words divide but sounds unite. The task of words is distinguish one group of objects or people from another, to further divide them into subsets and then into individual objects or persons by detailed descriptions of individual names. When a group of people makes **music together their unity is restored**. The chief loss resulting from the decline of Western Judaeo-Christian theology in our culture may not be the theology but the whole community coming together once a week to make music. No Sunday morning DIY activity done often by a single person in an individualized dwelling can replace the community building power of the hymn or worship song.

The balancing of these poles and the ability to move with ease between them was called by Jung **individuation**

The balancing of this polarity at an individual level is to do with exploring solitude and relationship – to acknowledge that individuality is in the context of a wider society and, indeed, cosmos. How do we avoid on the one hand a community that stifles individuality and rebellion and on the other a competitive individuality that has no roots or responsibility?

The balance between these two has been expressed in different ways in **different traditions**. The Western classical tradition had a notion of community that included the cosmos and, in particular, God or gods up to the Renaissance. During this period notions of healing through the creation of community were widely found. Post Enlightenment, the heroic journey model gained prominence with the individual composer set over and perhaps against the community. The individual performer has suffered little better. Anthony Kemp describes the isolation of hot-housed performers:

It appears ironic that, in an institution where pupils, and presumably teachers, will have so much in common from the point of view of interests and temperament, relationship problems seem likely to occur. These children appear to have deep, unarticulated personal needs, and yet, at the same time, emerge as jealous and arrogant. Nigel Kennedy, who attended a specialist music school, describes how at the age of seven he was required to practise for four hours a day

on his own, and how lonely and depressed he became, seeking companionship by offering to share his Mars bar with other boys as a bribe.

What is interesting about the description developed above is how so many of these introverted and anxiety related traits reflect aspects of social skills or lack of them. ... The picture painted above is a worrying one because it suggests a psychologically unhealthy individualism that may militate against the development of close relationships with other fellow musicians in the special school.... Kemp 1996 p248

This individualism has led to an increasing division between the audience and the High Art composer in Western Europe. Notions of the aesthetic replaced God and notions of healing were replaced by notions of personal enlightenment and amelioration. Theorists have downplayed the relationship of the music made to the culture that generated it, although interest in this area has developed in post-modern debates which have applied cultural theory to classical music.

This has not been as true of popular and folk traditions. Shamans and traditional healers have always practised in a community context although the training of the shaman has contained notions of an individual journey into different worlds. Their rituals included social as well as ritual elements and the notion of the individual self as constructed in Western culture is not present. The New Age has recovered notions of community that includes not only a spiritual dimension but an ecological one. Healing takes place in this context. With concepts of reincarnation there is, in these systems, a notion of the journey of the individual soul. This is often coloured by notions of karma and kismet, which give a frame of reference for suffering in this life within past lives. Music has an important part to play in the healing.

Music therapy, growing up in the context of the Western classical tradition has always, regarded relationship through music is regarded as central. This has often been, however, in the context of a relationship of two people although the use of the group is now well established. However, the very fact that the work is often located in separate institutions such as hospitals, means that issues of relationship with the wider society are problematical. There are an increasing number of arts schemes starting to address this split including Community Arts projects.

The implications of this can be grouped under the following headings:

Personal identity

Cultural identity

Exclusivity and Inclusivity

Ecology

A Pluralist Society

Globalisation

Value Systems

Education and Pluralism

In the area of Personal identity, the prevailing values of Western society might be summarised as a 'normalised individualism'. On the one hand people are conceived as individuals in competition with one another; on the other hand each individual is treated in the same way by simple cause and effect principles operating in health care and education as if they were all the same. In the light of this, music can offer a person the possibility of belonging to a group of people listening, performing or improvising/composing within a common tradition. Those who favour more individualised approaches may feel drawn to the Western Classical tradition while those looking for more communal systems may seek out the New Age traditions. Nevertheless, in performing groups such as choirs and orchestras the Classical tradition can offer a real sense of community.

Sonia Gergis, a north London Music teacher ran a 'Music in Harmony' festival. For this, the youngsters (and they were mostly young and included the so-called recalcitrant teenagers) could only enter in a group. There were no soloists. The result was a tremendous quality of co-operation. It was good to see piano duet teams and accompanying pianists developing their skills in sensitivity. They were learning to tune their music to other people, learning how to get their rhythms together, to blend their tone colours, to tune their notes to one another, to support others in difficulty rather than compete with them.

In the area of Cultural identity, we cannot reconstruct the tightly knit communities that characterise the cultures in which shamanism and spirit possession cults in a society which is very mobile and where family and kinship patterns are increasingly diverse. And yet people are forming musically a variety of networks that serve to give them cultural roots. Here is moving letter is a moving letter from the First World War showing how singing was used to strengthen the cultural roots of a young soldier who was aged twenty-five just before he died of his wounds on September 7th 1918:

Dear Mother and Sister,

I received your kind letter safely today and also the newspaper. I was glad to hear that you are well as I am here at the moment but was sorry to hear that Rich is in hospital. It is better for him to be anywhere these days than on the front. Well, Mam, I haven't got much news to tell you only that we are at it day and night. Well, the food is rather scarce and very little time to eat what you are given. Well, Mam, I understand that you are rather down hearted. Here we try to keep our spirits up through all the firing. We have short services here in the trenches and in all the mud. I turn to sing the verses that I learnt at dear Mynydd Gwyn. I hope that I will be back there soon.... Well I haven't got anymore to say, but please try to cheer up, as I will soon be home with you.... [I] send you my best wishes as a faithful son and brother,

Goodnight,

Griffith

(I am indebted to John Roberts for this translation from the Welsh of a letter from Griffith Roberts written 3rd September 1918)

Many more recent writers identify similar experiences related to music. Here is Alice Walker in Noel Pointer's version of *Many Rains Ago*:

What I felt was the incredible tenderness and longing between African-Americans as they remembered they have loved each other for centuries, through all kinds of barbarity and distance and time.

To me it is a music of healing. At first, every time I heard it I would cry. With grief and loss and longing. Then gradually I began to feel what was still left between us, as black people. Black women and men. So now when I play it I'm healed by the confidence that a lot of love is left. Walker 1996 p 138

Musical groups vary in the degree of **exclusivity and Inclusivity** they operate. The classical tradition has constructed itself as quite elitist with groups of people traditionally excluded from its higher rankings on grounds of gender, race and class. Elitism is about power over; it is about control and dependence-creation. The pursuit of excellence is closely linked with it and we see it in every area of contemporary society. It is a form of aggression and often leads to a lack of partnership between individuals. Competition is inbuilt and discourages many from starting on the process of entering the classical tradition. The perfection of the classical CD (which cannot even be reproduced by those who recorded it in real life) sets impossible standards that can be disempowering. For every Young Musician of the Year, there are not only thousands of discouraged competitors from the preliminary rounds, but also thousands of disenfranchised musicians, half asleep in their armchairs, confirmed in their belief that they never got

The New Age and music therapy have validated a wider variety of sounds and offer, in general, more inclusive musical communities. Within our communities, we need to work at structures and events in which we can co-operate musically.

In the area of ecology, New Age group music making may well include an ecological relationship as well and conceive of itself as relating to and influencing the natural world through music making. It is no longer considered as eccentric as it was in my childhood to sing to your plants or play music to your trees.

In the area of pluralism, community musicians are now working at more democratic ways of bringing cultures together on a more mutual basis (see the work of Roger Watson and Vicky White), attempting it in a variety of ways. In engaging in musical activity together we engage deeply with one another. If we can resolve problems musically, we may solve them in other ways as well. Conflict resolution in this area is not about

establishing a unity based on a single style, but rather about the creation of musical and sociological structures that encourage the peaceful co-existence of diversity (Boyce-Tillman 1996).

In my own piece *The Call of the Ancestors* (Boyce-Tillman 1998) I used Western classical traditions leaving spaces for improvisation by groups from other cultures - at the first performance, Kenyan drums, Thai piphat and rock group. The use of a mixture of notation and improvisation enabled the traditions to be true to their underlying principles.

In South Africa musicians have had similar aims in music making. West Nkosi released in 1992 a CD entitled *The Rhythm of Healing*. The sleeve notes reveal the aims of community building through music. His aim is one of community building and empowerment:

The music is a powerful and thoroughly updated mbaqanga version of Sax Jive, Kwela (penny whistle jive) and Marabi (gritty local jazz). The music brings back memories of places like Sophiatown, Alexandra, George Goch, Lady Selbourne in Pretoria, Mikhubane - Durban, District Six in Capetown, New Brighton - Port Elizabeth, and Duncanville - East London. It started way back in the 50's with mbube music, marabi, kwela, tsaba tsaba, and phata phata. In the early 60's Mbaqanga music swept the country by storm, marked by the first use of electric guitars and solid drumsticks instead of brushes. People started dancing differently to a rhythm that forced them onto the dance floor and momentarily wiped away their depression about oppression - that's why this album is entitled RHYTHM OF HEALING.'

So great is the healing intention of the disc that one of the pieces is even called *Staff Nurse*. Here we see a group attempting to fuse the very varied traditions of South Africa

In the area of globalisation, intercultural projects showing a respect for diversity offer models for a globalisation that is different from the global peddling of a normalised individualism. There is much work to be done in ways of bringing cultures together on a basis of equality and not through the colonisation that has characterised the Western classical traditions in particular. Sadly, the hierarchical classical tradition not only operated a hierarchy within itself but also beyond its boundaries. The subjugation of difference within the tradition spilled over into regarding other traditions – popular, ethnic, folk – as of lower standing. The High Art Western musical traditions were spread across the world with an imperial zeal akin to the missionaries of Christianity; it was been seen as 'better' than that of other cultures; and attempts have been made to unite the world musically as well as politically, by destroying other traditions. It is as difficult to sort out post colonialism in music as it is in politics. Classical orchestras tour the world and Associated Board Examinations promote Western classical traditions in a way that sometimes devalues indigenous musical traditions.

In the area of Value Systems, popular music is similarly endangering diversity by the globalisation of capitalistic value systems. Advanced capitalism deals only in products, each with a price tag. Not only does this devalue more process-based systems, but also

establishes money as the only value system. It downplays communal systems of ownership as evidenced by the structure of Western copyright law. How appropriate is the model of individual ownership, embodied in these systems, for traditional musics passed on by the process of oral transmission? Composers and performers are being forced into the position of individual ownership because of the prevalence of the heroic journey myth in the West. The legal structures that govern Western music making (and threaten now to control the world) have this individualism enshrined within them. How can we both protect the art works of the Third World from exploitation, and also conserve their value systems? How can we value communal systems of knowing, and encourage respect for difference in world traditions? If we do not do this, we may find the musical world filled by a popular tradition (which acquires a few national characteristics as it establishes itself in different parts of the world) and a classical tradition arrogantly spreading the values of a western elite.

Education and Pluralism

Such thinking raises real issues for music education. It will become increasingly inappropriate for schools to pass on a single cultural heritage. The classroom will become a place of sharing diversity and making sense of the similarities and differences between traditions. (Boyce-Tillman 1998). Enculturation will be done by the wider society and the task of education will be to reflect on this and enable young people to make sense of it and develop a respect for musical diversity. Courses embracing a variety of traditions will need to be developed (Boyce-Tillman 1995).

Questions for exploration

How can music

- Reinforce a sense of identity by belonging to a community
- Help construct an identity by musical networking?
- Help re-integrate the sick into the wider community?
- Create inclusive communities?
- Have an ecological role?
- Play a part in peace making/keeping at a political level?
- Encourage pluralism in the growth of a global community?
- Create educational structures that value diversity within communities

4. Unity/Diversity

The Western Enlightenment model of the self stresses **unity above diversity** often using words like integration and disintegration. These are tightly bound up with value systems that value order above chaos which should be eliminated or suppressed. Chaos was demonised. Notions of identity based on unity in the work of Adorno (1973) have been associated with a repressive imperial force. The notion of the integrated self underpinned Jungian psychotherapy. Yet there is a rhythm to the integration and de-

integration. Psychologists like Thomas Fordham have challenged the notions of unity that underpinned Jung's concept of integration. He:

suggests that the process of de-integration and reintegration is an archetypal one, not belonging to myths as such, but instead being 'much more primitive.'
Jennings 1999 p45

And some philosophers like Rosi Braidotti in her seminal book 'nomadic subjects' and psychologists in an age of globalisation are looking towards the concept of a multiple self. The work of the philosopher Gillian Rose includes the notion of working in what she calls 'the broken middle' has within it the necessity of living with the contradictions:

Her work seeks to retrieve the experience of contradiction as the substance of life lived in the rational and the actual...In the middle of imposed and negated identities and truths, in the uncertainty about who we are and what we should do, Gillian commends that we comprehend the brokenness of the middle as the education of our natural and philosophical consciousness. She commends us to work with these contradictions, with the roaring and the roasting of the broken middle, and to know that it is 'I'. Tubbs 1998 p34

The process of **re-forming the person**, the acceptance of the more hidden aspects of the personality leads to a "re-membering" of the personality. The newly accessed areas are now reintegrated to form new patterns more reflective of the re-formed person. The new experience is of relationships of respect within the personality. Music has certain characteristics that enable it to play a real part in the processes of integration and de-integration. It uses motifs and ideas arranged in a whole which may have a greater or lesser degree of coherence. Beethoven's sketchbooks show us how the process of refining and combining musical ideas into works and the willingness to abandon those which will not fit but may be used in another piece. So in these precious personal diaries we have a record of Beethoven wrestling with the process of "re-membering" himself. This process is seen (Wallas 1926) as including various phases (which are adjusted, fine-tuned and restructured by various writers). These include preparation (the exploration of possibilities and generating of ideas, incubation (which involves less conscious activity), illumination (the 'eureka' experience) and elaboration (the working out of the project in a tangible form). Importantly a descent into the personal unconscious or subconscious with a somewhat chaotic nature is seen as an important component of the incubation phase. Particularly creative people have strategies for handling this phase. Arthur Koestler (1964) developed a theory of bisociation as central to this process in which two previously unconnected domains of the mind come together to produce the new outcome. The process is seen as part of the flow of living and important for growth and change. It involves a degree of courage on the person who needs to be free to enter playful processes in order to achieve what is seen as a re-ordering of personality. The result is a sense of empowerment, which can be nurtured by encouragement and an environment that encourages acceptance and spontaneity. Philosophers and psychologists have linked creativity to states of ecstasy and transcendence although creativity always involves some bodily action.

Most musical forms allow for a degree of repetition and contrast. This is a reflection of unity and diversity. Music allows for juxtaposition and simultaneous combination; it therefore can accommodate difference and differing degrees of unity. It allows for things to stay separate or to be recombined into new ideas.

The process of listening can enable the listener to participate in this process. Listeners are called to enter into the processes of the performer and composer. The listener tunes into, becomes in 'sync' with, the composer/performer. The listener shares the journey and is reassured by the fact that another person has been into that chaotic place that they are experiencing. They also become part of the journey and learn some of the strategies of the composer/performer.

This often involves the exploration of the unconscious, subconscious or some **personal Underworld**. Thus it is part of the process of de-integration. Indeed listening to challenging pieces can trigger this process. Through composing, performing or listening we can contact areas of the unconscious or subconscious of which we were unaware. Accounts of the creative process always involve some descent into chaos. These challenge the Western Enlightenment notion of progress which sees truth as being approached by means of logical steps that can carefully charted. The ability to enter that chaos, with tools from for handling it, would seem to be what differentiates the experienced composer from the less experienced musician.

What we need is to fumble around in the darkness because that's where our lives (not necessarily all the time, but at least some of the time, and particularly when life gets problematical for us) take place; in the darkness, or, as they say in Christianity "the dark night of the soul". It is in these situations that Art must act and then it won't be judged Art but will be useful to our lives. Cage 1978 quoted in Malcolm Ross 1978 p.10

The acceptance of multiplicity within the self as being natural can be an experience of great freedom:

The changes...are to do with this increasing sense of conflict and plurality in the I or collective we, coupled paradoxically, with the consciousness of greater freedom and choice in the range of possible behaviours and an increase in the room to manoeuvre available to the I. Redfearn p261

Western civilization has laid great stress on unity which often slips into uniformity. In the UK we see the clear effects of a normalizing society with a National Curriculum prescribing not only the nature of knowledge but how it is passed on. Children from minorities in a culture need to develop diverse ways of knowing – multiple selves - that can accommodate both the values of the dominant culture and the values of their own community which may be very different (Floyd 1999). This is particularly important if globalisation is not to mean 'normalizing' the world by means of Western systems. In an age of globalisation where people will belong not to one but to a number of networks and communities, there is access to a wider variety of traditions and practices than ever before. This very diversity can be a source of individual and cultural creativity. Some of these cannot be brought together and can co-exist alongside one another both in

the self and in society. The ready availability of different musical styles makes it possible for us to have multiple musical selves.

In the **Western classical traditions**, the stress on unity that has characterised the Greek notion of harmonia and Christian notions of a single God has led to a concentration of the unitive aspects of musical form. This is sometimes linked with notions of self-integration on the part of the composer. However, the classical stress on structure could be seen as a way of containing diversity and keeping diverse elements in relationship. It is also possible to see in the development of some composers, periods of greater fragmentation, which are embraced as part of the creative development of their life. The process of listening takes listeners on a journey into their own subconscious with the possibility of reshaping themselves with the help of the composer who becomes a musical guide or therapist.

Spirit possession cults have a greater sense of multiplicity within the self because of the belief in a number of spirits which can possess the self. The notions underpinning shamanic and spirit possession cults have a way of explaining diversity within the self by reference to another world which interacts with the everyday world. This world is explored safely by musical means. The training of shaman involves the concept of a difficult journey into dangerous areas, which is where the healing songs are to be found. The rituals are a communal entering into similar territory guided by the experienced healers. Insofar as they result in a personal transformation on the part of the patient they represent a change on the part of an individual; insofar as that person through this process finds acceptance within the group the group is also encouraged to include a greater degree of diversity.

In **music therapy**, notions of integration are central rooted as it is in Jung's thinking. That this can be achieved by means of music has been a central tenet of music therapy. It is necessary sometimes to de-integrate in order to re-integrate. This can be achieved through improvisation. The notion of integration contains within it the peaceful co-existence of diversity. The use of small motifs of different character can be used to achieve this.

To summarize, the self needs to be able to accommodate diversity within a non-repressive unity. Music has been seen as a way of producing unity in diversity by integrating small motifs into a coherent whole. It is also a way also of living with the chaos until such time as the self is ready to reintegrate. However, there are psychologists and philosophers who challenge the model of the unified self and value a greater measure of diversity. Dis-integration and de-integration need distinguishing. Models of the creative process include a descent into the chaos of a personal underworld. This is also part of the training of a traditional shaman although here the underworld is located outside of the self. The experienced musician has ways of entering and leaving the chaos with a creative outcome. The listener can participate in this journey and gain insight into their own unconscious. This could also be seen to be similar to certain shamanic practices.

The arts do not merely express life as it is, but also transform it. The process of creation is a process of transformation. Within this process lies the possibility of

redeeming the damaging experiences of the past and remaking them into new ways. The implications for his can be grouped under the following headings:

De-integration and disintegration

The Western Composer as Therapist or Shaman

Composing/improvising as self-transformation

Multiple Musical Selves

De-integration and disintegration

Sometimes in a society that prizes order so highly the place of chaos is demonised and designated as 'sick'. In a society that had a different value system there might be better-constructed systems for understanding and handling this diversity as in spirit possession cults. Here diversity is applauded and regarded as a 'special' sign. The acceptance of neo-shamanism within the New Age reflects an increasing ability to accept differing frames of reference for states once considered 'sick'.

What is interesting in the descriptions of the shamanic crisis is that death and rebirth are central. In traditional societies this was regarded as very real. It was experienced as part of a journey within the context of a society with established practices and procedures for handling this process of transformation. On the other side of this process the shaman is a 'new' person. It is interesting to reflect on how this 'crisis' is viewed in Western medicine. Here there is a notion of preventing the crisis happening, as there is no established notion of a spiritual dimension to the 'sickness'. But the characteristics of such crises in the mentally sick are often suicidal thoughts and attempts. It is interesting to reflect that such thoughts and desires for death may be transformative desires that could be dealt with by a ritual or symbolic death. In the absence of a shared religious frame, it is possible to construct rituals involving music that are transformative.

The Western Composer as Therapist or Shaman

In listening we can be taken into a different world by a composer/guide who guides us through it musically. When we listen, for example, to the slow movement of Beethoven's fourth piano concerto with its bringing together of two very contrasted elements within his self, we enter into Beethoven's experience; insofar as his journey is akin to ours we can share it and be used for our own transformation. The composer together with performer becomes a therapist, who like the ancient shamans has entered the underworld on behalf of the wider community. The underworld is now perceived as being within rather than in another realm but the important thing is that someone has entered it and found a way through and out. The tools of the Western composer thus become akin to those of the shaman. Entering the underworld with the bank of musical forms and structures that make up tuition of the Western classical tradition can be seen as the equivalent in this respect to the training of the shaman for his entry in the Underworld. But the response is essentially an individual response and the journey of the composer/performer must resonate with that of the listener. This shows us why pieces of music lose significance for us. We are no longer at the same place in our story. We are not just empty containers into which composers and performers pour their feelings. Each person comes with their own cultural heritage and also an individually constructed set of

needs constructed as likes and dislikes. One person's musical meat is another person's musical poison.

Composing/improvising as self-transformation

When we compose or improvise we engage in the same process as the 'great' composers. A GCSE pupil was a school refuser with a number of personal problems. She spent hours alone with her recorder improvising and produced pieces of extraordinary beauty. These not only expressed her dilemmas but also resolved them by turning them into beautiful musical objects.

It is in this area, par excellence, that people can transform negativity into a creation of worth and value, both for themselves and for others. In the process of writing my piece, *Healing* (1996) I had a strong sense of self-purification completed on the day of its completion, which happened to be the summer solstice. The performer has a similar sensation when performing it.

Music, of all the arts, has the capacity for expressing conflicting feelings and containing them in musical structures. These can even be sung or played simultaneously. This is very clear, for example, in the big ensembles of operatic works, in which each character may be singing about a very different emotion and yet the whole fits together as in the Finale of Act Two of Mozart's *The Marriage of Figaro*.

Multiple Musical Selves

The place of diversity within the self appears at first to be opposed to the notions of the unity and integration that underpins a great deal of the thinking about healing. The model of integration within the self might be better understood as the peaceful co-existence of diversity rather than its obliteration. This is more likely to be true in a globalised society when it is likely that people will belong to a number of different cultures each with different value systems (Floyd 1999). This allows for a person to have a greater diversity within the self. This can be expressed musically by learning different musical traditions, playing in differing groups in different places and resisting the need to integrate these stylistically. In the dynamic model of the self it is likely that there are many possible shapes. As we explore the wide range of human experience, the likelihood of diversity becomes greater.

Questions for exploration

- What are the similarities between the other world of shamanic practice and Western notions of the unconscious?
- What distinguishes creative de-integration from disintegration?
- Has Western society 'demonised' de-integrative phases which are a necessary part of growth and change at a personal and cultural level?
- Can we construct musical rituals of transformation?
- How do musical structures bring diversity into a unity or show a unity to be a diversity?
- How far does the creator of a musical event become a therapist for those who listen to it?

- How can this process be used for personal transformation?
- Does the concept of multiple musical selves enable a degree of diversity within a globalised society?

3. Challenge/ Nurture

The process of reshaping the personality often results in a sense of empowerment. The previously unharnessed energies, which were once a threat, are now harnessed and channelled into the service of the personality. This can result in a great sense of strength. It can result in a feeling of being centred - of standing firm - of self-knowledge and of empowerment. This involves a balancing of the polarity of this polarity. With too much challenge people collapse. With too much nurture they atrophy.

The polarity of nurture is connected with vulnerability. It is a way of handling this. The skill of the therapist is in knowing how to hold the de-integrated parts until they are ready to re-form. In the stages of growth where dis- or de-integration is happening (see above) there is the necessity for being held, for someone other than the patient to hold the pieces until they find their own re-ordering. In this process of holding, his sense of self is restored, but in a new form. The concept of holding is well defined by Sara Ruddick in her concept of 'maternal thinking'. She writes:

To hold means to minimise risk and to reconcile differences rather than to sharply accentuate them. Holding is a way of seeing with an eye towards maintaining minimum harmony, material resources and skills necessary for sustaining a child in safety. (Ruddick 1989: p79)

Music is **a way of holding**. I was told the story of a therapist who gave a distressed client her scarf as a way of showing that the client was held by her even when she was not physically with her. A song can fulfil this function well. It can also be a way of a group of people holding some of its members. I used a repeated drumbeat very softly under a heated discussion which threatened to break up. The attitude of confrontation changed and the group was able to function again.

Many New Age pieces are designed to hold people. They are the adult equivalent of the lullaby. The lullaby can be sung without physically touching the person. The song transmits loving holding through the medium of music. A song is a vehicle of transmission of love (as evidenced by the serenader singing the lovesong outside the beloved's window). In an age where the sense of touch has for many people been abused so that it is difficult to use as a therapeutic tool, the role music can play in holding people in their vulnerable moments has real possibilities.

But we can also listen to music to be challenged and this has been part of Post-Enlightenment aesthetic in classical music. The **master composer on his heroic journey** challenges the listener to join him and so move forward him/herself. Classical tradition based on challenge through attentive listening has despised 'wall-paper' music designed for the more subtle process of holding or nurturing. Although the nurturing function of

music was prominent in Greek and early Christian thought, notions of challenge have been prominent in the construction of the notion of the master musician. However, the word entertainment is based on the French 'entretenir' to nourish and the entertainment function was present in the age of patronage. As individualism progressed, the tradition became more competitive. It was inevitable that the development of the public concert had to give its audience a degree of challenge. The audience is expected to pay its full attention to the music for the duration of the concert. More nurturing music is often condemned as wall paper music, regarded as boring by the elite. The centrality of the public to the condition is central to an understanding of this development. People are unlikely to pay to be sent to sleep! The general growth of the entertainment industry in the late twentieth century has fuelled the debate about nurturing and challenging functions of music. Many theorists are still uncomfortable with notions of nurture although some particularly feminist theorists, are asking for a bringing together of the two polarities.

Music teaching regimes following this line of thought, have set pupils a series of challenges of increasing difficulty, often in the shape of examinations and competitions of some kind. The 'good' teacher is paid to move pupils forward not to encourage them to rest peacefully where they are. Anthony Kemp in his book *The Musical temperament* describes the casualties of such a challenge-based system:

A key aspect of special music schools, emphasised by the Calouste Gulbenkian Foundation report (1978) into the training of musicians, was 'the stimulus of competition' within a boarding school environment. One wonders how unhealthy this might be should it get out of hand in a community where, in a sense, all the pupils are in competition with each other, and where, at each level, there are winners and losers, and no escape...Most children, however precocious they are, like to have friends of their own age and, what is more, to feel accepted by them. The interpersonal dynamics created by an unruly competitive environment may result in destroying the possibility of pupils developing genuinely close and nurturing relationships. Kemp 1996 p249

However, if we take the rapidly developing world of **New Age tapes and cassettes** we find music at the opposite pole, designed to relax, to affirm people where they are – to nurture them in the same way as a mother might feed a child. If we accept that music can do this, then music becomes a backdrop to other internal action within ourselves; it is no longer only something to be concentrated on. It can be used as a safe home or relationship is used, to revisit old and new areas of oneself for purposes of renewal and sustenance. This can be seen in the contemporary phenomenon of having music playing while working. It provides a security in which new ideas can be explored and new risks taken.

Another aspect of this is that **music helps to order the mind** and think more carefully:

Music creates order out of chaos; for rhythm imposes unanimity upon the divergent; melody imposes continuity on the disjointed, and harmony imposes compatibility upon the incongruous. Menuhin 1972, p.9

Listening to Mozart has been particularly cited in this area. The development of the classical canon (a bank of familiar works) can also be seen as a nurturing phenomenon. Pieces that were once a challenge to the surrounding society have now assumed a different in role when moved into a different time and place and played often. This could be seen as nurturing by the ancestors. Nicholas Cook (1990) in the Introduction to Music *Imagination and Culture* develops the idea by seeing the formal structure of the music as a container in which the imagination of the listener can flow free. This is particularly true of the way in which many people use Classic FM for example or favourite pieces of Classical music.

When well balanced, challenge and nurture together lead to empowerment and the two work in tandem, especially in person-centred models of learning. The learning of musical skills is often part of the challenge. **Singing has been extremely important in the empowering of people** both at an individual and a cultural level. Estelle Jorgensen (1996) in a powerful article bringing together Paolo Freire's *Pedagogy of Hope* with the role of the artist in society and education in the arts, highlights the role of the itinerant singing masters in empowering the poor and the women in eighteenth century society. These delivered the only formal education open to groups of people from otherwise disenfranchised groups, especially women and girls who were excluded from much music making in the churches and communities. She claims that the nineteenth century political movements, which encouraged the inclusion of music in the school curriculum of the emerging state-supported schools, were inspired by the work of these singing schools. She concludes:

Indeed, my reading of educational history generally suggests that wherever there have been concerted efforts to teach people to sing, there has been a concomitant, deepening regard for self-improvement and general education, and heightened desire for freedom. Each has fed the other.
Jorgensen 1996 p42

Case study

Liz Wilcock was a classical violinist who decided to train as a music therapist. She found the classical tradition too challenging and demanding for a mother with young children. She was attracted to seeing music as nurturing force, having already discovered the healing power of her own hands. She has had to challenge many of the prejudices engendered by her classical training. She makes a real distinction between performing from notation and improvisation especially in the area of being able to tailor- make the music to a particular situation and reach the heart of the feelings of group. She has had from childhood a sense of the emotional power of music which she would distinguish from its effect on the mind, body or spirit. The process of expression when it is accepted by someone is the process of re-integration. She now has real sense of nurturing through music which can be done by concerts or improvisation and is slightly worried about her role in triggering 'difficult' response or touching' difficult 'areas in people's lives.

In **shamanic societies**, these functions of challenging and nurturing are tightly interwoven in the literature to produce a sense of power. The power of the shaman or healer challenges the sickness. Through this act the patient is empowered. The community often has the function of holding the patient musically during the rituals, a kind of nurture.

The role of nurturing is greatly stressed in the literature on **music therapy**. This can be effectively done through music making both by the therapist and by the group itself. The role of challenge is less apparent. Music therapy has traditionally used clients' existing musical skills rather than embarking of a process of skill acquisition with clients, which might be seen more as the province of music education. However, the acquisition of social and personal skills can be encouraged through music. The implications can be linked under the following headings:

Challenging Procedures
Nurturing Procedures
Singing as Empowerment
Cultural Empowerment
Music in Health Promotion

Implications

Challenging Procedures

Medicine has adopted and valued a number of aggressive procedures, rating surgical procedures highly in the order of healing interventions. Education has now moved to a system of testing that sees learning as a series of challenging hurdles. The role of music in both of these structures can be to rebalance the challenge basis.

Nurturing Procedures

The use of music to hold people is particularly useful in community settings and in group work in music therapy. It is a capacity that can be very useful in a society where touch has become an abused area for some people. The lullaby is an area where traditionally children have been held musically. In child rearing there have been indications of the possibility of children taking on the songs sung to them by their parents as comforters, rather like teddy bears and comfort blankets. It is certainly true in my own experience. One of my sons had no comfort toy; I was alarmed that somehow he had missed out on an important stage in his development, until I heard him wake in the night and sing himself back to sleep with the songs that we had sung him to sleep with.

A stay in hospital reinforced this at eight months, when the ward sister referred to his loud singing in the night. He had learned to comfort himself (nurture himself) with song.

In a therapeutic group where a conflict had arisen, a man sang a lullaby. This was a very moving experience for all present and involved a man holding a group safely through song. In a service in Gugulethu, South Africa, I was present at a service where people could come forward for healing. They told the pastor their problem. He relayed this to the congregation. The congregation then sang to support the healing. What was interesting here was that the songs were not the soft gentle sounds that we associate with the nurturing of the new Age, but strong louder pieces accompanied by drumming patterns made on hymnbooks. The greater the need, the greater the strength of the singing of the thousand people present.

Hospitals are setting up programmes designed to produce a more nurturing environment. These include music in schemes that include art, architecture and other performing arts. The Council of Music in Hospitals, for example, sends musicians into hospitals to produce programmes tailor made for particular situations – singers who can, for example, sing songs that patients think will be helpful.

Singing as Empowerment

This is sometimes linked with the immune system, which is crucial to maintenance of health at the physical level. Music is seen as influencing the body's immune system and building people's sense of self and identity. Empowerment through music takes many forms. For some people, the discovery that they can make music is a very strengthening experience, especially if they have been subjected to much discouragement especially if it is enjoyed by others. The opening up of the area of composing/improvising has often been significant here. A woman who found that she was going blind just as she had started learning to play the recorder, discovered that now she could play her own tunes. The opening up of the area of public performing can also increase self confidence as in the case of a woman in her sixties who sang publicly for the first time since a parent criticised her solo hymn singing at the age of seven.

In the name of music education in a normalising curriculum we have sometimes cheated people out of their birthright to sing. Singing has been at the core of the music curriculum for centuries. And yet a pursuit of a falsely based excellence has meant the alienation of our birthright. If a child comes to school and doesn't speak we spend a great deal of time encouraging him or her to do so. We don't say: 'He's a non-speaker. Some people don't, you know.' And yet we do it with singing. The map of singing as presented in the average school is one of a restricted range of pitches and tone colours. We all have our own note, the note that is easiest for us to sing at any time. And this is variable. It changes at different times of the day. Our voices are often low in the morning, rise to the middle of the day and then sink as we get more tired. Some would also say that there is a seasonal component (a yearly cycle) as well. There are also certain staging points in our lives as well, points which once would have been marked by rites of passage. The male voice changes at puberty, but so does a girl's and a woman's changes again at the menopause. Also, a trauma of some kind can be reflected in this pitch which is related to our sense of identity.

In school in UK, if you had a choirboy type sound and a fairly high pitch, you succeeded in singing classes. If your tone-colour was dark and your pitch low it was, in general, unacceptable. The scenario went rather like this:

Aged four, you came to school and said 'I am Jill. This is how I dress. This is how I speak. Do you like me? This is the note I sing. Do you like it?' If it conformed to the stereotype above, you found that your teacher both liked it and sang it herself. You gathered therefore that it was an acceptable sort of note to have. If, however, it wasn't, you were told not to sing. The process of the non-acceptance had begun. Boyce-Tillman 1996 p215

One man in a group with which I was working described one of his earliest school memories thus:

'I was singing in a group. We stood in rows. The teacher came down the room. If we sang out of tune he slapped us. I have never liked the sound of my own voice, even my speaking voice.'

He needed to look no further for the source of this feeling of failure.

If, however, you were allowed to sing your low note, you soon discovered that it was not in any of the songs. When you changed schools, you sang it again (or a new lower one if you were a boy) and hoped it would feature in the new school curriculum. It seldom did, unless there was an alto or bass section in the choir and you were able to sing a separate part. However, with a diligent Head of Music, you acquired the name of a growler or groaner and you worked together in the lunch hour. S/he found the note that you sang and gradually you added others, starting with those nearest to it. If this did not happen, you might, when you left school, have been singing your note for some eleven years but it had never appeared on the map presented by your teachers. You could be forgiven for saying that you could not sing and even worse that you were not musical, the truth was that the map of singing that was present to you was too small.

My friend runs a 'Can't Sing' choir at Morley College in London. Over a hundred people are prepared to give up their entire lunch hour to discovering their voice. A man of eighty came up to me and said: 'Do you know, a door has opened to me at eighty that I thought was shut for life.' It is wonderful that doors are swinging open at a time when others are shutting but sad that it was ever shut. If he had not found where the Phillipine islands were at school, would he still be looking for them? And yet he was looking for his ability to sing. He knew it was his birthright and somehow more central his being than geographical information.

The task of the leader of singing is to find a pitch acceptable to a group, not choose one from pitched instruments like the piano. It is an individualised, intuitive process, demanding being in tune with the group. For the pitch will be lower if the group is tired, has colds or is depressed or it is early in the day or Winter time.

Singing is power and there are remarkable stories of people who have used it in their darkest moments. From the El Mozote massacre in El Salvador in 1981 comes the remarkable story of a young girl, an evangelical Christian who was raped several times in one afternoon. Through it all she sang:

She had kept on singing, too, even after they had done what had to be done, and shot her in the chest. She had lain there on La Cruz [the hill on which the soldiers carried out their killings] – with the blood flowing from her chest and had kept on singing – a bit weaker than before, but still singing. And the soldiers, stupefied, had watched, and pointed. Then they had grown tired of the game and shot her again, and she sang still, and their wonder turned to fear, until they had unsheathed their machetes, and hacked her through the neck, and at last the singing stopped. Danner 1994 pp78-9

It is contemporary story with echoes of the myth of Orpheus of Chapter Two.

I met a nun who felt overwhelmed by her work in a community that concerned itself with violations of human rights. After the course in which she had sung some of her songs she said to me: 'I know what I had forgotten; I had forgotten to sing. If I remember to sing I can survive the stories that our community is receiving and even transform them in some way.'

We can either sing our own songs that we make up or those of our ancestors or other strong races. Many of their songs show immense strength. In singing them we tap into that universal strength. In some cultures that would be seen as of contacting the ancestors whose role is to strengthen us in the present.

Cultural Empowerment

If we read the stories of singing nations like the Jews and the black slaves we find how singing and survival are closely linked.

Saulius Trepekunas tells the story of how Lithuania achieved its independence from the USSR by song. People gathered in the capital Vilnius around their campfires and sang. The Russian tanks with the television cameras of the world on them could not fire on singing citizens; so they left. His story is about the power of music to create community, particularly national identity. In this context music is an expression of national dreams and aspirations

Music in Health Promotion

The increasing use of music in health care institutions including GP's surgeries shows how music can be used to promote the health of individuals in community. Can we prescribe music like sports programmes. Giving musical skills through music education of some kind can improve people's independence. I arranged music lessons for four children diagnosed with chronic anxiety as part of a treatment programme in conjunction with Winchester Child Guidance Unit. The acquisition of drumming skills by one participant enabled him to become a 'normal' teenager playing in a band and at ease with his peers who had previously bullied him; another participant learned to control the symptoms of bulimia through improvisation (Boyce-Tillman 1999).

Questions for exploration

- Can music making offer nurturing procedures alongside challenging procedures in the context of health and education?

- What relationship is there between empowerment in music and the body's immune system?
- How can we develop people's sense of self image through singing?
- How can we encourage the empowerment of cultural groups and networks through music making?
- How can people learn to use music as means of self-challenge and self-nurture?
- Can we use procedures therapeutically that 'hold' people with sound? How do these work?
How can music be linked with structures for health promotion?

4. Embodiment/Transcendence

Western culture has inherited from Graeco-Roman ideas and **Christianity dualistic notions of the mind and body**. In the pursuit of the transcendent Western Christianity has often lost its sense of the body; indeed in its most extreme ascetic forms it denied the body, encouraging excesses that resemble those of anorexics today. This dualism has resulted in a divorce in medical practices treating the body and the mind. Post Christian Europe has often dismissed notions of spirituality as superstitious in line with scientific, objective rationality. Practitioners in New Age traditions have worked to restore the relationship between the body, mind and spirit and treat in a more holistic way. Shamanic practices have always regarded the two as inextricably connected. The balancing of these polarities is in many traditions regarded as Ultimate Wisdom - representing a bringing together of humanity and divinity.

The notion of transcendence is sometimes associated with notions of self-fulfillment an idea developed by Maslow in his hierarchy of human needs.

The presence of the body has often been hidden in Western Classical traditions, although interest in this area is increasing in the late twentieth century, particularly in feminist musicology. A number of injuries have been identified as a result of prolonged playing in positions difficult for the body. The Classical concert involves sitting still, often in uncomfortable seats, in order to appreciate music. Even young children are told to 'sit still and listen'.

Another area that has opened up new aspects of relationship between music and the body is the advancing technology that has made access to the activity **of various areas of the brain** possible. The use of PET (positron emission tomography) in association with performing musicians at the University of Texas Health Science Centre in San Antonio has revealed interesting features. It reminds us that performing music is a bodily activity. Scans taken when a musician is playing scales activate areas of the brain associated with the feelings of movement and areas in the left hemisphere associated with auditory perception. However, when playing the third movement of Bach's *Italian Concerto* areas of the right hemisphere associated with auditory perception were activated. (Robertson 1996 p8). Research into the interaction of the two hemispheres of the brain would imply that the performance of musical pieces does cause activity in both hemispheres and require the two areas to co-operate in a unique way. This is clarified by work with people who have suffered brain damage. Paul Robertson tells the story of Stephen Wade, a multilingual telephonist and amateur composer, who suffered a massive stroke affecting the left-hand side of the brain. This left him with no

words and serious impairment to short term memory. He is, however, still able to use his left hand to play the keyboard fluently and use a pen to write music (although he is unable to write words). (Robertson 1996 pp15-16).

In traditional societies the **close relationship of dance to music making** and has meant that the bodily aspects of music making are more self-evident. The ethnomusicologist, John Blacking deals with this area in relation to the Venda outlining the relationship in other societies:

Many, if not all, if music's essential processes can be found in the constitution of the human body and in patterns of interaction of bodies in society... when I lived with the Venda, I began to understand how music can become an intricate part of the development of mind, body, and harmonious social relationships.

Blacking 1976 pp vi-viii

A student from a largely Western Classical background after a concert of Africa drumming said to me. "At first I hated it. I found it strange, different and fought the power of the drums. Eventually, I yielded to their power and I found my whole body taken over by the drums so that they seemed to play my body. Then I never wanted them to stop."⁶

Transcendence in the sense of connection to the divine or spiritual was present in the thinking of the earliest **Western philosophers of music**. The profound links within Christianity between music and the experience of God perpetuated the notion. In the hands of the philosophers of the Enlightenment the link between music and the spiritual became weakened and the search for the spiritual which had characterized the musical tradition for hundreds of years became an essentially human search.

The notion of the connection with the Divine now reappeared in the human sphere and music and the aesthetic came to be about the highest expression of human achievement. Although an element of the sublime remained in the thinking the notion of the spiritual was lost. Music came to be associated exclusively with the human mind. The way was therefore prepared for the development of music therapy as an adjunct to psychotherapy.

The notion of transcendence as part of self-actualization leads people to regard the musical experience as the last remaining place for the spiritual in western society.⁷ Hills and Argyle (1998) studied subjects who were members of both a church group and also a music-making group like a choir. They reported greater intensities in music making in the areas of 'joy/elation', 'excitement', 'feeling uplifted' and 'loss of sense of self'.

This would certainly seem to be indicated by the presence of many pieces of religious origin in the concert hall and on disc, now dissociated from their religious roots. There are also descriptions of a unitive experience as part of the musical experience that resembles that the religious mystics. This often takes the form of a feeling of being united

⁶ Unpublished conversation with an undergraduate at King Alfred's University College 1992

⁷ Hills, Peter and Argyle, Michael (1998), Musical and Religious Experiences and their Relationship to Happiness. Chapter in book in preparation entitled *Personality and Individual differences* Hay, David (1982), *Exploring Inner Space*, Harmondsworth: Penguin

with the universe, other beings and the natural world. Music may be seen as the most ubiquitous example of the contemporary 'sacred site'.

The New Age has rediscovered the notion of the spiritual which is described in a variety of ways that includes Higher Self, a higher power and spiritual beings like angels. This diversity reflects the variety of traditions that make up the cluster of belief systems that constitute the New Age. Here transcendence is arrived at through physical practices such as chanting or dancing.

The notion of the body and transcendence are inextricable intertwined in cultures that use music and dance regularly in rituals involving trance. Here, instruments have musical functions and spiritual significance. Sickness is thought to have a spiritual component and even in societies where Western values are also established, a sickness thought to have a spiritual element will provoke a return to traditional healers.

The traditional mind, body and spirit that has characterised Western allopathic medicine has not encouraged the presence of notions of transcendence within **Western music therapy**. However, there is an increasing literature of the effects of music on the body. Some have explored the linking of music with meditation in relation to the treatment of drug addiction and others the use of music for the development of motor skills. However, there is an increasing use of a language suggestive of transcendence to express breakthroughs in therapy and the use of religious terminology to describe the therapeutic situation.

The implications of this can be grouped under the following headings:

Musical Meditation and Health

Music and the Body in Western medicine

Music and Dance

The Concert as Spiritual experience

Implications

Musical Meditation and Health

This forms an important part of New Age thinking and includes some notions of a change of consciousness, drawing on shamanic models. Within Christianity such chanting traditions as those developed by the Taizé religious community in France have also used the repetition of short musical phrases to induce a meditative state. The classical tradition has had a number of composers who have a meditative aspect to their compositions such as John Cage, Karlheinz Stockhausen, Olivier Messiaen and Pauline Oliveros.

Some are rediscovering pieces from the hidden classical tradition. People listening to the chants of Hildegard of Bingen, for example, find them deeply healing. When they are sung, the control of the breath required to manage the long phrases is seen

as a meditation associated with the Holy Spirit. It is said to encourage hyperventilation which also induces an altered state of consciousness:

Hildegard's compositions are incredibly physical.... When she writes about the Spirit, you know she understands the Spirit as wind, as breath, because you become the wind. When she writes about Divine Mysteries, you sing out of the deepest space of your physical being from the comfort of the normal range to the extremes of your potential (Doyle 1987 p364)

Some music therapists have explored such techniques to relax patients and there is increasing interest in Western medicine in techniques derived from meditative traditions as an antidote to stress.

Music and the Body in Western medicine

Because of this marginalisation of the body by the dominant Western classical tradition, little connection has been seen between **physical medicine and music**, except in the development of motor skills. However, interest is growing in the area.

Others see musical links with the immune system:

It is possible that live entrainment music can not only elicit a maximized immune response, but also increase patient compliance with home imagery practice.⁸

Writers like Anthony Storr and Paul Robertson have linked physical factors into the feelings and emotions generated by music and a whole new area of philosophy. The development of this area has opened up the musical experience to people's whose bodies alone would make accessing the musical experience difficult.

The frames in which shamanic medicine and the New Age function are so different that to develop these ideas further is difficult. It involves the suspension of a great deal of disbelief on the part of Western medicine, a discipline constructed within the rationalistic Western culture which has devalued magic and belief as superstition. There are some doctors willing to explore such relationships (Gurukul 1999). However, they are often seen as isolated explorers, prepared to risk ridicule and marginalisation.

Music and Dance

It is in Western popular music that the relationship is at its strongest. The trance and rave music traditions have seen music and dance rejoined with notions of transcendence. In these traditions transcendence has been commodified by a capitalist value system that enables the recording industry and the drug cartels to exploit what is a fundamental human need.

Altered states of consciousness associated with the phenomena of Ecstasy Culture and Acid House are the subject of Matthew Collin's book entitled *Altered State*. His summary of detailed description of culture that brought music, dance and drugs into an

⁸ Rider and Weldin (1990) p215

exciting and risky culture draws attention to the relationship of this culture to the dominant culture:

The eighties were a long way away now, almost innocent in hindsight. For the children of ecstasy, gulping down their first pill in pleasure domes of the late nineties, the euphoric frontiership of acid house must have seemed like ancient history, its roots in black gay culture all but forgotten. Many weren't even ten years old during 1988's Summer of love. But for all that had changed, old uncertainties and contradictions remained – between a commodified culture and the illicit drugs that fuelled it, between rhetoric and reality, between knowledge and ignorance. And underpinning it all, still, was the restless search for bliss. Collin 1997 p316

Here he underlines that the fundamental search in ASC's (Altered States of Consciousness) was for transcendence. This we found in Chapter Three, but in these societies the use of the hallucinogens was under the control of experienced elders. The commodification of Western society has produced a situation where money is the only value system. This has opened the way for the exploitation of what is a fundamental need in human beings – the experience of transcendence. The alliance of drugs, music and dance to produce this is not a new phenomenon. What is new, however, is its alliance with a capitalist economy and its associated value systems, which allow for the exploitation of human need.

The New Age thinking also uses dance in some groups. These are sometimes part of neoshamanic rituals like Gabrielle Roth's Drumming the Five Rhythms. The circle dance has become popular as a way of cementing group cohesion.

Movement therapy is finding a place in medicine but is often separate from music therapy. In shamanic cultures the two are inseparable with a real sense of the efficacy of music in curing physical illness. These healing systems involve trance which is often induced by dance and music in combination.

The Concert as Spiritual experience

Accounts of transcendence are still found in the classical tradition but now dissociated from a religious tradition or a spiritual frame. However, the concept is still one associated with the mind. Concert halls have fixed seats and audiences are expected to sit silent and still. There is little notion that the experience will have any effect on the body. Indeed, in order to produce the spiritual experience, the performers themselves may be doing considerable harm to their own bodies.

Concert halls and CD's playing a personal stereo are seen by some to be the holy spaces of the contemporary world (Boyce-Tillman 2000). The Jewish story of the origin of the Nigun illustrates this well. The rabbi used to go to the woods, light a fire and perform a ritual. The rabbi goes to the wood, lights the fire. He cannot remember the ritual but he can sing the song. God says: 'It is enough'. Next time he goes to the wood but can no longer remember how to light the fire, so he sings the song. God says: 'It is enough'. Next time the rabbi can no longer find the wood so he sings the song. God says:

'It is enough' Finally he forgets the words of the song. So he sings a tune he can remember. God says: 'It is enough.'⁹

Questions for exploration

- How can musical mediation be used to promote health?
- How far can music challenge the mind/body/soul split that characterises Western medicine?
- Is there a possibility of extending the use of music in the treatment of physical illness using notions of the spiritual?
- Can the therapeutic properties of dancing to music be examined?
- How far is the concert a therapeutic spiritual experience in Western culture?

Applied Music

Before I start the final summary I want to say something about how I see *Applied Music*. It is concerned with the how, why and where of music-making rather than the what that marks musicology. It is concerned with music in various contexts - in my case, education, healing and liturgy. It is concerned with the process of music making rather than the products. Human beings function best in process based societies. In product based ones like that based on capitalism only human beings who can produce things are of any value - and the young, the old and the infirm have no value. In more process based societies there is a joy in the process of making itself. In this frame music serves the needs of humanity and wider cosmos. Applied Music seeks to establish frames for examining this and one of those I have set before you today.

Summary

Inside all of us, there is a musician trying to get out. Listening to a beautifully prepared programme of the Sounds of the Deep, presented by Evelyn Glennie on BBC Radio Four (Glennie1996) human divers discussed how they might communicate with the whales through singing. Extraordinary recordings of the whale sounds were played and the divers discussed communicating with them in song. One of them said that they were reputed to like the songs of UB40, but he said: "When I got down I could not remember a single UB40 song, so I have to resort to the Beatles' 'Yellow Submarine'. The whales appeared to find this interesting." There then followed a description of how the whales' own songs were constructed and the description resembled much more the human improvisatory traditions using small motifs in a fascinating variety of ways to produce a song appropriate for every situation. How sad that the diving humans had lost their own confidence to do this so that the human diver had to revert to someone else's song for communication.

Our society has not encouraged the improvisatory powers of human beings. Parents of small children do make up songs about anything, like puddles or seeds or traffic lights. I watched an amazing lesson where a teacher of six-year-olds conducted a whole afternoon through improvised song. It was a lesson in November and was a

⁹ I am grateful to Irith Shillor for this story.

wonderful musical dialogue about Fireworks with imaginative sounds included to represent the fireworks themselves. Having young children, either as a parent, grandparent or teacher can free that capacity for an adult if they have the courage to take it.

That musician in each of us is our own healer and potentially, through us, a healer of others. This lecture has set out a model of disease as imbalance – within society, within the self, within the wider cosmos. Pain can be regarded as cracks in a fabric that needs a right relatedness. The disjunctions are the wounds – personal, cultural and cosmic. It has set out a model of how to rebalance the system using music as healing – a balance that enables each of us to explore a range of experience with safety. The music produced is a record of the process of healing. It is from the cracks that the healing music comes and to which it goes. Music offers the possibility of transformed and strengthened living. There is a beautiful Jewish story:

A ruler had a fine diamond. It became seriously damaged. All the best jewellers were consulted to see if they could restore it to its former glory. None could do it. Eventually a jeweller came along who claimed that it could be made better than it was before. The court were astonished. After weeks of work, it was found that the jeweller had engraved around the flaw the most beautiful rose; and the place of the damage was now the place of the greatest beauty.

Music is the sounding form of the rose.

From the struggle of the individual to retain its own identity and yet belong to the community for whom connection is the lifeblood

From the shaping and making that enables inchoate feeling to take an audible form

From the dilemma of making public the private and painful

From the broken middle of contradictions in the midst of the self and society

From the desire to rest from challenge and to free oneself from a stifling nurture

From the finding of a rhythm of excitement and relaxation

From the reconciliation of the ineffability of the mystic experience with the human body in its strength and weakness

Comes the music.

These are indeed:

The wounds that sing.

System A

- activity leading to products
- objectivity
- impersonal logic
- thinking and thought
- detachment
- discrete categories of knowledge which is based on proof and scientific evidence.

System B

- being
- subjectivity
- personal feeling
- emotion
- magic
- involvement
- associative ways of knowing
- belief and non-causal knowledge

Gooch, Stan (1972), *Total man: Towards an Evolutionary Theory of Personality*, London: Allen Lane, Penguin Press

as a method for the renewal of self-identity, in the early stages of a detraditionalising culture.

Giddens, Anthony (1999) *Tradition* Third Reith Lecture

Models of health

The *balance/imbalance* model – ‘the healthy working of the body is thought to depend on the harmonious *balance* between two or more elements of forces within the body.’

The *plumbing* model – ‘the body is conceived of as a series of hollow cavities or chambers, connected with one another, and with the body’s orifices, by a series of “pipes” or “tubes”...Central to this model is the belief that health is maintained by the uninterrupted *flow* of various substances...between cavities, or between a cavity and the body’s exterior via one of the orifices.’

The *machine* model – ‘the conceptualization of the body as an internal combustion engine, or as a battery-driven machine, has become more common in Western society.’

Helman, Cecil G. (1994), *Culture, health and Illness*, London: Butterworth/Heinemann
p21-6

So the model of healing as balancing is linked with debates about work and leisure which in turn are linked with relationship of the individual and the surrounding culture. So healing is a process of rebalancing the system which can be achieved through creative activity. This is not necessarily achieved only through the operations of health practitioners but by means of a pattern of activities chosen with a degree of self-awareness.

Aldridge, David (1996), *Music Therapy Research and Practice in Medicine – From Out of the Silence*, London: Jessica Kingsley pp16-17

It appears ironic that, in an institution where pupils, and presumably teachers, will have so much in common from the point of view of interests and temperament, relationship problems seem likely to occur. These children appear to have deep, unarticulated personal needs, and yet, at the same time, emerge as jealous and arrogant. Nigel Kennedy, who attended a specialist music school, describes how at the age of seven he was required to practise for four hours a day on his own, and how lonely and depressed he became, seeking companionship by offering to share his Mars bar with other boys as a bribe.

What is interesting about the description developed above is how so many of these introverted and anxiety related traits reflect aspects of social skills or lack of them.... The picture painted above is a worrying one because it suggests a psychologically unhealthy individualism that may militate against the development of close relationships with other fellow musicians in the special school...

Kemp, Anthony E. (1996) *The Musical Temperament*, Oxford: Oxford University Press
p248

Individuation through music

Personal identity

Cultural identity

Exclusivity and Inclusivity

Ecology

A Pluralist Society

Globalisation

Value Systems

Education and Pluralism

Dear Mother and Sister,

I received your kind letter safely today and also the newspaper. I was glad to hear that you are well as I am here at the moment but was sorry to hear that Rich is in hospital. It is better for him to be anywhere these days than on the front. Well, Mam, I haven't got much news to tell you only that we are at it day and night. Well, the food is rather scarce and very little time to eat what you are given. Well, Mam, I understand that you are rather down hearted. Here we try to keep our spirits up through all the firing. We have short services here in the trenches and in all the mud. I turn to sing the verses that I learnt at dear Mynydd Gwyn. I hope that I will be back there soon.... Well I haven't got anymore to say, but please try to cheer up, as I will soon be home with you.... [I] send you my best wishes as a faithful son and brother,

Goodnight,

Griffith

(I am indebted to John Roberts for this translation from the Welsh of a letter from Griffith Roberts written 3rd September 1918)

What I felt was the incredible tenderness and longing between African-Americans as they remembered they have loved each other for centuries, through all kinds of barbarity and distance and time.

To me it is a music of healing. At first, every time I heard it I would cry. With grief and loss and longing. Then gradually I began to feel what was still left between us, as black people. Black women and men. So now when I play it I'm healed by the confidence that a lot of love is left.

Walker, Alice (1996) *The Same River Twice: Honoring the Difficult*, London: The Women's Press p138

The music is a powerful and thoroughly updated mbaqanga version of Sax Jive, Kwela (penny whistle jive) and Marabi (gritty local jazz). The music brings back memories of places like Sophiatown, Alexandra, George Goch, Lady Selbourne in Pretoria, Mikhubane - Durban, District Six in Capetown, New Brighton - Port Elizabeth, and Duncanville - East London. It started way back in the 50's with mbube music, marabi, kwela, tsaba tsaba, and phata phata. In the early 60's Mbaqanga music swept the country by storm, marked by the first use of electric guitars and solid drumsticks instead of brushes. People started dancing differently to a rhythm that forced them onto the dance floor and momentarily wiped away their depression about oppression - that's why this album is entitled RHYTHM OF HEALING.'

West Nkosi 1992

[He] suggests that the process of de-integration and reintegration is an archetypal one, not belonging to myths as such, but instead being 'much more primitive.'

Quoted in Jennings, Sue (1999), *Introduction to developmental play therapy: Playing and health*, London: Jessica Kingsley p45

Her work seeks to retrieve the experience of contradiction as the substance of life lived in the rational and the actual...In the middle of imposed and negated identities and truths, in the uncertainty about who we are and what we should do, Gillian commends that we comprehend the brokenness of the middle as the education of our natural and philosophical consciousness. She commends us to work with these contradictions, with the roaring and the roasting of the broken middle, and to know that it is 'I'.

Tubbs, Nigel (1998), What is Love's Work? In *Women: A Cultural review* Vol9, No.1 October pp34-46

What we need is to fumble around in the darkness because that's where our lives (not necessarily all the time, but at least some of the time, and particularly when life gets problematical for us) take place; in the darkness, or, as they say in Christianity "the dark night of the soul". It is in these situations that Art must act and then it won't be judged Art but will be useful to our lives.

Cage 1978 quoted in Ross, Malcolm (1978), *The Creative Arts*, London: Heinemann p.10

The changes...are to do with this increasing sense of conflict and plurality in the I or collective we, coupled paradoxically, with the consciousness of greater freedom and choice in the range of possible behaviours and an increase in the room to manoeuvre available to the I.

Redfearn, Joseph (1992), *The Exploding Self: The Creative and Destructive Nucleus of the Personality*, Wilmette, Illinois: Chiron Publications p261

Creativity

De-integration and disintegration

The Western Composer as Therapist or Shaman

Composing/improvising as self-transformation

Multiple Musical Selves

To hold means to minimise risk and to reconcile differences rather than to sharply accentuate them. Holding is a way of seeing with an eye towards maintaining minimum harmony, material resources and skills necessary for sustaining a child in safety.

Ruddick, Sara (1989), *Maternal thinking: Towards a Politics of Peace*, New York: Ballantine Books: p79

A key aspect of special music schools, emphasised by the Calouste Gulbenkian Foundation report (1978) into the training of musicians, was 'the stimulus of competition' within a boarding school environment. One wonders how unhealthy this might be should it get out of hand in a community where, in a sense, all the pupils are in competition with each other, and where, at each level, there are winners and losers, and no escape...Most children, however precocious they are, like to have friends of their own age and, what is more, to feel accepted by them. The interpersonal dynamics created by an unruly competitive environment may result in destroying the possibility of pupils developing genuinely close and nurturing relationships.

Kemp, Anthony E. (1996) *The Musical Temperament*, Oxford: Oxford University Press: p249

Indeed, my reading of educational history generally suggests that wherever there have been concerted efforts to teach people to sing, there has been a concomitant, deepening regard for self-improvement and general education, and heightened desire for freedom. Each has fed the other.

Jorgensen Estelle (1996), The Artist and the Pedagogy of Hope, *International Journal for Music Education*, No.27 pp36-50

Empowerment

Challenging Procedures

Nurturing Procedures

Singing as Empowerment

Cultural Empowerment

Music in Health Promotion

Aged four, you came to school and said 'I am Jill. This is how I dress. This is how I speak. Do you like me? This is the note I sing. Do you like it?' If it conformed to the stereotype above, you found that your teacher both liked it and sang it herself. You gathered therefore that it was an acceptable sort of note to have. If, however, it wasn't, you were told not to sing. The process of the non-acceptance had begun.

One man in a group with which I was working described one of his earliest school memories thus:

'I was singing in a group. We stood in rows. The teacher came down the room. If we sang out of tune he slapped us. I have never liked the sound of my own voice, even my speaking voice.'

Boyce-Tillman June B. (1996) *Getting our Acts Together: Conflict resolution through Music*. Chapter in Liebmann Marian (ed.) *Arts Approaches to Conflict*, London: Jessica Kingsley p215

She had kept on singing, too, even after they had done what had to be done, and shot her in the chest. She had lain there on La Cruz [the hill on which the soldiers carried out their killings] – with the blood flowing from her chest and had kept on singing – a bit weaker than before, but still singing. And the soldiers, stupefied, had watched, and pointed. Then they had grown tired of the game and shot her again, and she sang still, and their wonder turned to fear, until they had unsheathed their machetes, and hacked her through the neck, and at last the singing stopped

Danner, Mark (1994), *The Massacre at El Mozote*, New York: Vintage pp78-9

Many, if not all, of music's essential processes can be found in the constitution of the human body and in patterns of interaction of bodies in society... when I lived with the Venda, I began to understand how music can become an intricate part of the development of mind, body, and harmonious social relationships.

Blacking, John (1976), *How Musical is Man?* London: Faber and Faber pp vi-viii

Wisdom

Musical Meditation and Health

Music and the Body in Western medicine

Music and Dance

The Concert as Spiritual experience

Hildegard's compositions are incredibly physical... When she writes about the Spirit, you know she understands the Spirit as wind, as breath, because you become the wind. When she writes about Divine Mysteries, you sing out of the deepest space of your physical being from the comfort of the normal range to the extremes of your potential

Doyle, Brendan (1987) Introduction to the Songs. In Fox, Matthew (ed.) *Hildegard of Bingen's Book of Divine Works, with Letters and Songs*, Santa Fe: Bear and Co. pp364-5

The eighties were a long way away now, almost innocent in hindsight. For the children of ecstasy, gulping down their first pill in pleasure domes of the late nineties, the euphoric frontiership of acid house must have seemed like ancient history, its roots in black gay culture all but forgotten. Many weren't even ten years old during 1988's Summer of love. But for all that had changed, old uncertainties and contradictions remained – between a commodified culture and the illicit drugs that fuelled it, between rhetoric and reality, between knowledge and ignorance. And underpinning it all, still, was the restless search for bliss.

Collin Matthew (1997), *Altered State: The Story of Ecstasy and Acid House*, London: Serpent's Tail p316

Music is the sounding form of the rose.

- From the struggle of the individual to retain its own identity and yet belong to the community for whom connection is the lifeblood
- From the shaping and making that enables inchoate feeling to take an audible form
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- From the broken middle of contradictions in the midst of the self and society
- From the desire to rest from challenge and to free oneself from a stifling nurture
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