

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

SOUNDS EMANATING FROM THE SELF

AN INVESTIGATION OF THE ROLE OF SOUND AND MUSIC IN THE HEALING OF DISTURBED SELF STATES

Helen Elizabeth Anderson

HNDHEL002

A dissertation submitted in fulfilment of the requirements for the

Degree of Master of Music

Faculty of the Humanities

University of Cape Town

2006

COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature: *HE Anderson*

Date: February, 2006.

University of Cape Town

Pythagoras reveals the Musical Secret to the Poet

In a quiet place, beneath a spreading Tree,
I sat to rest. Perhaps I fell asleep,
For in a little while appeared to me
A company of Sages rising from the deep
And hidden Earth. Slowly did they pass
Before by the Senior of them all, Pythagoras,
Who turned and uttered one word: "Learn!"

At this command my vision sank below
Into a Forge where metals were reborn,
And from the anvil every potent blow
Rang with a sound as bright as any horn.
Four Smiths there were who walked the anvil round,
Four brothers of the secret Art;
Each in his turn produced a different sound
Upon a different metal for his part.

Watching them dance, I wondered what was this . . .
Four Smiths, Four Metals, Sixteen Chimes,
A circling and eternal beat;
Until I spied an ancient Sign, the Tetraktys,
Inscribed in stone beneath their feet.

Each Number then I counted, adding up to Ten
Wherein Four Only made the Whole,
Whereat the Smiths paused in their work, and when
They paused, a ray of light into that chamber stole.

In through a tiny crack in the dark vault it crept
Growing in strength as if the rising sun
Struck through the earth above. And when it leapt
Reflected from the substance of their Work, it shone,
And as it shone, it Rang and Sounded
Through that confined space,
Till daring to look Down, I spied upon the Anvil . . .
My own Face!

At this I woke, and found myself alone,
Sitting upright on the sunlit grass,
While in my hand I clutched a rough old stone
As if it was a looking glass.

R.J. Stewart

ACKNOWLEDGEMENTS

I wish to thank the following people:

My supervisors, Professor James May and Professor Charles Malcolm, for their support and guidance.

Dr. John Gosling, for his insightful contribution.

My husband, Rod, for his endless love, patience and guidance.

University of Cape Town

DEDICATION

This work is dedicated to my granddaughters, Amy-Rose and Rebecca

Our birth is but a sleep and a forgetting:
The soul that rises with us, our life's star,
Hath had elsewhere its setting,
And cometh from afar;
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home:
Heaven lies about us in our infancy!

William Wordsworth

University of Cape Town

ABSTRACT

This thesis is an exploration of the therapeutic role of sound and music in the healing of disturbed psychic states. The study draws upon Jungian theory of the Self as well as music theory, and argues for the centrality of sound and music as an expression of the archetypal Self. This will be argued by reference to the Pythagorean Principles of ratio and harmony and will show that the structure of sound contains within it innate archetypal *mandala* formations. These *mandalas* are expressed by the mother in the mother-infant dyad in the form of musical *mandalas* and serve to link the post-uterine Self of the infant with that of the Self of the mother. The initial musical *mandala* is that of the lullaby. Being rhythmically soft, gentle and containing, lullabies fully embody the mother/infant/world/Self scenario. As the child develops, these musical *mandalas* evolve into the nursery rhyme, which serves the additional function of expressing archetypal imagery. The archetype of sound is further explored by a discussion of the archetypal significance of the string and woodwind instruments. Being representative of the archetypal principles of the masculine and feminine, it is hypothesized that these instruments are expressive of soul and spirit within the psyche. Finally, two case studies are examined in detail and through these the author tracks the effects of the archetypal properties of sound and music on the restoration of the Self. The Pythagorean principles are highlighted as existing innately within the human psyche. In addition, in these case discussions, the expression of sound as being instrumental in the creation of image formation is revealed. Both cases presented with severe disturbances that had proved to be intractable to conventional psychotherapeutic intervention. The thesis indicates how the healing occurs through the evocation of sound *mandalas*. These are differentially evoked by different instruments and are also conveyed in the lullaby and nursery rhyme variations. These tonal evocations of the archetypes lead, through the therapies, to an integration of the preverbal and verbal strata of the Self. These two cases illustrate how sound and music resonate with the *mandalas* of the psyche and in doing so mobilize them into producing an inner order. In addition, not only do sound and music give realization to the inner experiences of these *mandalas* but also do so with considerable therapeutic effect.

A compact disc accompanies this thesis and it is the request of the author that, when indicated in the text, the reader listens to the music. It is an intrinsically important part of the expression of this work.

LIST OF FIGURES

| | | Page |
|-----------|--|-----------|
| Figure 1 | Sri Yantra..... | 7 |
| Figure 2 | Encircled Pythagorean Tetraktys..... | 7 |
| Figure 3 | Pythagorean Tetraktys | 8 |
| Figure 4 | Monad..... | 10 |
| Figure 5 | Unity, Duality and Harmony | 11 |
| Figure 6 | The Monochord and the Harmonic Overtone Series..... | 16 |
| Figure 7 | Harmonic Series | 16 |
| Figure 8 | Perfect Intervals..... | 18 |
| Figure 9 | Circle of Fifths..... | 19 |
| Figure 10 | Dominant Seventh Chord | 20 |
| Figure 11 | Dominant 7ths as Mandala | 20 |
| Figure 12 | Tone Mandala | 21 |
| Figure 13 | Musical Proportion | 22 |
| Figure 14 | Neonatal Cry..... | 26 |
| Figure 15 | Musical Notation of Neonatal Cry..... | 27 |
| Figure 16 | Musical Notation of Neonatal Cry on Accompanying CD..... | 27 |
| Figure 17 | Six German Nursery Songs | 33 |
| Figure 18 | Pentatonic Scale..... | 34 |
| Figure 19 | Major Triad..... | 34 |
| Figure 20 | Circular Pentatonic | 36 |
| Figure 21 | The Primordial Goddesses..... | 49 |
| Figure 22 | Cycladic Idol of the Mother Goddess..... | 50 |
| Figure 23 | String Instrument – Cello | 51 |
| Figure 24 | Woodwind Instruments – Aulos and Tibia..... | 52 and 53 |
| Figure 25 | Seal of Solomon..... | 56 |
| Figure 26 | Uroboros | 90 |
| Figure 27 | Monad, Dyad and Triad..... | 100 |
| Figure 28 | John’s Boat | 102 |
| Figure 29 | Encased Moon | 109 |
| Figure 30 | Butterfly..... | 111 |

| | | |
|-----------|--|-----|
| Figure 31 | Hey Diddle Diddle – Cover of Nursery Rhyme Song Book | 115 |
| Figure 32 | Drawing of Hey Diddle Diddle | 115 |
| Figure 33 | Clown..... | 119 |
| Figure 34 | Jack and Jill | 120 |
| Figure 35 | Mother in Sister’s Stomach | 121 |
| Figure 36 | Gluttonous Sister | 122 |
| Figure 37 | My Name is Monster | 123 |
| Figure 38 | Apple Trees..... | 124 |
| Figure 39 | The Dot as Monad | 128 |
| Figure 40 | Mother Cat and her Two Kittens | 130 |
| Figure 41 | Triangle..... | 131 |
| Figure 42 | Pythagorean Principles | 133 |
| Figure 43 | Where Are You Going To, My Pretty Maid?..... | 135 |
| Figure 44 | The Sun..... | 137 |
| Figure 45 | Healthy Mommy | 140 |
| Figure 46 | Healthy Instincts | 141 |
| Figure 47 | Going on Holiday | 142 |
| Figure 48 | Mommy Duck..... | 144 |

LIST OF MUSICAL PIECES

- 1-8 Examples of the Infant Cry. RM 5216. Made In Sweden. Developmental Medical and Child Neurology 1968.
 1. Introduction
 2. Pleasure Cry
 3. Pain Cry
 4. Birth Cry
 5. Hunger Cry
 6. Pleasure Cry
 7. Pain Cry of a baby with asphyxia neonatorum
 8. Spontaneous Cry from a baby with Maladie du Cri du Chat
9. Morricone, Ennio. 1986. *The Mission*. Cut No. 13. "Gabriel's Oboe". CDV 2402 323-2.
10. Bruch, Max. *Kol Nidrei*. Op. 47. Performed by Matt Haimowitz. Cut No. 4. Deutsche Grammophon 427.
11. Dvořák, Antonin. *Cello Concerto*. Performed by Mstislav Rostropovich. Cut No. 2. "Adagio ma non troppo". Deutsche Grammophon 447 413-2.
12. An American Tale. 1991. *Fievel and Friends*. Cut No. 8. "Somewhere Out There". City Studios, MCA Records, MCAD-10458.
13. Williams, John. 1992. *Kid Stuff*. Cut No. 8. "Jaws". Phillips 438068-2.
14. Norman, Jesse. 1990. *Classics*. Henry Purcell. Cut No. 6. "Thy Hand Belinda – When I Am Laid in Earth". Phillips, 434 161-2.
15. Queen. 1986. *Greatest Hits 11*. Cut No. 5. "I Want To Break Free". EMI 7979712.
16. Aqua. 1997. *Barbie Girl*. Cut No. 1. MCA Universal CDBMGS (WS) 648.
17. Williams, John. 1992. *Cinema Serenade*. Cut No. 13. "Cinema Paradiso: Love Theme". Performed by Izak Perlman. Sony SK 63005.

TABLE OF CONTENTS

| | Page |
|--|-----------|
| Abstract | i |
| List of Figures | ii |
| List of Musical Pieces | iv |
| Table of Contents | v |
| | |
| Introduction | 1 |
| | |
| Chapter 1: The Self and Sound | 4 |
| 1.1 Introduction | 4 |
| 1.2 The Self | 4 |
| 1.3 Sound as Archetype | 5 |
| 1.4 The Jungian Self as <i>Mandala</i> | 5 |
| 1.5 Sound as <i>Mandala</i> | 7 |
| 1.6 The Tetraktys as Musical <i>Mandala</i> | 8 |
| 1.7 Monad as <i>Mandala</i> | 10 |
| 1.8 Summary | 13 |
| | |
| Chapter 2 The Origins of Sound in the Self..... | 14 |
| 2.1 Introduction | 14 |
| 2.2 The Relevance of the Harmonic Overtone Series in Musical Expression | 16 |
| 2.3 The Formation of Scales..... | 17 |
| 2.4 The Pythagorean Principle of Harmonic Mediation..... | 20 |
| 2.5 Summary | 23 |
| | |
| Chapter 3: Sound as <i>Mandala</i> | 24 |
| 3.1 The Developmental Origins of Sound as <i>Mandala</i> | 24 |
| 3.2 The Musical Self | 25 |
| 3.3 The Overtone Series as Self-Organizing Process..... | 28 |
| 3.4 Summary | 31 |
| | |
| Chapter 4: Musical <i>Mandalas</i> | 32 |
| 4.1 Introduction | 32 |
| 4.2 The Significance of the Lullaby | 35 |
| 4.3 The Infant’s Biological Predisposition towards Consonant Intervals | 36 |
| 4.4 The Significance of Nursery Rhymes | 39 |
| 4.5 Summary | 43 |

| | | |
|-------------------|---|-----------|
| Chapter 5: | The Woodwind and String Instruments as Representative of Spirit and Soul | 44 |
| 5.1 | Introduction | 44 |
| 5.2 | The String and Woodwind Instruments..... | 47 |
| 5.3 | Spirit and Soul..... | 55 |
| 5.4 | Definition of Spirit | 58 |
| 5.5 | Definition of Soul..... | 59 |
| 5.6 | Distinction between Spirit and Soul..... | 59 |
| 5.7 | Symbolic Representation of Spirit and Soul by Woodwind and String Instruments..... | 60 |
| 5.8 | The Spirit as expressed through Woodwind Instruments..... | 60 |
| 5.9 | The Soul as expressed through String Instruments | 62 |
| 5.10 | The Interpenetration between the Woodwind and String Instruments. | 64 |
| 5.11 | The Relevance of Sound and Music in the Therapeutic Encounter..... | 66 |
| 5.12 | Summary | 67 |
| | | |
| Chapter 6: | Methodology | 69 |
| 6.1 | Introduction | 69 |
| 6.1.1 | Specific information regarding the two cases | 69 |
| 6.2 | Methods of Research | 70 |
| 6.3 | Technique of Therapy | 71 |
| 6.4 | Reflexivity | 73 |
| 6.5 | Ethics | 73 |
| | | |
| Chapter 7: | Case One – The Boy In Search of His Dead Mother | 74 |
| 7.1 | Brief History..... | 74 |
| 7.2 | Description of Therapy Sessions and Commentaries..... | 75 |
| 7.2.1 | Session 1..... | 75 |
| (a) | Description | 75 |
| (b) | Commentary on Session 1 | 77 |
| 7.2.2 | Session 2..... | 80 |
| (a) | Description | 80 |
| (b) | Commentary on Session 2 | 81 |
| 7.2.3 | Session 3..... | 83 |
| (a) | Description | 83 |
| (b) | Commentary on Session 3 | 85 |
| 7.2.4 | Session 4..... | 87 |
| (a) | Description | 87 |
| (b) | Commentary on Session 4 | 88 |
| 7.2.5 | Session 5..... | 89 |
| (a) | Description | 89 |
| (b) | Commentary on Session 5 | 90 |
| 7.2.6 | Session 6..... | 92 |
| (a) | Description | 92 |

| | | |
|--------|---|-----|
| | (b) Commentary on Session 6 | 94 |
| 7.2.7 | Session 7..... | 96 |
| | (a) Description | 96 |
| | (b) Commentary on Session 6 | 96 |
| 7.2.8 | Summary of the Unfolding of the Pythagorean Principles seen in Sessions 5, 6 and 7 | 100 |
| 7.2.9 | Mysterious Interpenetration of Spirit and Soul..... | 100 |
| 7.2.10 | Session 8..... | 100 |
| 7.3 | Summary | 103 |

Chapter 8: Case Two – The Girl Who Could Not Find Her Voice 105

| | | |
|--------|---|-----|
| 8.1 | Brief History | 105 |
| 8.2 | The Psychotherapeutic Process | 105 |
| 8.3 | Description of Therapy Sessions and Commentaries..... | 108 |
| 8.3.1 | Session 1..... | 108 |
| | (a) Description | 108 |
| | (b) Commentary on Session 1 | 109 |
| 8.3.2 | Session 2..... | 111 |
| | (a) Description | 111 |
| | (b) Commentary on Session 2 | 111 |
| 8.3.3 | Session 3..... | 113 |
| | (a) Description | 113 |
| | (b) Commentary on Session 3 | 116 |
| 8.3.4 | Session 4..... | 118 |
| | (a) Description | 118 |
| | (b) Commentary on Session 4 | 119 |
| 8.3.5 | Session 5..... | 119 |
| 8.3.6 | Session 6..... | 120 |
| 8.3.7 | Session 7..... | 121 |
| 8.3.8 | Session 8..... | 122 |
| 8.3.9 | Session 9..... | 123 |
| 8.3.10 | Session 10..... | 125 |
| | (a) Description | 125 |
| | (b) Commentary on Session 10 | 125 |
| 8.3.11 | Session 11..... | 126 |
| | (a) Description | 126 |
| | (b) Commentary on Session 11 | 128 |
| 8.3.12 | Session 12..... | 129 |
| | (a) Description | 129 |
| | (b) Commentary on Session 12 | 131 |
| 8.3.13 | Summary of the Unfolding of Pythagorean Principles in Sessions 10, 11 and 12 | 133 |
| 8.3.14 | Mysterious Interpenetration of Spirit and Soul..... | 133 |
| 8.3.15 | Session 13..... | 133 |
| | (a) Description | 133 |
| | (b) Commentary on Session 13 | 135 |
| 8.3.16 | Session 14..... | 136 |
| | (a) Description | 136 |
| | (b) Commentary on Session 16 | 137 |

| | | |
|--------|------------------------------------|-----|
| 8.3.17 | Session 15..... | 138 |
| | (a) Description | 138 |
| | (b) Commentary on Session 17 | 138 |
| 8.3.18 | Session 16..... | 140 |
| | (a) Description | 140 |
| | (b) Commentary on Session 17 | 142 |
| 8.3.19 | Session 17..... | 143 |
| | (a) Description | 143 |
| | (b) Commentary on Session 17 | 144 |
| 8.3.20 | Session 18..... | 145 |
| 8.4 | Summary | 146 |

| | |
|------------------------|------------|
| Conclusion..... | 147 |
|------------------------|------------|

| | |
|---------------------------|------------|
| Bibliography | 151 |
|---------------------------|------------|

University of Cape Town

INTRODUCTION

Central to Jungian thought is the concept of the Self. Defined as the archetype of unity and order, the Self is perceived as regulating the total psyche. C.G. Jung recognized that the properties of the Self existed within the human psyche, not only as an archetype, but also as the creative *loci* of the image of God within the psyche. Importantly, “its telos is the fullest possible realization of the organism” (Hollis 1995, 99).

Sound is defined as a form of energy that is caused by vibration and has long been associated with the Divine. In almost all the religions of the world we learn that the expression of sound has been, in some form or other, instrumental in the creation of the world. In the Old Testament we read that movement (vibration) pre-empts the emanation of light. “In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light” (Genesis 1:1). In the Christian myth, we are told that “In the beginning was the Word, and the Word was with God and the Word was God” (John 1:1). To the Sufis, the soul, before its incarnation, is sound. “As one sound is directed by another sound, so every motion is caused by another motion. Therefore no activity can take place without a directing activity, and that activity, which directs all, is God (Khan 1991, 25). In India, “God, the Creator is sound; but also (and above all): Creation, the cosmos, the world, is sound” (Berendt 1991, 18).

Both the Self and sound have, over time, been examined and discussed by philosophers, anthropologists, religious orders, mystics and artists. Their healing properties have also been focused on from many different angles. This thesis will explore two particular aspects of the Self and sound. These are:

1. To identify what properties of the Self are contained within sounds, and
2. How these interrelated properties might contribute to the healing of disturbed psychic states.

For Jung, the symbol that was most representative and expressive of the Self and its energies was that of the *mandala*. It will become evident in this thesis that the specific formation of the *mandala* also exists within the structure of sound. Importantly, we will see how sound *mandalas* are also instrumental in consolidating the primordial relationship between the mother and her infant. The spontaneous creation by mothers of lullabies and, later, nursery rhymes, are expressions of sound *mandalas*. Upon birth, the mother is believed to carry the image of the baby's Self in unconscious projection or even functioning as the baby's Self. "Since in infancy the child cannot experience the characteristics of an adult Self, the mother reflects or acts as a mirror of her Child's Self" (Samuels et al. 1992, 137). The lullaby and nursery rhyme is used by the mother either to stimulate or to calm her infant. These musical modalities are examples of how the mother responds to the infant's Self states through the structure of the sound *mandala*, thereby creating a powerfully cohesive emotional experience for the child.

The essential nature of the Self has been defined as that which is representative of "wholeness, union, the totality of opposites, the axis of the universe, the creative point where God and man meet and the point where transpersonal energies flow into personal life" (Edinger 1972, 4). Birth signals a separation from this wholeness and the introduction of duality. The first expressions of duality are believed to be that of spirit and soul – the mysterious life principle, which mirrors the Self. As sound is a primordial expression of the Self, it has been hypothesized in this thesis that music serves as a mouthpiece for the spirit and the soul and that the woodwind and string instruments are symbolic expressions in sound of this mysterious life principle.

A retrospective analysis of two case studies involving sound and music in therapy is discussed with the specific objective of illustrating the abovementioned concepts. Jung never appeared to have investigated the role of sound and/or music within the psyche. However, in Volume 8 of *The Collected Works of C.G. Jung* (The Structure and Dynamics of the Psyche), he describes the sequence of psychic events, which occur when stimulated by sound.

The auditory stimulus releases a whole series of images which associate themselves with the stimulus. They will be partly acoustic images, partly visual images, and partly images of feeling. Here I use the word "image" simply in the sense of a representation. A psychic entity can be a conscious content, that is, it can be

represented, only if it has the quality of an image and is thus *representable*. I therefore call all conscious contents images, since they are reflections of processes in the brain . . . (Jung 1991, 322).

The progression of “acoustic images, partly visual and partly feeling” in response to sound is well portrayed in the two case presentations and offers an excellent example of how images are stimulated by the creation of sound. However, it will become apparent that sounds, as they emanate from the Self, serve a far greater function within the psyche than just their imaginal elaboration. It is argued in this thesis that it is particularly because sound participates in and expresses the profound energies of the Self that, given the right therapeutic opportunity, sound and music have an enormous healing power.

University of Cape Town

CHAPTER 1

THE SELF AND SOUND

1.1 Introduction

In Jungian psychology, the term “psyche” pertains to all that is conscious and unconscious within the individual. Importantly, for Jung, the unconscious consists of both a personal and a collective component. The first contains repressed and suppressed material derived from the personal life of the individual. The collective unconscious, in turn, contains the inherited patterns of the psyche. These inherited patterns Jung named archetypes or primordial images. These images are known to us through their characteristic patterns, which appear in symbolic form, either through the dreams of individual people or through mythology, fantasies, religion, art, and as will be seen in this thesis, music. Jung states that:

From the unconscious there emanate determining influences which, independent of tradition, guarantee in every single individual a similarity and even a sameness of experience, and also of the way it is represented imaginatively. One of the main proofs of this is the almost universal parallelism between mythological motifs which, on account of their quality as primordial images, I have called archetypes (Jung 1980, 58).

1.2 The Self

According to Jung, the psyche’s most central archetype is that of the Self. Not only does the Self serve as the totality of the psyche but includes the ego, which, in turn, serves as the center of consciousness. In addition, the Self, always ordering, regulating and unifying, serves as the spiritual element within the psyche, urging man to search for the unknowable within the invisible. Jung borrowed the term from the Sanskrit word *Atman*, which is regarded, in Eastern thought, as the supreme principle, the supreme oneness of being. “This infinite center of every life, this hidden Self, or Atman, is no less than Brahman, the Godhead” (Smith 1994, 22). The Self, therefore, is the inner empirical deity and is identical to the *Imago Dei*.¹ As such, the nature of the Self is essentially mysterious.

¹ *Imago Dei* = The image of God.

However, although the Self has no one representable form, we are able to discern a consistency among the patterns and images that emanate from it. These manifest in the contents of dreams, myths, legends and certain geometrical shapes.

Wholeness, totality, the union of opposites, the central generative point, the world navel, the axis of the universe, the creative point where God and man meet, the point where transpersonal energies flow into personal life, eternity as opposed to the temporal flux, incorruptibility, the inorganic united paradoxically with the organic, protective structures capable of bringing order out of chaos, the transformation of energy, the elixirs of life – all refer to the Self, the central source of life energy, the fountain of our being which is most simply described as God (Edinger 1972, 4).

1.3 Sound as Archetype

The Self, which embraces the whole psyche, therefore also contains within it all the innate archetypal potentials. Sound too is an archetype, which emanates from the Self and, as will be revealed in this thesis, is at the beginning of all creation, both within the universe and within the individual, and therefore is one of the most primordial archetypal expressions of the Self.

For many primitive peoples the origin of life is a sound: it is the voice of God – his laugh, hum, gibber, croak or chuckle – that stirs creation in the void, etc. (Mellers 1980, 3)

1.4 The Jungian Self as *Mandala*

Various geometrical shapes such as the circle, but perhaps particularly the *mandala*, is a universal symbol, which has been regarded as representative of psychic totality and therefore of the Self. Jung discovered the significance of the *mandala* in the psyche when he began to work with it every day:

I sketched every morning in a notebook a small circular drawing, a *mandala*, which seemed to correspond to my inner situation at the time. With the help of these drawings I could observe my psychic transformations from day to day . . . Only gradually did I discover what the *mandala* really is: “Formation, Transformation, Eternal Mind’s eternal recreation”.² And that is the Self, the wholeness of the personality, which if all goes well is harmonious, but which cannot tolerate self-deceptions (Jung 1963, 221).

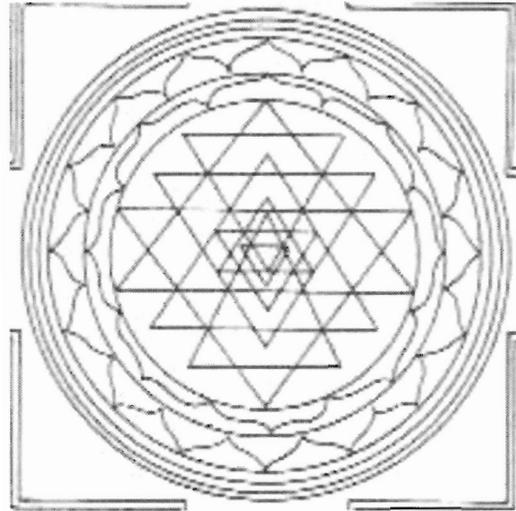
² This is a quotation from Goethe’s *Faust*.

The *mandala* (derived from the Sanskrit syllable *manda*, meaning essence, and *la*, meaning container) is therefore a universal symbol, which is representative of the Self as a psychic totality – giving rise to a psychic process of centering. In religious expression the *mandala* may be drawn, painted, modelled, or danced, as is done, for instance, in Tibetan Buddhism or in the circular patterns of the Dervish monasteries. In the East *mandalas* serve as images of sacred reality and are created in order to invoke the presence of the deity. In so doing, they bring about a harmonious convergence of human and transpersonal powers (Gosling, 2004). Jung saw them as evidence of the dynamic nature of the Self, propelling the individual towards fulfilling his/her destiny. The *mandala* as a meditative tool is designed to aid concentration by narrowing down the psychic field of vision and restricting it to the centre. In other words, it operates by shutting out the outside and holding together the inside. The basic motif of the *mandala*, then, is that it hints at the existence of a center of the personality, a kind of central point in the psyche to which everything is related, around which everything is arranged, and which is itself a source of energy (Jung 1981, 32).

The *mandala* as circle frequently contains a quaternity, or a multiple of four, in the form of a cross, a star, a square, an octagon, etc. A typical example of this would be the sacred Sri Yantra *mandala*, which is an Indian design. It contains three upward and three downward-pointing triangles that interpenetrate one another.

The downward-pointing triangles symbolize Shakti, the female principle representing all that is active and creative. The upward-pointing triangles symbolize Shiva, the male principle and the essence of absolute consciousness that permeates all reality. In the Hindu tradition, the coming together of these two energies is thought to set in motion all of creation (Fincher 2004, 7).

Fig. 1 Sri Yantra

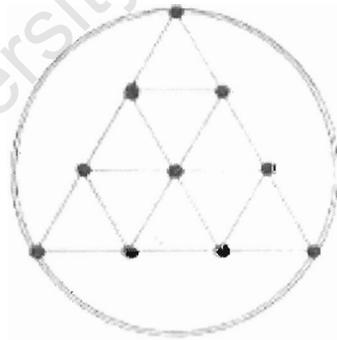


(Fincher 2004, 7)

1.5 Sound as *Mandala*

The Pythagorean Tetraktys is a circle, which contains within it ten points arranged in a triangle. Representative of a numerical paradigm of wholeness, it is within this particular *mandala* that we encounter the properties, which underlie the musical scale.³

Fig. 2 Encircled Pythagorean Tetraktys



(Fideler 1993, 210)

Pythagoras of Samos (570-c.496 B.C.E) taught that Number is an archetypal principle, which underlies the structure of the universe.⁴ He was the first Westerner to study the

³ From a Jungian perspective, a brief illustration of the Pythagorean Tetraktys appears in Edinger's *Mysterium Coniunctionis*, mainly with reference to the function of Number within the psyche (Edinger 1995, 277). Brief mention is made of the perfect harmonies of music found within the Tetraktys. However, a review of Jungian literature reveals little about the role of music in the coherence of the Self.

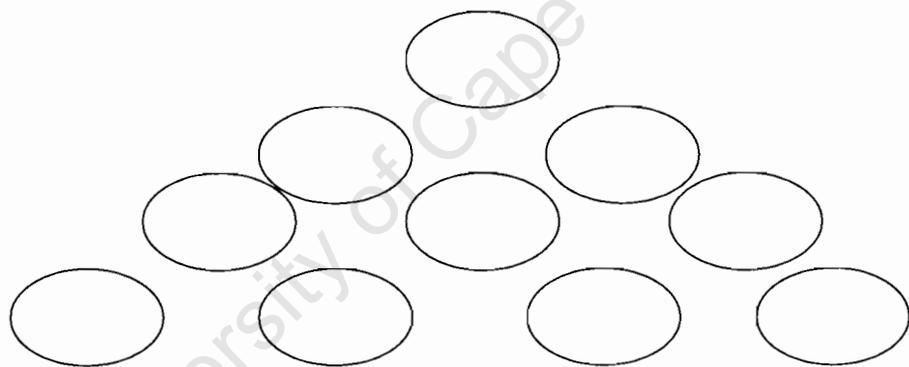
science of harmonics, the mediating ratios at work within the musical scale, and identified these ratios as existing, innately, in the natural order of all things.⁵

1.6 The Tetraktys as Musical *Mandala*

Regarded as a sacred symbol consisting of the first four Numbers of the arithmetic series and represented by four rows of pebbles, four, three, two and one, this symbol was so sacred that an oath was taken by the Pythagoreans in reverence of its significance:

I swear by the discoverer of the Tetraktys
Which is the spring of all our wisdom
The perennial fount and root of Nature (Guthrie 1988, 28).

Fig. 3 Pythagorean Tetraktys



(Edinger 1995, 277)

The Tetraktys symbolized a differentiated image of Unity for, starting at One and then proceeding through three levels of manifestation, a return to Unity is again achieved.

Four levels of reality are represented. These are:

1. The four states of matter – fire, air, water and earth.
2. The four states of geometrical existence – the point/monad, the line, the triangle and the solid.

⁴ The Pythagoreans, when speaking of Number, use the capital “N”. This is not the case, however, outside of Pythagorean thought. For this reason I have only capitalized “number” when quoting from the Pythagoreans or referring to their philosophy.

⁵ Harmonics refers to a series of tones that vibrate above a fundamental note. Known as overtones or partials, these softer tones are pure and clear sounds (Leeds 2001, 280). A full discussion on harmonics follows below (see page 15).

3. The four psychological functions – intuition, thinking, feeling and sensation.
4. In the realm of music, the four symphonic ratios, which underlie the mathematical harmony of the musical scale: 1:2; (the octave), 2:3, the perfect fifth; and 3:4 (the perfect fourth).

More importantly, Pythagoras identified that music was Number and the cosmos was music. Number is seen not only as a universal principle but as a Divine principle as well. The two are, in fact, synonymous: Because Number is universal, it is Divine (Guthrie 1988, 21). It is therefore within the Tetraktys as *mandala* that we become aware of the fact that sounds, which emanate from this Divine principle (the Self), serve as an expression of the Self and become part of the Self's activity.

Although Jung did not explore the meaning of music within the psyche in any great depth, he did, however, acknowledge the importance of number within the psyche. Gosling states the following:

Jung intuited that number is the archetypal mediator between the physical and the transcendent. Owing to their individual qualities, numbers can be vehicles for psychic processes in the unconscious (Gosling 2004, 4).

Jung's wife, Emma, herself a musician, took the concept of number in the psyche and its relationship with music to a deeper level. According to her:

Music does not express knowledge in the usual logical, intellectual sense, nor does it shape matter; instead, it gives sensuous representation to our deepest associations and most immutable laws. In this sense, music is spirit, spirit leading into obscure distances beyond the reach of consciousness; its contents can hardly be grasped with words – but strange to say more easily with numbers – although simultaneously, and before all else, with feeling and sensation. Apparently paradoxical facts like these show that music admits us to the depths where spirit and nature are still one – or have again become one (Emma Jung 1972, 36-37).

1.7 Monad as *Mandala*

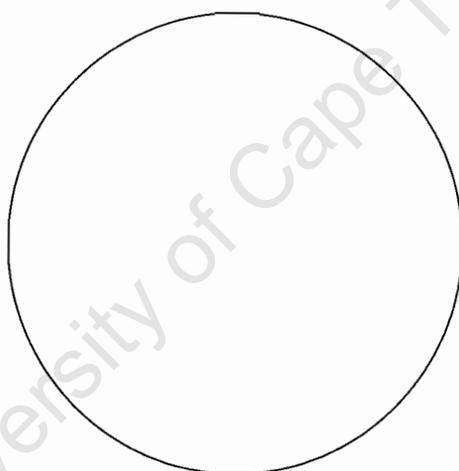
To return to Pythagoras, another concept defined by him was that of the Monad. This is, in fact, another term for the Self. The importance of this symbol is that it not only forms the

basis upon which the musical principle of harmony is based, but also because it emphasizes the concept of the Greek term “*Logos*” within music.⁶

Regarded as the principle, the source and the root of all things, the Monad is described as follows:

Unity is the principle of all things and the most dominant of all that is: all things emanate from it and it emanates from nothing. It is indivisible and it is everything in power. It is immutable and never departs from its own nature through multiplication ($1 \times 1 = 1$). Everything that is intelligible and not yet created exists in it; the nature of ideas, God himself, the soul, the beautiful and the good, and every intelligible essence, such as beauty itself, justice itself, equality itself, for we conceive each of these things as being one and as existing in itself (Theon of Smyrna, as quoted in Fideler 1993, 60).

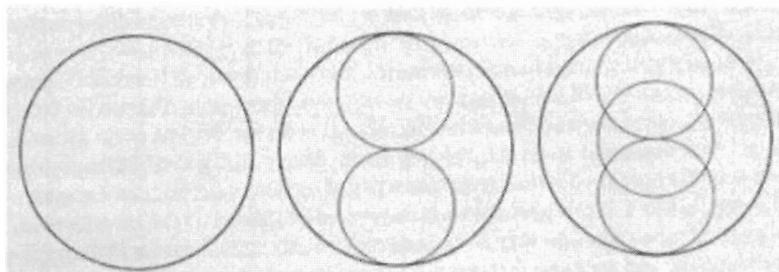
Fig. 4 Monad



The first emanation from the Monad is the Dyad and thereafter the Triad.

⁶ The term harmony springs from the prehistoric (*circa* 5000 B.C.E.) Indo-European root ar- “to fit together,” which is the root of the words arm, harmony, art, order, ornament, adorn, ratio, reason, read, rite, arithmos (number), and rhyme (Fideler 1993, 59).

Fig. 5 Unity, Duality and Harmony



(Guthrie 1988, 22)

In terms of this conceptualization, the Monad represents Unity; the Dyad represents the existence of two opposite poles – left/right, sun/moon, masculine/feminine, etc.; and the Triad represents Harmony, being the combined total of the first two numbers: $1+2=3$.⁷ In discussing the Monad, Jung had this to say:

I had the distinct feeling that they were something central, and in time I acquired through them a living conception of the Self. The Self, I thought, was like the Monad which I am, and which is my world. The *mandala* represents this Monad, and corresponds to the microcosmic nature of the psyche (Jung 1968, 221).

The Monad is frequently referred to as “the point”.⁸ Jung draws the correlation between the Monad and the point by indicating that the Monad frequently appears as a point and not necessarily as a circle:

Here the point is the center of a circle . . . But this point is the “center of all things,” a God-image. This is an idea that still underlies the *mandala*-symbols in modern dreams (Jung 1981, 219).

The Dyad (duality) that emanates from the Monad ushers in the possibility of *Logos*.

This is described by Fideler as follows:

Logos . . . is . . . the principle of reason, relation and harmony, which exists both within the natural fabric of the universe and within the human mind (Fideler 1993, 38).

⁷ An illustration of these Pythagorean principles is outlined in the case presentations.

⁸ I make mention of this for, in the second case presentation, the Monad appears as a point and not as a circle.

With the advent of the Triad (referred to as harmonia, or a joining together) the gulf of dualism is bridged. While the Dyad represents the first possibility of *Logos*, the Triad achieves that relation in actuality (Guthrie 1988, 22).

The meaning of *Logos* to the Pythagoreans has various definitions. These include order, pattern, ratio, proportion, the principle of mediation, and harmony between extremes (Fideler 1993, 38).

Importantly, all of the above are to be found within the musical scale (to be discussed in the next chapter) and it is for this reason that the Greeks personified *Logos* in the God Apollo, god of Geometry and Music. These principles were particularly evident within the Greek *lyre*, which is the instrument Apollo is believed to have carried with him at all times.

According to Plutarch, Apollo carries the *lyre* because “no work is so like that of the gods as concord (harmonia) and consonance (symphonia). He was the leader of the nine Muses, the goddesses of inspiration and the arts, who delight in their bright dancing places, spinning about the peak of the cosmic mountain” (Fideler 1993, 63).

In Western culture *Logos* continues to retain its archetypal association with the Divine, the source that is the Self. For example, in the New Bible Dictionary *Logos* is defined as:

A common Greek word used in a quasi-technical sense as a title of Christ in the Johannine writings. It carries a large number of different meanings: its basic translation is “word”, i.e. meaningful utterance (New Bible Dictionary 1973, 703).

The *Logos* as “Word” is defined as being “in the beginning”. It is the sacred sound, the first “element in the process of manifestation” (Cooper 1987, 195). In the East this sacred sound is expressed as *Aum* – the primordial expression of the Brahman (God, the Creator).

The Word/*Logos/Aum* is therefore a primordial expression of sound. However, the Sages of India and Tibet, as well as the monks of Sri Lanka, feel that if there is a sound audible to us mortals that comes close to the primal sound that is the world, then it is the sound of the sacred *Aum* (Berendt 1983, 28).

The reason for this is because the vibrating string led Pythagoras to discover the mathematical basis for the musical intervals. This in turn resulted in his conclusion that these mathematical truths must underlie the very principles of the universe. Pythagoras developed a vision of the cosmos and made the logical assumption that the planets must

make sounds in their revolutions: and, that these sounds would, of necessity, be musical and harmonious (James 1995, 38). From this perception, the “Music of the Spheres” was brought into consciousness.

Aristotle, in his treatise *On the Heavens*, relates what Pythagoras believed and why.

The motion of bodies of that size must produce a noise, since on our earth the motion of bodies far inferior in size and speed of movement has that effect. Also, when the sun and the moon, they say, and all the stars, so great in number and in size, are moving with so rapid a motion, how should they not produce a sound immensely great? Starting from this argument, and the observation that their speeds, as measured by their distances, are in the same ratios as musical concordances, they assert that the sound given forth by the circular movement of the stars is a harmony (James 1995, 39).

Perhaps, even more importantly, is the realization that these laws are seen as innately existing in the natural order of *all* things – both within the macrocosm as well as the microcosm. A connection between individuals with the eternal principles of the universe – something that children naturally intuit and that will be seen in the case material – is therefore evident.

1.8 Summary

It has been postulated that the archetype of sound emanates out of the Self and that the construct of sound is evident to us through geometrical shapes, which mirror the geometrical shapes found within the Jungian concept of the Self, such as, for example, the *mandala*. As such, we become aware that the function of sound within the human psyche serves as an expression of the Self.

Further patterns identified by Pythagoras, such as the Monad (as Unity and from which all things emanate), are additional expressions of Number functioning within the psyche. The Dyad, which ushers in duality, also contains the possibility of *Logos* (the relation of one thing to another) but in actuality this happens within the Triad – also referred to as Harmonia (the joining together of two extremes). In the next chapter, this Principle of Harmonia is outlined, for it forms the basis of the musical scale. It will become apparent that music is, at all times and at an extremely primordial level, expressing the activities of the Self.

CHAPTER 2

THE ORIGINS OF SOUND IN THE SELF

Thou hast arranged all things by measure and number and weight (Wisdom of Solomon 11:20).

Music is not, as some acousticians would have us believe, “something that happens in the air.” It is something that, first and last, happens in the soul. To an outer physical something corresponds an inner spiritual something: tone. Music happens when both are “attuned” to each other (Levarie and Levy 1968, 1).

2.1 Introduction

It has been demonstrated that everything on earth vibrates, so it follows that the human psyche lives within a vibrational field both internally and externally.

All matter consists of atomic material: molecules, atoms, electrons, protons, neutrons, and subatomic particles. Each atom consists of a nucleus surrounded by electrons, revolving at the speed of six hundred miles per second. It is an accepted construct of physics that motion creates frequency and frequency creates sound (Leeds 2001, 12).

Frequencies are defined as vibrations that are measured per second. Sound is defined as vibrational energy of the kind that can be perceived and transformed by the ear. Obviously there are sounds that the human ear is not able to hear. The frequencies heard by the human ear lie approximately between 16 and 20,000 Hz. In addition, there is an important distinction between different forms of sound, for example, between noise and music. The vibration of noise is irregular, while the vibration of music caused by various tones is regular. Levarie and Levy emphasize this point as follows:

In terms of frequency, one already detects a further setting of limits; for the highest pitch in the orchestra, c on a piccolo flute, has a frequency of only 4224. But there is a more significant qualitative distinction between tone and noise. Both are sound and hence the result of a vibration; but the vibration of tone is regular, whereas the vibration of noise is irregular. Tone is an orderly phenomenon, noise a disorderly one. Thus tone is a distillate from noise (Levarie and Levy 1968, 3).⁹

⁹ The following quote adds a fascinating dimension to musical sounds that emanate from the Self. “When sound waves that reach our ears are evenly spaced we perceive the sound as musical: It is a “tone”. If the waves produced by a harp string (for instance) were visible, your eyes would feast on global *mandala*

Tone becomes manifest when any pitch is played upon a musical instrument or sung by a voice. This tone is termed a fundamental because of its specific regular vibrational frequency. However, there are softer, purer and clearer tones, which vibrate above this fundamental tone and which, even though they cannot always be heard, clearly are nevertheless there. This orderly vibrational phenomenon is known as the harmonic scale or the overtone series.

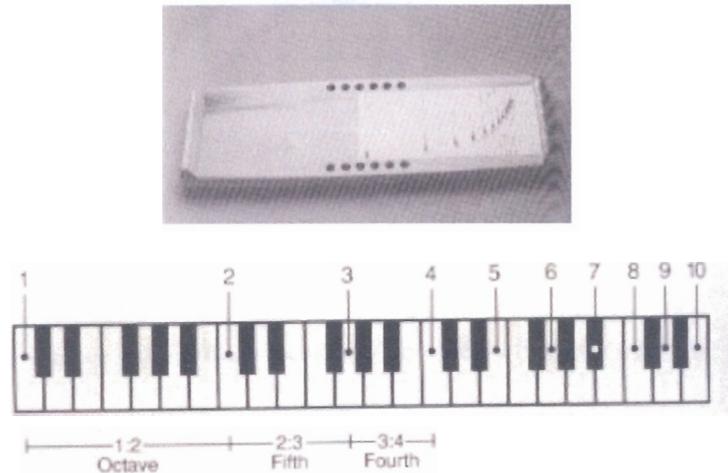
As will be illustrated in this chapter, the relationship between the fundamental and its overtones is not chaotic but is organized sequentially in whole number ratios. As mentioned above, Pythagoras discovered the arithmetical nature of these overtones and illustrated this on the monochord, a one-stringed instrument with a movable bridge used by ancient Greek philosophers and scientists to study the principles of harmony. When plucking a string the following occurs:

First of all, the string vibrates as a unit then, it vibrates in two parts, in three parts, in four parts, and so on, moving toward infinity. As it simultaneously vibrates in smaller and smaller portions, each part gives off a separate tone, which grows progressively less audible in the series. The overtone series is demonstrated by a string geometrically at the naturally occurring harmonic nodal points. To manifest the individual overtones, the string is plucked while gently touching the string at the one-half nodal point, the one-third point, the one-quarter point, and so on. If you are “on the mark” of the harmonic nodal point the proper overtone will ring out; if not, you will merely deaden the string. With attention, it is possible to hear the haunting chorus of the overtones without emphasizing them individually (Fideler 1993, 187).¹⁰

patterns undulating outward in every direction. But when you crumple a piece of paper, the sound waves that are produced are aperiodic; we call them “noisy”. If you could see those sound waves you would find no pattern in them, they would seem as random as windblown leaves” (Mathieu 1997, 12). It would therefore appear that the *mandala* shape is forever existent within the expression of musical tones.

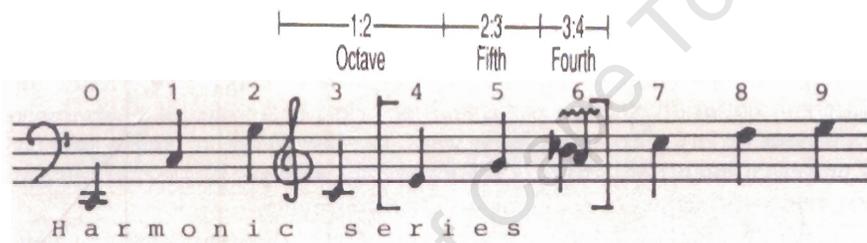
¹⁰ Please note that the numbering in Fideler’s illustration (in the following Fig. 6) of the overtone series is unusual. Here the number 1 is, in fact, the fundamental. Number 2 would then be number 1, the first of the overtones. The additional illustration that follows displays the usual numbering of the overtone series (Fig. 7). Hindemith does the same.

Fig. 6 The Monochord and the Harmonic Overtone Series



(Fideler 1993, 58)

Fig. 7 Harmonic Series



(Lipsett 1988, 214)

The frequencies within the overtone series extend higher and higher, incorporating every pitch. Moreover, as they depart from the range of audibility and move further upward, each overtone diminishes in amplitude as well as in interval size.

2.2 The Relevance of the Harmonic Overtone Series in Musical Expression

The harmonic overtone series forms the basis of all musical expression worldwide and reflects the principles of the perfect harmony that innately exists in the natural order of things. As seen in the Pythagorean Tetraktys, the structure of the world is based on the consonant intervals of the octave, the perfect fifth and the perfect fourth (these being the perfect harmonies alluded to earlier). Berendt states the following:

The world is sound. It sounds in pulsars and planetary orbits, in the spin of electrons. In the quanta of atoms and the structure of molecules, in the microcosm

and in the macrocosm. It also sounds in the sphere between these extremes, in the world in which we live (Berendt 1991, 76).

One example is found in the composition of DNA:

The entire microcosm is replete with harmonic concurrences. The long strings of nucleic acid in DNA are structured precisely according to the Pythagorean Tetraktys, the fourfold subdivision of the octave (octave, fifth, fourth and major second) . . . This same structure is almost ubiquitous in those mysterious processes whereby inorganic structures are transformed into organic life. The four oxygen atoms, for instance, that surround the phosphorus atom vibrate in the Tetraktys! Each atom is constantly singing a song, and each moment this song creates dense or fine forms of greater or lesser materiality (Berendt 1991, 69).

He continues:

It was also assumed until recently that plants, like sea creatures, were silent. After all, they grow soundlessly. No form of life is more noiseless than theirs. It was found, however, that there are sounds also in the realm of vegetation. In Israel, Great Britain, and the United States, photo-acoustic spectroscopy has been used to make the sound of a rose audible at the moment when the bud bursts into blossom: it is an organlike droning, reminiscent of the sounds of a Bach toccata or Messiaen's *Ascension* for organ – in other words, reminiscent of what in traditional organ music is perceived as a “spread” succession of chords (Berendt 1991, 79).

We are therefore led to the important realization that the laws of harmony are universal principles. It is with this reverence for the sacredness of harmony that Pythagoras taught that music should never be approached as a form of entertainment. Rather, he recognized that music was an expression of harmony, the Divine principle that brings order to chaos and discord.

It will be observed in the two case presentations, which follow later in this thesis, that music, as an expression of this “Divine principle” (Self) does, indeed, bring order to the chaotic elements, which manifest within the human psyche when discord is present.

2.3 The Formation of Scales

It can be noticed from Fidler's example of the overtone series (Fig. 7) that the octave, fifth and fourth intervals have been specifically identified. The difference in frequency between two pitches is known as an interval. These intervals are considered perfect

(consonant) because they are very pleasing to the ear. They most strongly reinforce the fundamental, resulting in a pleasing and pure sound. The lower the proportion of the interval, the stronger the consonance and the more harmonious the sound of the two tones together. Obviously, the most consonant of all the intervals is the octave (1:2), which has been used to signify the polarity of the world: *yang* and *yin*, male and female, heaven and earth, etc.

The following illustration offers another example of the perfect intervals as they appear upon the musical staff:

Fig. 8 Perfect Intervals



(P1) (P4) (P5) (P8)

Perfect unison (P1)

Perfect fourth (P4)

Perfect fifth (P5)

Perfect octave (P8)

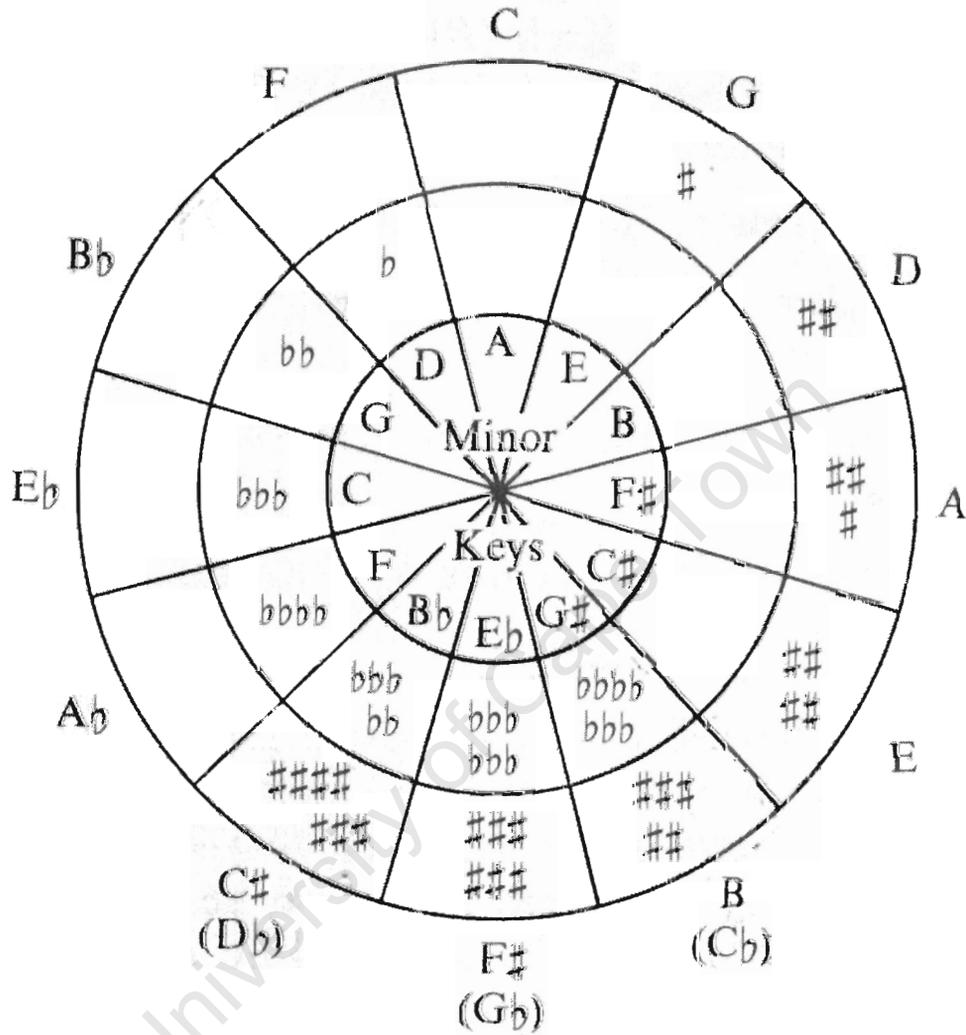
Most specifically, the octave, fifth and fourth are intervals that have been considered to be consonant throughout history by all cultures; as a result, they became a logical basis for the building up of musical scales universally.

The further we move away from the fundamental, the less related the frequencies are to the fundamental, and so they are considered to be dissonant (less pleasing to the ear). Different musical traditions embrace the overtone series depending on what they consider the best fit for their musical expression, and create scales by organizing the different tones of the overtone series. Although these may be ambiguous tones in terms of Western culture, the musical scale emerges as a highly structured and profound reflection of that particular culture.

In Western culture, a typical strategy for using the universally consonant intervals (the octave, fifth and fourth) is the circle of fifths, which is portrayed as follows:

Fig. 9 Circle of Fifths

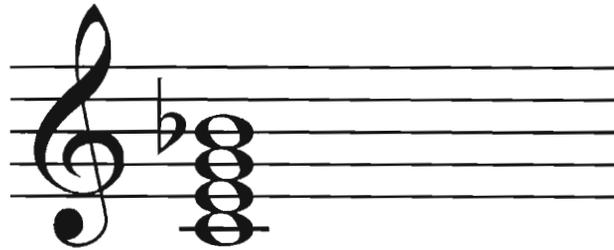
Major Keys



(Apel 1976, 171)

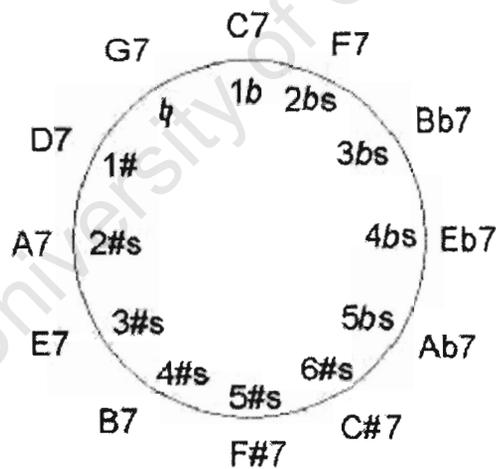
The clockwise arrangement of the twelve keys in an order of ascending fifths forms a circle. After eleven steps, the initial key is reached again. Another circular formation is formed by taking the fundamental plus the first six overtones of the overtone series, which then create a seven-note structure. This seven-note formation creates a chord known as the dominant seventh. It produces a sound that demands resolution to a new fundamental, which occurs five notes below the original fundamental. If the fundamental is that of C, the following notes would be incorporated:

Fig. 10 Dominant Seventh Chord



Resolution would occur on the note of F (the new fundamental), which, in turn, has a harmonic structure in which the seventh harmonic is E flat, demanding a resolution to a new fundamental of B flat and so on. Through the resolution of each dominant seventh chord, the original starting point is once again reached. Musically, the potential for creatively exploring the various chord and scale formations, their resolutions and their cyclic (*mandala*) presentation are endless – and thus well beyond the scope of this thesis.

Fig. 11 Dominant 7ths as *Mandala*

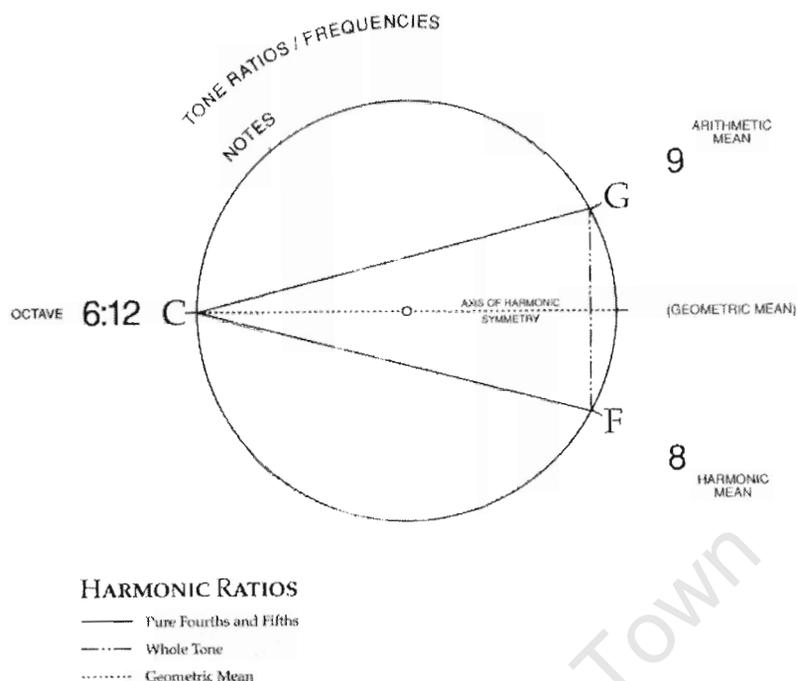


(Whone 1978, 56)

2.4 The Pythagorean Principle of Harmonia or Mediation

Below is yet another example of a circular structure, which is known as a “tone *mandala*”:

Fig. 12 Tone Mandala



(Fideler 1993, 91)

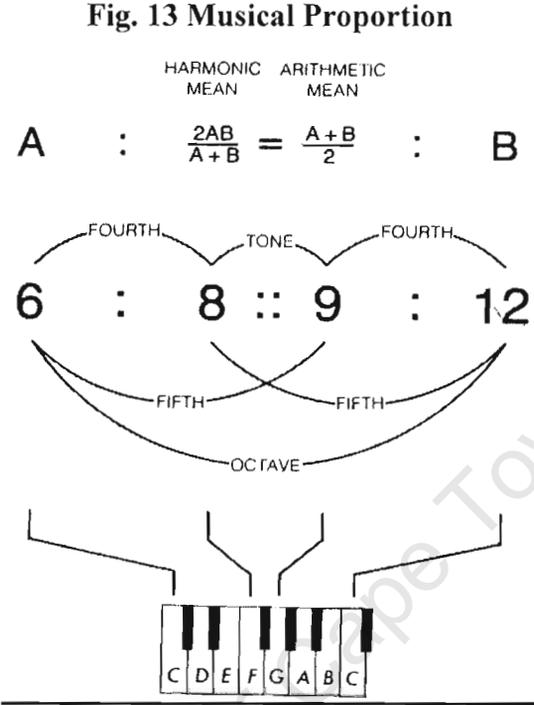
This *mandala* is created out of the first octave of the overtone series. To reiterate:

The overtone series provides, as it were, the architectural foundation of the musical scale, the basic “field” of which is the octave, 1:2, or the doubling of the vibrational frequency, which inversely correlates with the halving of the string: (Guthrie 1988, 25).

The basis of this eight-note musical scale (the octave) is the so-called 6:8 :: 9:12 musical proportion. This proportion is arrived at via arithmetic and harmonic mediation. In order to arrive at the solution, the octave consisting of the ratio 6:12 is used.

1. Arithmetic mediation is calculated by taking the two extremes of the scale (C to C), adding them together and then dividing the result by 2. The result is a vibration of 9, which, in relation to 6, is in the ratio of 2:3. This is the perfect fifth, the most powerful musical relationship.
2. The second form of mediation is harmonic. It is arrived at by multiplying together the two extremes, doubling the sum, and dividing that result by the sum of the two extremes. The harmonic mean linking together 6 and 12 then is 8. This proportion, 6:8 or 3:4, is the perfect fourth, which is actually the inverse of the perfect fifth.
3. Through only two operations we have arrived at the foundation of the musical scale, the so-called “musical” or “harmonic” proportion, 6:8 :: 9:12 (Guthrie, 1988, 25).

This arrangement of the perfect consonances of the octave, fifth and fourth illustrates the architectural foundation upon which the complete musical scale is based. The following diagram illustrates this musical proportion in a linear manner:



(Guthrie 1988, 27)

While the fourth and the fifth mediate between the two extremes via harmonic and arithmetic proportion, the scale is filled up through the continued geometrical proportion of 8:9; hence, the geometric mean between C and E would be D. All these forms of proportion interpenetrate, cooperate and harmonize with one another to produce the musical scale. It will be noticed that, not only is 6:9 a perfect fifth, but 8:12 is as well; i.e., 6:9 :: 8:12. In addition, while 6:8 is a fourth, so too is 9:12 or 6:8 :: 9:12.

The tone having been defined, the final creation of the scale is quite simple. The vibration of the tonic C is increased by the ratio 8:9 to arrive at D. D is increased by 8:9 to arrive at E. Now, if E were increased by that ratio, it would overshoot F: hence there we must stop. The ratio between E and F ends up being 243:256, called in Greek the *leimma*, or “left over,” corresponding to our semitone (half-tone). Ascending from G, the same 8:9 ratio is used to fill up the remaining intervals. Likewise the interval between B and C is the *leimma* (Guthrie, 1988, 28).

What we are witnessing in this musical proportion is the perfect law of reciprocity. In addition, this Principle of Harmonia/Mediation serves as yet another example of the musical expression of a circle, i.e. what could be called a musical *mandala*. In addition, it must be borne in mind that this art of mediation occurs within the musical scale at all times. In psychological terms, this would be equivalent to one of the functions of the Self,

for as archetype of order and unity, the Self propels the ego into centering/harmonizing the opposites in order to achieve unity and, ultimately, transformation. Jung considered the reconciliation of opposites to be one of the core attributes of the function of the Self. The fact that this process is happening within the musical scale *at all times* highlights the important function that music plays within the psyche, for at a primordial level the process of mediation is always taking place. It is a primordial expression of which we are not even conscious.

2.5 Summary

The circular structures of the scale formations created out of the overtone series are revealed as having a *mandala*-like structure and are therefore intimately reflective of the Self. The natural, unifying and ordering attributes associated with the archetype of the Self are mirrored by the fundamental harmonic principles underlying the formation and expression of sounds, and it is my contention that sounds that emanate from the Self are an expression of the Self's activity.

CHAPTER 3

SOUND AS *MANDALA*

There rose a tree. O pure transcendency!
O Orpheus singing! O tall tree in the ear!
And all was silent. Yet even in the silence
New beginning, beckoning, change went on.

Creatures of stillness thronged out of the clear
Released wood from lair and nesting-place;
And it turned out that not from cunning and not
From fear were they so hushed within themselves,

But from harkening. Bellow and cry and roar
Seemed little in their hearts. And where before
Hardly a hut had been to take this in,

A covert out of darkest longing
With an entrance way whose timbers tremble,
You built temples for them in their hearing.

(Rainer Maria Rilke: *The Sonnets to Orpheus*, trans. M.D. Herter).

3.1 The Developmental Origins of Sound as *Mandala*

It is the author's intention in this chapter to illustrate that one of our first experiences of the musical *mandala* (i.e. a *mandala*, which is created out of the inherent structures that exist in music) occurs in the primary relationship of the mother/infant dyad. What is more, these musical *mandalas* play an important cohesive role with respect to the infant psyche and serve to consolidate the emerging Self.¹¹ Because they are not visual and because they emanate from sound, they are experienced through the musical domain and therefore appear in the non-verbal stage of relatedness between mother and infant at the beginning of life.

¹¹ According to Stevens, the growth of the ego-Self axis begins in the first month of post-uterine life. With maturation the ego develops a subjectively-experienced independence from the Self, but in reality, it remains intimately related to it (Stevens 1991, 92).

3.2 The Musical Self

The essential components of music (rhythm, pitch, dynamics, melody) are properties that make up sound and become music by virtue of their being organized. Such an organization presupposes a conscious human act. During the intra-uterine phase of the development of the human infant, rhythm is the very first component that emanates from the Self. The fetal heartbeat begins its life-giving task shortly after conception, and on the twenty-second day the heart begins to beat with the fetus' own blood.¹² In turn, the mother's heartbeat is the first rhythmic expression that shapes the infant's consciousness. For nine months the infant gestates in this elemental pulsation; in that way these two heartbeats become expressive of the most primordial of all relationships, encompassing both vibration and rhythm. The ear, according to embryologists, is the first sense organ to develop in the embryo, and it becomes functional after only eight weeks; active listening commences from twenty-four weeks (Chamberlain 2005, 1). Although all other sounds heard by the fetus in the intra-uterine phase are intermittent, the heartbeat continues with consistency and predictability and remains the most dominant rhythm.

As the fetus develops, a second sound begins to dominate. Piontelli describes it as follows:

The fetal environment is rich with acoustic stimulation coming from the inside of the mother's body (through her eating, drinking, breathing, and cardiovascular and gastro-intestinal activity), from her vocalizations, and from the attenuated environment noise. The most frequent sound heard by the fetus is that of the pulsation from the womb's main artery and the second most frequent one is that of the mother's voice (Piontelli 1992, 35).

Alfred Tomatis has stated that, while the fetus is in the womb, the higher frequencies of the mother's voice metaphorically nourish the fetus:

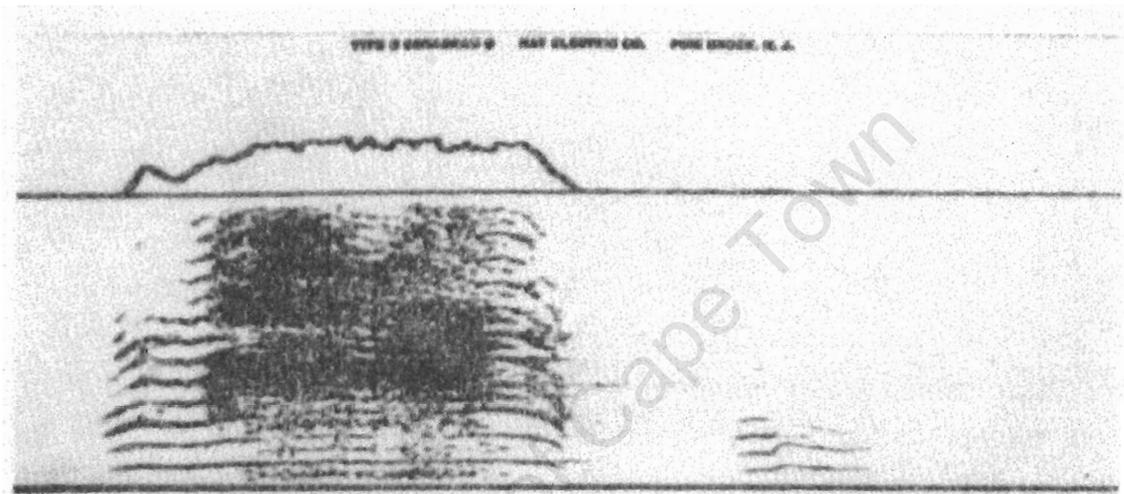
A pattern establishes itself very early – waiting for this sound, being gratified when it comes, waiting, being gratified and so on – a process called the uterine dialogue (cited in Leeds 2001, 46).

This would be the first encounter with pitch and dynamic and, together with the rhythmic expression of the heartbeat, all of these are components from which music is formed, and all of them are present before birth.

¹² www.w-cpc.org/fetall.htm [30 June, 2005].

After birth, the first sound uttered by the infant is known as the neonatal cry. Having taken its first breath, the baby sounds this cry. Using a sound spectrogram, Professor Wasz-Höckert (1968) made recordings of birth, hunger, pain and pleasure cries. An example of a sonogram that reveals the birth cry is illustrated below:

Fig. 14 Neonatal Cry



(Wasz-Höckert 1968, 19)

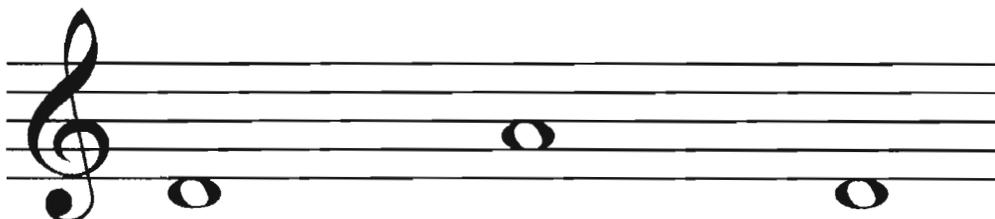
This sonogram shows the typical rising-falling pattern of intensity and melody that is common to all normal neonates. In the middle part of this cry is a pitch that is voiceless. The first rising part is voiced, likewise the last falling part. The frequency of the fundamental in the first part is from 300 to 450 cycles per second. Because the middle part is not completely voiceless, it can be seen that there is a fairly constant level rising up to 500 cycles per second. The final part, which is the falling part, again shows a decrease down to 300 – 200 cycles per second (Wasz-Höckert 1968, 19).

The frequency in the first rising part approximates a perfect fifth. The frequency of the final falling part, too, approximates a perfect fifth. The so-called voiceless part would approximate the notes of a tone.¹³

¹³ In discussing the neonatal cry of a perfect fifth, Priestman states that it has been shown by Professor Wasz-Höckert that a premature baby makes a different sound, only uttering a normal newborn cry nine months after conception (Priestman 1981, 2). Interestingly Mellers, in discussing the D sharp minor fugue from

The approximate pitches of this neonatal cry as described by Wasz-Höckert are portrayed on the musical staff below:

Fig. 15 Musical Notation of Neonatal Cry



It will be observed that the example of the birth cry given on the attached compact disc (Cut No. 4) in fact differs from the frequencies given by Wasz-Höckert.¹⁴ The rising part is a fourth between A and D, with G sounding as a kind of an appoggiatura, which approximates the perfect fifth. The falling part occurs between D and G and, again, approximates a perfect fifth. These pitches are portrayed on the musical staff as follows:

Fig. 16 Musical Notation of Neonatal Cry on the Accompanying Compact Disc



As discussed earlier in this chapter, the most consonant of all the intervals is the octave (1:2), which has been interpreted in this thesis as signifying the introduction of the Dyad (duality – male/female, etc.). The interval of a perfect fifth is the first separation (the first different overtone) after the octave and is indicative, in sound, of the introduction of the Triad as, for instance, in the mother, father and child. It can be concluded therefore, that the first cry uttered by the human infant mirrors the natural structure of the overtone series.

Book 1 of J.S. Bach's *Well-tempered Clavier* states that "the quietly rising fifth with which the subject begins is an interval which, we've noted, was traditionally a synonym for God, since it's the most absolute consonance after the octave, which is hardly an interval at all" (Mellers 1981, 39). The falling fifth is considered to be the natural relaxing interval found in virtually all musics of all civilizations and peoples (Priestman 1981, 2).

¹⁴ Included on the compact disc are further examples of other cries uttered by the human infant, which are aurally self-explanatory (Cut Nos. 1-3 and 5-8).

In addition, it is indicative of a separation from Unity (the Monad), followed by the Dyad/Triad progression.

3.3 The Overtone Series as Self-Organizing Process

Alfred Tomatis (cited in Campbell 1997, 19) has observed that, immediately after birth, the newborn relaxes fully only once it hears its mother's voice – the bodily reaction being that it leans in the direction from which her voice is coming. The mother's voice, which the infant heard in the womb, thus serves to stabilize and comfort it after birth. The beginnings of a musical domain unfold between the mother and her child. Stevens adds that, inasmuch as the mother-infant bond is forged through a mutual archetypal constellation, much of it proceeds at an unconscious level (Stevens 1991, 91). If all goes well, eros is constellated at the moment when the mother-infant dyad is formed (Stevens 1991, 96).¹⁵ This eros connection within the musical domain of the mother-infant dyad is clearly enhanced through the singing of the lullaby. This becomes evident through the extensive psychological studies on this musical domain, which have been conducted by various researchers – the most prominent being Papoušek and Papoušek. In an article entitled “Musical elements in the infant's vocalizations: Their significance for communication, cognition and creativity” (in Lipsett (ed.) 1981, 171), they identify this musical domain as being a vital and primary aspect of communication between mother and infant. Stern comments on the Papoušeks' findings as follows:

The Papoušeks describe this process in the vocal – in fact, musical – domain in great detail. What is striking in these descriptions is that the mother is almost always working within the same modality as the infant. And in the leadings, followings, highlightings, and elaborations that make up her turn in the dialogue, she is generally performing a close or loose imitation of the infant's immediate behaviour. If the infant vocalizes, the mother vocalizes back. Similarly, if the infant makes a face, the mother makes a face. However, the dialogue does not remain a stereotypic boring sequence of repeats, back and forth, because the mother is constantly introducing modifying imitations or providing a theme-and-variation format with slight changes in her contribution at each dialogic turn; for example, her vocalization may be slightly different each time (Stern 1985, 141).

Dorothy Davidson (1979) states that additional psychological research on early infancy has shown that, as infants begin to experience a sense of emergent Self, they are pre-designed

¹⁵ Eros is the Greek god of love. “Psychologically, eros is the love that brings . . . balance to the . . . psyche”. (Luke 1981, 203).

to become aware of self-organizing processes.¹⁶ The psychoanalyst Erikson (1968) used the term “ground plan” to define this organizing process as follows:

Whenever we try to understand growth it is well to remember the epigenetic principle which is derived from organisms in utero. Somewhat generalised, this principle states that anything that grows has a ground plan, and that out of this ground plan the parts arise, each part having its time of special ascendancy, until all the parts have arisen to form a functioning whole. At birth the baby leaves the chemical exchange of the womb for the social exchange system of his society where his gradually increasing capacities meet the opportunities and limitations of his culture . . . (Erikson, 1968, cited in Davidson 1979, 32).

He continues:

It is important to realize that in the sequence of his most personal experiences the healthy child, given a reasonable amount of proper guidance, can be trusted to obey inner laws of development, laws which create a succession of potentialities for significant interaction with those persons who tend and respond to him and those institutions which are ready for him. While such interaction varies from culture to culture it must remain ‘within the proper rate and proper sequence’ which governs all epigenesis. Personality can therefore be said to develop according to steps pre-determined in the human organism (Erikson, 1968, cited in Davidson 1979, 32).

Davidson includes a quote from Fordham, an analytical psychologist, who, like Erikson, expresses the idea of a ground plan lying dormant within the infant, but who instead uses the term “blue print”:

By following and developing Jung’s general thesis, I concluded it was justifiable to assume an original or primal Self, a psychosomatic integrate, a blue print for psychic maturation, from which the behaviour of infants may be derived as they gradually develop and differentiate into children, adolescents and adults (Fordham, 1976, cited in Davidson, 1979, 32).

Although the above psychologists are not in any way referring to sound or music in their discussions of a pre-designed self-organizing process (Erikson is referring to psychological observations and Fordham to activities of the Self), it is my hypothesis that the inherent proportionality and order of the overtone series, which appear to be innate to the infant, is a further expression of the primordial structure to which Erikson and Fordham are referring. Most importantly, I am postulating that this is a function of the Self’s activity. The interconnectedness that exists between number, music and the human psyche is

¹⁶ When psychoanalysts refer to the Self, they do not capitalize it, for it is not synonymous with Jung’s concept of the Self.

reflected in the overtone series resulting in a primordial organizing force that emanates from the Self and enables a relationship to unfold between mother and infant. I would go so far as to speculate that the infant uttering intervals from the emergent overtone series in fact verifies the religious and mythological connotations referred to in the Introduction of “sound being in the beginning”. Mother and infant are thus attuned to each other, with pre-verbal vocalizations (sound) being their most common mode of dialogue. Erikson (as cited on the previous page) reminds us of the importance to the baby of the interaction between mother and the baby, which enables these inner laws to unfold naturally. The term “attunement”, as used by Stern (1985, 140) to describe the musical domain that exists between mother and infant, results in the unfolding of a “harmonious” relationship. The two extremes as discussed in relation to the Principle of Harmonia (in this case mother and infant) are therefore continuously being resolved in unity through the interaction between mother and infant.

As mothering only needs to be “good enough” (Winnicott 1988, 13), the mother steadily allows certain “dissonances” to enter their relationship by helping the infant to tolerate failure. This, too, amounts to a mirroring of the overtone series, because it is only once the consonant intervals have been stabilized, that the dissonant ones can begin to emerge. This manifests the principle of opposites, because consonance and dissonance belong to this realm. Should the mother not be attuned to her infant emotionally and psychologically, this would result in an excessively dissonant relationship. The implication of this is that a deviation from the innately and ordered pre-designed structure that exists in the psyche of the infant would be too radically disordered and that chaos would result.¹⁷ Dissonances in the relationship, such as the baby being able to cope with frustration, can only be internalized by the baby once the consonances (the good-enough experiences) have been consolidated. Many psychoanalysts attest to the fact that individuals who have suffered early pre-verbal traumatic experiences often manifest this as extreme chaos and disorganization in their functioning in the world (Winnicott, 1965; Kohut, 1977; Hinshelwood; 1996, Ogden, 2004).

¹⁷ In archetypal terms, the positive mothering would constellate the positive mother archetype and the chaotic or too dissonant would constellate the negative mother archetype.

3.4 Summary

It has been established that the ear is the first sense organ to develop in an embryo. During the intra-uterine phase, the heartbeat of the human infant is the first expression of rhythm and, together with the mother's heartbeat heard by the fetus, rhythm serves a primary function in shaping the infant's development of consciousness. The neonatal cry approximates the interval of a perfect fifth, which mirrors the separation from the fundamental in the overtone series. It has been hypothesized that the overtone series serves as a Self-organizing process as the emergent Self unfolds. The duality of consonant and dissonant intervals is introduced to the infant through the mother's good-enough interaction with her infant, thus reinforcing the concept of sound being at the beginning of all expression. Rhythm, pitch, dynamics and melody, the components of music, are therefore powerfully ingrained in the early life of the human psyche.

CHAPTER 4

MUSICAL *MANDALAS*

4.1 Introduction

The area of particular significance for this thesis is the spontaneous use of specific intervals from the overtone series by mothers in the singing of lullabies and nursery songs. It is within these song formations that I believe the makings of sound *mandalas* exist; these are unconsciously created by the mother, as she archetypally responds to her infant who needs to be either soothed or stimulated. An analysis of the specific intervals used by mothers, their formations and their placing within the overtone series has revealed that

. . . those of the oldest tradition and highest popularity are composed of typical sequences of either two tones (the falling minor third as in calls, teasing rhymes, or “cuckoo calls”), three tones, or four to five tones (pentatonic melodies). In the stimulating Harvard lectures entitled “The Unanswered Question” Leonard Bernstein (1973) has explained that both the tonal scales in Western traditional polyphony, and the serial twelve-tone music or other scales in other cultures are derived from the fundamental harmonic scale (overtone series). This therefore represents an innate, biologically determined universality (Bernstein quoted in Lipsett 1981, 213).

Overtone numbers 4, 5 and 6¹⁸ (seen in brackets in Fig. 7) constitute the universal group of notes known as the “teasing” chant, because they are used by mothers and children all over the world. The pentatonic scale referred to by Bernstein are illustrated in Fig. 18.

As mentioned above, these three notes (overtone numbers 4 to 6) are also used spontaneously by mothers all over the world when singing nursery songs to their infants. Bernstein explains the universality of the teasing chant in the following statement:

These notes are a constellation of those first four different overtones with the tonic omitted, or rather implied. You see, this tonic C which is the same note as the fundamental C is heard in the mind’s ear; and only the three new overtones are sung. Those three universal notes are handed to us by nature on a silver platter. But why are they in this different order – G E and sort of A/B flat. Because that is the

¹⁸ Overtone number 6 is an approximation between the pitches B flat and A. Bernstein prefers to see number 6 and an A.

very order in which they appear in the harmonic series: G, E and sort of A/B flat. This is totally universal (Bernstein 1973, 29).

Below is an example of the beginnings of six German nursery songs that all use the structure of the notes as discussed above.

Fig. 17 Six German Nursery Songs

0 1 2 3 4 5 6 7 8 9

Harmonic series

Ba -cke ba -cke Ku -chen, der Bä -cker hat ge - ru - fen.....

Rin - gel rin - gel Rei - he, sind der Kin - der drei - e.....

Hei - le hei - le Se - gen, drei Ta - ge Re - gen.....

Hop - pe hop - pe Rei - ter, wenn er fällt, dann schreit er.....

Li - rum la - rum löf - fel - stiel, alte Wei - ber fres - sen viel.....

La - ter - ne, La - ter - ne, Son - ne Mond und Ster - ne.....

(Lipsett, 1981, 214)

The next new overtone illustrated in Fig. 7 is D (No. 8). It can be observed that we now have five different tones to play with – those of C D E G and A. Again, put into scalar order, we have another universal scale, which appears as follows:

Fig. 18 Pentatonic Scale



This represents the pentatonic scale, or five-note scale, which is also used everywhere in the world by mothers and children. The five notes that constitute a pentatonic scale can also be played on any of the black keys found on the pianoforte. The universality of this scale is extremely well known and examples of it can be found all over the world.

Finally, the first four overtones of the series, when rearranged as a root-position chord, constitute what is known as the major triad. This triad, which consists of the fundamental, the dominant and the third sandwiched in between, is the foundation upon which most western tonal music is built. The fundamental and the first five overtones form an extended major triad as follows:

Fig. 19 Major Triad



Older children frequently use this triad in the structure of nursery rhymes. It offers aural stability, because it creates a sense of completeness and containment.

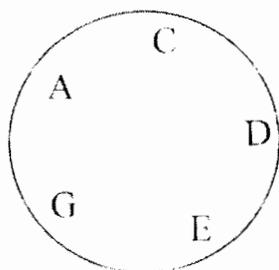
4.2 The Significance of the Lullaby

To return to the neonatal cry of the perfect fifth, the term given to the fifth degree of the scale is known as the “dominant”, implying a strength and stability. As alluded to earlier in this thesis, the descending fifth, as an interval, is representative of the natural relaxation of the lung heard later in life, for instance, when someone weeps, is tired or sighs. It is an expression of release (Priestman 1981, 2).

The mother unconsciously continues to use the properties of music as she relates to her infant (I refer here to the lullaby or the nursery song), thereby establishing an essentially loving and intuitive primal relationship. The lullaby is thought to be the genesis of all song. Encircled by the mother’s arms or held by the rocking of the cradle, the nursery song is sung by the mother with the specific objective of either soothing or stimulating her infant in an affectively intuitive and attuned manner. “The mother does not employ a jingle because it is a nursery song per se, but because in the pleasantness (or desperation) of the moment it is the first thing which comes to her mind” (Opie 1951, 6).

This very early form of song, which the mother offers her infant, is aesthetically enhanced by both the rhythm and simple melodic expression found in the lullaby. The rhythm is an extension of the pulsating relationship between the two heartbeats of mother and infant experienced pre-natally and which is so consistently affirming of life. Melodically, the lullaby displays very specific characteristics. As the mother sings and hums to her infant, using the intervals discussed earlier, she creates a particular mode of communication with her infant through a very distinct musical style. Lullabies are simple and soothing songs; they tend to be repetitive with a slow tempo built upon a gentle rhythm. All of these musical qualities create a musical code at the heart of the interaction between the mother and her infant with the specific objective of inducing calm or sleep. Importantly, when the mother sings the lullaby in the formation of the pentatonic scale, she experiences a pull towards the tonic in the melody, which results in a circular formation. The lullaby created out of, for example, the pentatonic scale and built upon the notes of C D E G A C would appear as follows:

Fig. 20 Circular Pentatonic



As can be seen from the above, this circular pentatonic pattern effectively forms a *mandala*. The mother's spontaneous use of song in this format psychologically and biologically reinforces a harmonious relationship between herself and her infant. The music creates vibrations, which results in a physical release of tension, thereby enabling the infant to be soothed and thus inducing sleep.

4.3 The Infant's Biological Predisposition towards Consonant Intervals

Scientists have recently reported that babies perceive musical sounds in the same way that adults do, preferring harmonious tones to harsh or dissonant ones. Campbell states the following:

In one study, researchers exposed thirty-two infants, all four months of age, to short selections from unfamiliar European folk songs. Consonant and dissonant versions of the same tunes were played; while listening to the more harmonious melodies, the babies' focus improved, they wiggled less, and they exhibited less fussiness. A large number of the infants whined or turned away from the speaker when the dissonant versions were played (Campbell 1997, 58).

In addition, Canadian and American psychologists have revealed that the human ear is biologically attuned to appreciate harmonious music:

It was observed that consonant tones . . . were able to readily attract the attention of the infants being held on the parents' laps. At the same time, the children hardly responded to the more dissonant combinations, for example, C and F sharp played together . . . The Canadians believe that the simplest explanation for their work is that the musical scales that are found in societies around the world are not cultural artifacts but natural apparitions (Strauss 1996, 2).¹⁹

Berendt in *The Word is Sound: Nada Brahma* states the following:

We shall see that in the proportions of the macrocosm, the microcosm, and our terrestrial world, consonant sounds (that is, proportions made up mainly of low whole numbers) are highly prevalent – in fact, the most frequent consonance by far is also the most “harmonious,” namely the octave, the proportion 1:2, which has always been used to signify the polarity of the world: yang and yin, male and female, heaven and earth, etc. In a way, then, this “Primal polarity” is “written into the sky.” But it is also “written into our ears.” All the sounds and proportions of sound that we find in such overwhelming wealth in the macrocosm, the microcosm, and our human world (and in music) correspond, as the musicologist Rudolf Haase pointed out, to the natural disposition of our sense of hearing. Our ears prefer consonance, major proportions, relations in low numbers. This is true for the ears of human beings of all races and nations as well as for the ears of birds as well as apes, dogs, whales, dolphins, wolves, and other mammals (Berendt 1991, 61-62).

The infants’ responses to sound (as with the lullaby) are therefore entirely consistent with the dominance of musical scales that, throughout history and across cultures, have simple frequency ratios (Strauss 1996, 2). It is safe to conclude, therefore, that infants are calmer and more content with the harmonious creation of the lullaby. Fink (2004) also affirms the above statement made by Berendt:

It seems that the ear is able to discern the sounds as distinct between harmonious or dissonant because the ear can hear these acoustic properties without consciously knowing that they exist. General evolution has provided us with ear receptors that are appreciative of, or attracted to, acoustically musical sounds (i.e. not noise). Without these physiological capacities mothers would not “coo” to their babies nor would the babies love the sound of it (Fink 2004, 3).

The prolific composer, Hindemith, expresses the relationship between consonant intervals and the ear as follows:

The ear is like a fabulous sieve that not only sorts what it receives into large and small, but measures it exactly. It hears simple ratios as beautiful and correct sounds, and it recognizes perfectly that the purity of the octave, the fifth, or the fourth is clouded when the proportions of length or vibration frequency are not in the ratios of 1:2, 2:3, or 3:4. In the Cortian organ it literally possesses a minute frequency meter, each tiniest part of which is attuned to a certain vibration rate, and responds to a certain wave-length. When vibration combinations in the simple ratios of 1:2, 2:3, 3:4 strike this organ, they excite particular parts of its harmoniously designed structure, which distills from the feeling of correctness the most intense pleasure. This basic fact of our hearing process reveals to us how

¹⁹ www.webster.sk.ca/greenwich/babies.htm [4 February, 2005].

closely related are number and beauty, mathematics and art (Hindemith 1970, 23/24).

In view of all the above, I am postulating that the calming properties from which the lullaby is composed express the first formation of a sound *mandala*. The universal image of comfort and security embedded within a rhythmic circle is spontaneously used by mothers all over the world – all of whom are, intriguingly, using the same overtones – this being an archetypal expression of sound. Unity is achieved through the resolution of emotional dissonance (baby's discomfort) by applying a lullaby created out of consonant harmonies, which are innate in both mother and infant.

It is not surprising, when studying the etymology of the word “music”, to discover that mother and music are intimately related:

The word “music” has come to us from the Greek *mousike* by way of the Latin *musica*. It is formed in Greek from the word *Mousa*, the muse, which comes from the Egyptian, and the Greek ending *ike*, derived from the Celtic. The Egyptian word *mas* or *mous* actually signifies generation, production, or development outside a principle; that is to say, formal manifestation or the passage to act of that which was in potency. It is composed of the root *ash*, which characterizes the universal, primordial principle, and the root *ma*, which expresses all that generates, develops, or manifests itself, grows, or takes on an exterior form. As signified in innumerable languages unity, the unique being, God, and *ma* applies to all that is fecund, formative, generative; it actually means a mother (D'Olivet 1997, 90).

There exists an ancient Christian legend, which states that Mary conceived Jesus through her ears. This legend arose because the ear is the most pure of our sense organs, the one that has the most direct connection with our being, with our primal origin, the primal sound, and the primal tension (Berendt 1991, 140). The connection between music as a mother and the ear as a function within the feminine realm, is further enhanced by the fact that the ears are symbolized by a conch, which, in turn, symbolizes the female sex organ, itself a symbol for receiving and engulfing – the becoming one. To the ancient Chinese, the eyes constitute a *yang* type of sense organ: male, aggressive, dominating, rational, surface-oriented, and analyzing things. The ears, on the other hand, are a *yin* sense organ: female, receptive, careful, intuitive and spiritual, depth-orientated, and perceiving the whole as one (Berendt 1991, 5).

4.4 The Significance of Nursery Rhymes

Nursery rhymes differ from lullabies in that they are based on stories that contain very vivid images of an archetypal nature.²⁰ They are often included under the category of “nursery songs” for they too originate out of the mother/infant dyad. However, they belong more to play songs, which develop towards the end of the child’s first year. With the intent of being far more stimulatory, both verbally and musically, they contain plenty of repetitive musical phrases, alliteration, rhyming words and repetition of syllables. Built upon the consonant intervals of the 1-1V-V-1 harmonic structure and through the arithmetic and harmonic mediation as described in Fig. 12, nursery rhymes are an additional example of tone *mandalas*.

With regard to the very vivid archetypal material contained in the text of the nursery rhyme, it is necessary to understand how these archetypes unfold. Archetypes are defined by Jung as the organs of the unconscious, and because of their unconsciousness they can only be perceived indirectly through typical behaviour in human beings.

This definition covers actual patterns of behaviour – sometimes called instinctive behaviour at one pole, and imaginative activity at the other. In the case of children the two, i.e. imagination and behaviour patterns, are more closely united than in the case of adults; the manifestation of the union to be seen in play, but the union pervades the child’s whole life, giving to it that spontaneity which is less in evidence, or even lacking amongst adult persons (Fordham 1957, 181).

In the relationship that exists and unfolds between the interactions of mother and infant, a “potential space” develops (Winnicott 1988, 47). This space becomes a sort of a playground between the two, and it is in this space that the archetypal imaginal activity can manifest. Dorothy Davidson describes this process as follows:

Let us now imagine that the baby is three to four months old. He is in a quiet state and is exploring his mother’s face with his hands, touch and sensations in the mouth being very much to the fore at this stage. He plays with her hair, tries to stick his finger in her eye and then in her ear and eventually inserts his whole hand into her mouth. He feels her teeth. A moment later his hand goes into his own mouth. No teeth . . . The frightening, as well as the exciting, phantasies and images underlying for example, the exploration of the mother’s mouth and the discovery of her teeth, are possibly reflected in stories such as the Three Little Pigs and Red Riding Hood, both those stories are to do with the threat of being devoured. The

²⁰ In the context of this thesis, nursery rhymes include the text as well as the music.

third pig's house is almost blown down by the wolf's huffing and puffing, Red Riding Hood is nearly eaten up by the wolf dressed in her grandmother's clothes. They illustrate the precarious character of early boundaries and the fragile sense of identity (1979, 35).

The baby's intra-psychic development (viz. the inner archetypal scene) develops simultaneously with the baby's relationship to the actual mother. Davidson thus continues:

He is at times, totally blissful, totally distressed, totally angry, totally hungry and totally excited. He is likely to go through the whole gamut of emotions in any twenty-four hours. He is like a rudimentary little theatre complete with inbuilt dramatis personae, the archetypes, which are the psychological representatives of primitive instincts, emotions and fantasies (Davidson 1975, 33).

The maternal reverie – the mother's capacity to accept and give meaning to her baby's experience – is reinforced through the musical structure of the nursery rhyme. As she relates to her baby through the properties of music, she shapes the inner archetypal scene. Of particular significance is the strong rhythmic element that accompanies the nursery rhyme. The combination of all the above would suggest that, as the archetypal material begins to unfold and be expressed in the musical structure of the nursery rhyme, this too creates a *mandala*, which in this case is a container in which the mother is able to hold the primitive fantasies and emotions for the baby. The affective ties existing between mother and infant enable the shadow aspects, the discomfiting distressed affects, such as primitive anger and fear, to be contained.

In the first quotation by Davidson above, she introduced the concept of the fairytale. In many ways, nursery rhymes are musical fairytales, and owe their longevity to their hidden emotional and psychological significance which is based on their archetypal roots. The existence of nursery rhymes date back to Roman times (Opie 1951, 6). The Mother Goose figure apparently derives from an old French tradition that long predates its publication in 1697 of Perrault's collection of fairy tales.

In Jungian psychology, fairytales are the purest and simplest expression of collective unconscious psychic processes:

They represent the archetypes in their simplest, barest and most concise form. In this pure form, the archetypal images afford us the best clues to the understanding of the processes going on in the collective psyche (Von Franz 1978, 1).

In the preface to *Archetypal Patterns in Fairy Tales*, Von Franz states that she intends to show how Jung's method of interpreting archetypal fantasy material could be applied to these diverse tales (Von Franz 1997, 7). This she achieved by analyzing various fairytales and published many books on the importance of fairytales within the psyche.

The function of nursery rhymes in the human psyche has not yet been explored in the Jungian context. However, they also have their echoes in history, anthropology, literature, popular culture and art. Iona and Peter Opie, authors of *The Oxford Dictionary of Nursery Rhymes*, maintain that "the overwhelming majority of nursery rhymes were not in the first place composed for children but were in fact survivals of an adult code of joviality and in their original wording were, by present standards, strikingly unsuitable for those of tender years" (Opie 1951, 3). They have been passed down through at least nine to ten generations, primarily through oral transmission, and have scarcely changed their format during that time. Individual examination shows that not all nursery rhymes are the doggerel they are popularly taken to be. The striking imagery found in them – ogres, fairies, dragons, witches and monsters – are typical archetypal images.

When we, as adults, reflect upon these rhymes and the child's love of them, we are struck by a number of puzzling aspects. The images contained in the text are often nonsensical or else extremely vivid, even gruesome. The child, however, does not seem to be perturbed by these issues at all.

Nursery rhymes, therefore, seem to be forerunners of the fairy tale. In addition, the inclusion of the fundamental components of music, which constitute a *mandala*, enable the very young child to encounter the shadowy world of the archetypal unconscious in the context of a very structured and containing medium. The child thus turns to the magic of fantasy in order to deal with and portray this unconscious material, and is at the same time contained by the strong rhythmic and harmonic components, which underlie the formation of the nursery rhyme.

James Joyce speaks of rhythm as being the organizer in all forms of relationship and refers to it as "the rhythm of beauty, that magical thing". He adds that the whole function of the

artwork is to hold one to that rhythmical arrangement (Joyce, 1986, cited in Campbell 2003, 22/23). Campbell continues Joyce's thought with the following:

Then you see it is that thing which it is and no other thing. You are not moved with desire or with fear or with loathing. You are simply held in esthetic arrest by the beautiful accord, Joyce's "rhythm of beauty", the "enchantment of the heart" (Campbell 2003, 23).

It is in this context that the strong rhythmic nature of nursery rhymes contributes to the mother/infant dyad. A summary of their specific characteristics is given below:

1. They are musically very rhythmic in structure. This structure, once internalized, offers the child predictability and security.
2. Their harmonic structure forms a tone *mandala*, as they comply with the tone *mandala* described in Fig. 12. The nursery rhyme is therefore another example of a sound *mandala*, which contains the anxiety-provoking unconscious elements. As a result, the gruesome or frightening archetypal elements can be tolerated.
3. Other than the lullaby, nursery rhymes are probably one of the most holding musical experiences for the child because, although they contain frightening material, they are presented in a playful and bouncy manner, which ensures that the child does not feel threatened by the emerging images.
4. Nursery rhymes serve a vital role in the child's unconscious communication with the outside world. Children seem to choose specific nursery rhymes because they contain archetypal dilemmas that are applicable to the child at that time, and that are encapsulated by the musical structure.

In the context of the therapeutic relationship, it can be observed that nursery rhymes are used by children in a very spontaneous manner. As discussed above, the archetypal content of nursery rhymes facilitates the child's early expressions of these archetypal energies with the help of the fundamental aspects of music, primarily in the context of the mother/infant dyad. The combination of music and archetypal images is thus both expressed and contained by means of the nursery rhyme. Therapeutically, these rhymes are an invaluable contribution to understanding the inner dilemmas existing within a child at any given time. In addition, they aid in the development of ego-consciousness, which existed only *in potentia* within the infant. Through the *mandala* expressions of both the lullaby and the nursery rhyme the ego-Self axis is greatly enhanced.

4.5 Summary

The lullaby, as the first musical *mandala* expressed by the mother, serves to soothe and amuse the infant in a manner that is archetypally familiar to the infant, in that the lullaby is an extension of the musical properties inherent within the infant pre-natally. The nursery rhyme serves to usher in archetypal contents within the mind of the child. Contained within the structure of a musical *mandala*, these rhymes “soften” the sometimes quite violent archetypal aspects, which begin to emerge at such a tender age. As such, the nursery rhyme would appear to be the forerunner of fairytales that are considered within Jungian psychology to be stories representative of the collective unconscious.

Lullabies and nursery rhymes, as musical *mandalas*, are yet another example of how sound, when converted into music, is at the basis of primal expressions of the Self and, importantly, is fundamental in fulfilling the characteristics of the *mandala* as described in Chapter 1.

CHAPTER 5

THE WOODWIND AND STRING INSTRUMENTS AS REPRESENTATIVE OF SPIRIT AND SOUL

The utterances of the heart – unlike those of the discriminating intellect – always relate to the whole. The heartstrings sing like an Aeolian harp only to the gentle breath of a pre-monitory mood, which does not drown the song but listens. What the heart hears are the great things that span our whole lives, the experiences which we do nothing to arrange but which we ourselves suffer (Jung, 1977, 763).

And what if all of animated nature
Be but organic Harps diversely fram'd,
That tremble into thought, as o'er them sweeps
Plastic and vast, one intellectual breeze,
At once the Soul of each, and God of all?
(“The Eolian Harp”, Coleridge 1996, 36)

5.1 Introduction

In Chapter 1, the Pythagorean Tetraktys was revealed as being a numerical paradigm of whole systems – one in which the entire nature of the universe is outlined. In the context of music, the Tetraktys serves as a musical *mandala*, for it contains all the ratios of the perfect consonances. It was further identified within the construct of the overtone series how the entire universe is drawn towards these perfect consonances. In addition, the human infant utters, in a progressive manner, and with the help of the mother, the sequentially unfolding nature of these consonances and is introduced to the dissonances once the foundation of these ratios has been consolidated.

This was followed by a discussion of the pattern of the Pythagorean Monad, in terms of which the principle of One, represented as Unity, comprised that from which all things arise. The Dyad (Duality) gave rise to multiplicity and the beginning of strife but also held the possibility of *Logos* (the relation of one thing to another). With the advent of the Triad,

however, the gulf of dualism is bridged, for it is through the third term (the *Logos*) that a *harmonia* (the mediation or joining together of the opposites) is created. Importantly, while the Dyad represents the first possibility of *Logos*, the Triad achieves this in actuality (Guthrie 1988, 22). This pattern was then demonstrated to exist in the musical scale, defining the Principle of Harmonia and making reference to the fact that the term *Logos* is synonymous with that of the construct of sound.

In Jungian terms, the Pythagorean *Logos* would be equivalent to what is known as the “transcendent function”. This function operates psychologically to unite pairs of opposites that have been in conflict with each other. The uniting of these opposites is achieved by means of a third which, in the Jungian context, is that of a particular symbol. The symbol is not created by ourselves but arises spontaneously from the unconscious. Jung describes this process of uniting the opposites as follows:

Conflict requires a solution and necessitates a third thing in which the opposites can unite. Here the logic of the intellect usually fails for in a logical antithesis there is no third. The “solvent” can only be of an irrational nature. In nature the resolution of opposites is always an energetic process; she acts symbolically in the truest sense of the word doing something that expresses both sides, just as a waterfall visibly mediates between above and below (Jung 1963, 495).

It becomes apparent from the above quotation by Jung that the transcendent function is the psychological equivalent of the Principle of Harmonia, which exists in the musical scale – a process of always seeking Unity – and which is continuously reinforced in every expression of the musical scale. Within the transcendent function, the symbol serves as the mediator that harmonizes conscious and unconscious data.

The correlation between musical *mandalas* and the Self as *mandala* highlighted the concept of these two being one and the same in their manifestation. This is confirmed in the Indian Sanskrit, for the term *Nada Brahma* implies that God, the Creator, is sound. Consequently, the creation, the cosmos, the world, is sound. According to Berendt, the term *Nadi* is also used to mean “stream of consciousness”, for the stream of sound has been a prime concept in man’s imagination ever since he started to use language (Berendt 1991, 16). Berendt states that within the concept of *Nada Brahma* is the implication that we, as spirit and soul, are also sound.

Sound is joy; Sound praises. And even: Emptiness is sound. And finally: Spirit and Soul are sound (Berendt 1991, 18).

This statement forms the foundation upon which this chapter is based for, as will be explained, music serves as an expression of soul and spirit. Hafiz, the great Eastern Sufi poet of fourteenth-century Persia, told the following legend:

God made a statue of clay in His own image, and asked the soul to enter into it; but the soul refused to be imprisoned, for its nature is to fly about freely and not to be limited and bound to any sort of captivity. The soul did not wish in the least to enter this prison. Then God asked the angels to play their music, and as the angels played the soul was moved to ecstasy, in order to make the music more clear to itself, it entered his body. People say that the soul, on hearing that song, entered the body; but in reality the soul itself was the song (Hafiz, cited in *The World is Sound*, Berendt 1991, 173).

Portrayed within the concept of the mystical, the above quote captures the core essence of music for, as discussed, it contains and reflects the eternal principles upon which the universe is based.

As mentioned above, Pythagoras considered music to be of Divine origin and refrained from using music as a form of entertainment. He is believed to have “soothed the passions of the soul and body by rhythm, songs and incantations” (James 1995, 31). The Pythagoreans understood that music and the human soul are both aspects of the eternal. Music is a conscious manipulation of sound and the means of expressing this manipulation come to us through either the human voice or musical instruments. The two most profound archetypes of musical sound are those of the string and woodwind instruments. These musical archetypes, which appear in creation myths, are explained and incorporated somewhat differently. For example, in the first chapter of the Bible, we encounter them as follows:

And Adah bare Jabal: he was the father of such as dwell in tents and of such as have cattle. And his brother’s name was Jubal: he was the father of all such as handle the harp and pipe (Genesis 4:20/1).

In China the belief existed that the universe has a cosmic breath. In *The Inner Chapters* by Chuang Tsu (c. 400 B.C.), a disciple of Laotzu, the first writer of Taoism, we read the following regarding the creation of sound and its symbolic representation by the woodwind instruments:

Its name is wind. Sometimes it is not active; but when it is, angry howls rise from ten thousand openings . . . The earth's music is the sound from these hollows. Man's music comes from the hollow reed. May I ask about the music of heaven? When the wind blows through the ten thousand different hollows, they all make their own sounds. Why should there be anything else that causes the sound? (Chuang Tsu, cited in McClellan 1988, 122)

In India it is said that the god Shiva created earthly music and dance from the cosmic music. Narada, half human and half God, invented the *vina*, a lute-like instrument and Bharata transcribed the *ragas* and their theory in the classic *Natyasastra*,²¹ which were to be accompanied by the *vina* (McClellan 1988, 125).

An investigation is necessary of these two archetypes (the string and woodwind instruments) and their expression of sounds that emanate from the Self. The relationship of these two archetypes with the mystical expression of the Divine, as well as their ability to convey the wisdom of the universe through the primordial laws of music, assists with the re-enchantment of our world and the listening again to its cosmic music. Ultimately, their purpose is to attune our souls to the harmony within the universe in order to restore a corresponding vibration between the macrocosm, our world, and the microcosm, ourselves.

5.2 The String and Woodwind Instruments

Hildegard von Bingen, a Christian mystic who lived in the eleventh century and whose poetry and musical compositions are very popular today, is quoted by Peter Dronke as saying:

The human soul is symphonic and it is this characteristic that expresses itself both in the inner accord of soul and body and in the human music making (Dronke, 1989).

This was endorsed by the Fathers of the Christian Church, presumably drawing on the Pythagorean conception of the music of the spheres. They described the world and the

²¹ Treatise in Sanskrit on Hindu dramaturgy (www.hinduonnet.com) [7 February, 2006].

transcendental as a “symphony”:²² “Music is the expression of a spiritual reality for music emanates from God because God Himself is music” (Riehle 1981, 120).

In addition, Hildegard von Bingen stated that string playing was the salvation of humankind and that, coupled with the sound of the woodwinds, offered Divine protection (Dronke, 1989).

This profoundly spiritual statement appears to reflect a deep truth, as it has been my experience in the therapeutic environment that there does indeed appear to be a search by the human psyche for a balanced interplay between the string and the woodwind instruments.

I am therefore postulating that this search represents opposites that are seeking reconciliation with each other through the musical expression of these two opposing and very different instruments.²³ I am further postulating that the particular opposites represented by these two instruments are those of the feminine and the masculine. This is because the string instruments are essentially feminine in shape, whilst the woodwinds are essentially phallic or masculine in shape.

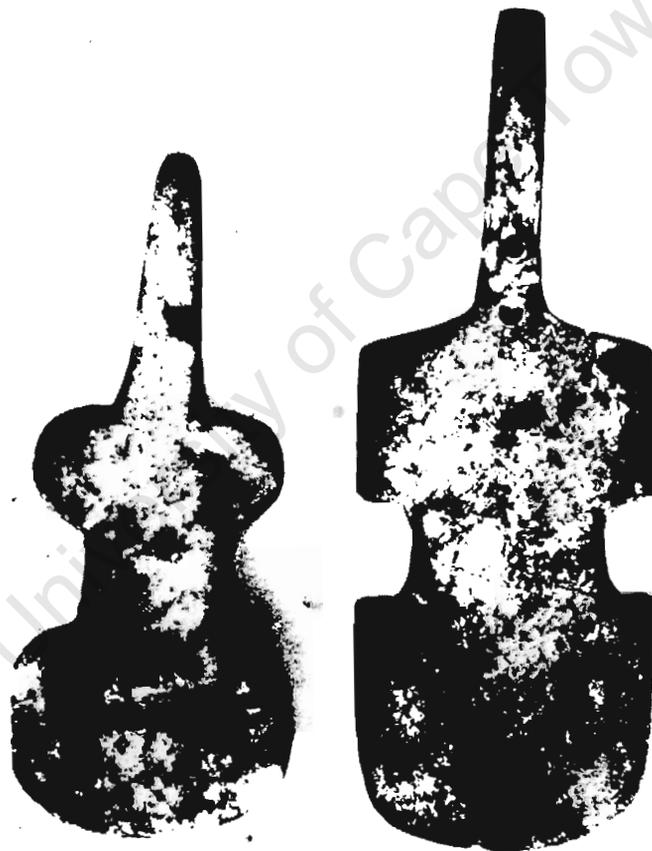
The forerunner of string instruments in Western culture is believed to be the Greek lyre. According to Greek mythology, Hermes was the inventor of the tortoise-shell and cow-gut lyre, which he offered to his brother, Apollo, in reconciliation for stealing fifty of Apollo’s prize cattle. The lyre originally had five to seven strings and later as many as eleven. In ancient Greece they were either plucked or struck and were used for solo playing and to accompany the singing or reciting of epic poems, often in the quiet worship of the temple. From these instruments of serenity and contemplation there would pour forth the noble hymns consecrated to Apollo, which created awe at the realization that an object could give forth such sounds (Levarie and Levy 1968, 95). It is important to note that, through the ages, these instruments have been connected with the feminine. Erich Neumann, in *The Great Mother – an Analysis of the Archetype*, states that “the cello-like shape of the cycladian female idols is so striking that one is tempted to investigate the feminine form of

²² The word “symphony” actually means concordant in sound.

many instruments and relate its symbolism to our present context, i.e. the primordial mother” (Neumann 1963, 113). He speaks of these figurines as being “a symbol of the sheltering, protective power of the elementary character of the feminine” (Neumann 1963, 306).

The following two illustrations depict the similarities between primordial Goddesses and string instruments. The first is that of Cycladic marble figurines (c. 2500 B.C.). The second depicts a Cycladic idol of the Mother Goddess (c. 3000 BC): “Headless and limbless, her violin shape was certainly not abstract to worshippers”.

Fig. 21 The Primordial Goddesses



(Neumann 1963, 24)

²³ String instruments include violins, violas, cellos, double basses, harps, guitars, ukeleles, etc. Woodwinds include flutes, oboes, clarinets, recorders, piccolos, etc. – obviously those instruments where breath is needed in order to create sound as opposed to the use of fingers or bows used when playing upon a string instrument.

Fig. 22 Cycladic Idol of the Mother Goddess



(Ehrenzweig 1995, 146)

Fig. 23 String Instrument – Cello



(Menuhin 1980, 93)

From the above illustrations, the remarkable similarity between the shape of string instruments and that of the ancient representations of the goddesses is evident.

The predecessor of the woodwind instrument was the Greek *aulos*. This instrument was blown through a double reed and was easily played in pairs, with each hand playing a separate melody. The reed, having been taken from the marshes, was associated with the God Dionysus and the *aulos* became the most played instrument of the ancient Greeks and Romans, who called it *aulos* and *tibia* respectively. It was used in the ecstatic celebrations of the dithyrambus (Fideler 1991, 283).²⁴ The phallic shape of woodwind instruments is illustrated below:

Fig. 24 Woodwind Instruments

Aulos



²⁴ A *dithyrambus* is a lyric song of passionate character.

Tibia



(Menuhin 1980, 20)

The first example is that of an *aulos* player (Greek) and the second example is that of a *tibia* player (Etruscan – pre-Roman) (Menuhin 1980, 20).

The masculine and feminine are considered to be the most fundamental pair of opposites into which the Monad separates, for “when the primal beginning is divided into opposites,

these secondary forms are always represented as male and female” (Harding 2003, 20).

Confirmation of this statement is found in creation myths:

In many cosmogonic myths the first parents, Father Heaven and Mother Earth, for instance, first existed in a continuous embrace. They formed, as it were, a hermaphroditic being in constant cohabitation. In this state nothing could come into existence, because Father Heaven lies too closely on Mother Earth so that there is no space for anything to grow between them. Mother Earth cannot give birth to anything because there is no space for it. The first act of creation is therefore the separation of this Divine couple, pushing them sufficiently apart so that a space is created for the rest of creation (Von Franz 1995, 233).

This is further echoed by the human psyche, which spontaneously divides itself into pairs of opposites. “All the archetypal energies in us appear to the conscious mind as complementary pairs: *yin* and *yang*, dark and light, positive and negative” (Johnson 1986, 46). I am therefore postulating that the creation of musical instruments, such as the string and woodwinds, is a further extension of this function of the psyche and that the woodwinds represent the masculine and the string instruments the feminine.

Upon observing this interplay between string and woodwind instruments in my clinical work, it became evident to me that the function of these instruments serves a deeper psychological expression in the human psyche. This realization has led me to hypothesize that the interplay of string and woodwind instruments appears to represent, symbolically, the mystical union of spirit and soul – the transcendent and the immanent – as they manifest in the human psyche.

The following statement by Beethoven serves as an introduction to my hypothesis:

Music is a higher revelation than all wisdom and philosophy. It is the only incorporeal entry into a higher world of knowledge, which surrounds one, to be sure, but which one cannot grasp. The rhythm of the spirit has the property of grasping the essence of music: it gives presentiments and the inspiration of celestial science, and what the spirit receives from it through the senses is the embodiment of spiritual knowledge. Although the spirits live on it, as we live on air, it is another matter to comprehend it with the Spirit; but the more the soul creates its sensible nourishment out of it, the more the spirit ripens toward a blissful accord with it. But few succeed, for just as thousands marry for love’s sake, without love once being revealed in these thousands, though they all carry on the business of love, so thousands have dealings with music, but no revelation of it (Beethoven to Bettina Brentano 1810, cited in Godwin 1989, 168).

At this stage I would like to reiterate that the Self as an archetype is essentially undefinable, unknowable and capable of infinite possibilities, and yet holds the essence of who we are. It is the center out of which we are created and out of which we create. Beethoven, in the above quote, seems to be alluding to this mystical transcendental experience of the Self. The expression of spirit and soul through music is essentially beyond the scope of words for Beethoven hints that they transcend words. The experience of music opens one's inner being to an experience that is transcendent because it is bigger than one. However, because of duality, we are able to hint at the nature of spirit and soul through the shape of the instruments. Soul and spirit are born out of the original unity of the Self and become expressions of duality and, according to my hypothesis, are symbolically represented by the string and woodwind instruments. The musical sounds created by the playing of these instruments give shape to the symbolic expression of spirit and soul. Most importantly, however, it should be borne in mind that the *lyre* and *aulos*, which embody the polarity of musical instruments, both hold the possibilities of all musical experiences (Levarie and Levy 1968, 95).²⁵

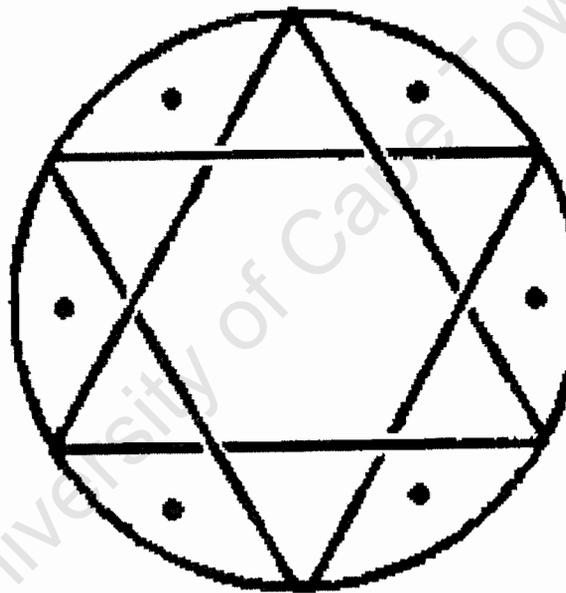
5.3 Spirit and Soul

In Genesis (1:1) we read that “in the beginning God created the heaven and the earth.” This description is the first Biblical expression of the concept of duality. The earlier quote in this chapter on cosmogonic myths reinforces this concept of heaven and earth being “in the beginning” and aligns this with the masculine and feminine as being the most fundamental pair of opposites. Martin Lings in a study of the meaning of existence entitled

²⁵ Musical instruments are, however, generally divided into three groups: string instruments, wind instruments which include brass, and percussion instruments. The difference between the *lyre* (string) and *aulos* (woodwind) as being representative of two elementary apperceptions of music and percussion instruments is that the latter are more noise-generating as opposed to the tone-generating string and woodwind instruments. “Notwithstanding the enormous variety of percussion instruments – from sticks beaten together by primitive man to bells cast by specialized experts – they all share an acoustical characteristic, namely, the noticeable admixture of noise-generating over tone-generating matter. Whatever the noise factors in string and wind instruments, they never prevail as they do in percussion instruments. Percussion instruments persistently favour the noise element. Inharmonic partials prevail, that is, the frequencies of the free vibrations do not stand in ratios of integers to one another. The closer these harmonics to the fundamental, the less definite the tone and the more pronounced the noise” (Levarie and Levy 1968, 150). This is, of course, not the case with the string and woodwind instruments. Noise assumes an essential role in musical structures in much modern music when serving a rhythmic function. The drum has to do with the creation of rhythm, which is ever seeking to counter undisciplined energy by its order. Rhythm, too, is concerned with the creation of predictability (Whone 1974, 62). Therefore it would appear that, “in the beginning”, there were two archetypes of sound, but others have evolved through the ages and would, of course, to some degree incorporate spiritual and emotional aspects of the two mentioned archetypal musical instruments.

Symbol and Archetype, correlates spirit and soul with heaven and earth, claiming that spirit and soul are “the personal analogue” of this primordial division of the masculine and the feminine (Lings 1991, 20). What he is suggesting is that the creation participates in our being. Cosmically, creation is expressed as heaven and earth but personally, creation manifests in mankind as spirit and soul. Lings describes the Seal of Solomon as a figure that is universally used to portray the “vertical” polarity (Lings 1991, 20) of the spirit/soul, because it conveys divinity as coming down and the devotee as reaching up. The Seal is also expressive of a mysterious interpenetration that occurs when these two, the higher and the lower, meet.

Fig. 25 Seal of Solomon



(Lings 1991, 20)

The upward-pointing triangle is regarded as solar (associated with the sun), representing the masculine principle and the spiritual world. The downward-pointing triangle is lunar (associated with the moon), representing the feminine principle and symbolizing the Great Mother as genetrix. In the symbolism of the mountain and the cave, similarly, the mountain is masculine and the cave feminine. Most importantly, this Seal indicates that “every true analogy must be applied inversely, as above, so below. It is the union of opposites – each being the image of the other” (Cooper 1978, 180).

It is therefore through the expression of duality portrayed in this instance within the concept of triangles that we are able to glimpse the subtle differences between spirit and soul. Born out of the Self/Monad, they manifest as primordial expressions of the human psyche – spirit as masculine and soul as feminine.²⁶ In addition, the concept of sound existing in the beginning leads us to the assumption that spirit and soul must emanate from this sound, and be expressed in and through this medium in some form or other. Since the dawn of creation man has converted this primordial sound into music and, other than using his voice as an instrument, he has created objects that could bring forth the sounds he inherently felt he needed to express. It is therefore conceivable to imagine that spirit and soul have been projected into the two most basic archetypal expressions of sound – the string and woodwind instruments.

The particular characteristics of spirit and soul need to be identified in order to draw an analogy between these and the musical instrument with which there is a symbolic association. Most importantly, we encounter spirit and soul essentially through the imagination. All consciousness depends upon fantasy images. All we know about the world, about the mind, the body, about anything whatsoever, including the spirit and the nature of the Divine, comes through images and is organized by fantasies into one pattern or another (Hillman 1979, 57). As these images fall within the realm of the symbolic, it is necessary to identify the function of the symbol. The following quote by Schneider captures the essence of this:

The symbol is the attempt to render transparent an underlying reality not perceptible by pure thought through another reality. Thus the symbol is not the reality of what is symbolized. It allows us to recognize the mode of operation of the symbolized by way of another medium, consisting of the symbol. This implies that the symbolized is present to us not in its being and essence but only in its radiance (Schneider, quoted in Godwin 1989, 53).

²⁶ As every separate thing is a unity it is inevitably penetrated by duality. The subdivisions are endless; for example, initially the spirit may present as masculine but each faculty within the spirit may be said to have two aspects, active and passive, masculine and feminine. The same applies at all lower levels: the body is one but it has two ears, two eyes, two nostrils, two lips, two arms and two legs (Lings 1991, 24). The same applies to musical instruments. The string instrument, when combined with a bow, becomes expressive of both feminine and masculine, as the bow is phallic in shape. The woodwind instrument, although phallic in shape creates a feminine sound (Stevens 1998, 289).

5.4 Definition of Spirit

The universal image of the spirit is that which is synonymous with the breath or the wind, *pneuma* in Greek and *ruach* in Hebrew.

The New Bible Dictionary defines the spirit as follows:

At its heart is the experience of a mysterious awesome power – the invisible force of the wind, the mystery of vitality, the otherly power that transforms – all *ruach*, all manifestation of Divine energy (New Bible Dictionary 1992, 1137).

In the New Testament we read St. John describing the spirit as being likened to the wind for it “bloweth where it listeth, and thou hearest the sound thereof, but knowest not whence it cometh, and whither it goeth” (Gospel of John, 3:8). The spirit is believed to vivify everything everywhere and is the immediate cause of all generation and motion. This represents a kind of universal principle of life-energy (Ammann 1998, 577). Ammann further states that from a psychological point of view we could compare it to Jung’s concept of libido in the sense that it is a general psychic energy (Ammann 1998, 577).

This general psychic energy was regarded by Jung as being a force that seeks to unite the opposites and so to expand and enhance life. In addition, Jung claimed that this energy (spirit) is always active, winged, swift and moving, and that its purpose is to infuse us with energy, to inspire and to stimulate (Jung, 1981, 219). Dourley, in his comparative study of Jung and Tillich, quotes Tillich in saying that “the spirit is also endowed with the power to grip, so that the person influenced by it feels moved to act in accord with it. It is thus accompanied by emotion” (Dourley 1981, 80). “The spirit comes to man only on its own terms and at its own initiative, yet is also constantly present to the human condition as the basis of man’s thirst for it” (Dourley 1981, 89).

What is obvious from the above is that spirit appears within the psyche as active, even though it is without any particular shape, and is impersonal, transcendent and outside of time. In addition, any experience of the spirit is accompanied by emotion. Located within the upward-pointing triangle of the Seal of Solomon, its interaction with the soul (which is referred to by Lings as the “mysterious interpenetration”) appears to have a very specific spiritual function (Lings 1991, 20).

5.5 Definition of Soul

Soul, on the other hand, speaks of individualism, for it is perceived, universally, as having its home in a particular individual or object in matter and therefore taking on a particular shape. Regarded as the emotional seat of the individual, it has to do with feeling expressions such as depth, value, relatedness, heart and personal substance. The individual would thus be impoverished by the loss of soul, because it serves as a unique quality in our lives. When attuned to soul, we are aware of how it “speaks” as conscience, sometimes as curiosity, sometimes as anger, sometimes as ambition.

Jung speaks of the soul’s way of manifesting itself through dreams, reflections, fantasies, reveries and paintings and, most importantly, emphasizes that soul mediates symbols from the unconscious to the conscious (Hillman 1987, 54). A particular function of the soul is that it is believed to animate the body, just as it is in turn animated by spirit.

She (the soul) tends to favour the body and everything bodily, sensuous and emotional (Jung 1977, 472).

In terms of the Pythagorean concept, the soul is defined as the *Logos* and is based on Number (as was seen in the case of the Tetraktys, which served as a numerical *mandala*). To the Pythagoreans the soul is music and music serves as a mouthpiece of the soul.

Belonging in the downward-pointing triangle of the Seal of Solomon, soul thus finds a home in the world of the Great Mother and, in this context, takes on the characteristics of the feminine.

5.6 Distinction between Spirit and Soul

The fourteenth Dalai Lama of Tibet defines the distinction between spirit and soul in the following statement:

The relation of height to spirituality is not merely metaphorical. It is physical reality. The most spiritual people on this planet live in the highest places. So do the most spiritual flowers. I call the high and light aspects of my being, spirit, and the dark and heavy aspects, soul. Soul is at home in the deep, shaded valleys, heavy torpid flowers saturated with black grow there. The rivers flow like warm syrup. They empty into huge oceans of soul. Spirit is a land of high, white peaks and

glittering jewel-like lakes and flowers. Life is sparse and sounds travel great distances. There is soul music, soul food, soul dancing and soul love. When the soul triumphed, the herdsmen came to the lamaseries for soul is communal and loves humming in unison. But the creative soul craves spirit. People need to climb the mountain not simply because it is there but because the soulful divinity needs to be mated with spirit. (Cited in Hillman 1979, 59)

5.7 Symbolic Representation of Spirit and Soul by Woodwind and String Instruments

Just as the division of the universe into duality was necessary to create the world, so the division of the musical string into two (the octave – 1:2) was necessary to create tonal space. Spirit and soul, as they emanate from the Self/Monad, do so into this tonal space and, in the musical context, it is in this tonal space that mankind symbolically experiences them through the music created upon the woodwind and string instruments respectively. These instruments thus give shape to the primordial sounds of spirit and soul in the form of music that emanates from these instruments.

5.8 The Spirit as Expressed Through the Woodwind Instruments

In medieval iconography Christ is often depicted as a flute player. This is because He is a piper calling mankind to Himself, a Shepherd wooing his flock and also because a flautist emulates God in evoking *spiritus* – the breath of life and indeed the source of the word “inspiration” (Mellers 1980, 103).²⁷ This is a physical manifestation of the spirit, as it calls for the soul. In Christianity it is “God becoming man” through his son, Jesus Christ, who serves as both the Divine and the human (Spirit and soul). In India, similarly, the flute of Krishna is “the voice of eternity crying to the dwellers in time” (Cooper 1978, 70).

Again, the Eastern mystic, Hafiz gives credence to this hypothesis in the following poem:

I am a hole in a flute
That the Christ's breath moves through
Listen to this music.
(Cited in Ladinsky 2002, 153)

In these lines, the woodwind instrument is used, symbolically, to give shape to the spirit.

The woodwinds appear to have another function in connection with the spirit, and that is one of acting as an “umbilical chord” between the Divine and the soul. Just as the Divine reaches man through the flautist who emulates God in evoking the breath of life, so man reaches for the Divine by expressing his human condition through the woodwind instrument. The breath of man, as it vibrates through the woodwind instrument, serves as a *cri de coeur*, whether in joy or in despair. The tone of these instruments is similar to that of the human voice, as both are created by the pulsation of breath and express the feelings of the individual. In addition, the breath carries the sound waves or musical patterns, which are then received by us as music.²⁸

In Greek mythology, the playing of the *aulos* was described as the musical rendition of a human cry, the personal outcry expressive of human life (Levarie and Levy 1968, 96). Pindar (in the Twelfth Pythian Ode) distinguishes between suffering and the spiritual interpretation of this suffering. The one leads to a personal outcry expressive of human life. The other lends an artistically objective form to suffering and becomes a Divine, liberating spiritual act. In other words, man becomes spiritual when he receives the divine gift of the *aulos* (Levarie and Levy, 1968, 96).

Returning to the concept of the word “inspiration” being derived from the spirit (and specifically in the context of music), it is generally accepted that there can be no artistic inspiration without openness to the world of the spirit. Woodwind instruments, as vehicles of the breath of spirit, thus become bearers of the spirit. Consequently, the search for the interplay with its counterpart, the soul and its musical representative, the string instrument, becomes a necessary progression, for, as quoted earlier in the Dalai Lama’s definition of soul and spirit, the creative soul craves spirit.

The Jungian analyst, Marion Woodman, discusses this necessary interaction between spirit and soul as follows:

²⁷ The word “inspiration” is still used as a direct reference to an influx of energy from some mysterious unknown source.

²⁸ The harmonics that result from the vibrating string are the same as a vibrating column of air as in the woodwind instruments.

I think of the soul as feminine, because it's the receiver – in both men and women. The artist, for example, has to have a receiver and just hopes to God that the spirit will come and touch the soul so that a poem will come out of that union or a piece of music or art. It is in that surrender to the transcendent, or however you want to call the spirit energy, that art is created (Bertrand 2006, 1).

As a musical example of the spirit being expressed by a woodwind instrument (in this case the oboe), I request the reader to listen to Cut No. 9 on the accompanying compact disc. Entitled “Gabriel’s Oboe” from the film *The Mission*²⁹, it portrays the spiritual tragedy of the indigenous people, deep in the jungles of South America, when invaded by Western ideology. It is a profound musical example of a *cri de coeur*.

5.9 The Soul Expression as Expressed through the String Instruments

Leibniz, a contemporary of J.C. Bach, formulated the following definition of music:

Music is the hidden practice of the soul which deals in number without knowing it's so doing; in a confused perception the soul thus achieves that which, in clearer perceptions, it is unable to achieve. If therefore the soul does not notice that it calculates, it yet senses the effect of its unconscious reckoning, be this joy over harmony or oppression over discord (cited in Mellers 1980, 258).

This quote was later challenged by Schopenhauer who called Leibniz's definition true in a “lower” sense and then corrected Leibniz's statement to read: “Music is a secret metaphysical exercise of the philosophising soul”. Schopenhauer knew that “the phenomenal world (nature) and music are two different expressions of the same thing” (Levarie and Levy 1968, 238). What Leibniz is alluding to is that the soul and number have an intimate relationship with each other and that it is the soul's work to be innately involved in always seeking harmony between being in the world and retaining a connection with the Divine. The string instrument is therefore a physical manifestation of this aspect of the soul's work and is, in fact, “instrumental” in the expression of the physical properties of sound itself – this being an expression of the Self.

Schopenhauer's quote above would appear to be a philosophical expression of the myth of Orpheus. This magical musician, when playing upon his *lyre*, was able to move stones and rocks, to make flowers and trees bow down before him, and to tame wild animals.

²⁹ Morricone, Ennio. 1986. *The Mission*. Cut No. 13. “Gabriel’s Oboe”. CDV 2402 323-2.

This was because the laws inherent in nature revealed themselves in his song and instrument and awakened in the people who heard him a deep longing for their spiritual world of origin (Lauer, cited in Godwin 1989, 155).

String instruments, being feminine in shape and mostly with intervals of a fifth or a fourth separating the strings (the fifths being indicative of separation from the Monad as, for instance, in the cry of the neonate), are thus a manifestation of the numerical harmony of the universe – the wisdom by which the universe had come to be – and are, at all times, musically expressing these laws. They are indicative of sound in matter and are the ultimate manifestation of the belief “as above, so below”, for the music that emanates from these instruments echoes the music of the spheres.

Mystics have through the ages identified and captured the essence of the relationship between the string instrument and the soul. The following quotes have been taken from *The Middle English Mystics* by Wolfgang Riehle:

The harp of the soul, whose strings are made of meekness and love . . . (Hilton, a Middle English Mystic quoted in Riehle 1981, 121).

The man who subordinates the body to the soul is called a harp (Chrysostom quoted in Riehle 1981, 121).

The loving soul is said to play on its strings (Stammler quoted in Riehle 1981, 121).

God calls the soul a harp whose strings He knows how to pluck (Mechthild of Magdeburg quoted in Riehle 1981, 121).

As a musical example of a string instrument (in this case, the cello) that is expressive of soul, I request the reader to listen to Cut No. 10 on the accompanying compact disc.³⁰ It is a composition by Max Bruch entitled *Kol Nidrei* and is performed by Matt Haimowitz. *Kol Nidrei* is the prayer that begins the Jewish Day of Atonement. The cello, as the mouthpiece of the soul, is in distress and pleads for atonement from God. Atonement is given through the gift of grace, which is portrayed musically by the harp. In both Western and Eastern

³⁰ Bruch, Max. 1989. *Kol Nidrei*. Op. 47. Performed by Matt Haimowitz. Cut No. 4. Deutsche Grammophon 427.

thought, the concept of grace is described as a combination of beauty, kindness, mother-love, tenderness, sensuality, delight, compassion and care.³¹

5.10 The Interpenetration between the Woodwind and String Instruments

The earlier quote by Hildegard von Bingen that string playing was the salvation of humankind and, coupled with the sound of the woodwinds, offered Divine protection (Dronke 1989), is clarified by the Dalai Lama's statement that the creative soul craves spirit and that the soulful Divinity needs to be mated with the spirit. In their "meeting" something happens that is of deep spiritual significance to the psyche.

In a work entitled *Corpus Hermeticum*, the Alchemists give a further explanation of the above statements:

The marriage of the masculine and feminine forces finally merges into the marriage of spirit and soul, and as the spirit is the "Divine in the human" this last union is related to the mystical marriage. Thus one state merges into another (Lings 1991, 23).

This mystical marriage or union is considered to be the core essence of the human psyche for it implies a reconnection with the Divine. In addition, out of this mystical union comes the birth of something new. This creative expression of new birth after a union has taken place occurs repeatedly within the psyche and is an expression of the Self. An example of this process is described by the poet Rainer Maria Rilke in his *Letters to a Young Poet*:

Everything is gestation and then birthing. To let each impression and each embryo of a feeling come to completion, entirely in itself, in the dark, in the unsayable, the unconscious, beyond the reach of one's own understanding and with deep humility and patience to wait for the hour when a new clarity is born: this alone is what it means to live as an artist: in understanding as in creating (Rilke 1986, 23).³²

³¹ "In a famous New Testament passage, the quality said to be greater than faith or hope is *caritas*, translated sometimes as "charity," sometimes as "love." Both translations are inexact. The word meant "grace" specifically the grace of the Triple Goddess, embodied in the Three Graces who dispensed *caritas* (Latin) . . . Their grace, a gift from heaven . . . was a combination of beauty, kindness, mother-love, tenderness, compassion and care. Grace has the same meaning as the Sanskrit word *karuna* – the heavenly nymphs of Hindu temples (Walker 1983, 350). These feminine principles are embodied within the harp.

³² It should be borne in mind that the creation of something new within the psyche does not pertain only to the expression of the aesthetic but to creative expression within our day-to-day living.

In the earlier quote by Beethoven, in which he states that “music is a higher revelation than all wisdom and philosophy”, he is alluding to the fact that the more the soul “receives nourishment from the spirit”, the more the spirit ripens towards a blissful accord with it. It is in the urgency of this momentous fusion between the two that a mating occurs and thus the birth, once again, of the creative “word of God”. This cyclical expression is one that, due to the Principle of Harmonia, is served well by music.

Jung maintained that, unlike nature and animals, as human beings we are broken in the sense that man is branded by the stain of separation from God. The interpenetration of spirit and soul represents opposites seeking reconciliation because it implies a spiritual reconnection with God/Eternal Self. Clearly, to Hildegard von Bingen, separation from the Divine implied that one becomes vulnerable to dangerous interference, and therefore music serves the sacred function of always mediating the reconnection.

Cut No. 11 on the accompanying compact disc features the second movement of Dvořák’s Cello Concerto, performed by Mstislav Rostropovich.³³ It is a beautiful portrayal, in sound, and using a variety of woodwinds with cello, of the spirit and the soul in search of each other. Their union is musically self-defining. The associations of an adult patient who brought this piece to therapy were described as follows:

The soul (portrayed by the cello) appears to be experiencing very deep pain. The cello speaks to the sadness and depth of the soul in distress and expresses this through sobbing sounds. This appears to be the dissolution and release of something. The woodwinds “hover” over the sobbing of the cello. This is followed by a big orchestral sound that is indicative of dissolving into the de-integration and the chaos of regression. Thereafter, however, the cello is reborn in the spirit, resulting in a true interplay between the cello and the woodwinds.

This is a musical example of how the spirit responds to the soul in distress and why the soul so deeply craves union with the spirit level, i.e. the soul is sound.

Finally, the following is taken from a Prologue of the Sufi, Hazrat Inayat Khan. Khan takes us a step further into the transformational process that occurs once a true mystical interpenetration has transpired:

³³ Dvořák, Antonin. *Cello Concerto*. Performed by Mstislav Rostropovich. Cut No. 2. “Adagio ma non troppo”. Deutsche Grammophon 447 413-2.

I had composed songs, I sang, and played the *vina*. Practising this music I arrived at a stage where I touched the music of the spheres. Then every soul became for me a musical note, and all life became music. Inspired by it I spoke to the people, and those who were attracted by my words listened to them instead of listening to my songs. Now, if I do anything, it is to tune souls instead of instruments, to harmonize people instead of notes. If there is anything in my philosophy, it is the law of harmony: that one must put oneself in harmony with oneself and with others. I have found in every word a certain musical value, a melody in every thought, harmony in every feeling, and I have tried to interpret the same thing with clear and simple words to those who used to listen to my music. I played the *vina* until my heart turned into the same instrument. Then I offered this instrument to the Divine Musician, the only musician existing. Since then I have become His flute, and when He chooses He plays His music. The people give me credit for this music which, in reality, is not due to me, but to the Musician who plays on His own instrument (Khan 1991).

5.11 The Relevance of Sound and Music in the Therapeutic Encounter

As mentioned earlier, images are the basic givens of psychic life. According to Jung, soul is found within the intermediate realm of the psyche – the realm of images and the imagination (Hillman 1979, 54). Soul therefore serves as a vessel that mediates symbols from the unconscious to the conscious (Dourley 1981, 44).

Pythagoras claimed that the soul is Number and that the Principle of Harmonia consistently performs the role of mediation – just as Jung’s concept of the soul mediates between the unconscious and the conscious aspects of the psyche. It therefore becomes apparent that the Jungian and the Pythagorean concept of soul are similar to one another, for both perform the task of mediation. In addition, the Pythagorean concept of soul, as portrayed through the Principle of Harmonia, forms a circle (Fig. 12). Jung, in *Aion* quotes the following:

A parallel conception is to be found in Plotinus, who lived a little later (c. 205-70). He says in the *Enneads*: “Self-knowledge reveals the fact that the soul’s natural movement is not in a straight line, unless indeed it has undergone some deviation. On the contrary, it circles around something interior, around a center. Now the center is that from which proceeds the circle, that is, the soul. The soul will therefore move around the center, that is, around the principle from which she proceeds; and, tending towards it, she will attach herself to it, as indeed all souls should do. The souls of the divinities ever direct themselves towards it, and that is the secret of their divinity; for divinity consists in being attached to the center . . . Anyone who withdraws from it is a man who has remained un-unified, or who is a brute.” Here the point is the center of a circle that is created, so to speak, by the circumambulation of the soul. But this point is the “center of all things,” a God-

image. This is an idea that still underlies the *mandala*-symbols in modern dreams (Jung 1981, 219).³⁴

It could be hypothesized that Jung's concept of soul is at a primordial level that of sound. In terms of this view, music is considered to be image in sound. It appears that such an image, when created out of sound, is more efficient than an image without sound.³⁵ In an article entitled "Music and Melancholy", the Jungian analyst Peter Ammann states the following:

The sounds do not render the "image" of things as the visual impressions do, but, what to Ficino seems much more important, they render "the real nature of things". What is this "real nature of things"? It is "the effectiveness of motion". Motion here, obviously, is not meant in a one-sided physical sense, but above all in the psychic sense of e-motion! Thus music expresses the "real" nature of things, because it expresses the emotions, affects and feelings which are linked to, or projected upon them (Ammann 1998, 579).

It is this powerful combination of sound and image, which enhances the movement towards healing in the therapeutic process. Jung maintains that the psychological mechanism that transforms energy is the image. How much greater is the potential for transformation when sound and/or music are incorporated into the therapeutic milieu? This will be illustrated in the two case presentations that follow in Chapters 7 and 8.

5.12 Summary

Sounds that emanate from the Self do so through the spirit and the soul. Spirit, which is shapeless, enters the woodwind instrument through the breath of man, and is given shape in the form of the music that emanates from this instrument. This results in the spirit inspiring the soul. Out of this inspiration evolves the mysterious interpenetration. Soul, which innately consists of the inner ordering process of harmonics, is given expression through the string instruments. This is the soul's work, as it ensures alignment with the spirit and, ultimately, the Divine. Music, as mediator and through the interplay of the string and woodwind instruments, enables this cycle to unfold repeatedly. The Jungian concept of soul serves a similar function within the psyche and I have hypothesized that, at a primordial level, the soul is sound.

³⁴ Particular reference will be made to this statement of Jung's in the second case presentation.

The two case presentations that follow in Chapters 7 and 8 are examples of soul and spirit being expressed through the creation of sound and music upon various instruments. The images created by the children as a result of their expression of sound or music illustrate the function of this medium in the therapeutic process. Motion (vibration) which creates emotion (energy), is what contributes to the specific function of sound and music in the therapeutic process and correlates with the earlier quote by Emma Jung that music leads us into obscure distances beyond the reach of consciousness (Jung 1957, 36).

University of Cape Town

³⁵ Schneider, in his work *The Musical Origin of Animal-Symbols*, has privately intimated that he believes all symbolic meanings are at root musical or at least to do with sounds (Cirlot 1971, 225).

CHAPTER 6

METHODOLOGY

6.1 Introduction

This chapter briefly presents the methodology used in this study and describes the technique of using music in therapy. Two case studies are presented with the specific view of illustrating the healing properties of sound and music in allowing the Self to unfold. As mentioned, both cases presented with severe psychopathology that had not responded to conventional verbal therapy. In Betty Joseph's terms, the two children discussed in the case studies were "difficult to reach" patients (Spillius 1988, 48).

Therapy occurred at an inpatient unit that offered intensive treatment to severely emotionally disturbed children. The staff consisted of a team of specialists, namely, a psychiatrist, a psychologist, an occupational therapist, a remedial teacher and psychiatric nurses. My appointment was that of music therapist, which included various other therapeutic modalities within the therapist-client relationship.

6.1.1 Specific Information regarding the Two Cases

The first case is that of a young boy, whom we shall call John, whose trauma occurred at a primitive stage of his development. He had been admitted to the unit for a period of three months during which time he received twenty-four sessions from the author. Nine of these sessions are discussed in detail with the specific purpose of highlighting the contribution of sound and music within the "not accessible to verbal therapy" client.

The second case is that of a young girl diagnosed as being selectively mute. The unit had become well-recognized for the successful treatment of this disorder due to the inclusion of music in therapy and for this reason the child was referred to me without being

hospitalized.³⁶ The child received therapy from myself only and was seen over a period of six months. Of these sessions, eighteen are discussed in the case presentation.

6.2 Methods of Research

It is important to note that these two cases were actual therapies that were conducted as a therapist and not as a researcher. Therefore my hypotheses have been made retrospectively to account for the success of this method in intractable cases. Comprehensive therapy notes were kept for both clinical and supervisory purposes. Thus the primary method deployed in this study is a retrospective account of the two therapies and the analysis of those two treatments from the particular perspective of the healing power of music and sound. The value of this method is that the actual therapies were conducted without a dual role of 'therapist' and 'researcher'. They were treatments informed by the music in therapy method as described. This thesis is a systematic retrospective analysis by the therapist, now researcher, to attempt to elucidate the ingredients of the therapeutic process. The researcher is, in this method, able to reflect upon her own experiences in the process and use these reflections as research data without prejudicing her responses due to her simultaneous dual roles of therapist and researcher. These roles are temporally sequential in the method of this study. The study is an account of the two therapies and an extrapolation of themes. As such, the sessions, as recorded by audiotape and via extensive post-session notes, are analyzed by means of a thematic analysis technique as described by Kelly (1999, 379-397).³⁷ Recurring themes were extracted from the data and arranged in a coherent thematic narrative that conveys the essential components of the music in therapy treatment process. Key sessions are entered into and, in most cases, given relevant commentaries. However, where a commentary is not given, the information has been gathered into a subsequent commentary.

³⁶ For further references to the nature of my work at this in-patient unit please see 1. "*Music – therapy – an improvisational approach to the treatment of emotionally disturbed children*" in Southern African Journal of Child and Adolescent Psychiatry Vol.3 No. 2 – 1991; 2. "*Improvised song stories in the treatment of a 13-year-old sexually abused girl from the Xhosa tribe in South Africa*" , Case Studies in Music Therapy (Bruscia 1991, 207); 3. "*Sound and symbols in childhood pathologies*" Proceedings: Congress on Infant Mental Health , University of Cape Town, 11-13 January, 1995.

³⁷ Cited in Terreblanche, M. and Durheim, K. (Eds). From Encounter to Text: Collecting Qualitative Data for Interpretative Research.

6.3 Technique of Therapy

Although the data analysis is retrospective, the central therapy process is critical to outcome. This follows a description of the therapist's therapeutic style and *modus operandi*. My personal method of therapeutic intervention involved a combination of psychotherapy, play therapy and music in therapy based on the Developmental Therapeutic Process Model originated by Barbara Grinnell (1970). Through this approach the child is able to express him/herself in whatever medium he/she feels safest. Importantly, it must be noted that a distinction exists between music therapy and music in therapy. Music therapy implies a total reliance on music as the medium of intervention, whereas music in therapy uses music to augment and enhance the efficacy of the other therapeutic modalities.

The therapy room is equipped with a piano, drums, various percussive instruments, a guitar, a fiddle, a recorder and a variety of whistles. In addition, projective play materials (i.e. dolls, puppets, drawing paper, paints and crayons) are also available to the child. The musical approach used was the technique of improvisation in order to create a musical emotional environment through the creation and incorporation of sound, songs and/or music. Bruscia defines this technique as follows:

Through improvisation the therapist can give permission and support to the child to express feelings that the child perceives as forbidden, dangerous and overwhelming (Bruscia 1987, 378-379).

The term "improvisation" means "to make up something; to invent or arrange offhand; the art of spontaneously creating music (ex tempore) while playing, rather than performing a composition already written. Basically, it is inventive and spontaneous and may not always be regarded as "art" and does not always result in "music" per se. Sometimes it is a process that results in very simple sound forms (Bruscia 1987, 5).

The objective is to mirror and reflect the child's mood non-verbally and to match his/her emotional expressions. A special characteristic of this medium is that it enables the therapist to enter and understand the non-verbal area of the child's psyche. The musical environment, as will be discussed in this thesis, is a very important one, for it mirrors the mother-infant dyad. In addition, as will be seen in these cases, the therapist is frequently

requested to play a specific tune or song that is important to the child at the time. No printed music is relied upon, but rather the musical capabilities of the therapist, in order to re-create what is being requested. In other words, the therapist must be able to play by ear previously heard compositions that have been stored in his or her memory, or, alternatively, if not known, they will be sought out by the therapist and re-created for the child during the subsequent session.

Finally, it must be emphasized that nothing is ever imposed upon the child but is rather created empirically. This is a non-directive form of therapy, emphasizing the creation of a psychotherapeutic “potential space” (Winnicott 1988, 47) in which healing energies can emerge.

It is outside the bounds of this thesis to describe the actual musical techniques employed in the creation of the sounds and/or songs used in the sessions, for so much else needs clarification. Instead, I have focused on the deeper archetypal principles that underlie all sound and music, and on how these inform the healing process. An immense paucity of literature exists concerning the role of sound and music in Jungian thought. This has propelled me into doing this in-depth study on the function of sound and music in the human psyche. The two case studies are an attempt to redress this paucity in Jungian literature.

The accompanying compact disc includes generally illustrative musical material as well as examples taken from the actual casework that portray the therapeutic use of sound and music. As the emotional and psychological aspects of these cases cannot be fully experienced without hearing the music, it is important that the reader listen to the relevant pieces on the accompanying compact disc.

As noted, two therapeutic cases are analyzed for this retrospective study. The method of transcript analysis deployed is as described by Kelly (1999, 379-397) and appears as follows:

1. Session notes were read and reread for key themes, which were noted and extracted.

2. All sessions were reread again to derive a global perspective of the respective treatments.
3. The accompanying recordings were also listened to and key themes were identified.
4. Particular sessions were extracted for inclusion in the report as key sessions illustrating key therapeutic moments.
5. The key themes were merged in each case into a narrative denoting the overall flow and process of each treatment.

6.4 Reflexivity

The researcher was also the therapist. This is not a weakness of method. Rather the researcher is able to reflect backwards and re-enter the therapeutic space and then hermeneutically extract herself to reflect, at a distance, on the experience of being in the therapy with the children. Importantly, the researcher recognizes the essentially hermeneutic tension of being therapist and, later, researcher, which allows her to draw on both the lived experience as therapist and on the counter-balancing experience-distant position of researcher.

6.5 Ethics

Permission was not sought for inclusion of the cases in the research. The reason is, as stated, that at the time of treatment the research intent was not there. The cases have, however, been disguised in accordance with professional protocol so as to avoid identification.

CHAPTER 7

CASE ONE: THE BOY IN SEARCH OF HIS DEAD MOTHER

He (Jung) sees Christ as an image of the Self in that through him God comes to consciousness. The traditional image that equates Jesus with a fish has many ramifications. He swims phallus-like through the unknowing waters, creating form from the inchoate void. In the patristic allegory of the capture of Leviathan, the Cross is the hook, the Crucified, the bait. The fish that swallowed Jonah died, but revived after the traditional three days to spew him out, so that through the fish we find a medicament for the whole world (Mellers 1980, 84).

7.1 Brief History

John was a twelve-year-old boy who was referred for intensive psychiatric treatment because he had failed to make progress in conventional psychotherapy. He presented as a depressed and frightened boy who had been conceived by a mother already diagnosed with breast cancer. He barely survived his own birth, only to lose his mother to cancer by the time he was two-and-a-half years of age.

Nine sessions have been described in this thesis. These sessions were considered by the author to represent the most pivotal points within the therapeutic intervention. What follows below is a brief outline of what transpired during each of these sessions:

Session 1: There is an immediate attraction to the musical instruments in the room. This is followed by a request that I play a song, which he feels is expressive of his current emotional predicament.

Session 2: John continues to find the inclusion of musical instruments invaluable. He begins exploring on the high-pitched instruments upon which he, unconsciously, creates a lullaby. The music thus provides a *mandala* within which he can begin to portray his intra-psychic trauma.

Session 3: He spontaneously includes a nursery rhyme (another musical *mandala*), which offers him the opportunity of converting the mother-infant dyad into

a positive experience while, at the same time, allowing the dark and threatening feelings (as represented by the image of a shark) to emerge through his creation of sound.

Session 4: This session again portrays, through the creation of sound, those affects that have been verbally inaccessible.

Session 5: A regression to the uroboric state occurs (another form of primitive *mandala*) which ultimately enables John to undergo a psychological rebirth.

Session 6: He discovers his own heartbeat and begins to separate from the dark powers that have controlled his life thus far.

Session 7: Anger develops towards the mother who is now seen as having abandoned him. Again, it is through the creation of sound that he is able to express this particular perception.

Session 8: The bringing of his own music to the session in the form of a compact disc is indicative of an independence developing through the strengthening of his ego.

Session 9: The final session culminates in the creative expression of a piece of artwork, which is given to me as a keepsake.

7.2 Description of Therapy Sessions and Commentaries

7.2.1 Session 1

(a) Description

Due to John having received therapy from the clinical psychologist who had referred him, it soon became apparent that he felt very comfortable with the therapeutic process. However, he was immediately drawn to the musical instruments, particularly the piano, for they were new objects in the therapeutic setting. After tentatively experimenting on the

various instruments, he settled at the piano and immediately queried as to whether I knew the song “Somewhere out there” (Cut No. 12 on accompanying compact disc).³⁸

Somewhere out there

Somewhere out there
Beneath the pale moonlight
Someone’s thinking of me
And loving me tonight.

Somewhere out there
Someone’s saying a prayer
That we’ll find one another
In that big somewhere out there.

And even though I know how very far apart we are
It helps to think we might be wishing on that same bright star
And when the night wind starts to sing a lonesome lullaby
It helps to think we’re sleeping underneath the same big sky.

Somewhere out there
Beneath the pale moonlight
Someone’s thinking of me
And loving me tonight.

As this had been a very popular film I had, in fact, heard the song many times and consequently played it on the piano for him. I was immediately impressed by his complete emotional absorption with both the tune and the words of this song for he seemed to identify with the song in a very deep and sincere manner. In addition, he appeared to be thrilled that I could respond to his request both musically and vocally. One could say that we immediately resonated with each other.³⁹ He then spent a great deal of time informing me as to the great importance that this song held for him. It expressed the sadness of “always having to part from the people and animals that you love”. Why, for example, did the mouse have to say goodbye to the old dying dog in the film? Why did “E.T.” (from the film of the same name) have to say goodbye to all his friends in order to go to his home in the sky?

³⁸ An American Tale. 1991. *Fievel and Friends*. Cut No. 8. “Somewhere Out There.” City Studios, MCA Records, MCAD – 10458.

³⁹ Related to the question of music and harmony is the principle of resonance: two strings tuned to the same frequency will both vibrate if only one is plucked, the unplucked strings resonating in sympathy with the first. This, of course, is accomplished through the medium of the vibrating air, but the principle underlying the phenomenon is one of harmonic attunement (Guthrie 1988, 34). In Jungian terms this would be considered as a positive transference.

It was clear that John suffered from deep despair and sadness at the loss of a person or animal that had been meaningful to him and to others, and he discussed this with me in great depth.

The melodic structure of the song is very beautiful and seemed to encapsulate, in sound, what he felt emotionally. He did not, at this stage, mention his mother. The session was intimate, and I felt that he had related to me through the song in a most expressive manner. As mentioned, he resonated with the words and the meaning of the song. As a result the song had, in this early stage of therapy, served to bring the two of us into a harmonious relationship due to the mirroring, in sound, of his internal emotional state. It was evident that the song meant a great deal to him and that it resonated with his deep feelings of loss. John had found a medium through which he could portray his dilemma and he recognized this.

(b) Commentary on Session 1

It has been my experience that children are far less threatened by songs than by the spoken word. This is because the words are softened by the containing melodic and rhythmic structures of the music. In addition, as discussed earlier, music is a very natural medium that is instinctively used between mother and infant, and as John's trauma was located largely in the mother/infant dyad, this medium proved invaluable. He unconsciously regressed to the early musical realm of the mother in order to address his wounds and to feel her presence. Music offered a space for the expression of his emotions, which lay outside the verbal sphere. Importantly, the piano became his instrument of choice upon which to reveal his psychological and emotional experiences. Essentially, the piano is a percussive instrument. Levarie and Levy define it as follows:

Of all the instruments, the piano is perhaps the one where the gap is widest between what happens physically and what happens as an end result in our soul. The existence of such a gap is by no means unique, peculiar to the piano, but here it is most striking and astonishing. We are never simply receivers of sense impressions, *but rather are actively engaged in the making of the final inner product* (italics mine) (Levarie and Levy, 1968, 119).

The above italicized section of the quote is an extremely important aspect with regard to John's choice of instrument and the portrayal of his early entry into life. Clearly, the piano

offers him the opportunity upon which to re-create his early non-verbal experiences in sound. It is essentially the one instrument upon which a “gestalt” experience can be conveyed – the goal being that of inner transformation.⁴⁰ The piano, for John, offers him the opportunity to explore his entire life in sound and he intuitively senses this. It is for this reason that he so intimately and enthusiastically involves both himself and myself in the creation of the song “Somewhere out there”.

Music, being image in sound, moreover offers John an immediate channel through which to express himself. Neumann describes the process of unconscious contents manifesting in consciousness as images, as follows:

When the unconscious content is perceived, it confronts consciousness in the symbolic form of an image. For “A psychic entity can be a conscious content, that is, it can be represented, only if it has the quality of an image and is thus representable.” (Jung, “Spirit and Life,” pg. 322) For this reason, even the instincts, the psychic dominants, which of all unconscious contents are most important for the psychological totality, seem to be linked with representations of images. The function of the image symbol in the psyche is always to produce a compelling effect on consciousness (Neumann 1963, 5).

The mother is portrayed in the song as loving, kind, protective and nurturing. However, it is also very clear from the requested song that John has not separated from his deceased mother. The song offers him the opportunity of expressing his longing for her and captures the sadness of the very early and traumatic separation from this primary person in his life.

The music, in effect, serves as a metaphorical umbilical chord to the invisible mother who now resides amongst the moon and stars. In addition, music, as a primordial organizing force, mediates John’s emotional experience because he does not have to understand the music – it has a profound effect outside his conventional means of expression and transcends his conscious understanding. It mirrors and resonates with the aspects of his subjective psychic experience, because it offers containment of the positive mother, e.g. “and when the night wind starts to sing a lonely lullaby, it helps to think we’re sleeping underneath the same big sky”. John’s experience is thus being mediated through sound. The music bypasses his ego, and gives order and shape to his emotional experiences. Lost

⁴⁰ The term “gestalt” refers to unified wholes, complete structures, totalities, the nature of which is not revealed by simply analyzing the several parts that make it up (Reber 1985, 300).

in the archetypal world of the mother, the song serves to soothe him, just as a real mother would soothe and sustain her infant by singing a lullaby.

It is not surprising, then, that John is drawn to the image of the moon, as the moon has always been a feminine symbol, signifying a feminine attitude toward the inner and the outer world. This attitude is “one of acceptance, a receptive registering of what goes on. In some Chinese poems, the moon brings repose and calm after a previous struggle” (Von Franz 1978, 113).⁴¹ It has been my experience, when working with grieving children, that they look to the heavens in order to communicate with their lost ones. It is my hypothesis that children archetypally intuit a connection between music and the spheres, for it suggests a continuity of being. Having established the universality of musical laws earlier in this thesis, as well as the role of perfect consonances, both psychologically and physiologically within the human psyche, this archetypal expression seems totally feasible. An understanding of the relationship between consonance and dissonance casts further light upon this hypothesis. Consonance implies a “sounding together”, whereas dissonance implies a “sounding apart” *but contains within it a pull toward a new sound* (italics mine). Levarie and Levy define this concept as follows:

In musical terms, we can identify consonance with a perfect balance of forces, with a condition of rest, with the potential of finality. Analogously, we identify dissonance with a struggle of energies, with unresolved tension, *with the promise of continuation* (italics mine) . . .

We emphasize again the correspondence of laws outside and within us, of norms in nature and in man, of forces in the cosmos and in the psyche. *The hierarchy of intervals reflects not just a mathematical organization but a structure of the soul* (italics mine) (Levarie and Levy 1968, 199).

It is within the unconscious knowledge of these eternal principles that children so spontaneously relate to their lost ones. Living far closer to the unconscious, their individual conscious ego is only just beginning to emerge from the unconscious. The primordial laws of music, so deeply inherent in the child’s psyche, appear to be innately acted out, as the child attempts to make sense out of his or her world.

⁴¹ A far deeper discussion on the relationship between music and the moon occurs within the second case presentation.

7.2.2 Session 2

(a) Description

In this session, John decided to explore the sounds of the soprano glockenspiel, as well as those of the xylophone, thereby generating his own sounds.⁴² He said that he liked the soft, high sounds that these two instruments made and began to create, quite spontaneously, a melody, which was in fact that of a lullaby. “I like this tune that I have made up,” he said. I matched his tune on the piano. He hastily requested, however, that I not add low sounds to this tune because that would be too scary for him.

He then expressed the desire to play the piano himself (by play, I mean simply creating sounds, as he had no formal instruction on the piano). To my surprise, he went to the bass of the piano and began to improvise a two-note theme. He continued exploring this sound until he arrived at exactly the sound he was searching for. This two-note theme was, in fact, that of the theme from the film “Jaws” (Opening two-note shark theme on accompanying compact disc, Cut No. 13).⁴³

I was deeply interested in his involvement with the creation of these sounds. He then left the piano and stated the following: “My housekeeper⁴⁴ tells me about the good and evil ghosts – the ancestors – who look after you. I would like my mother to visit me. She died of cancer when I was two and a half years old you know!” I empathized with his disclosure regarding the loss of his mother at such a tender age. He returned to the piano and continued playing the theme from “Jaws”. He added, “I remember how she used to scream and hide herself in the toilet. I also remember the day the ambulance came. They rolled her off her bed onto the stretcher and took her away.”

I commented that it must all have been very scary and confusing for him. “Yes, she just died and went away,” he said. There was more talk about his mother, what she looked like and that he thought his looks resembled hers.

⁴² The glockenspiel is a percussion instrument, consisting of a row of metal bars of graded lengths and pitches and struck with a wooden hammer. The xylophone is also a percussion instrument, consisting of a row of wooden blocks on a frame and struck with a wooden stick.

⁴³ Williams, John. 1992. *Kid Stuff*. Cut No. 8. “Jaws”. Phillips 438068-2.

⁴⁴ The ‘housekeeper’ was a lady who was employed to take care of John when nobody else was at home.

(b) Commentary on Session 2

This session took place a week after Session 1. Clearly, John had found the use of sound and song in the previous session helpful as a medium through which he could express himself and which could accommodate his experiences of the loss of his mother. Through his own explorations of sound, he appeared to be regressing, psychologically, to an infantile space – one that was still connected to his early mothering experience. By exploring the soft sounds on the glockenspiel and xylophone, followed by the re-creation of his own nursery experience in the form of the lullaby, he seemed to be reinforcing the presence of the good mother. As mentioned earlier, he was still very attached to his dead mother. It seemed as though the umbilical chord was still intact, and that the mothering “nutrients” now flowed, symbolically, through this into his musical creations. This enabled John to maintain a tenuous attachment to life – one that kept him in contact with the lost maternal element.

The lullaby, which he had unconsciously created for himself, was that of a sound *mandala* in that this offered him all the positive attributes connected with the *mandala* as discussed earlier in this thesis.

With regard to his request that I not play low sounds, this appeared to be indicative of his need to maintain control over the frightening aspects within his psyche. The two-note theme, which recalls the shark from the film “Jaws”, is representative of the omnipresent threat of destructive forces and of death. Harding states that “the first step in consciousness and the gaining of power in the world is the naming of things” (Harding 2003, 47). John, in naming this dark and fearful two-note theme, was making this frightening energy conscious. He conveyed this to me, through the medium of sound, for the sound had organized his emotions pertaining to his inner experience.⁴⁵

By being released from the strictures of words, the sounds also allowed John’s imagination to play with the image of the shark and facilitated a connectedness to the source of his suffering. The shark theme was also indicative of his own destructive energies, which were constantly assailing his weak, fragile and poorly developed ego. The fragile, frightened ego could only face this terrifying unconscious content with the aid of music, thus

⁴⁵ This is an excellent example of how sound enhances the image. The two-note theme of the shark creates the fearful image of the killer shark in a feeling tone, which permeates the entire imagination.

allowing John to convey his inner dilemma. The shark theme and the song also represented opposites within his psyche – the positive mother (the song) and the negative mother (the shark). “We can only have any consciousness at all when the primal beginning is divided into opposites” (Harding 2003, 20). By constellating the opposites in this way and making them conscious, John had begun his conscious encounter with the traumatic experiences of the first few years of his life.

I am postulating that the shark theme may be the image in sound of the negative aspect of the mother archetype, as echoed in the form of the Hindu triple Goddess of creation, preservation and destruction. Walker (1983) describes the destructive terrible mother aspect as follows:

It is in India that the experience of the terrible Mother has been given its most grandiose form as Kali. But all this – and it should not be forgotten – is an image not only of the Feminine but particularly and specifically of the Maternal. For in a profound way life and birth are always bound up with death and destruction (Walker 1983, 488).

The shark theme is familiar to John and speaks directly to the emotional level of his trauma. These sounds have a way of relating to the darkness wholesomely and, again, serve as an organizing force within his psyche.

It could also be understood as a portrayal of the cancer threatening the mother and child both in utero and postnatally. Once John had been able to convey his primitive experience of cancer, which was one of a continued threat of annihilation, he embarked upon a cathartic discussion of trying to connect to his mother through the concept of the ancestors as told to him by his housekeeper.

He had revealed his last memories of his mother and their separation, which had been so traumatic that they were imprinted upon his memory. By this stage, it had become evident to me that, in all likelihood, nothing had been explained to this child at the time of the death of his mother. In addition, it appeared that he had not been given any comfort from anybody. The containing nature of music (which as stated earlier has powerful etymological roots to the “mother”), together with the developing therapeutic relationship with me, seemed to have served to strengthen John’s ego and thereby enabled the healing process to unfold.

His own creation of sound, because it is embodied within the musical octave, is an expression of the Pythagorean paradigm of Number, which, as explained, is believed to be at the root of all things and from which all things emanate. In addition, Number being, not only universal but Divine too, implies that John's spontaneous creation of sound releases this Divine principle – in other words, these are sounds, which emanate from the Self. Everything is in potentia until there is sound. We are in the primordial sphere here – the sphere of sound. The musical expression of the two-note shark theme emanates from a musical tone. This tone releases the sound from its “bondage” (being caught in the unconscious) thereby creating the necessary motion.

The shark is also a symbol of the archetypal contents that the Self recognizes and needs in order for healing to take place. It represents not only the cancer but his own aggression. Sound is motion and is able to convey e-motion as expressed through the two-note theme from “Jaws”, moving through the waters (the unconscious), stirring and creating images. Images are the basic givens of psychic life and, as mentioned earlier, music is image in sound. John's creation of these sounds thus captures a very deep resonance within his psyche and brings the accompanying feelings to consciousness. In this sense, the sound of the shark motif is more efficient than just the image, because it renders the real nature of his experience.

7.2.3 Session 3

(a) Description

Again, John was drawn to the piano and requested that I teach him to play the nursery rhyme “Mary had a Little Lamb.” The words to this rhyme are as follows:

Mary had a Little Lamb

Mary had a little lamb,
Little lamb, little lamb,
Mary had a little lamb,
Its fleece was white as snow.

And everywhere that Mary went,
Mary went, Mary went,
And everywhere that Mary went,
That lamb was sure to go.

It followed her to school one day,
School one day, school one day,
It followed her to school one day,
That was against the rules.

It made the children laugh and play,
Laugh and play, laugh and play,
It made the children laugh and play,
To see a lamb at school.

Why does the lamb love Mary so?
Mary so? Mary so?
Why does the lamb love Mary so?
The eager children cry.

Why, Mary loves the lamb, you know!
Lamb, you know! Lamb, you know!
Why, Mary loves the lamb, you know!
The teacher did reply.

(Harrop 1983, 9)

This is a fairly simple tune to teach any child and he played it in the center of the piano. However, the tune was perpetually interrupted by the theme from *Jaws* at the bass of the piano, for John would persistently return to playing this theme. It seemed to me that this two-note repetitive shark theme may have resembled the cancer, which was persistently threatening Mary and the Lamb – in other words, the relationship between himself and his mother. I commented on this, to which he responded: “This is how it is!”

He then proceeded to tell me about a recurring nightmare:

The entire family – his mother, father, sister and himself are in hospital. There is a hole in the wall of the room in which they are. “Bergies” climb through the hole. They have a huge pot with boiling water in it. The family is tied up like dogs – standing on all fours. One by one their spines are chopped out. Once this is accomplished they are all put into the pot. “I wake up in a sweat and there is nobody there for me” he lamented.

I acknowledged that the dream appeared to be very frightening for him and that we should perhaps talk about it in our next session. He agreed.

He then complained that he appeared to have a hearing problem. “I know that I am not deaf but I cannot hear,” he said. I explored this aspect with him in depth and it appeared to

be a psychological manifestation of his inability to perceive the external world, as it was too threatening to him.

(b) Commentary on Session 3

The melodic structure of the nursery rhyme “Mary had a Little Lamb” is very simple. Harmonically, it is based upon the 1-1V-V-1 progression and melodically, it encompasses the tones that comprise the major triad. It can thus be said to create a “tone *mandala*”.⁴⁶ As mentioned above, the song contains the opposites of the mother/Mary and the lamb/child, both being held in perfect unity. This results in a balance within John’s psyche and helps to stabilize and strengthen his ego.

“Mary had a Little Lamb”, which is built upon the first five notes of the scale, consists of constant and repetitive phrases that are very reassuring to any child. It is perhaps the most popular rhyme in the entire literature of nursery rhymes, as children easily memorize the tune and the words.⁴⁷ Its popularity is enhanced by the archetypal material it contains. Mary may be associated with the mother of Christ and therefore represents the perfect example of the “good mother”. John’s family were still church-going at the time of his therapy, and this religious association was obviously very important to him.

The lamb is symbolically representative of Christ. Consequently, the rhyme contains, within the Christian culture, the two most important images of perfect love and union. In the Jungian context, the lamb and Christ are symbols of the Self.

However, just as Christ was persecuted and crucified, so John too is “crucified” by the cancer, which he portrayed in this session by means of the shark motif. As mentioned in the actual session, the shark theme symbolically seems to represent the cancer that threatened their survival. It appears to be an eidetic memory of the cancer, which interrupted the bond between his mother and himself.

⁴⁶ There is only one perfect consonance amongst chords and that is the triad. The underlying assumption is some musical unity, a oneness of sound, in which the partaking tones lose their identity (Levarie and Levy 1968, 199).

⁴⁷ “E.V. Lucas came to the conclusion that these were the best known four-line verses in the English language” (Iona and Peter Opie 1951, 300).

The nightmare narrated by John reveals the dynamics surrounding the entire family. The fact that spines were “chopped out” may be seen as representative of the mother’s cancer. Archetypally the mother forms the backbone to any family. To this family her loss is equivalent to the entire family losing their spines. The hole in the wall, through which “bergies” enter (i.e. threatening energy), is symbolic of the threat of death and of trying to keep it at bay. The fact that there is a hole indicates that the energy does enter, powerfully affecting the entire family. In reality, furthermore, mother and baby were being pursued by death in the form of the cancer. John’s ego and that of his mother were at that time of his development still merged with one another. Her fight against the cancer thus became his fight – and both were unsuccessful.

It is interesting that John complained of having a hearing problem; I would suggest that it represents the problematical relationship between John and his mother. He cannot “take in” the mothering that she offers, as it speaks of death. The following extract from *The World is Sound: Nada Brahma* (Berendt 1991, 139) emphasizes the sensitive nature of the ear:

Before we enter this world – and throughout our entire life, even when, in the hour of our departure, all our other senses begin to fail us – we hear. We *cannot* close our ears. And, in fact, the incantation that is repeated again and again in the Tibetan Book of the Dead – “Listen, ye of noble birth” – means that there is listening also in the hereafter. In other words, it is actually our ears that carry us from the prenatal state into our existence on earth as well as from here into the state after death – more so, at least, than any other sense. And that means (a similar statement could not be made with comparable exclusiveness about the other senses): In no other sensory activity “are” we so much as we “are” in the act of listening. To hear is to be! Is that the real reason why we can never, ever close our ears so long as we live? Because to hear = to be? And because we would lose touch with the prime reason of our existence if we were to cease hearing? That is why we cannot close our ears as we can close our eyes (Berendt 1991, 139).

Musically, there is another dynamic in the nursery rhyme “Mary had a little lamb”, which, quite unconsciously, reinforces the strengthening of John’s ego in relation to the Self. As demonstrated earlier, the major triad, in the scale of C, would consist of the notes C, E and G. C and G are the tonic and dominant notes. The E, however, is known as the mediant: – it is the “mediating third force” that reconciles C and G. Whone describes this phenomenon as follows:

No creation is possible without the inter-functioning of the three aspects of this power. They stem from an original polar tension and have come down to us in many forms – positive, negative, neutral; as father, mother, child; or, in Chinese philosophy, as heaven, earth, Man. In each case the opposing poles are reconciled by a mediating third force. (Whone 1974, 39)

The third in the musical triad, when omitted, leaving only the tonic and the fifth, results in a universally pronounced and powerful sound, although it is hollow! “There is a felt need for completion that only the replacing of the third can fully satisfy.” (Whone 1974, 38). Psychologically, the third, the mediant, is archetypally fulfilled in “Mary had a little lamb” by the mother, who mediates between the Self and the child. This conforms to the overtone series where the tonic is representative of the One, the Absolute, the Monad, the fifth is the first separation from this wholeness as expressed in the birth cry, and the third is the mother who mediates on behalf of her child.

As discussed earlier, the mother is needed to mirror the Self of the infant (in this case symbolically represented by the lamb) and the importance of the third in the triad to complete the hollowness of the fifth is echoed by the rhyme. The vital contribution of the music itself in conjunction with the words of the lullaby is intrinsically internalized by John offering a profound contribution towards his healing process. Both serve to integrate his psyche.

This is an example of how the basic laws of music, which affect our being, whether we are aware of it or not, are so simple that it suggests naivety to propose that they are significant. Nonetheless, the up and down direction of a melodic line, the unique quality of intervals, and the relationship of such intervals are all embraced in John’s expression and are, unconsciously, shaping his experience into a perfect harmony.

7.2.4 Session 4

(a) Description

During this session he again was drawn to the piano upon which he played “Mary had a Little Lamb”, but then decided to improvise on the xylophone instead. He created what he called “Japanese sounds” and described them as “weird!” This was followed by an exploration of sounds on the various drums but he only wanted to use the soft-headed beaters. The exploration continued for quite a while and it became clear that he was

searching for something. New sounds were created on the piano, which he described as “echoes”. He complained of always having “this sort of headache which I wake up with”. He continued: “I need something to suck, I want a sweet, I need a sweet. I must have something to suck. My housekeeper will give me twenty five cents. I really must have something to suck!” With this, he fell to the ground.

I realized that the craving was for his mother’s breast and reflected that perhaps he was really missing his mother. A very emotional scenario unfolded. He put his head into my lap and lay cuddled in this position as I stroked his hair. This mother/infant embrace was sustained for quite a while. I felt it to be reflective of the deep suffering, which this child had already endured, and which he was still enduring.

(b) Commentary on Session 4

His fascination with the nursery rhyme “Mary had a little lamb” appears to be symbolic of the ongoing internal interaction between his deceased mother and himself. The creation of “Japanese sounds” and “echoes” is indicative of something foreign, something that he cannot make sense of – neither psychologically nor musically – as he is not able to create a structured sound. This led to him talking about pain – “this sort of headache” – which reflects his intra-psychic pain. This was followed by the craving for something sweet, which he could eat. In this regard, Eve Jackson in her book, *Food and Transformation* states the following:

The first taste we learn to recognize as infants is sweetness. Sweets are an innocent pleasure of childhood, before we can imagine ourselves with false teeth, and both compulsive sweet eating and the consumption of sweetmeats in dreams may reflect desire for regression to this stage. As one of our deepest-rooted pleasure sensations, sweetness readily transfers itself metaphorically onto other objects of desire:

Roses are red, violets are blue,
Sugar is sweet and so are you.

Pop songs abound in endearments such as sweetheart, honey-bunch, sugar-pie and so on, as in a song made popular by The Band:

Now there’s one thing in the whole wide world
I sure do love to see
That’s how that little sweet thing of mine
Puts her donut in my tea (J.R. Robertson, *Up on the Cripple Creek*)

In Jewish tradition, honeyed apples are offered to sweeten the new year, while bitter herbs commemorate ancestral tribulations. “Sweeteners” are offered as inducements to deals, and the Chinese kitchen god Tsao Chun is offered sweetmeats on his annual trip to heaven so he will say only good things about the household. Usually the image of sweetness represents what we crave in life. (Jackson 1996, 98)

It is obvious that what John craves is intimacy and nurturing from his mother. This would offer him the greatest degree of comfort. It is for this reason that the plea for something sweet be dealt with psychologically, in the most attentive way. One could hypothesize, of course, that this may be the starting point for addictions, as despair and inner needs do often lead to addictions. It was thus very important for me to hear him express his deep state of despair, to mirror it in the most feeling and empathic way possible and to identify this “foreign” state for him.

7.2.5 Session 5

(a) Description

John came into this session saying: “I have a new tune in my head.” He promptly began to play it on the piano. It was a curved melody, which closed in on itself and in my mind created an image of a fetus. He then returned to playing “Mary had a Little Lamb”, as well as the theme from “Jaws”, and spoke of how the shark in the film had destroyed the boy who was fishing. “It tore his limbs apart,” he said. He then began exploring on the chime bars, creating a very sleepy effect, which even affected me.

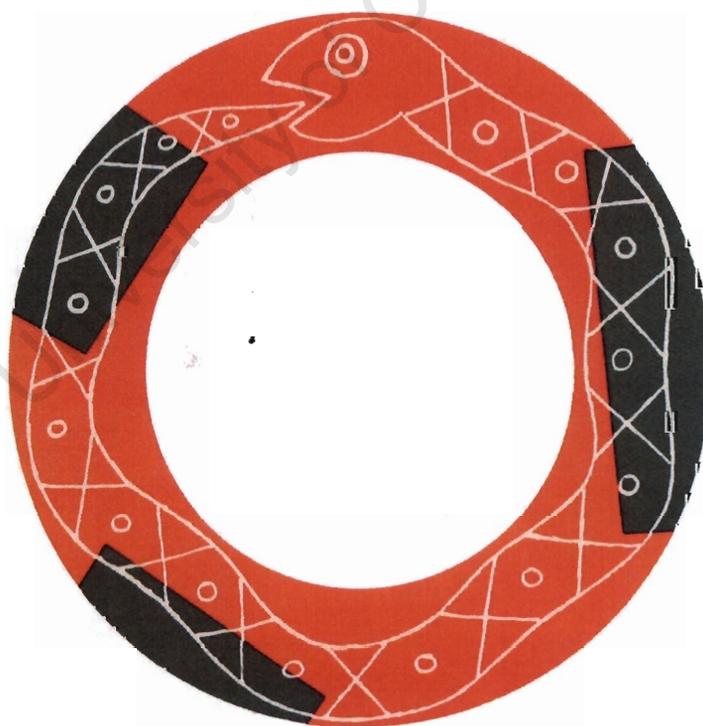
Thereafter, he picked up a fluffy raccoon hand puppet and said that it needed to be cuddled. The raccoon was put into a fetal position. John verbalized that, “I can never be cuddled because I smell so badly. I sweat at night and I know that I smell.” I offered to hold him. While doing this I became aware of the awful sensation of living with a dying mother. The smell was associated with the smell of the dying mother’s cancer. Almost his entire early life had been spent in close proximity to this smell of imminent death. I explored with him the experience and memory of the smell, thereby allowing him to express this deeply inhibiting fantasy about himself. It was profoundly disturbing, in that it infiltrated his very sense of being and left him feeling completely unlovable.

(b) Commentary on Session 5

The creation of the “new tune” in his head resembling that of the fetus is indicative of a yet further regression – one, which I suggest, takes us into the intra-uterine state. His improvised melody was created by using all five fingers on his right hand in a consecutive downward motion, followed by a consecutive upward motion. Interestingly, our hands are the organs of self-expression. By using each finger in a fluid motion John was thus indicating that a full emotional expression was about to unfold. The opening of his hand is indicative of this. In addition, it is a musical unfolding of the perfect fifth and perhaps symbolic of another neonatal cry – a psychological one for he uses all five fingers.

Clearly, at this point of our work together, John had psychologically returned to the earliest stage of development, which is known as “uroboric”. The term is derived from “uroboros”, which is a universal motif of a serpent coiled into a circle, biting its own tail. The following diagram is an illustration of the uroboros:

Fig. 26 Uroboros



(Neumann 1993 On cover page)

Samuels describes the uroboros as follows:

As such, it “slays”, weds and impregnates itself. It is man and woman, begetting and conceiving, devouring and giving birth, active and passive, above and below, at once. As a symbol, the uroboros suggests a primal state involving darkness and self-destruction as well as fecundity and potential creativity. It portrays the stage which exists before delineation and separation of the opposites . . . The life instinct and the death instinct are not delineated, nor are love and aggression; gender identity is unformed; a lack of primal scene experience suggest fantasies of parthenogenesis or immaculate conception; there is no distinction between feeder and fed, simply a perpetually devouring mouth. These fantasies may be assumed to constitute such a great part of an infant’s psychological life that this early stage of development is characterized as uroboric (Samuels et al. 1992, 158).

The mother/child archetype, as portrayed through “Mary had a Little Lamb” and the shark theme, are no longer separated but are being brought into some form of dissolution. His comment that the shark in the film “Jaws,” “tore his limbs apart,” is descriptive of the threat of annihilation, which was ever present as he lay side-by-side with his terminally ill mother.

The sleepiness he created in the session by using the chime bars as well as the soft raccoon, transferred both John and I into the enfolding cocoon-like atmosphere of the uroboric state. John’s need for physical intimacy was thus conveyed very powerfully, but his fear that he smelt badly was also immediately brought to my attention.

His experience of the negative aspect of smelling being expressed within the uroboric state implies a pre-knowledge of something being “not right” before birth. Was this negative smell experienced in the womb? Chamberlain describes olfaction in utero as follows:

Until recently, no serious consideration was given to the possibilities for olfaction in utero, since researchers assumed smelling depended on air and breathing. However, the latest research has opened up a new world of possibilities. The nasal chemoreceptive system is more complex than previously understood, and is made up of no less than four subsystems: the main olfactory, the trigeminal, the vomeronasal, and the terminal system, which provide complex olfactory input to the fetus.

The nose develops between 11 and 15 weeks. Many chemical compounds can cross the placenta to join the amniotic fluid, providing the fetus with tastes and odors. The amniotic fluid surrounding the fetus bathes the oral, nasal, and pharyngeal cavities, and babies breathe it and swallow it, permitting direct access to receptors

of several chemosensory systems: taste buds in three locations, olfactory epithelia, vomeronasal system, and trigeminal system.

Associations formed in utero can alter subsequent fetal behaviour and are retained into postnatal life. The evidence for direct and indirect learning of odors in utero has been reviewed by Schaal, Orgeur, and Rogan (1995). They point to an extraordinary range of available odiferous compounds, an average of 120 in individual samples of amniotic fluid! In addition, products of the mother's diet reach the baby via the placenta and the blood flowing in the capillaries of the nasal mucosa. Thus, prenatal experience with odorants from both sources probably prepares this sensory system to search for certain odors or classes of odors. In one experiment, babies registered changes in fetal breathing and heartrate when mothers drank coffee, whether it was caffeinated or decaffeinated. Newborns are drawn to the odor of breastmilk, although they have no previous experience with it. Researches think this may come from cues they have learnt in prenatal life (Chamberlain 2005, 2, The Fetal Senses).

It could be argued that John's pre-natal experience of the smell of decay and death has been retained in this way, as was his psychological memory of the specific area (the breast), which was afflicted by the cancer. His comment that "I cannot be held because I smell" is indicative of his feeling that he is unlovable. It also indicates a conflation of his lack of nurturing by his mother with his fear that he smells, rather than attributing the bad smell to his beloved mother. When mother love fails, the tendency to self-loathe is persistently present.

7.2.6 Session 6

(a) Description

John improvised deep cluster notes on the black keys at the bass of the piano by putting clenched fists directly onto the keys. This was performed with rhythmical precision and resulted in a progression of deep dark sounds. He then began improvising at the top register of the piano creating light, playful sounds, which suggested a sense of freedom. The melody of "Mary had a Little Lamb" was interspersed between these two. I commented on the sounds being so different to each other and that the light sounds created the impression of a child playing as opposed to the seriousness of the deep sounds. Listening to my comments and, after much thought, John added "the lamb alone is going to have to save the day!" I queried what "saving the day" sounds like? In response, he began improvising an *ostinato*, again in the bass of the piano.⁴⁸ I commented that it sounded like a heartbeat. He added, "If the heart is beating then it is alive", and to this he

added falling seconds. He had, quite unconsciously, created a lament for himself (Cut No. 14 on accompanying compact disc).⁴⁹

Thy Hand, Belinda – When I am Laid in Earth

Thy hand, Belinda, darkness shades me,
On they bosom let me rest,
More I would, but death invades me.
Death is now a welcome guest. (falling seconds)

(Orchestra performs the falling seconds).

When I am laid in earth,
May my wrongs create
No trouble, no trouble
In they breast.

When I am laid in earth,
May my wrongs create
No trouble, no trouble
In thy breast.

Remember me! (falling second)

Remember me! But ah! Forget my fate
Remember me! But ah! Forget my fate.
Remember me!
Remember me! But ah! Forget my fate.
Remember me! But ah! Forget my fate.

John spoke of the fact that his sister had told him that the doctors had to “hit” him in order to keep him alive: “They had to hit me more than ten times to keep me alive.” He then requested that I hit him in order to feel what it was like, which I did very lightly on his arm. It seemed that, having just buried his mother by means of the created lament, he had requested that I initiate him into life once again. I asked him how a baby feels when it has to be hit to be kept alive: “Unhappy, crying for nothing; crying but you do not have heartsore; your heart is not broken; you are just crying. The baby does not know anything except how to move and how to cry. The baby has a huge emptiness. I have felt this emptiness for a long time,” he explained.

Hereafter, the session ended. We had just experienced a pivotal point in his therapy.

⁴⁸ An *ostinato* is a simple repeated pattern often used as a unifying force in music.

⁴⁹ I have included here a recording of Henry Purcell’s “Thy hand, Belinda – When I am laid in earth”, as this lament serves as an amplification of John’s musical expression of the lament. The falling seconds occur after

(b) Commentary on Session 6

In this session, the opposites which had been identified and constellated earlier were brought together by means of “Mary had a Little Lamb”. The Principle of Harmonia was enacted through the nursery rhyme, in which the black, deep cluster notes and the light innocent sounds at the top of the piano were brought together. John’s thoughtful remark that, “the lamb alone is going to have to say the day”, was followed by the creation of the improvised *ostinato*, which brought him to the realization that “if the heart is beating, then it is alive!” The realization that new life is born in the midst of death through the rhythm of the heartbeat is an affirmation of his own life, which implies a separation from the connection with his now dead mother. Interestingly, the heart and the act of hearing are related (John having complained in Session C that he cannot hear). Whone explains this connection as follows:

It is for this reason that we find the word “hear” embodied in the word “heart”. It is the universal heart which is the source of true wisdom, and “to get to the heart of the matter” is a saying that reveals the truth in this. Real hearing is a penetration from heart to heart. In Indian metaphysics, as we have seen, the *anahata chakra*, the heart center, is closely associated with sound, for *anahata* is also the name given to unmanifest sound. When it is realized that Man has severed his heart and his hearing and that that which he refers to as his heart is merely self-orientated feeling determined by the senses, then the wholeness of the mystic experience will be better understood. The mystic sees all individual hearts pulsating within one great heart. Man’s tragedy – his only tragedy – is his failure to realize that he is part of this great heart. (Whone 1974, 52-53)

The above quote by Whone gives further elaboration to Jung’s definition of soul as quoted at the opening of Chapter 5.

The separation from the mother is musically portrayed through the creation of a lament – the falling seconds – the image, in sound, of the burial of the dead as for, example, in Purcell’s “When I am laid in earth”. The falling second is also an extension of the two-note shark theme, which is now dissolving into the abyss of the grave.

As mentioned above, the progression of the downward notes implies a separation from his mother. She can now be buried because he has discovered his own heartbeat. John is thus

the words “Death is now a welcome guest” (Norman, Jesse. *Classics*. Henry Purcell. Cut No. 6. “Thy Hand Belinda”. Phillips 424 161-2).

manifesting the beginning of a new life, using the heartbeat to portray this. Chamberlain discusses the initiation of the heartbeat in the life of the fetus as follows:

The first dramatic motion, one that has come to symbolize life itself, is the first heartbeat at about three weeks after conception. This rhythmic activity continues while valves, chambers, and all other parts and connections are under construction – illustrating an important fact about development: parts are pressed into service as they become available. Furthermore, use is necessary for development. (Chamberlain 2005, 1, *The Fetal Senses*).

Symbolically, then, John has been able to bring the lamb (himself), through the heartbeat, back into life. This is a profound moment within his psyche, for the heart, which is considered to be the microcosmic Fountain of Life, is the gateway to his own. He had, unconsciously, been holding onto the umbilical chord in an attempt to remain attached to his dead mother in order to sustain his own heartbeat, which had been under such threat. The therapy sessions have thus provided a safe, contained space through which he has been able to create a new beginning, which has been achieved through sound imagery. By requesting that I “hit” him, he also enacted a re-birthing process with me.

The words “remember me” are repeated frequently throughout Purcell’s lament. In John’s case, mother and memory are inseparable. John began to relate experiences that he remembered, both in this session and in the next; for example, he recalled that they had to hit him in order to keep him alive. Having “buried” his mother, he now had to deal with the memory of the trauma of how his life had begun and needed me to initiate him into his current life by requesting that I “hit” him. It is a mother’s function to help a child remember. The frequent question, “Remember when we did this?” results in a child becoming an accumulation of memories, both consciously and unconsciously. This process thus connects him with the positive image of the mother, which further helps the process of integration (re-remembering), enacts a re-birthing of both spirit and soul with me, and indicates a separation out of the Monad into spirit and soul.

John’s revelation that the crying baby is experiencing “a huge emptiness” is the verbal expression of the very deep depression from which John suffers, but also a desperate request for maternal care. In addition, he is referring to his own inner child, which has lost its mother at a very tender age, resulting in “a huge emptiness that he has felt for a long time”.

7.2.7 Session 7

(a) Description

In this session, John symbolically put Mary into the mouth of the shark by playing “Mary had a Little Lamb” in the bass, where the theme from “Jaws” had always been played. I noticed that there was an anger developing towards the mother who had abandoned him. There was a sudden outburst of emotion” “People don’t believe me when I tell them that my life is miserable. I hate Christmas. When I have to sing “Twinkle, twinkle little star,” it never means anything to me. I never seem to feel anything. For three-quarters of my life I have not seemed to know what is going on. My life is miserable!” This was followed by yet another even greater outburst. “I just don’t know what is going on in my life. I don’t know what has happened to my mother. These people just walk into the room and take my mother away from me. I don’t know why I got that certificate for singing ‘Twinkle, twinkle little star’. People just told me that I had been good. I know that I have never done anything as well as singing ‘Twinkle, twinkle little star’ but still I never feel anything!” He lifted his trousers to show me the bruises that he had on his leg. It was difficult to see any but he clearly wanted me to see the pain he had suffered.

We discussed, in detail, the tremendous sadness and misfortune he felt at losing a mother. Again he requested that I hold him. It had been an extremely emotive session for the two of us, for I had been profoundly moved by the depth of his confusion and loss.

(b) Commentary on Session 7

In this session, John had symbolically ‘given’ Mary to the shark. The clenched fists, which had created the dark sounds in the previous session, were now finding their expression verbally. Symbolically, the shark has not only embodied the cancer, but also John’s aggression towards his mother for having abandoned him.

On the positive side, putting Mary into the mouth of the shark implies a strengthening of his ego, which, in turn, enables him to confront the terrors of his unconscious and mediates these powerful affects verbally. He is therefore, finally, able to vent the pent-up emotions, which have been festering in his unconscious for many years. This powerful emotive feeling of anger has been dissociated from the ego up until now, but is now being incorporated into consciousness. As the ego function strengthens, it is more able to and can

now tolerate such powerful affects, which previously might have threatened to fragment the poorly developed weak ego.

“Twinkle, twinkle little star” (words below) implies both a connection to and a distance from the dead mother. The question “How I wonder what you are?” can now be asked by him, for he has sufficiently separated from her and is able to query who she really is. The confusion and the longing for his mother are explicitly expressed through this nursery rhyme. As a result of his very abrupt separation from his mother, he has symbolically projected her onto the star. There is an archetypal truth in this belief. In Egyptian religion, it was thought that the dead were turned into stars or companions of the sun (Edinger 1985, 64). In China and the old Roman Empire, too, when an important personality died, the astrologers looked to the sky for a new star, as they thought the dying soul would return to heaven and once again become a star (Von Franz 1992, 47).

Twinkle, Twinkle, Little Star

Twinkle, twinkle, little star,
How I wonder what you are,
Up above the world so high,
Like a diamond in the sky.
Twinkle, twinkle, little star,
How I wonder what you are.

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

Then the traveller in the dark
Thanks you for your tiny spark:
Could he see which way to go
If you did not twinkle so?

In the dark blue sky you keep,
While you through my curtains peep,
And you never shut your eye
Till the sun is in the sky.

(Harrop 1983, 65)

This nursery rhyme implies a longing for the contact with the reassuring presence of the lost “star mother.” The star, after all, is something that guides a traveller in the darkest night when he has lost his orientation as expressed by the words “Then the traveller in the

dark thanks you for your tiny spark”. The realm of the stars is also regarded as the realm of the eternal Divine Beings, as exemplified by “the star of Bethlehem.” John further shows me the emotional pain that he has had to endure by revealing the ‘bruises’ on his legs. The resultant request to be held is a very understandable and open request for warmth, nurturance and containment.

The sessions that followed involved him expressing intense rage at his mother for having abandoned him. Every feminine doll in the room had its head chopped off: “It is better that my mother is not alive!” he would claim. There was a great deal of sarcasm and hostility directed at me, in the transference, as a mother representative.

This was followed by the expression of a huge emptiness. He would come into the therapy room and just sit in a chair, not showing any motivation or wish to involve himself in any activity or relationship with me. This lasted for approximately three sessions. During these sessions, I would sit quietly next to him with the intention of enabling him to endure this deeply empty and emotional space.

However, eventually one day he reached for the roll of cellotape and began to pick at the end of it – that part, which is always so difficult to locate. He decided to colour the end in red using a red koki pen. I commented on the fact that it is always so difficult to find the beginning of the cellotape and that this action of his (of colouring the tip of the cellotape) would help me tremendously when having to use it. I was aware, too, that colouring the tip in red was indicative of blood and of anger – made visible. The blood was symbolic of life itself and the anger was becoming more visible – he was able to reveal it without it destroying or overwhelming his ego. In addition, it was also indicative of a passion for living.

The atmosphere between us softened and he looked around the room in an effort to see what it was he wanted to do next. By that stage, however, it was time for him to return to the classroom and so the session was terminated.

A diagram outlining the expression by John of the Pythagorean Monad/Dyad/Triad principle, as discussed in Chapter 1, appears on the following page. Indicative of the

archetypal nature of sound and music as being representative of the healing energies of the Self, John's activities in sessions 5, 6 and 7 are expressions of this principle.

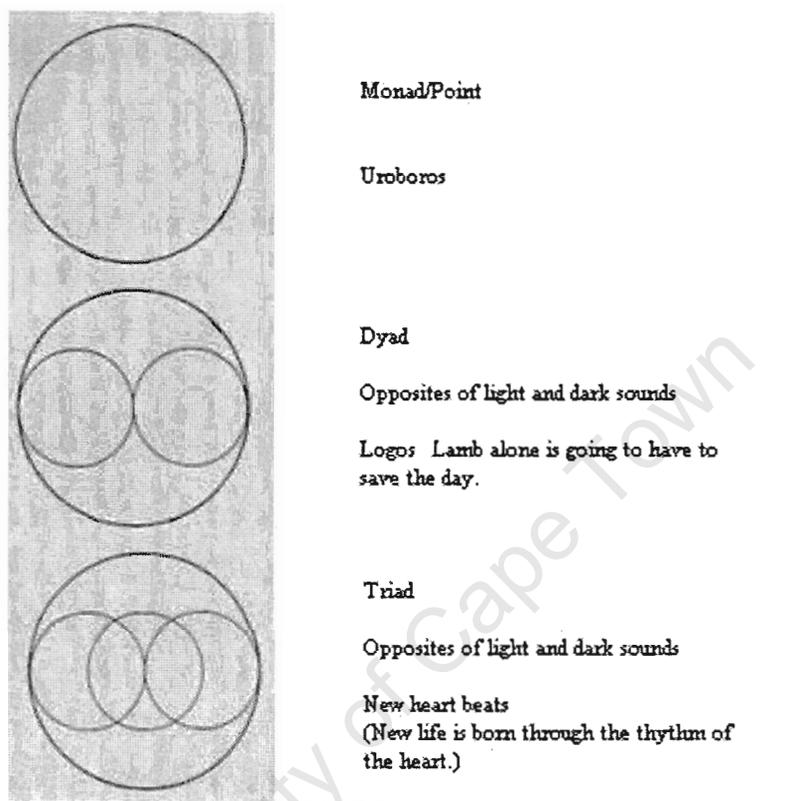
John's regression to the uroboric stage is indicative of the Monad as Unity. The Dyad/duality manifests through his creation of the light and dark sounds. Holding the possibility of *Logos* that emanates out of the Dyad, John's statement that "The lamb alone is going to have to save the day" brings *Logos* to fruition. In Christianity, the "Lamb" is a symbol of Christ and therefore serves as an expression of the Self.

The advent of the Triad is achieved through John's lamb, which now has its own heartbeat. The gulf of dualism has therefore been bridged, for John has expressed the realization that, in having his own heartbeat, his life can begin anew.

In addition, the mysterious interpenetration of spirit and soul as discussed in Chapter 5 has occurred. The spirit (masculine) is expressed through the intellectual realization that "the lamb alone is going to have to save the day". The spirit, representative of psychic energy that generates motion, seeks to unite opposites and, when it is accompanied by emotion, finds its relationship with soul through John's discovery of his new heartbeat. "The heart represents the 'central' wisdom of feeling as opposed to the head-wisdom of reason . . . the heart is also compassion; understanding; the 'secret place; love; charity and contains the life-blood . . . the heart is portrayed by the downward-pointing triangle of the Seal of Solomon" (Cooper 1978, 32). Associated with the feminine principle, it is representative of the soul. As such, the opposites as in the higher (spirit) and the lower (soul) have fused, indicating that the union of opposites has occurred, which has been a manifestation of the mysterious interpenetration.

7.2.8 Summary of the Unfolding of the Pythagorean Principles seen in Sessions 5, 6 and 7

Fig. 27 Monad, Dyad and Triad



7.2.9 Mysterious Interpenetration of Spirit and Soul

Spirit: Intellectual and emotional realization that “lamb alone is going to have to save the day”.

Soul: The new heartbeat.

7.2.10 Session 8

To my great surprise, he arrived at this session with a tape, which he requested that I play and to which we listened together. It was Freddie Mercury’s “I want to break free”⁵⁰ (Cut No. 15 on accompanying compact disc).

I played it on the piano and he began beating on the drums – all of them, in an energized and enthusiastic manner, no longer choosing only the soft-headed beaters. (When listening to the song, it is interesting to note what a strong “heartbeat” is reflected within the rhythm). He then took the guitar and pretended that he was Freddie Mercury, singing his way to freedom.

I Want to Break Free

I want to break free
I want to break free from your lives
You're so self satisfied
I don't need you!
I've got to break free
God knows, God knows, I've got to break free.

I've fallen in love
I've fallen in love for the first time
This time I know it's for real
I've fallen in love
God knows, God knows, I've fallen in love!

It's strange, but it's true,
Hey, I can't get over the way
You like me like you do
When I walk out of the door
But I have to be sure,
Oh, how I want to break free
Oh, how I want to break free
Oh, how I want to break free

This wish to break free was an expression of his desire to break free from the terrible fate that had befallen him. Freddie Mercury thus represented the Word, which had come – victory over death as in Christ's victory over death. It was clear that he was now channelling energy outwards in an attempt to move forward in his own life.

He continued using this tape for the next three sessions, all the time playing boisterously upon the drums and cymbals – a true and healthy expression of wanting to be free! Although this was a positive development, I was well aware of the fact that Freddie Mercury had died too, and knew that we were still in the death complex of his mother.

⁵⁰ Queen. 1986. *Greatest Hits 11*. Cut No. 5. “I Want To Break Free”. EMI 7979712.

These sessions were followed by yet another period of inactivity, as if he was still searching for something. It appeared to be yet another integrative period after he had expressed himself so avidly upon the drums and cymbals. However, he came to the next session claiming that he had found “another singer whom I love!” (He had certainly become very passionate and enthusiastic!) It was the long-dead Elvis Presley. He did not, however, bring any music by Elvis to the session, but decided to return to the theme of “Jaws” and for the two of us to explore this theme further. He requested that we make a recording of the two of us playing this theme (myself on the piano with him on the cymbals) so that he could take it home to his father and sister for them to listen to. This we did together.

Finally, he arrived for his therapy with a pocket-knife in his hand, requesting that we go to an open piece of ground across the road from the hospital, as there was something he needed to do. Once there, he cut off a piece of bark from the tree and took it home with him. Having creatively carved a boat out of the piece of bark, he brought it to the next session.

Fig. 28 John’s Boat



The creation of the boat out of wood taken from a tree with the use of the knife – an instrument, metaphorically, of discrimination that can be used to cut through all the confusion – indicates that he has now created for himself a psychic container with which to weather the storms of his own unconscious. John's boat is metaphorically representative of George Herbert's expression of the tree as being symbolic of the Self:

The Crosse taught all wood to resound his Name,
Who bore the same (quoted in Mellers 1980, 3).

In addition, the boat is a maternal feminine image – a container – which can sail away from the shark and which holds you as you flow through the waters of life. It is reminiscent of the Buddhist raft, which too is a metaphor, based on the simple, everyday experience of crossing a river on a ferry boat.

For Buddhism is a voyage across life's river – a journey from the common-sense bank of ignorance, grasping, and death, to the further shore of wisdom and enlightenment (Smith 1994, 94).

John's treatment was terminated a few weeks later.

7.3 Summary

It has been through the use of sound and music that John has been able to make contact with the unconscious realm of his psyche where the very primitive experiences and associated affects of his early life were buried. Therapy can be described as a potential space activity – a place where the patient can once again grow along natural lines and the true self can become actual (Winnicott 1988, 17). The role of the therapist to help create and maintain such a space is achieved through such things as the regularity of hours, the reliability of the therapist, keeping the setting free from impingements, as well as the empathic and devoted presence of the therapist (Winnicott 1984, 54). In John's case my presence in this space has also been to respond empathically to both his verbal and musical expression. In the therapeutic blend of music and the psyche, John has been given space for the Self to be mediated through sound. Throughout the therapy, John was given optimum playing space but it required the presence of the "mother"/therapist and her musical resonance in order for healing to occur. Just as a child enters the world and the psychic womb allows the child to come into his/her being, so, in this instance my presence

has, together with our improvised sound and music, allowed for the healing energies of the Self to manifest. The setting, together with those sounds that emanated from the Self brought about a transformation and strengthening of his ego, allowing him to express powerful repressed affects and to integrate the traumatic experiences of his early life, which had appeared to be impossible in the context of conventional verbal therapy.

As discussed previously, Pythagoras believed that Number is the principle and source and the root of all things. John, in his creation of sounds and songs (all based on the architectural foundation of the musical scale – the Principle of Harmonic mediation), has unconsciously given expression to these Pythagorean principles. Essentially these principles are, at all times, “by their very nature, performing a marriage of opposites linking the upper and the lower (that conscious and unconscious) in a truly cosmic fashion” (Guthrie 1988, 25). The reconciliation of opposites was revealed through the interpenetration of the spirit and soul, which allowed for a new attitude to be born within John’s psyche.

CHAPTER 8

CASE TWO – THE GIRL WHO COULD NOT FIND HER VOICE

8.1 Brief History

Jane was seven years old when she was referred to me because her relationship with her mother had completely broken down. Her mother described that Jane had completely withdrawn from her, both emotionally and physically, and wanted, in fact, to live with her maternal grandparents. In addition, she had become selectively mute, was fainting at school, suffered from very severe constipation and refused to eat any food prepared by the mother.

Although Jane was born into a conflictual marriage created by her father's irresponsibilities and episodic alcoholic rages, the precipitating factor was the catastrophic concurrence of the birth of her sibling and then the mother's diagnosis of cancer. The loss of the mother to her sibling plus the mother's post-diagnosis depression provoked severe sibling rivalry as well as the abovementioned angry withdrawal. The mother died during the course of our therapy.

8.2 The Psychotherapeutic Process

The initial therapy involved Jane not being verbally expressive at all. She also totally avoided all the musical instruments and did not participate in any painting or drawing activities. All her symptomology appeared to be in service of keeping her internal contents locked up and inaccessible to the outside world. She was still fainting at school and the constipation continued to be problematic. However, she did communicate with me through the written word, often in the form of stories. Initially these stories revealed her intense anger towards the sister whom she believed had stolen her mother from her. The catastrophic coincidence of the birth of her sibling and the mother's illness and ultimate death were psychologically overwhelming for this child. This manifested in an absence of any form of spontaneous verbal self-expression or play.

Musically I would improvise simple holding melodies, while she would create her stories. My intention was to attempt an unlocking of the healing energies of the Self through my musical improvisations, for her inhibition lay well beyond verbal interaction and interpretation.

I would request that the reader pay special attention to the following two aspects in the case discussion:

1. Jane's dysfunctional relationship with the fiddle (violin).
2. Her request for a flute (a woodwind instrument), that was not actually in the room.

Eighteen sessions have been described, the reasons being the same as in the first case discussion. These sessions are outlined below:

Session 1: This session took place one week before the mother's death and all pathology is still present. Her medium of communication, at this stage, has progressed from purely the written word to the expression of drawings.

Session 2: Her mother has died. She draws a picture, which portrays not only the infrared and ultraviolet aspects of the archetype, but also the beginnings of the soul/spirit relationship.

Session 3: She brings her sister with her to the therapy session and begins to portray her damaged relationship with the feminine through her negative relationship with the string instrument. The use of particular nursery rhymes as musical *mandalas* begins to play a powerful role in her emotional expression.

Session 4: The false self is portrayed through that of a clown. However, my musical improvisations mirror her emotional state and she begins to reveal the true state of her feelings.

- Session 5: Again, a nursery rhyme is included, which conveys her longing for her mother as well as the *catabasis*⁵¹ she has suffered at what life has thrown at her.
- Session 6: The hatred which she feels towards her sister is given expression in this session.
- Sessions 7 and 8: The depth of her hatred towards her sister continues to be expressed through her artwork.
- Session 9: The strengthening of her ego is revealed, possibly through the positive transference, which is developing between the two of us.
- Session 10: She brings her own music, in the form of a compact disc, to the session.
- Session 11: The absolute pivotal session within our therapeutic relationship. She makes reparation with her deceased mother and introduces the concept of the Monad into her artwork. The request for a flute occurs. Up to this point, there has been a total avoidance of touching or playing upon any musical instrument.
- Session 12: A symbol of the Self is expressed through the drawing of a fish and, being verbal now, she is requesting that we create music together.
- Session 13: A positive nursery rhyme is requested through which the problem of constipation seems to be alleviated.
- Session 14: A consolidation of the depressive position occurs.
- Session 15: The tears begin to flow – an indication that the defences are being “broken down” – again through the use of a nursery rhyme.

⁵¹ A *catabasis* is a fall from grace.

Session 16: The images of animals are introduced into her drawings, and these serve as symbols of the Self as well as indicating the healing of her instincts.

Session 17: A session truly reflective of the healing energies of the Self evolves.

Session 18: The balance between the string and woodwind instruments – representative of soul and spirit – is brought into play.

8.3 Description of Therapy Sessions and Commentaries

8.3.1 Session 1

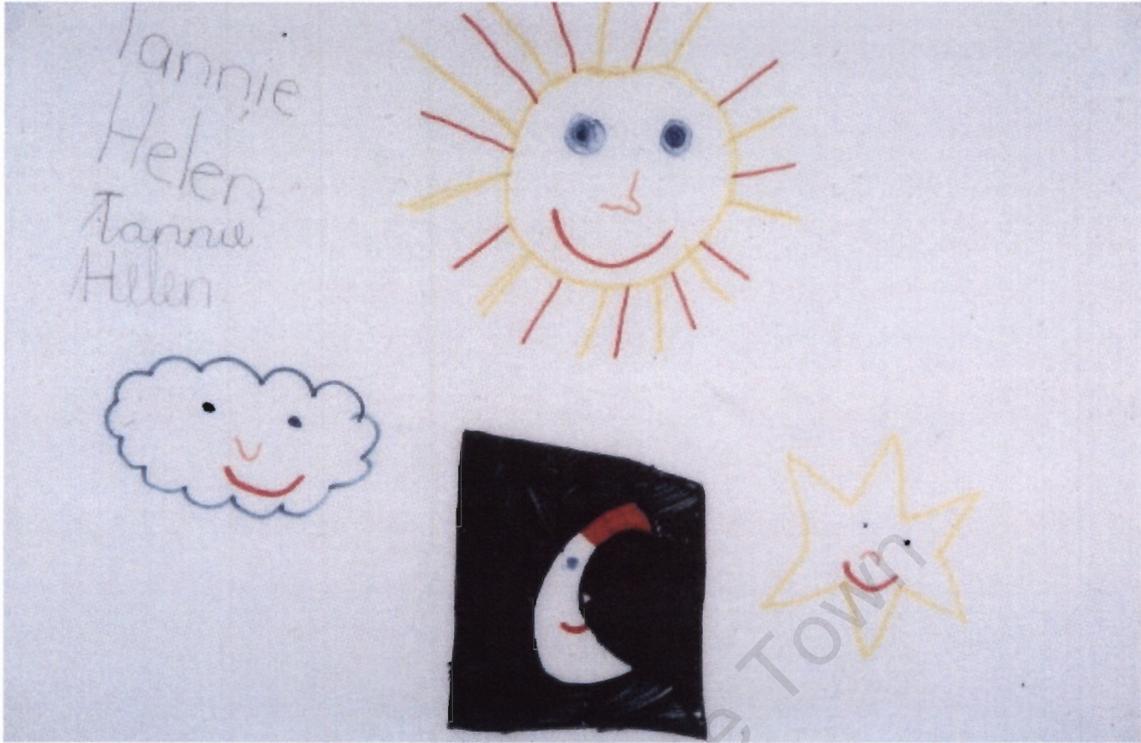
(a) Description

She arrived for therapy, smiling and eager to engage in the process. Her demeanour was surprising, as this session took place one week before the death of her mother who was at this point terminally ill. There was a fierce denial of the reality of her mother's imminent death. She continued to show absolutely no interest in playing on any of the musical instruments and there was no speech. However, this time, rather than writing a story, she became absorbed in drawing a picture (Fig. 29). What emerged conveyed the true state of affairs in her unconscious. The moon is dark and we are clearly entering into the realm of death. She wrote the following note: "I want my mommy to lift the moon off my shoulders".

The depression, suffering, pain and weight of the impending death of her mother are revealed both in her note to me and in the black encasement of the moon. I reflected upon the moon being encased in darkness and empathized with the difficulty of having a "mommy who is so very, very sick". There was no further interaction with me, however, but instead she chose just to complete the drawing, after which it was time to conclude the session.

Musically, I improvised a gentle but depressive tune on the piano, thereby attempting to engage her in the reality that she was so vehemently trying to deny. She appeared to find great comfort in my musical improvisations that occurred simultaneously to her disclosing the contents of her internal world through drawing.

Fig. 29 Encased Moon



(b) Commentary on Session 1

The recognition of the black aura of death surrounding Jane's mother as well as the realization of the impending separation in death is communicated to me by the blackness that encases the moon. This image conveys the true feelings of the darkness and trouble surrounding the family at this sad time. At the same time, however, there is evidence of a manic defence against this darkness for all the heavenly images have smiling faces – including the moon (Winnicott 1987, 129). The pain of observing her mother's death process brings the dark, mysterious nature of the lunar symbol too close to her and she requests that her mother "lift the moon off my shoulders". This could also be seen as a wish for this excruciating experience of watching her mother die to be over.

What is interesting, moreover, is that the face encased within the moon is that of a clown – a theme that re-emerges in a later session. The image of a clown continues the theme of a manic defence, where outer happiness is used to conceal a deep inner sadness. Perhaps the sadness can no longer be concealed. With regard to the moon, writers have explored the symbolic similarities between the moon, matriarchy and music. For example, Erich Neumann, in an article entitled "The Moon and Matriarchal Consciousness" (Neumann 1994, 64), mentions the following:

It is not by chance that the precinct of the Muses – i.e., of the feminine powers who rule over all “musings,” rhythm, dance, prophecy and divination, and, in general, everything creative and artistic – is associated with the moon . . . (Neumann 1994, 87/88).

He further adds that

Music is not only one specific art existing in time; Rather, the whole of moon symbolism, the concept of qualitative time, of rhythm, of phases etc. is decisive for its basic structure – and by no means only in primitive music (Neumann 1994, 88).

Music, with its etymological significance of being a “mother”, as well as its association with Jane’s projection onto the moon of her own mother becomes an important inclusion in her therapy and one which begins to influence the unconscious expression of her internal dilemma. The pathology surrounding her mother’s breast cancer and the intense sibling rivalry, which she feels towards her sister, have resulted in Jane having a deep problem with the feminine. The black moon being a symbol of the feminine, the moon’s strong associations to music and, music itself being an expression of the feminine, have resulted in a disturbed relationship with music. This may be one of the reasons why she avoided all the musical instruments during her initial sessions. What we encounter within the moon/music relationship is that the attributes of the moon are embraced within sound.

Subsequent to this session, Jane’s mother went into a coma for a few days and then finally died. However, prior to entering the coma, the mother requested that I visit her at her parents’ home. She implored me to continue seeing Jane in therapy and to ensure that her two children were well taken care of. She asked this knowing that I was aware of the relational issues between her parents and her husband. I assured her that I would attend to the situation. At the funeral I was able to observe Jane and her reactions to all those around her. The younger sister lay cuddled in the lap of the grandmother. Jane, however, sat rigidly between the grandparents, staring either fixedly at the pulpit or nervously at the congregation. At one point she spotted me and thereafter continued to look for eye contact with me. As the family sobbed, including the sister, Jane remained in a frozen state, unable to express emotions of any kind.

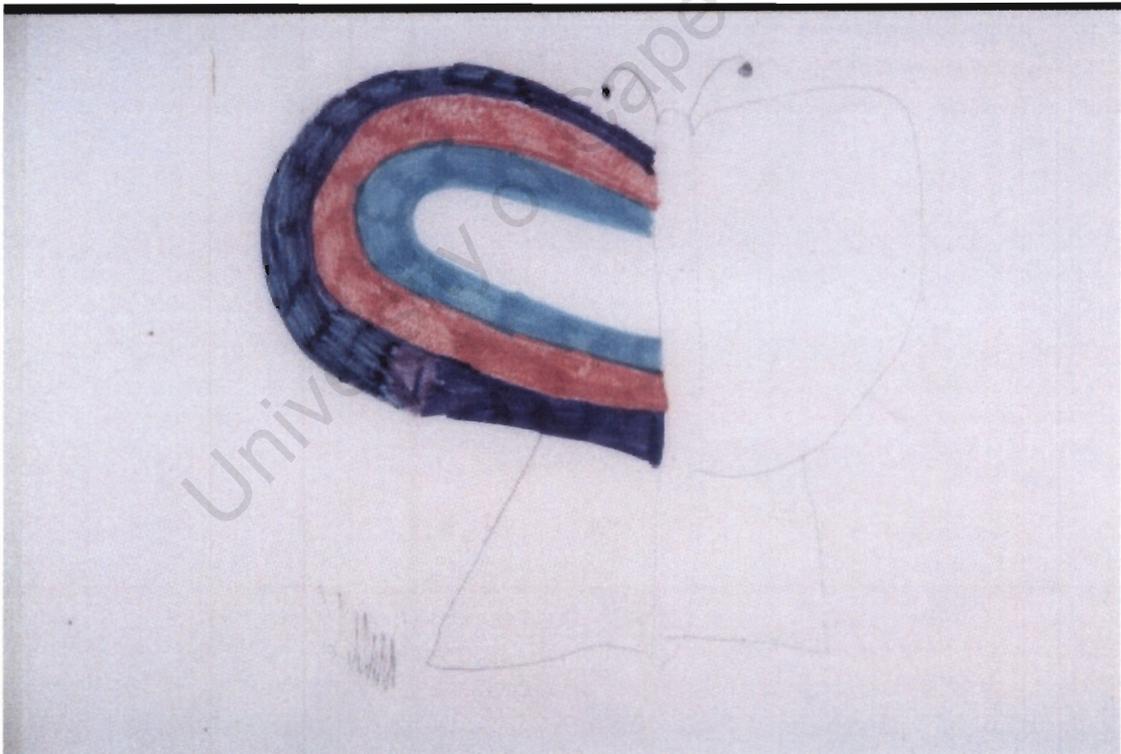
8.3.2 Session 2

(a) Description

In the session after the death and the funeral of her mother, Jane again became totally absorbed in drawing a picture. A butterfly emerged with only one wing. She made no attempt to complete the butterfly and the atmosphere was one of a deep resolute loss. Again, there was no attempt at speech or any involvement with any particular musical instrument or any other expressive tools (puppets etc.). I commented that the butterfly seemed unbalanced, as it only had one wing. She nodded.

The session terminated after I had musically mirrored her emotional sense of imbalance that had clearly resulted from the loss of her mother and the very deep sadness around this tragic occurrence.

Fig. 30 Butterfly



(b) Commentary on Session 2

The butterfly is a well-known symbol of spirit and soul within the psyche. The etymology of the word *psyche* has twin roots. One of these is the butterfly, which is a wonderful image capturing the mysterious, elusive transformational potential of the soul. The other

root comes from the verb “to breathe, which is an analog of the invisible wind, which enters at birth and departs at death” (Hollis 1996, 9).

Her portrayal of the butterfly is therefore an early manifestation of soul and spirit. The symbol of the butterfly captures both inspirational and transformational possibilities that are *in potential*, but the psychic situation depicted in Fig. 30 above is still unbalanced. The incomplete butterfly captures the lightness and fragility of her psyche at having been “blown around” by the powerful psychic currents in her present life, as well as by the loss of a vital aspect of itself (be it her mother or her instinct), leaving it unbalanced and therefore unable to fly. It also, however, holds the potential of an emergent transformation.

Perhaps the uncompleted wing is an unconscious indication of the need for some form of completion – the addition of the missing opposite. Interestingly, the colours of the butterfly’s wings are related to what is known as the “ultraviolet” aspect of the archetypal spectrum (Sharp 1998, 38). According to Jung, any archetype is a “psychosomatic concept, linking body and psyche, instinct and image”. He used the simile of the spectrum to illustrate the difference between instinct and the archetype as an “instinctual image” (Jung 1991, 52).

INSTINCTS

ARCHETYPE

Infrared-----Ultraviolet

Physiological:

Body symptoms,
instinctual perceptions, etc.

Psychological:

Spirit, dreams,
conceptions,
images, fantasies,
etc.

Jung described the conflict between the infrared and the ultraviolet aspects of the archetype as being not only the source of all psychic energy, but being present from the very beginning, and therefore inherent in human nature (Dourley 1981, 82). Speaking of the psychic process in children, Jung states that

In the child-psyche the natural condition is already opposed by a 'spiritual' one, which affirms itself against the natural with incredible strength (Jung 1991, 52).

The ultraviolet colours of Jane's butterfly could thus be seen as representative of the spiritual realm. This interpretation is reinforced by the fact that the pencilled outline of an angel can be seen in the butterfly drawing. Importantly, though, the infrared aspect of the spectrum (the instinctual pole) is missing. This accurately reflects Jane's psychological state, for we see that her instinctual life is blocked. This has resulted in the inhibition of expression from any of the orifices of her body. This is why she cannot talk, cry or even pass a stool. In addition, this is indicative of a split existing between the opposites within the archetype.

The incomplete butterfly also graphically captures the unbalanced state of her psyche in terms of the soul and spirit polarities. As hypothesized earlier, soul and spirit are musically represented by the string and woodwind instruments respectively. It will be observed that these, too, need to be reconciled in order to bring about harmony within her psyche.

As Jane became occupied with drawing her butterfly, she appeared to feel comforted by my very gentle improvisations at the piano, which were intended to reflect the mood that I encountered within the transference. In this case, the mood certainly was one of fragility and sadness.

8.3.3 Session 3

(a) Description

To my surprise, when I went to fetch Jane in the waiting room, I found that she had brought her sister with her to her session. I wondered whether this occurred because she perceived that both were motherless, but that her sister was able to communicate about this verbally, whereas she (Jane) was not able to do this. The sister requested that I play the nursery rhyme "Twinkle, twinkle little star". While playing as well as singing the nursery rhyme for the sister, I noticed that Jane chose not to participate in this activity. Instead she copied the cover of the nursery rhyme book. which is an illustration of "Hey diddle, diddle, the cat and the fiddle". (Words of both nursery rhymes to follow.) As I played the sister's request, she (the sister) explored making sounds upon all the musical instruments. Once she had chosen the instrument that she felt was suitable for the nursery rhymem, she

began improvising quite spontaneously. Jane, however, refrained from becoming involved in any exploration of the musical instruments.

I spoke to both girls about the sadness of losing their mother and that it seemed that the twinkling star was a connection with their departed mother. Both nodded. The session continued with my playing and singing “Twinkle, twinkle little star”, while Jane continued to draw “Hey diddle, diddle, the cat and the fiddle”. There was still no attempt to join her sister on any of the instruments. Instead she remained totally mute and focused on her drawing. At the end of the session, I thanked Jane for bringing her sister along to the session and both children left, hand in hand.

Twinkle, Twinkle, Little Star

Twinkle, twinkle, little star,
How I wonder what you are,
Up above the world so high,
Like a diamond in the sky.
Twinkle, twinkle, little star,
How I wonder what you are.

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

Then the traveller in the dark
Thanks you for your tiny spark:
Could he see which way to go
If you did not twinkle so?

In the dark blue sky you keep,
While you through my curtains peep,
And you never shut your eye
Till the sun is in the sky.

(Harrop 1983, 65)

Hey diddle diddle

Hey diddle diddle,
The cat and the fiddle,
The cow jumped over the moon.
The little dog laughed
To see such sport,
And the dish ran away with the spoon.

(Harrop 46, 1983)

Fig. 31 Hey Diddle Diddle – Cover of Nursery Rhyme Song Book



Fig. 32 Drawing of Hey Diddle Diddle



(b) Commentary on Session 3

Once again, we encounter the moon motif but this time in the form of the nursery rhyme “Hey diddle diddle.” It is evident that Jane is deeply intent upon conveying her internal dilemma, which is being portrayed through her drawing (Fig. 32 above). Notably the cow and the fiddle (both representations of feminine aspects) are portrayed in black (as opposed to their being brown on the actual cover of the nursery rhyme book). This again is indicative of the deep depression existing in Jane’s psyche, and shows the continuing existence of her problem with the feminine and the loss of her mother. The cow is an image connected to the breastfeeding mother. The fact that it is jumping over the moon can thus be interpreted as an attempt to reach for the mother who is “in the moon”, while still wanting the mother’s breast milk for herself. Interestingly, the colour of the roof of the church has been altered into, again, the ultraviolet range (blue and purple). This continual expression of the spiritual aspect of the archetype has a double meaning – it is the connection with the “spiritual mother” and also the spiritual aspect of her own psyche.

Interestingly, the dish running away with the spoon could be seen as a portrayal of her “loss of food” (in the sense of access to her mother’s breast because of her mother’s death) on the part of her and her sister. It is evident that this nursery rhyme contains the essence of the conscious and unconscious elements of conflict within her psyche.

The sister, who is obviously more verbal and expressively freer than Jane, requests the nursery rhyme “Twinkle, twinkle, little star”. She too is looking to the heavens for the deceased mother, but in a less complicated way. The sparkling of the star corresponds to the sparkling eye of the mother. This has been internalized by the sister and is now being projected onto the star. The longing for the twinkling star is an attempt to reconnect with the mother and thereby to overcome the pain of separation.

Jane’s preoccupation with the moon continued in this session. As mentioned earlier, this image holds the potential of transformation, for it is connected with the positive aspect of the feminine (once freed of its ‘blackness’). Further attributes of the moon (which are particularly applicable to Jane) are captured by Neumann:⁵²

⁵² Particular reference to the applicability of this quote occurs in later sessions where further reference to this quote will be made.

As the symbol of the waxing and waning self-transforming heavenly body, the moon is the archetypal lord of water, moisture, and vegetation, i.e., of everything growing and living. It is lord of psychobiological life and hence lord of the Feminine in its archetypal essence, the human representative of which is earthly woman. With its dominion over the psychobiological world of moistness and growth, all water of the deep, streams, lakes, springs, and living juices are subject to it. This world is the primeval world of the “alimentary uroboros” of the dawn of time, in which life as food and fertility is human-kind’s central concern. The fertility of game animals, herds, fields, and the human group, stands at the midpoint of this world, which consequently to a great extent is the world of the Feminine, of giving birth and nurturing, i.e. the world of the Great Mother over which the moon holds sway (1994, 73).

Clearly the symbolic representation of the moon contains the healing properties so needed by Jane. The profound inhibitions regarding instinctual expression have been all encompassing.

For the reasons discussed in Chapter 4 of this thesis, the playing of nursery rhymes serves an important function in the clinical setting. In addition, the combination of the rhythm of the nursery rhyme with the rhythmic aspects of the moon adds another important dimension to the therapeutic process. In its primary sense, rhythm represents the whole feeling of movement – something which, at this stage, Jane is not capable of experiencing.

In the sessions that followed Session 3, I was able to reflect deeply upon Jane’s drawing of “Hey diddle diddle”. As mentioned earlier, the aspects of the “dish running away with the spoon” mirrored her problem, in that she believed her sister had stolen her mother from her, thereby denying her the emotional nurturing food of her mother. Her understanding of the mother’s illness, which limited her ability to nurture her children, was not perceived correctly. She believed that her sister had greedily taken her mother from her and she expressed very deep rage towards her for her greed. She perceived that her sister was a monster with a gluttonous appetite. There was also the possibility that Jane was projecting her own devouring, needy, hungry, potentially destructive aspect onto her sister.

What is apparent is that Jane has an extremely fragile ego. This fragility has resulted in having to split off all her own negative impulses (the destructive anger, greed and envy) and to project these onto her sister. This life-saving mechanism employed by her psyche enables her to protect her fragile ego from the potentially overwhelming affect and

energies mentioned previously. However, all her negative devouring impulses have been projected onto her sister.

In addition, the selective mutism, an outcome of her defence against her unexpressed rage (the fear that should you speak you would kill the envied one), began to become less entrenched. The more we dealt consciously with the rage, the more her speech gradually began to return. Musically this was dealt with by mirroring her rage within the improvisations with matching sounds. She reflected upon her drawing of “Hey diddle, diddle” many times, and it became evident that this nursery rhyme held the past, present and future elements of her psyche.

However, as mentioned earlier in session 2, the instinctual pole of the archetype was completely split off and inaccessible to consciousness and had resulted in Jane being constipated and frozen in her ability to express herself verbally or musically on any of the instruments. This split was affecting her autonomic nervous system, which was also the cause of her fainting spells. These were all indicative of the very powerful unconscious contents that were, as yet, too threatening to be expressed consciously.

Musically, I empathically echoed her emotions in improvised tunes at the piano and kept our sessions as much as possible in the musical realm (being that of the mother). She, in contrast, continued drawing pictures and writing letters to me, but avoided any expression on any of the musical instruments.

8.3.4 Session 4

(a) Description

The clown encased in the moon as seen in Session 1 re-emerged in this session – depicting the externally happy child concealing deep inner sadness! Once again, I recognized this to be a manic defence – death being resisted by liveliness, sadness by humour. I knew too that she was battling with the same problem that her mother had. In that the very strong Christian belief (the shedding of emotion would nullify your faith) held by the family made it difficult to acknowledge the negative affects. I reflected to her, in the context of my improvised song, that sometimes this self-protectiveness appears as a desire to contain and limit the psychic pain involved after a death (this was, of course, conveyed in simple

language). She began to acknowledge my verbal and musical comments with a yes and a no.

Fig. 33 Clown



(b) Commentary on Session 4

It will be observed that, although a clown is drawn, her pencil comments reveal the real state of her feelings. She is angry that children tease her, sad when she feels sick and when children hurt her, and most of all she longs to be with the moon and the stars – the place where she believes her mother has gone. The kites are also an expression of wanting to reach towards the heavens. The contents of this session and the picture in Fig. 33 convey her deep sense of loneliness, as well as her longing for her dead mother.

8.3.5 Session 5

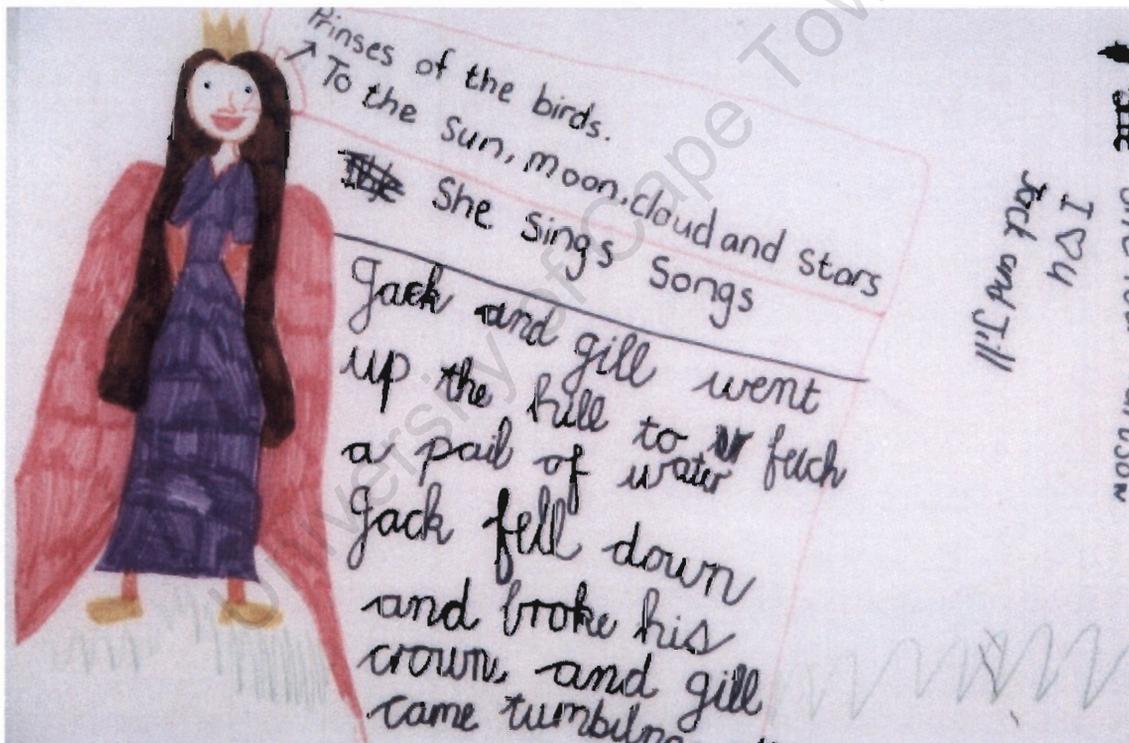
In this session, her drawing portrayed a girl reaching for the stars and wanting to be made into a princess, as well as an angel (previously suggested in the butterfly drawing) and, again, part of the spiritual aspect of the archetype. She requested that I play the following nursery rhyme:

Jack and Jill went up the hill

Jack and Jill went up the hill
to fetch a pail of water
Jack fell down and broke his crown
Jill came tumbling after.

There was still no attempt at speech (other than the yes and no) or the creation of sound on an instrument. I reflected upon her need to be close to her departed mother as well as her need to be special and good! The “fall” and the broken crown in the nursery rhyme is a portrayal of the psychological *catabasis* she had suffered, which had plunged her into deep shock, rage, sadness and pain.

Fig. 34 Jack and Jill



8.3.6 Session 6

By this stage Jane was becoming bold with regard to expressing her inner rage at her sister for having deprived her of a mother. “Jane hates Laurie!” were words frequently written both on the pictures and in the notes to me. Laurie’s greed had resulted in her “eating the mother who was now in Laurie’s tummy forever” and thereby denying Jane access to a

mother. This was conveyed to me via the written word. On the drawing itself, however, she claimed “my sister is so nice and she loves me and she loves the stars”.

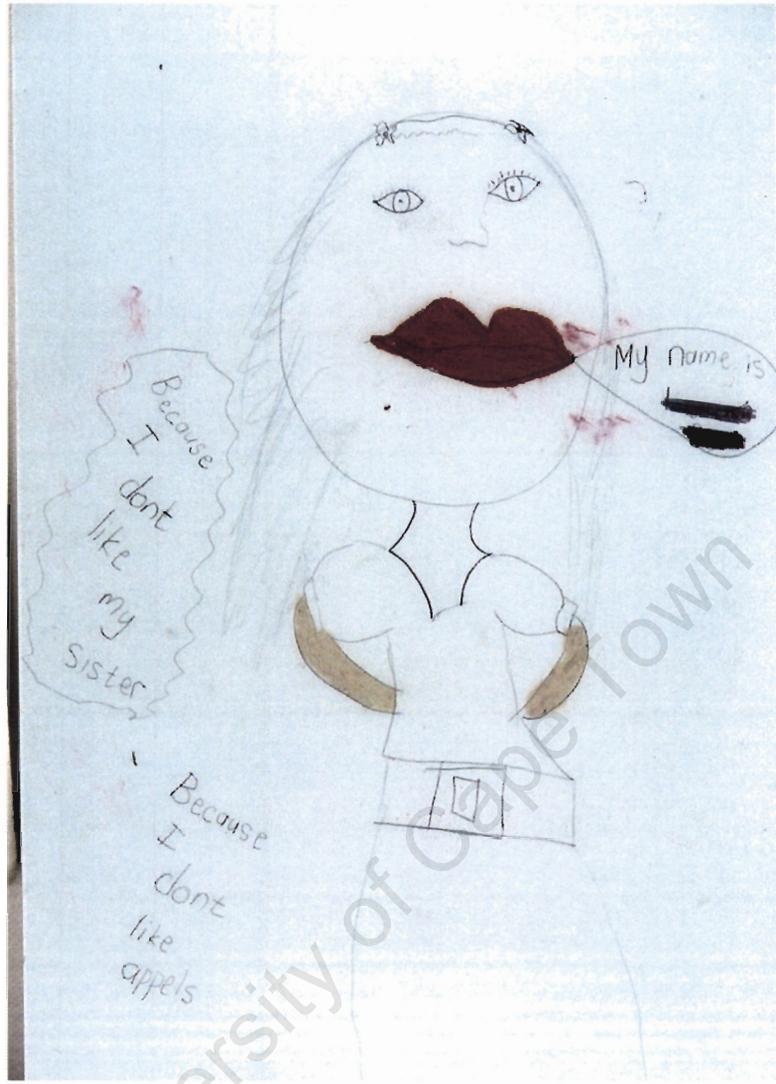
Fig. 35 Mother in Sister’s Stomach



8.3.7 Session 7

Her hatred towards her sister evolved in further sessions. In Fig. 36 below, which is a picture of her sister, Laurie’s mouth is portrayed as gluttonous. Interestingly, as we explored the gluttonous mouth and continued to encounter her rage towards her sister, her speech began to emerge and she began to play upon certain of the instruments. There was, however, total avoidance of the fiddle (violin).

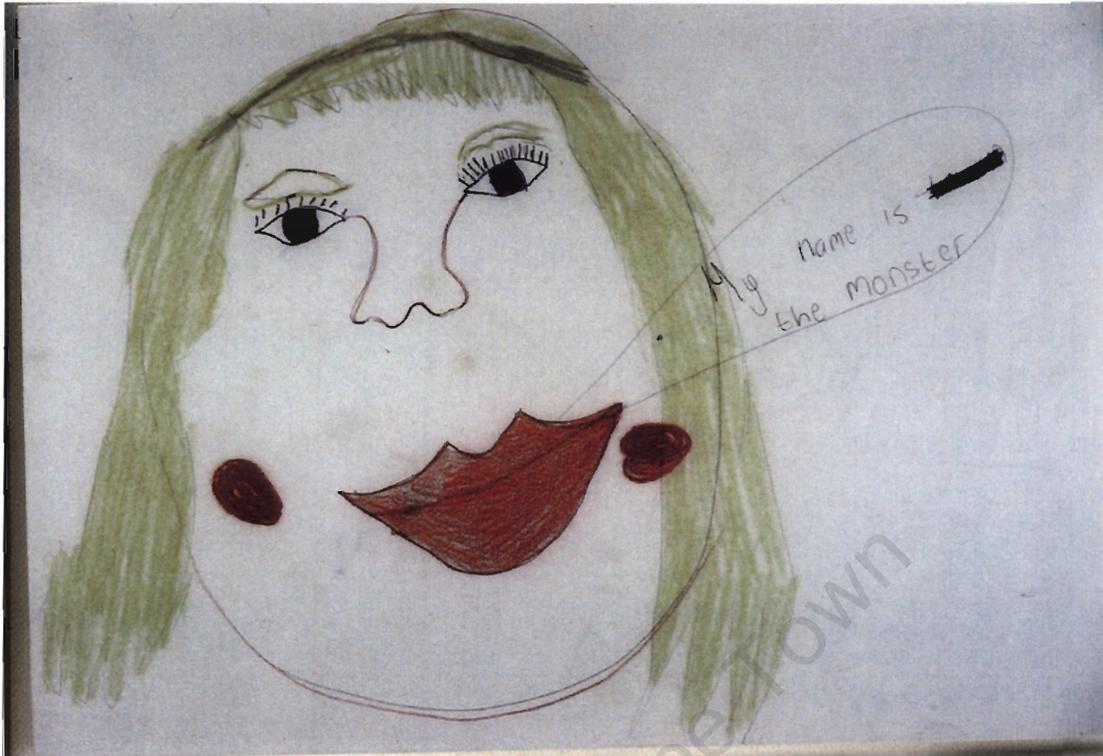
Fig. 36 Gluttonous Sister



8.3.8 Session 8

In this session we were getting closer to the truth of Jane's feelings towards her sister. In Fig. 37 below, she now portrays her sister as a monster. The words on the drawing itself reveal her true feelings ("my name is . . . the monster"). In addition, the red cheeks portrayed in this picture are later converted into apples – these being symbolic of the mother's breasts – and are a further indication of Jane's belief that her sister, while suckling from the mother, ate her mother.

Fig. 37 My Name is Monster



8.3.9 Session 9

The theme of apples continues from the previous sessions, and in this drawing, Jane is actually picking apples and expressing her anger towards Laurie on the drawing itself. In the second drawing, the monster (Laurie) is in the cage. This may imply that Jane is now claiming what food she needs and that she is increasingly able to hold her sister's energy at bay, thereby containing her devouring destructive energy. This would be indicative of her having internalized the progress that has been made in therapy. It would also indicate a gradual strengthening of her ego. She now felt that she was receiving enough attention during the therapy sessions, because her sister was not receiving therapy herself.

Fig. 38 Apple Trees



8.3.10 Session 10

(a) Description

In this session Jane handed me a compact disc entitled “Barbie Girl” (Cut No. 16 on accompanying compact disc).⁵³ She requested that I play the song for her. The words are as follows:

Barbie girl

I’m a Barbie girl
In the Barbie world
Wrapped in plastic
It’s fantastic
You can brush my hair
And dress me everywhere
Imagination, that is your creation

She verbally related to me that her sister had been able to cry over their dead mother, but that she was not able to do so. However, she proudly recollected that her mother had bought her five Barbie dolls and her sister only one. I knew this to be true, as the mother had told me that, because of her guilt at not being able to meet Jane’s needs, she had lavished her with whatever she had wanted.

I reflected to her that “Barbie Girl” was a special girl and that perhaps she needed to feel that she, too, had been special to her mother. She acknowledged this. We listened to the words of the song repeatedly and I again reflected her need to feel special and to be the center of attention – just like Barbie is. She liked this and seemed to get great pleasure from this vibrant little song.

(b) Commentary on Session 10

The song “I’m a Barbie girl,” together with the associated material, clearly point to her longing for a special relationship with her mother. At the same time, the envy and rivalry with the sister continue to be discussed more openly. Her sense of victory over her sister at having obtained more dolls from the mother is evident. As mentioned, a deep discussion followed, as I focused on the words of the song. It contains elements of care – Ken will

⁵³ Aqua. 1997. *Barbie Girl*. Cut No. 1. MCA Universal CDBMGS (WS) 648.

take care of her, brush her hair and dress her. Essentially, Ken is looking at her and in so doing, is defining her and mirroring her.

At its deepest level the message of the song is a longing for mirroring, relatedness and acknowledgement. An important aspect of relatedness is that of being seen. The answer as to who one is in the world is found in the mirroring by the other. This mirroring process forms the core of soul-making. Analysis is, in fact, a mirroring of a relationship, which is in service of the soul.

Her informing me of the sister's ability to cry and her inability to do so is the first openly verbal expression to me regarding the difficulties she experienced not only at the loss of her mother but also at her inability to mourn appropriately. The bringing of the compact disc to therapy is, however, the beginning of her own self-expression and signals her growing ability to have her own needs met. Her self-esteem is growing too, as the sister is no longer receiving all the attention. I realized that bringing her own music to the session signalled that she was entering into a deeper and more trusting relationship with me. It was also interesting that she had chosen the medium of music to initiate an opening between the two of us.

As for the image of the Barbie doll, it should be borne in mind, however, that they are not associated with breastfeeding mothers, but with money-giving mothers. In other words, money fills where mothering fails. The act of spending alleviates the feelings of emptiness and anxiety – especially if we have experienced loss of some kind or other. Money and buying objects is a “literalization” of that which needs to be dealt with symbolically.

8.3.11 Session 11

(a) Description

She brought her own colouring-in book to therapy with the intention of colouring in two of the pictures in the book. One was of herself with her mother, the other of Laurie with her mother. The story that unfolded is that initially Laurie got all the food but that Jane is getting the food now because the mother is older. On the back of the page she wrote: “Laurie is a fat pig. She ate the mother's head because there were sweets in it. The brains were in the breast”. She then proceeded to draw a picture of herself (Fig. 39) inferring that she only received a little bit of food from her mother (see the dot in the bottom right of the

picture). This dot, she said, was “a little bit of fish”. She added that she was starving and was cross and sad because of this (as indicated by the falling tears in the drawing). She felt that her mother had not only loved Laurie more than her, but that Laurie had also taken her mother away from her. Suddenly a deep sadness seemed to almost overwhelm her. I verbally reflected upon this deep-felt feeling of loss and deprivation that was emerging. Quietly she expressed the desire that we compose a song for her dead mother and began writing the following words down for me:

Dearest mommy, forgive me for my ugliness dearest mommy.
Forgive me for I did not do enough for you. I will not be so selfish again.
Dearest mommy, I am going to miss you.
When the sun sets in the evening I feel heart sore
but I see your face and know that your love will forgive me.

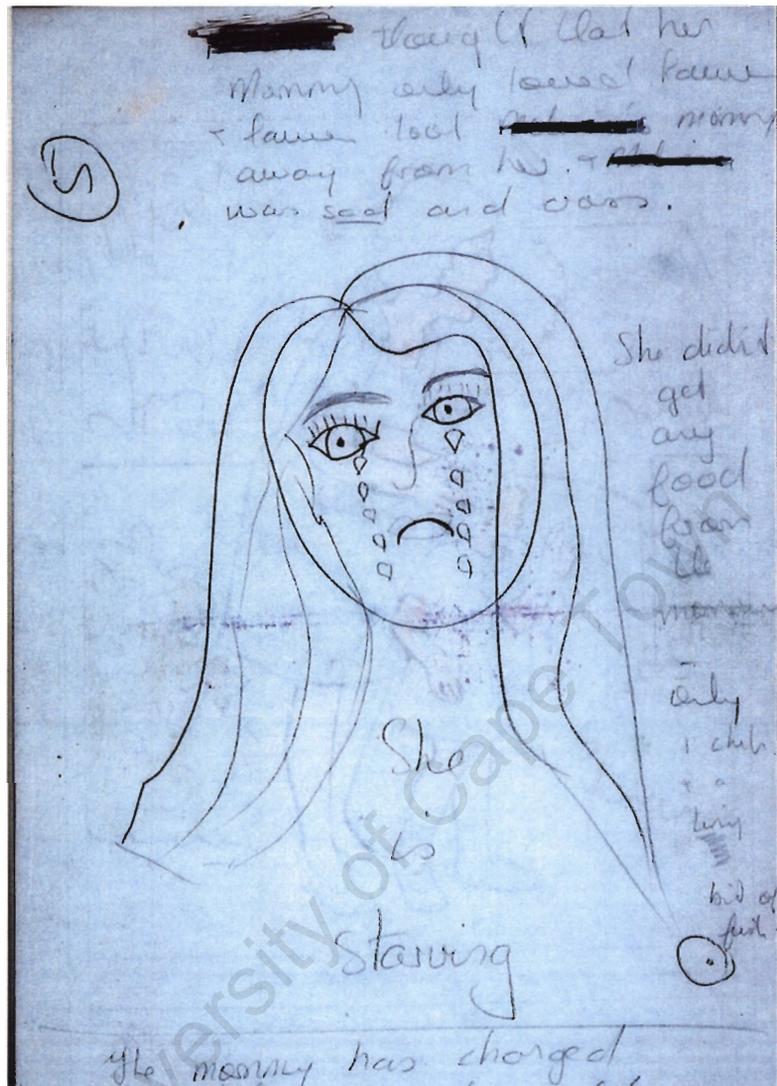
I created a tune in a minor key and with a simple 6/8 rhythm.⁵⁴

After much thought, she requested that the song have a flute accompaniment. As I did not have a flute in the room (and feeling very surprised at her request), I suggested that I would compose a tune on the piano and would add a flute accompaniment, which I would play to her during the following session. (Her own association regarding the flute was that a friend’s mother was a flautist – obviously, the association with a flute had positive connotations). She was happy with this arrangement.⁵⁵ The time had arrived to conclude the session. The feeling was one of catharsis and, as indicated by the falling tears, a sense of movement in the direction of being able to express emotion was unfolding.

⁵⁴ A minor key has a sadder sound. The 6/8 rhythm was created to emulate a 123 456 balancing melody, which has a waltz/lullaby feel to it. In addition, this time signature psychologically creates a tonal space for both sisters within the structure of my composition. Most importantly, according to my hypothesis, it would serve as a sound *mandala*.

⁵⁵ Neumann, in an article on Mozart’s “Magic Flute”, discusses the significance of the flute and its ability to transform negative aspects into positive feelings. In addition, the flute becomes an instrument of mastery over the aggressive-animalistic world of the affects. He concludes that “the function of music and the musical instrument – whether in relation to good or to evil – is an archetypal motif. The flute as an invisible spiritual power is the expression of Divine love itself, which unites law and freedom, above and below, in the wisdom of the heart and in love. As harmony it grants humankind Divine peace and rules the world as the highest divinity” (Neumann 1994, 157).

Fig. 39 The Dot as Monad



(b) Commentary on Session 11

In bringing her own book to therapy and colouring in the independent pictures of both herself and sister with the mother, Jane signals that she is able openly to express her rage towards her sister whose greed resulted in her experiencing maternal deprivation. However, another aspect is unfolding too, for in bringing these pictures into the therapy, the two sisters, as opposites (the loved and the unloved), are being actively brought into reconciliation and dissolution in my presence. This is an indication that the Principle of Harmonia is beginning to be implemented. Her comment that she is now receiving food because the mother is older (myself) is a reflection of the positive transference, which has developed between the two of us. She also apparently feels safe enough to express her anger towards her mother for depriving her of maternal love. The flowing tears in her

drawing are indicative of the emotional “movement” (music, after all, is movement in time) that is beginning to take place. This is extremely important, for the tears signal the “e”-energy as in emotion caused through the motion of music. The dot being “a little bit of fish” is representative of the Monad/Self and contains within it all the qualities related to the Monad as discussed earlier in this thesis. The request for a flute is an expression of the spirit. The breath filtering through the flute inspires the seeking of a unification of her troubled relationship with her sister and with her mother, who is representative of the feminine principle. In addition, the creation of her song of reparation to her dead mother is again representative of the spiritual aspect of her psyche. Another function being served by the sounds emanating from the flute is that of bringing together the ultraviolet and infrared aspects of her psyche, for the dot, as fish, indicates the appearance of the infrared aspect of her psyche. This is because fish are found deep within the ocean or rivers (the waters of the unconscious) and symbolically point to deep unconscious material from which potentially new and indispensable psychic contents may arise. Jung also states that the fish has the significance of something which needs to be assimilated. In Jane’s case, it is that of her instinct. Jung states that

the fish is the nourishing influence of unconscious contents, which maintain the vitality of consciousness by a continual influx of energy; for consciousness does not produce its energy itself (Jung 1968, 76).

In Jungian terms, the fish, as symbol, serves to unite the opposites and is therefore not only part of the transcendent function discussed earlier but also part of Jung’s definition of the soul quoted in Chapter 5. Musically, the flute, as spirit, reaches deeply into these waters of the unconscious where the fish resides and serves as a mediator in performing the Principle of Harmonia – the extremes being the infrared and ultraviolet aspects of her psyche. The influx of energy through the symbol of the fish becomes evident in the sessions that follow, for the concept of the fish is used extensively by Jane.

8.3.12 Session 12

(a) Description

She continued with the theme of the fish in the very next session. “When I was small my mommy showed me how to draw a fish,” she commented as we walked towards the therapy room. She then demonstrated how this was done. Interestingly, Jane illustrated

how the fish drawing began at point A and could be completed without lifting the pencil from the paper.



This captures the essence of wholeness behind the symbol of the fish, which, incidentally is also a symbol of Christ in the Christian belief system. She queried as to whether I had composed the tune for piano and flute as promised. I suggested that I play the composition that I had created and that she should indicate just where the flute accompaniment be added. She was very precise about this, after which she proceeded to draw the following picture:

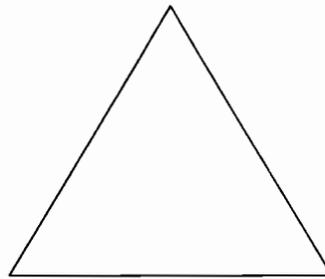
Fig. 40 Mother Cat and her Two Kittens



Now having recovered her ability to speak, she related the following story regarding her picture: “This mommy cat has enough milk to feed both kittens now”. (We initially encountered the cat in the “Hey Diddle Diddle” nursery rhyme, where it was portrayed as

symbolic of the problem she was experiencing with the feminine.) Interestingly, all three cats are drawn in two colours. We composed another tune specifically for this new drawing, and she spontaneously took out all the percussive instruments. She chose to use the triangle which, of course, mirrored her drawing geometrically

Fig. 41 Triangle



Importantly, however, she still completely avoided any contact with the fiddle – now the only instrument with which she had had no contact in any of the sessions.

She continued with her story, which was not about the healthy mommy cat but about a sick mommy cat. “The kittens held her very tightly until she died. They buried her and were very, very sad. But then they prayed!” She picked up a hand-bell (the bells being in the shape of flowers) and accompanied my improvisation with this instrument.

(b) Commentary on Session 12

In this session, the “healthy mommy cat” is able to feed both her kittens, which confirms that a state of harmony now exists between the mother and her two daughters. The opposites (Laurie and Jane as loved and unloved respectively) have been reconciled through the milk of the healthy mother. In addition, because of this new development Jane is able to bury the “sick mommy”, and in so doing, is able to relinquish the mother’s spirit to the heavens, which is expressed in her statement “and then they prayed” and to begin to reclaim her soul.

All of this has occurred because, psychoanalytically, Jane’s greater capacity to own her own shadow, as well as her greater capacity to contain and reconcile the opposites, indicates that she is more and more capable of organizing her psychological experiences within Melanie Klein’s “depressive position”. The “depressive position” follows Melanie Klein’s “paranoid schizoid” position. The primary function of the latter is the splitting and

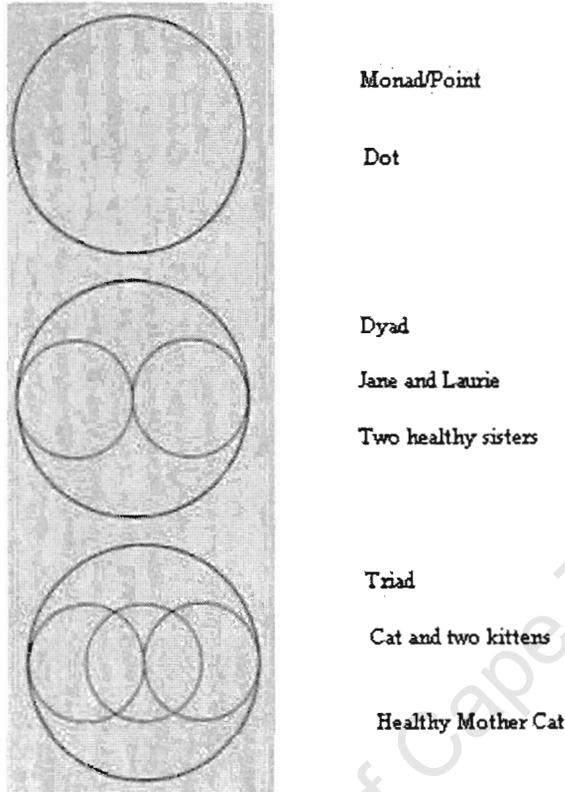
keeping apart of apparently irreconcilable opposites, for example, love and hate, good and bad, painful and pleasurable, soft and hard and so on. Also involved is the preservation of good energies from the dangerous bad energies by means of the separation and projection of these “bad” energies. Over time, if all things go well and if the ego becomes strong enough to tolerate these opposing forces, the individual becomes able to recognize and to tolerate the ambivalent nature of all things, for example, that nature kills as well as bringing forth life, that mommy is at times nice as well as horrible, and that we can at times hate the person we love most (Hinshelwood 1996). This capacity to own and contain these powerful contradictory energies is the psychoanalytic equivalent of the vital and necessary reconciliation of the opposites that has been mentioned previously in achieving the reconciliation of opposites from a Jungian perspective and the Principle of Harmonia from a Pythagorean perspective.

An outline of the Pythagorean Monad/Dyad/Triad appears on the following page. By bringing the Barbie doll compact disc to therapy, Jane portrays her soul as being lost in matter. In session 11, the drawing of the two sisters, who are in conflict with each other, reflects the opposites that need reconciliation. However, a regression occurs, for in her expression of the dot (the little bit of fish), she manifests the Monad. This is an example of Jung’s statement as quoted in Chapter 1: “But this point is the ‘Centre of all things’, a God-image” (Jung 1981, 219). In the bringing of the two pictures, she instigates the possibility of a reconciliation of these opposites. In so doing, she has ushered in the Dyad. The *Logos*, which emanates from the Monad, is expressed through her drawing of the unbroken fish which her mother taught her how to draw. The Triad occurs in session 12 with the story of the healthy mommy cat and her two kittens – an indication that healing has occurred. This is musically expressed upon the triangle.

The mysterious interpenetration of spirit and soul occurs with her request for a flute and is an example of the spirit/soul interplay through the woodwind and string instruments, as discussed in Chapter 5. Initially the fish serves as a representative of the soul for being symbolic of the “nourishing influence of the unconscious contents”: it performs the important task of representing her psychological problems with the feminine. The final spirit/soul interpenetration occurs in the last session where, as will be observed, she is able to form a relationship with the string instrument, which is a culmination of the interplay between the spirit and soul as represented by the flute and the fiddle (violin).

8.3.13 Summary of the Unfolding of Pythagorean Principles in Sessions 10, 11 and 12

Fig. 42 Pythagorean Principles



8.3.14 Mysterious Interpretation of Spirit and Soul

The call for the flute is a call for the spirit as expressed through the flute. The mysterious interpenetration occurs with the fish, which is representative of the soul. As mentioned, the final merging of spirit and soul occurs in the final session, when flute and fiddle (violin) are brought into relationship with one another.

8.3.15 Session 13

(a) Description

This session revolved around her request for the nursery rhyme “Where are you going to, my pretty maid?” She actively paged through the nursery rhyme book until she found this nursery rhyme.

Where are you going to, my pretty maid?

Where are you going to, my pretty maid?
Where are you going to, my pretty maid?
I'm going a-milking, sir, she said,
Sir, she said, sir, she said,
I'm going a-milking, sir, she said.

May I go with you, my pretty maid?
May I go with you, my pretty maid?
You're kindly welcome sir, she said,
Sir, she said, sir, she said,
You're kindly welcome, sir, she said.

What is your fortune, my pretty maid?
My face is my fortune, sir, she said,
Sir, she said, sir, she said,
My face is my fortune, sir, she said.

(Harrop 28, 1983)

After we had read the words, she requested that I play the tune for her and decided to accompany me on a series of instruments – spending quite some time on each instrument. However, this was interrupted by an urgent request that I take her to the toilet. Once there, she passed stools. Apparently her problem with constipation was beginning to be resolved in the context of our sessions.

The remainder of the session was spent celebrating this nursery rhyme, musically, as Jane improvised upon all of the instruments of her own choice – other than the fiddle. This session also seemed to be a watershed, as from here on Jane's problem with constipation completely disappeared.

However, she had still not wept over her mother's death. This problem began to be addressed in the following sessions.

Fig. 43 Where Are You Going To, My Pretty Maid?



(b) Commentary on Session 13

The request for the nursery rhyme “Where are you going to, my pretty maid?” is a manifestation, in sound and song, of milk which is flowing freely, and amply available. Milk flowing from the maternal breast is the most life-giving substance for the infant and was the precipitating issue leading to much of her turmoil. Again we see confirmation of the opposites being brought together in the form of the man and the woman interacting positively with one another. The question asked by the man, “Say, will you marry me, my pretty maid?” implies that a *coniunctio* is taking place.⁵⁶ The “pretty maid” aspect of the nursery rhyme is contrary to her previous feelings of deep emptiness and her sense of low self-esteem. Clearly there is now ample food available which has been facilitated by the process of her therapy and positive transference to me.

Psychodynamically, Jane’s request that I accompany her to the toilet and telling me that she has passed a stool is significant for the stool is offered as a gift to me. The restoration of her autonomic nervous system (instinctual functioning) is a result of the positive

⁵⁶ A *coniunctio* is an Alchemical symbol that represents the marrying of opposites “in an intercourse which has as its fruition the birth of a new element” (Samuels et al 1992, 35). Jung saw the *coniunctio* as an archetype of psychic functioning. Within the musical context, it is synonymous with the Principle of Harmonia.

transference created between the two of us, aided, particularly, by the inclusion of the music in the therapeutic relationship. – the sounds themselves stirring the unconscious. The music, representative of the inner laws of the soul-spirit nature within the psyche, has been incorporated into the body and these musical principles have been embraced by the body. The “flowing milk” metaphor was freely translated into all other activities i.e. her life-giving energies and nourishment from her own unconscious were no longer inhibited.

As mentioned earlier, most of her symptoms were resolving and most of her own natural bodily processes had been restored to normal. This also mirrors the movement in music. Subsequent sessions, some of which are described below, involved her encountering the rage which she felt towards her mother for dying and abandoning her. She portrayed this musically by beating furiously on all the drums and by bashing the cymbals without any inhibition whatsoever. Outside the therapy context, the grandmother reported that Jane had not fainted again at school. However, she had still not wept over her mother’s death or touched the fiddle.

8.3.16 Session 14

(a) Description

She requested that we visit the toilet both before and during the session, and there she passed stools. Once back in the therapy room, she settled down and began drawing a picture (see Fig. 41). The following story accompanied the picture:

The sun is like the clown. It is wearing sunglasses in order to hide its real feelings. The sun must keep shining so that the sunflowers can continue to be together. But the sun knows that he has to set – and darkness will come. The birds each take two apples, for they are looking for two breasts.

Fig. 44 The Sun



(b) Commentary on Session 14

This story is connected to the song of atonement, which she had created for her mother in Session 11 (“When the sun sets in the evening I feel heartsore”). Although there is a brief hint of the manic defence – “The sun is like a clown” – this is not sustained. In fact, the sun looks quite sad in the drawing and its features are coloured in black. This indicates that she seems to be realizing that the “darkness” of suffering and sadness due to the separation from her mother, is now inevitable. Letting go of her mother will leave her feeling cold and abandoned. The two sunflowers (representing her mother and herself) will no longer flower together.

The apples again represent Jane’s developing awareness regarding the reality of her mother’s death. In addition, she is no longer projecting her discomforting affects onto her sister. This is a result of her ego which, due to the therapy is strengthening and can now contain her powerful affects allowing her not to be overwhelmed or destroyed by them. This is further evidence of the consolidation of the depressive position within Jane’s psyche. It is clear she has less need to split off and project the destructive pole of the “love-hate” dimension towards her sister. She is showing an increasing capacity to tolerate

these ambivalent affects. In archetypal terms, the *coniunctio* between the “polar opposites” is being achieved and with this, healing becomes possible.

8.3.17 Session 15

(a) Description

Upon entering the room, she requested that I play the nursery rhyme “Humpty Dumpty”.

Humpty Dumpty sat on the wall

Humpty Dumpty sat on the wall
Humpty Dumpty had a great fall
All the King’s horses
And all the King’s men
Couldn’t put Humpty together again!

Once I had played and sung the nursery rhyme, she proceeded to tell me the following story:

He (Humpty Dumpty) fell off the wall because he did not listen to his mother. She was very angry with him. He cried and cried and all his tears went into a bottle. Mother went to sleep and he poured the tears over her but he noticed that she did not move. He lifted her arms and she did not move; he tickled her nose with a feather and she did not move; he gave her a flower to smell; he sang her a song; but she did not move for she was dead!

She moved towards the drums and began beating furiously upon them, claiming that “mothers are not supposed to die!” Together we created a cacophony of sound – she beating on the drums, while I supporting her by improvising on the piano. Up until that moment, her rage had been unconscious. I boldly supported her in sound through this extremely evocative outpouring of powerful rage-filled affect.

(b) Commentary on Session 15

“Humpty Dumpty” (an egg) is representative of the felt fragility of her ego state. In her words, Humpty Dumpty, should he cry, would not be able to be put together again, and this would result in people dying. In other words, should the dissociation be healed (all the bits be put together), it would have a catastrophic effect. The use of this nursery rhyme to portray such very deep information regarding her intra-psychic world proved invaluable. Humpty Dumpty could be seen as expressing the unconscious fear of ego disintegration

(disintegration of the personality as we know it due to being overwhelmed by the terrible sadness and guilt at the death of her mother) following a “fall”. Jane’s own associated material adds a further fear – the fear that her tears of remorse and sadness and reparation could not repair the loss.

The story also suggests that the mother’s death was preceded by a conflictual relationship between mother and daughter (she had behaved in a way that had made her mother angry). This is a well-known complicating factor in the mourning process, as the individual struggles to deal with the hostile component of the disrupted relationship and with the irrational belief that they may have caused the death. However, the furious beating on the drums that followed was evidence that this anger was now coming to the surface. The angry cacophony is a far step from Jane’s initial inhibited presentation – that of mutism, withdrawal and constipation.

Her fainting spells could be regarded as the final defence of a fragile ego to deal with frightening unconscious material. It is interesting to note that her fainting spells had stopped two weeks prior to this session, perhaps indicating that her ego was becoming stronger and more ready to face what she previously feared.

After this session, she apparently went and sat upon her grandfather’s knee and, while talking to him, began sobbing. The “wall” upon which Humpty Dumpty sat could symbolically be seen as that psychic defence, which held Humpty Dumpty precariously up above the ground. The “falling” off the wall represents her coming to ground and encountering hard incarnated reality. The ultraviolet aspect of her psyche is being “lowered”, so to speak, so that the lower parts (the instinctual realm) may rise up to meet with the spiritual realm and, in so doing, bring about reconciliation. It is also a statement that reflects the undeniable reality of her mother’s death – a “hard grounding” in this irreversible sad fact, which is nonetheless necessary for her full recovery.

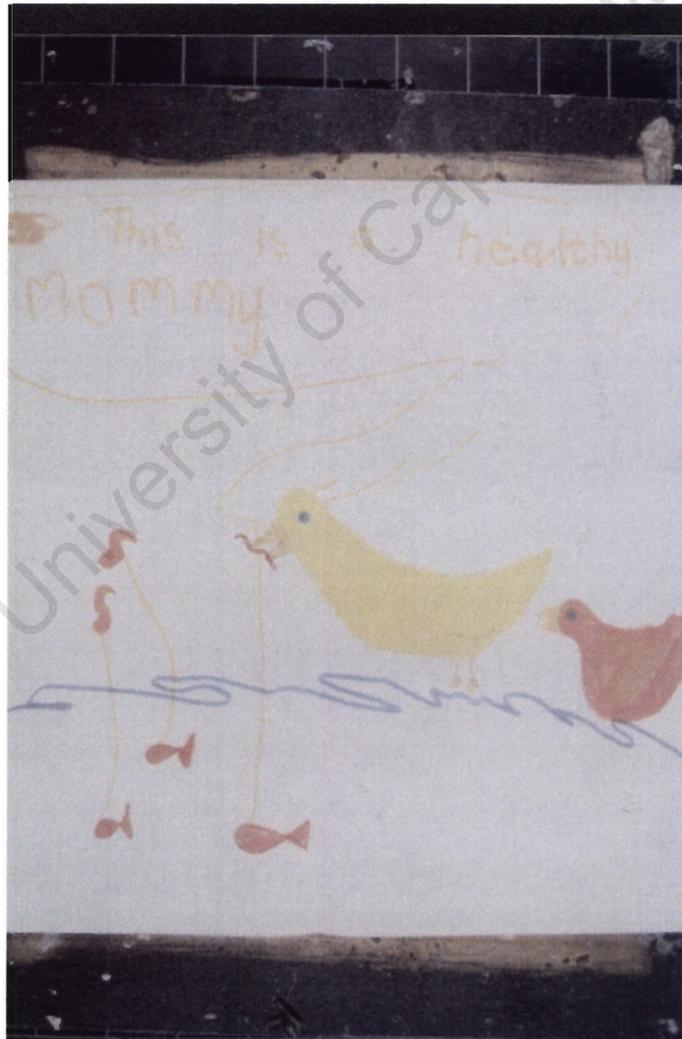
Interestingly, the egg is also an archetypal symbol that designates the mystery of life, creation and resurrection (Thames and Hudson 1978, 60). This becomes apparent in the next sessions.

8.3.18 Session 16

(a) Description

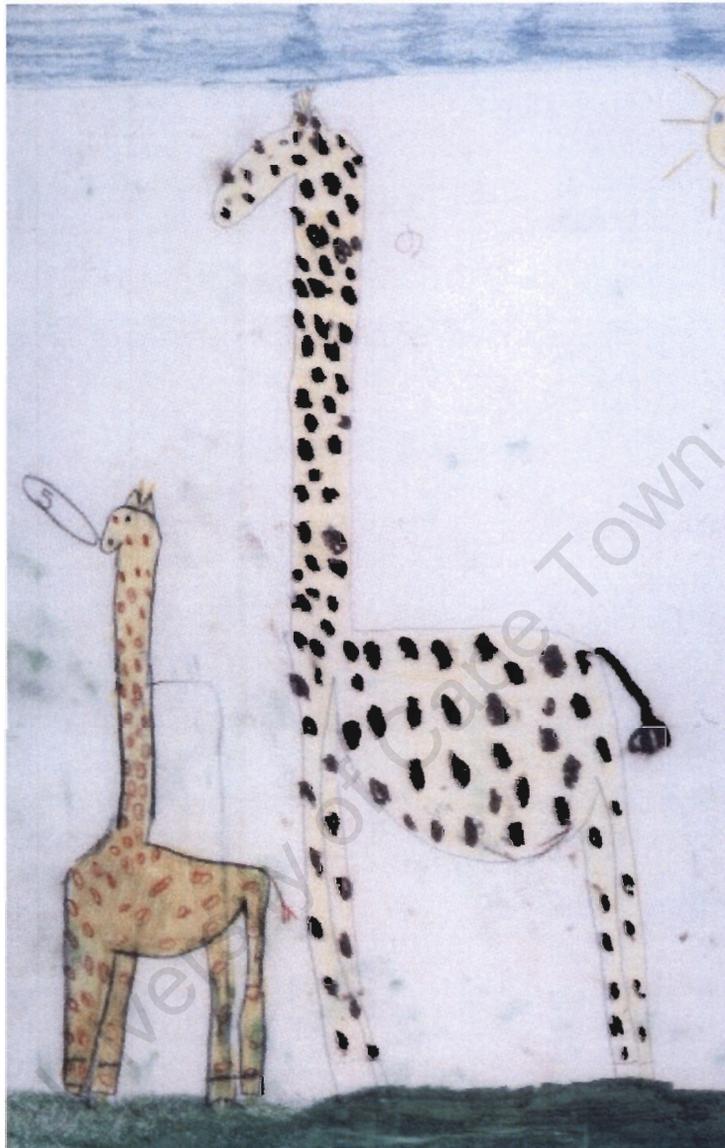
She again visited the toilet before and during our session. Thereafter, she drew a duck that is about to give birth to five ducklings and that only eats fish. Further drawings of wild animals that were ready to give birth were done too. On each drawing she wrote “This is a healthy mommy.”⁵⁷ Interestingly, she indicated that all the animals were able to pass stools. She then requested that we put flowers in the sea for her mother on her mother’s birthday. She mentioned that she had been able to cry about her mother’s death and I commented that this must have been a relief for her. She nodded

Fig. 45 Healthy Mommy



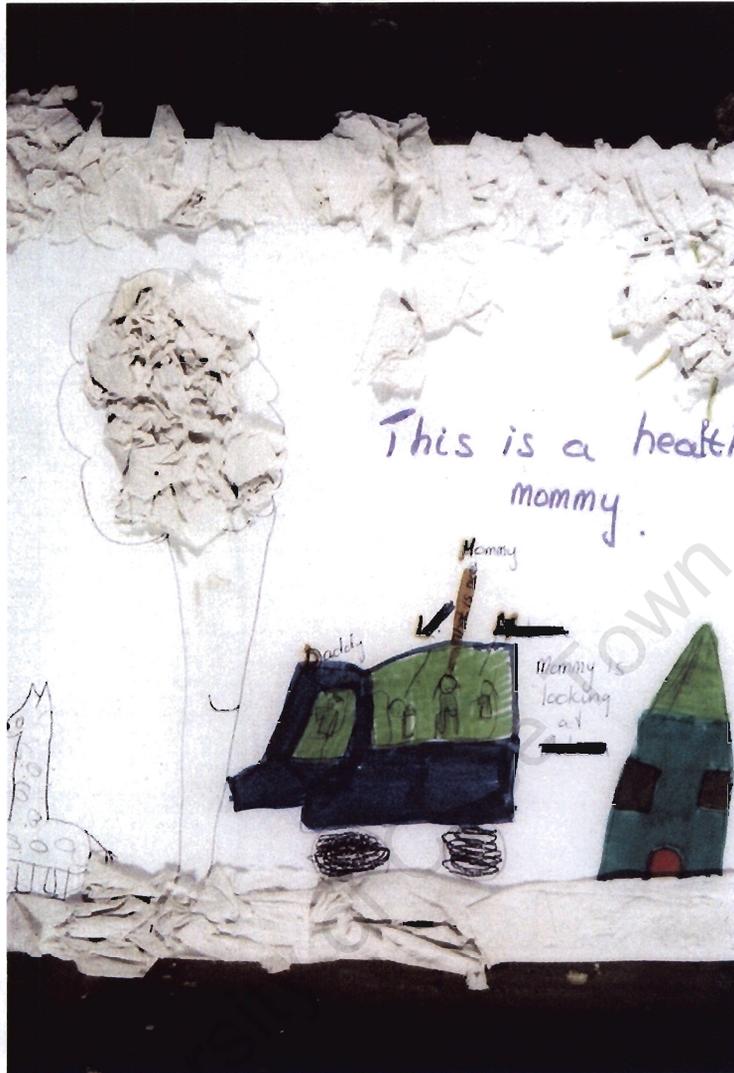
⁵⁷ This is affirmation of Neumann’s quote in the commentary on session 3 regarding the moon as holding sway over all aspects of the feminine, such as the fertility of game animals, herds etc. the birthing and

Fig. 46 Healthy Instincts



nurturing of all animals and humans. It also once again confirms that music belongs within the feminine archetype and, as such, simulates the feminine symbols associated with this particular archetype.

Fig. 47 Going on Holiday



(b) Commentary on Session 16

The drawing of the duck that is about to give birth to ducklings and that will only eat fish is an archetypal motif. In pagan belief, illustrations of fish and ducks are frequently shown as being together. Cooper states that fishes depicted with birds are “chthonic and funerary and represent hope of resurrection” (1978, 68). Both are symbols of immortality. Goodenough, in *“Jewish Symbols in the Greco-Roman Period,”* Volumes 5 and 6, has devoted an entire volume to the symbolism of the fish/duck relationship, and its importance in the psyche of humans concerning immortality (1956). He states that, “in Christian symbolism the duck seems to have been replaced by the dove” (Goodenough 1956, 55). Jung states that birds, as aerial beings, symbolize spirits or angels (Jung 1976, 348).

That the wild animals in Jane's pictures are giving birth is an indication that a healthy instinctuality is emerging and that her relationship with the feminine is healing. This correlates with Neumann's description, quoted earlier in this chapter, where the fertility of the game animals belongs to the feminine and the world of the Great Mother. Flowers too are a symbol of the Self (in fact, in Alchemy they are born from the egg), and her wish for them to be put into the sea is clearly indicative of her readiness to let go of, not only her mother, but also of the negative complex that has so dominated her life with her mother. The two sunflowers seen in Fig. 44 (mother and daughter) are now being put into the sea – an act of honouring the life that she and her mother had shared prior to her mother's untimely death.

8.3.19 Session 17

(a) Description

This time she arrived with a bunch of flowers for me and again requested that we visit the toilet. She was noticeably extremely verbal and talked constantly without stopping. She then drew a picture of a daddy and mommy duck. She commented on her drawing as follows:

Daddy duck is eating worms. Mommy duck says No! Do not eat the worms. Let the fish eat the worms and I will eat the fish. The fish is very good for me, says the mommy duck.

In her picture, we see that the fish has been eaten and is now in the mother's stomach – which is an interesting antidote to the mother having been eaten by Laurie and being in Laurie's stomach.

This was again followed with a request to visit the toilet.

Fig. 48 Mommy Duck



(b) Commentary on Session 17

Worms are symbolic of death and dissolution (Thames and Hudson 2004, 195). The fact that the Mommy duck insists on the worms being eaten by the fish is a further manifestation of death being symbolically incorporated into her psyche and indicates Jane's acceptance of the death/rebirth cycle.

The attainment of this consciousness is evident by the manner in which the worms and fish are being ingested by the mother. The implication is that a rebirth is imminent. The worm/fish is clearly evident in the stomach of the mother duck, and it is ready for psychic assimilation and integration.

8.3.20 Session 18

Finally, in Jane's last session with me, she was initially pensive but then requested that I play another tune for her mother – a new one. I improvised a new tune and asked whether she would like to play on an instrument with me. I had posed this question to her, for this session held the anticipation of facing the final fear – that of the “broken mother” (the damaged relationship with the feminine), which was symbolized by the black fiddle as seen in the “Hey diddle, diddle” nursery rhyme (Session 4). She agreed but said that she wanted to paint a picture before playing on an instrument.

She proceeded to draw her mother surrounded by a large number of fish who were all leaping out of the water towards her. She requested that she be able to take the picture home with her. This was the first time she had made a request to actually take her artwork home with her. I agreed.

I waited at the piano. She looked around for an instrument. Her eyes rested upon the fiddle and she slowly moved towards it. I began playing a tune, which I felt empathically mirrored her deep loss. What I played was actually a tune I had heard on the radio that very morning, which somehow echoed the deep grief and mourning that I knew Jane was experiencing (Cut No. 17 on accompanying compact disc).⁵⁸ She took the fiddle into her hands, held it for a while and then burst into tears. I held her as she sobbed. She told me how terribly difficult it is when one's mother dies and how desperately she misses her. She then expressed the need to play the song for her mother. We played together, as she bravely plucked randomly at the strings of the fiddle, which lay crouched in her arms.

Soul and spirit (string and woodwind) had finally reached that still small point where the opposites were held together.

The therapy was concluded shortly after this session.

⁵⁸ Williams, John. 1992. *Cinema Serenade*. Cut No. 13. “Cinema Paradiso: Love Theme”. Performed by Izak Perlman. Sony SK 63005.

8.4 Summary

The paralyzing effects on a child of tragic circumstances, which resulted in the constellation of the negative mother archetype, have been discussed in this case. The application of improvised music together with the child's spontaneous use of nursery rhymes (through which she was able to communicate her inner dilemma) has, once again, revealed the healing energies of the Self as sound. Music, because of its abstract nature, has been able to bypass her ego and intellectual control and, in so doing, has offered her a medium through which she was able to rapidly produce the archetypal images that needed expression in order for healing to occur. Winnicott stated that:

Psychotherapy takes place in the overlap of two areas of playing, that of the patient and that of the therapist. Psychotherapy has to do with two people playing together. The corollary of this is that where playing is not possible then the work done by the therapist is directed towards bringing the patient from a state of not being able to play into a state of being able to play (Winnicott 1988, 44).

My presence in the created playing space assisted in the transformation from a “not being able to play” space into one of uninhibited expression. Importantly, her damaged relationship with the feminine was communicated through her negative relationship to the fiddle. The spirit, represented by the flute, resulted in a balanced interplay between spirit and soul (woodwind and string instrument). In addition, the value of music in the treatment of selective mutism lies in the fact that an alternative means of communication is offered – one that is less threatening than the spoken word but which, in turn, is able to stir emotional responses in the child, thereby speeding up the healing process.

CONCLUSION

This thesis has been an attempt to understand and demonstrate the healing properties of sound and music by examining the therapies of two very ill children who had proved resistant to conventional verbal psychodynamic therapy.

C.G. Jung's idea of the Self was defined as being the central unifying, ordering and regulating archetype, which contains all innate archetypal potentials and which serves as the spiritual element in the psyche. The *mandala* was identified as being a primary universal symbol, one that is representative of psychic totality and therefore of the Self. As a central point in the psyche to which everything is related and by which everything is arranged, and which is itself a source of energy, this central point is manifested in the almost irresistible compulsion and urge to become what one is (Jung 1991, 357). This process became evident in both case discussions.

It was then demonstrated that the inherent structures of sound and music express and are governed by the archetypal principles and symbols of the Self. The properties that emanate from the Monad/Self (the central point) are, at all times, related to the point, and they generate motion, which creates energy at an unconscious level and out of which images evolve. In addition, the mathematical expression of sound, as revealed by the harmonic overtone series, forms the basis of all musical expression worldwide and reflects the principles of perfect harmony that innately exist in the natural order of all things. Being the architectural foundation of the musical scale, it was revealed that the function of music is always in the service of bringing the opposites into harmony with each other. It was further hypothesized that the lullaby, as genesis of all song and that, which serves to both contain and soothe the infant, is, in fact, that of a musical *mandala*. Developmentally, the lullaby plays a vital psychological role in the interaction between the mother and her infant, for it establishes a starting point of psychic centering between the two. So too does the nursery rhyme, which ushers in and gives expression to archetypal imagery, as it unfolds within the mind of the child.

The archetypal significance of the string and woodwind instruments as being representative of not only the feminine and the masculine, but also of soul and spirit, has been hypothesized as one of the most vital functions of music within the human psyche. Spirit and soul – the mysterious life principle that reveals the aspiration and longing for unity for the Divine – is most aptly expressed in the musical realm, for it is only in this realm that one is able to connect the physical with the metaphysical. Both cases illustrated this archetypal principle most aptly.

The phenomenon by which co-ordinated sounds have the power to evoke images was particularly evident in the first case discussion. Levarie and Levy's statement in Chapter 2, viz. that music is not something that happens in the air but first and last happens in the soul, was most intimately expressed by John. His psychological regression resulted in the creation of sounds that were connected with his primordial experience of his mother and reflected particular images and feelings that appeared to have been inaccessible through verbal therapy. The frightening images were held within the *mandala* formations of the lullaby and nursery rhyme created by John, which reflected the archetypal nature of this medium. Most importantly, the sounds created by John detoured around the ego, contacting the lower centers directly, and stirred up conflicts and emotions that produced a rapid development of the fantasy world (McClellan 1988, 146). All the sounds, songs and images created by this child proved to be indispensable in the healing of his psyche.

The second case revealed a child incapable of the creation of any sounds whatsoever – neither musically nor in speech. This arose from her deeply damaged relationship with the feminine. She nevertheless found extreme solace and identification in a variety of nursery rhymes that served as vehicles through which she could express her internal dilemma. In addition, they contained her destructive fantasies as well as conveying the archetypal material that permeated her experiences with her mother and sister.

This second case required a more active participation by myself in that my improvisations matched the mood and/or emotions of this frozen child. Gradually, music was used to subtly alter her mood by improvising music that most effectively contrasted her moods and emotions. Her inability to create sound (as opposed to John's freedom to do so) therefore required my assistance in using sound and music to penetrate the emotional and intellectual controls, which she had defensively put in place. This enabled her to get in

touch with her conflictual feelings, which she could then convey, first through writing or story telling and eventually through verbal expression.

Importantly, this case illustrated the vital function of the string and woodwind instruments as musically representative of not only the feminine and the masculine, but also of soul and spirit. The mysterious interpenetration of spirit and soul, considered to be the core essence of the psyche, and which implies a reconnection with the Divine as well as the birth of something new, was revealed through the medium of sound and music. In psychoanalytic terms, this resolution of the opposites, or what Melanie Klein would term the “depressive position”, occurred in the musical realm.

“All things”, Dante wrote, “are arranged in certain order, and this order constitutes the form which the universe resembles God” (cited in Daniélou 1995, 2). The structure of sound as being an expression of the Self has been revealed in this thesis. Since music is representative of the relationship between heaven and earth and between human and cosmic orders, the evocation of sound connects us with the metaphysical nature of the Self. We have observed that music is, at all times, bringing opposites into unity with one another, otherwise known as the Principle of Harmonic Mediation.

Finally, the following statement by Dong Zhongzu (second century B.C.E.) illustrates the primordial nature of sound and its fundamental expression of soul and spirit:

The vital spirits of humankind, tuned to the tone of heaven and earth, express all the tremors of heaven and earth, just as several *cithars*,⁵⁹ all tuned on *gong* [tonic] all vibrate when the note *gong* sounds. The fact of harmony between heaven and earth and humankind does not come from a physical union, from a direct action; it comes from a tuning on the same note producing vibrations in unison . . . In the universe nothing happens by chance, there is no spontaneity; all is influence and harmony, accord answering accord. (Dong Zhongzu, cited in Daniélou 1995, 2)

The ear, the first sense organ to develop in utero, together with its biological predisposition to attune itself to the consonant intervals of the octave, perfect fifth and perfect fourth, is a manifestation of the unfolding of the Self through sound. The mother, who mirrors the Self to her infant through a musical domain of attunement, reinforces this primordial expression of sound in the psyche in the context of loving receptivity. It has been revealed in this

⁵⁹ A *cithar* is a string instrument.

thesis that sounds continue to emanate from the Self, thereby serving both as a mirror to the Self and as an expression of the mysterious nature of the Self. This primordial sound is the Divine Word, through which all things are created. The Word, like creation itself, is actually a hearing for those who receive it. Hearing those sounds that emanate from the Self gives expression to the mysterious life principle of spirit and soul, whose creative interpenetration of each other serves to implement not only the healing energies of the Self, but which are at all times engaged in the process of harmonic mediation. This is the ultimate function of sounds that emanate from the Self.

University of Cape Town

BIBLIOGRAPHY

Adler, Gerhard. 1961. *The Living Symbol*. New York: Bollingen Foundation.

Aletheia. 1984. *The Interlinear Bible*. London: Aletheia Books.

Ammann, Peter. 1998. "Music and Melancholy". *Journal of Analytical Psychology*.
Vol. 43, 571-588.

An American Tale. 1991. *Fievel and Friends*. Cut No. 8. "Somewhere Out There". City
Studios, MCA Records, MCAD-10458.

Apatow, Robert. 1999. *Parabola*. Vol. 24, No. 3.

Apel, Willi. 1976. *Harvard Dictionary of Music*. London: Heinemann Educational.

Aqua. 1997. *Barbie Girl*. Cut No. 1. MCA Universal CDBMGS (WS) 648.

Baldock, John. 1990. *Christian Symbolism*. Shaftesbury, Dorset: Element Books Ltd.

Bertrand, Michael. 2006. *Empowering Soul through the Feminine: An Interview with
Marion Woodman*. www.banyen.com/infocus/woodman.htm (accessed on 18 June
2005).

Berendt, Joachim-Ernst. 1991. *The World is Sound: Nada Brahma*. Rochester: Nada
Destiny Books.

Bernstein, Leonard. 1976. *The Unanswered Question*. Cambridge: Harvard University
Press.

Besant, Annie and Leadbeater, C.W. 1954. *Man, Whence, How and Whither*. Madras:
Vasanta Press.

- Blatter, Alfred. 1980. *Instrumentation/Orchestration*. New York: Longman Inc.
- Bruch, Max. 1989. *Kol Nidrei*. Op. 47. Performed by Matt Haimowitz. Cut No. 4. Deutsche Grammophon 427.
- Bruscia, Kenneth. 1991. *Case Studies in Music Therapy*. Phoenixville.: Barcelona Publishers.
- Bruscia, Kenneth. 1987. *Improvisational Models of Music Therapy*. Springfield: Charles C. Thomas Publisher.
- Butterworth, G.W. 2003. *English Translation of Clement of Alexandria: Exhortation to the Greeks*. Cambridge: Harvard University Press.
- Campbell, Don. 1997. *The Mozart Effect*. New York: Avon Books.
- Campbell, Joseph. 2003. *Myths of Light*. California: New World Library.
- Campbell, Joseph. 2003. *Mythic Worlds, Modern Words: Joseph Campbell on the Art of James Joyce*. California: New World Library.
- Chamberlain, David B. 2005. *Life before Birth: The Fetal Senses*. www.birthpsychology.com/lifebefore/fetalsense.html (Accessed on 6 June, 2005).
- Chamberlain, David B. 2005. *Babies are Conscious*. www.eheart.com/Cesarian/babies.html (Accessed on 18 June, 2005).
- Cirlot, J.E. 1962. *A Dictionary of Symbols*. London: Routledge & Kegan Paul Ltd.
- Coleridge, Samuel Taylor. *Selected Poetry*. London: Penguin Books.
- Cooper, J.C. 1978. *An Illustrated Encyclopaedia of Traditional Symbols*. New York: Thames & Hudson.

- Daniélou, Alain. 1995. *Music and the Power of Sound*. Rochester: Inner Traditions International.
- Davidson, Dorothy. 1979. "Playing and the Growth of Imagination". *Journal of Analytical Psychology*. Vol. 24, No. 1, pp. 31-42.
- Dewhurst-Maddock, O. 1997. *Healing with Sound*. London: Gaia Books Ltd.
- D'Olivet, Fabre. 1928. *The Secret Lore of Music*. Rochester: Inner Traditions International.
- Douglas, J.D. 1992. *New Bible Dictionary*. Leicester: Inter-Varsity Press.
- Dourley, John P. 1981. *The Psyche as Sacrament*. Toronto: Inner City Books.
- Dronke, Peter. 1989. *Visions of Paradise*. Freiburg: Deutsche Harmonia Mundi 74321 201982.
- Dvořák, Antonin. *Cello Concerto*. Performed by Mstislav Rostropovich. Cut No. 2. "Adagio ma non troppo". Deutsche Grammophon 447 413-2.
- Edinger, Edward E. 1995. *The Mysterium Lectures*. Toronto: Inner City Books.
- Edinger, Edward E. 1985. *Anatomy of the Psyche*. Illinois: Open Court.
- Edinger, Edward E. 1972. *Ego and Archetype*. London: Shambhala Publications Inc.
- Ehrenzweig, A. 1995. *The Hidden Order of Art*. London: University of Californian Press.
- Eisler, Robert. 1920. *Orpheus – The Fisher*. Montana: Kessinger Publishers.
- Eliot, Thomas S. 1974. *Collected Poems*. London: Faber and Faber.
- Eriksen, E.H. 1968. *Identity, Youth and Crises*. London: Faber and Faber.

- Fideler, David. 1993. *Jesus Christ, Sun of God*. Illinois: Quest Books.
- Fincher, Susanne. 2004. *Coloring Mandalas*. Boston and London: Shambhala Publications.
- Fordham, Michael. 1976. *The Self and Autism*. London: William Heinemann Medical Books Ltd.
- Fordham, Michael. 1957. *New Development in Analytical Psychology*. London: Routledge and Kegan Paul.
- Godwin, Joscelyn. 1989. *Cosmic Music*. Rochester, Toronto: Inner Traditions.
- Goethe, Johann W. 1979. *Faust*. Part Two. Trans. by Philip Wayne. Harmondsworth: Penguin Classics.
- Goodenough, Erwin R. 1956. *Jewish Symbols in the Greco-Roman Period*. Toronto. Bollingen Series XXXV11, Volumes 5 and 6. New York, N.Y. Bollingen Foundation Inc.
- Gosling, John. 2004. *The Self*. Seminar given to candidates at the Jung Center, Cape Town.
- Grinnell, B. 1970. *The Developmental Therapeutic Process: A New Theory of Therapeutic Intervention*. (Doctoral dissertation, Bryn Mawr College, Bryn Mawr, P.A.). Available from University Microfilms.
- Guthrie, Kenneth. 1988. *The Pythagorean Sourcebook and Library*. Michigan: Phanes Press.
- Harding, Esther M. 2003. *The Parental Image*. Toronto: Inner City Books.
- Harries, Richard. 1993. *Art and the Beauty of God*. London: British Library Cataloguing in Publication Data.

Harrop, Beatrice. 1983. *Sing Hey Diddle Diddle*. New York: A @ C Black Publishers.

Hinshelwood, R.D. (1996). *Clinical Klein*. London: Free Association Books.

Hillman, James. 1987. *Puer Papers*. Dallas: Spring Publications Inc.

Hillman, James. 1985. *Anima*. Dallas: Spring Publications. Inc.

Hindemith, Paul. 1970. *The Craft of Musical Composition*. London: Schott.

Hollis, James. 1995. *Tracking the Gods*. Toronto: Inner City Books.

Hopcke, Robert H. 1992. *A Guided Tour of the Collected Works of C.G. Jung*. Boston and London: Shambhala Publications.

Jackson, Eve. 1996. *Food and Transformation*. Toronto: Inner City Books.

James, Jamie 1995. *The Music of the Spheres: Music, Science and the Natural Order of the Universe*. London: Abacus.

Jung, Carl G. 1991. *The Structure and Dynamics of the Psyche*. Princeton: Princeton University Press.

Jung, Carl G. 1981. "Aion". In: *Researches into the Phenomenology of the Self*. London: Routledge and Kegan Paul.

Jung, Carl G. 1980. *The Archetypes and the Collective Unconscious*. London: Routledge and Kegan Paul.

Jung, Carl G. 1980. *Psychology and Alchemy*. London: Routledge and Kegan Paul. Princeton University Press.

Jung, Carl G. 1978. *Psychological Reflections*. Princeton, New Jersey:

- Jung, Carl G. 1977. *Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy*. Princeton: Princeton University Press.
- Jung, Carl G. 1977. *The Symbolic Life*. London: Routledge and Kegan Paul.
- Jung, Carl G. 1976. *Symbols of Transformation*. New York: Princeton University Press.
- Jung, Carl G. 1963. *Memories, Dreams and Reflections*. London: Fontana Paperbacks.
- Jung, Carl G. 1954. *The Development of Personality*. Princeton: Princeton University Press.
- Jung, Carl G. 1953. *Psychology and Alchemy*. London: Routledge & Kegan Paul.
- Jung, Emma. 1972. *Animus and Anima*. Woodstock: Spring Publications.
- Johnson, Robert A. 1986. *Inner Work*. New York: Library of Congress Cataloguing in Publication Data.
- Khan, Hazrat Inayat. 1991. *The Mysticism of Sound and Music*. Boston: Shambhala Publications, Inc.
- Kohut, H. 1977. *The Restoration of the Self*. New York: International University Press.
- Ladinsky, Daniel. 2002. *Love Poems to God*. New York: Penguin Books.
- Leeds, Joshua. 2001. *The Power of Sound*. Rochester: Healing Arts Press.
- Levarie, Siegmund and Levy, Ernst. 1968. *Tone: A Study in Musical Acoustics*. United States of America: Kent State University.

- Lings, Martin. 1991. *Symbol & Archetype: A Study of the Meaning of Existence*. Cambridge: Quinta Essentia.
- Lipsett, Lewis P. 1981. *Advances in Infancy Research* (Vol. 1). New Jersey: Ablex Publishing Corporation.
- Luke, Helen. 1995. *The Way of Woman*. Dublin: Gill @ MacMillan.
- Mathiew, W.A. 1997. *Harmonic Experience*. Rochester: Inner Traditions.
- McClellan, Randall. 1988. *The Healing Forces of Music*. New York: Amity House.
- Mead, G.R.S 1973. *The Hymn of Jesus*. London: The Theosophical Publishing House.
- Mellers, Wilfred. 1980. *Bach and the Dance of God*. New York: British Library Cataloguing in Publication Data.
- Menuhin, Yehudi. 1980. *The Book of Music*. London: Arrow Books Ltd.
- Morricone, Ennie. 1986. *The Mission*. Cut No. 13. "Gabriel's Oboe". CDV 2402 323-2.
- Neumann, Erich. 1994. *The Fear of the Feminine*. New York: Princeton University Press.
- Neumann, Erich. 1963. *The Great Mother – An Analysis of the Archetype*. New York: Bollingen Foundation Inc.
- Neumann, Erich. 1954. *The Origins and History of Consciousness*. New York: Bollingen Foundation Inc.
- Norman, Jesse. 1990. *Classics*. Henry Purcell. Cut No. 6. "Thy Hand Belinda – When I am Laid in Earth". Phillips, 434 161-2
- Nordoff, Paul and Robbins, Clive. 1977. *Creative Music Therapy*. New York: The John Day Company.

- Nordoff, Paul and Robbins, Clive. 1977. *Creative Music Therapy*. New York: The John Day Company.
- Ogden, T.H. 2004. *The Primitive Edge of Experience*. London: Karnac Books.
- Opie, Iona and Peter. 1951. *The Oxford Dictionary of Nursery Rhymes*. Oxford: Oxford University Press.
- Papoušek, M., and Papoušek, H. 1981. *Musical Elements in the Infant's Vocalizations*. In Lewis P. Lipsett (Ed.) *Advances in Infancy Research*. New Jersey: Ablex Publishing Corporation.
- Piontelli, Alessandra. 1992. *From Fetus to Child*. London and New York: Tavistock/Routledge.
- Pregnancy Resource Center. www.w-cpc.org/fetall.html (accessed on 8th June, 2005).
- Priestman, Brian. 1981. *Who Cares about Music Anyway?* Professorial Inaugural Lecture, U.C.T.: Cape Town.
- Queen. 1986. *Greatest Hits II*. Cut No. 1. MCA Universal CDBMGS (WS) 648.
- Reber, Arthur S. 1985. *Dictionary of Psychology*. Harmondsworth: Penguin Books.
- Reid, Peter. 2002. "A Few Reflections on Oneness and Transcendence". *Mantis*. Vol. 14, No. 2. (Summer).
- Riehle, Wolfgang. 1981. *The Middle English Mystics*. London: Routledge and Kegan Paul.
- Rilke, Rainer Maria. 1986. *Letters to a Young Poet*. Trans. by Stephen Mitchell. New York: Vintage Books.

- Sharp, Daryl. 1936. *Jungian Psychology Unplugged*. Toronto: Inner City Books.
- Singer, June. 1998. *Modern Woman in Search of Soul*. York Beach: Nicholas-Hays Inc.
- Smith, Huston. 1994. *The Illustrated World's Religions*. San Francisco: Harper.
- Spillius, Elizabeth Bott. 1988. *Melanie Klein Today*. New Library of Psychoanalysis. A Tavistock Professional Book. London and New York: Routledge.
- Stern, Daniel N. 1985. *The Interpersonal World of the Infant*. New York. Basic Book Inc.
- Stevens, Anthony. 1998. *Ariadne's Clue*. Johannesburg: Penguin Books.
- Stevens, Anthony. 1991. *Archetype: A Natural History of the Self*. London: Routledge.
- Stewart, R.J. 1987. *The Spiritual Dimension of Music*. Rochester: Destiny Books.
- Strauss, Stephen. 2005. "Tonality Favoured, Says Studies: Babies prefer Harmonies" www.webster.sk.ca/greenwich/babies.htm (accessed on 6 June, 2005).
- Terreblanche M, and Durheim, K. (Eds.) *Research in Practice: Applied Methods for the Social Sciences*. Cape Town: University of Cape Town Press.
- Von Franz, Marie-Louise. 1997. *Archetypal Patterns in Fairy Tales*. Toronto: Inner City Books.
- Von Franz, Marie-Louise. 1995. *Creation Myths*. Boston and London: Shambhala Publications, Inc.
- Von Franz, Marie-Louise 1992. *The Way of the Dream*. Boston and London: Shambhala Publications, Inc.
- Von Franz, Marie Louise, 1978. *Interpretation of Fairytales*. Dallas: Spring Publications, Inc.

- Walker, Barbara G. 1983. *Woman's Encyclopedia: Myths and Secrets*. San Francisco: Harper.
- Wasz-Höckert, O., Lind, J, Vuorenkoski, V, Partanen, T, and Valanne, E. 1968. *The Infant Cry*. Stockholm: The Lavenham Press Ltd.
- Wasz-Höckert, O., Lind, J, Vuorenkoski, V, Partanen, T, and Valanne, E. 1968. *The Infant Cry*. Sweden: Developmental Medical and Child Neurology. RM 5216.
- Whone, Herbert. 1974. *The Hidden Face of Music*. New York: Victor Gallancz Ltd.
- Williams, John. 1992. *Kid Stuff*. Cut No. 8. "Jaws". Phillips 438068-2.
- Williams, John. 1992. *Cinema Serenade*. Cut No. 13. "Cinema Paradiso: Love Theme". Performed by Izak Perlman. Sony SK 63005.
- Winnicott, D.W. 1988. *Playing and Reality*. London: Pelican Books.
- Winnicott, D.W. 1984. *Through Paediatrics to Psychoanalysis*. London: Karnac Books.
- Winnicott, D.W. 1965. *The Maturation Processes and the Facilitating Environment*. London: Karnac Books.