

The Psychedelic Listener: Theorizing Music in Therapeutic Practice

by

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Preface

If you are here (and you are not a committee member, a friend, or a colleague of mine), then my title has done its productive work. But I may have misled you. So below I'll quickly unpack what I actually mean by it.

The beginning of my subtitle indicates the disciplinary space this dissertation addresses: music theory. Although this is the text's home base, my purpose throughout is to open music theory up to thinking about music occurring outside of that field. In fact, my premise is that all it takes for anyone to be doing music theory is for them to be thinking about music—whatever “music” means for them. That's it. Professional music theorists, I believe, can learn valuable things from such “non-theorists.” This is my starting point. Although I hope to demonstrate the value of this stance through my text, I don't offer an explicit argument for it. I seek, rather, to demonstrate its value through my own practice.

Practice. This is the final word of my subtitle, and it gestures towards the domain of music-theorizing that I engage: thought about music in “therapeutic practice”. Beyond designating the domain I'll be studying, however, I mean for the word “practice” to offer a counterpoint to the first word in the subtitle: “theorizing.” Of course, the usual distinction is between “theory” and “practice,” but I chose the gerund form of my home discipline to signal that this too is a practice—that in theorizing music we are carrying out a practice. And insofar as we assume that there are different ways of orienting to practice, I am implying that there are also different ways of orienting to theorizing. This project, then, is about seeing how we music

theorists might incorporate the orientation towards music-theoretical practice performed in the therapies I explore in our own music-theoretical work.

In saying that I study people theorizing music in therapeutic practice, though, I am casting a much wider net than I actually engage here. Indeed, most of what follows is only peripherally related to the most obvious space where music is theorized in therapeutic practices: music therapy. While some of the individuals I study are music therapists, many are not. My focus, rather, is on psychotherapeutic practices that incorporate music—two kinds of psychotherapy in particular. One is a kind of “receptive” music therapy called Guided Imagery and Music (GIM), in which a client lies down, relaxes, and listens to music selected to evoke psychodynamic responses. Although developed by a music therapist and considered a music therapy, many psychotherapists with no other music-therapeutic training practice GIM.

The second kind of psychotherapy I extensively engage is the therapeutic practice out of which GIM evolved: psychedelic psychotherapy. As the name implies, psychedelic psychotherapy involves drugs—LSD, mescaline, and the like. Beyond denoting a set of psychoactive substances, however, the term refers to an image of the psyche that individuals on psychedelics may come to understand through their experience on the drug: that your “mind” is connected to (and can become more and more alienated from) a transpersonal “Mind.” The drug, that is, helps manifest your mind more fully by opening it up to Mind.

Both of these senses of the term psychedelic are helpful in speaking to what I mean by my title: “The Psychedelic Listener.” Psychedelic as a psychopharmacological category speaks to the historical origin of this image of listening in the practice of psychedelic psychotherapy. In speaking of the psychedelic listener, then, I mean to situate this image of listening as emerging

out of the countercultural undercurrents of that historical moment—from the late 1950s through the early 1970s.

Psychedelic as a cosmological image independent of the drug also plays an important role in what I mean by the psychedelic listener. As an idea apart from the substances, we may understand psychedelic practices as any kind of practice that seeks to manifest Mind in a mind. A psychedelic drug is not necessary for a practice to fall into this category. And developing such a listening practice, I propose, is what Helen L. Bonny did when she developed GIM as a non-drug alternative to her work in psychedelic psychotherapy. Bonny's therapeutic innovation, that is, was to develop a non-drug, psychedelic technique of music-listening for psychotherapeutic ends. By the psychedelic listener, then, I also mean the theoretical images of such a listening practice.

This dissertation does not, however, engage the current resurgence in psychedelic psychotherapy—an unexpected development that occurred as I was doing research for this project. I have had exciting conversations with contemporary psychedelic neuroscientists and look forward to perhaps collaborating in the future. But my focus here is limited to Guided Imagery and Music and its historical emergence from psychedelic psychotherapy—and, most importantly, how music theorists might find some value in theories of music stemming from these therapeutic practices.

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Abstract

Since the advent of sound reproduction, new types of listener have emerged: a consumer-listener enters Muzak's affective atmosphere and purchases more than planned; prisoner-of-war-listeners are assaulted with earsplitting pop music until their will is broken; an analysand-listener's unconscious is catalyzed by the dynamic textures of classical music. Although technology has afforded the production of such diverse listening subjects, music theorists have yet to consider such listening encounters as valuable sites of music-theoretical inquiry. Rather, the image of an attentive, detail-oriented listener continues to prevail in the field. Questioning the necessity of this image as the sole ground for music-theoretical discourse, this dissertation opens an archive of theories about music we have yet to engage as music theory: thought about music in psychotherapeutic practice. In particular, I study theories of music grounded on the image of a listener experiencing the dissolution of the subjectivity necessary for engaging music in music theory's fastidious manner: the psychedelic listener.

This dissertation traces a form of music psychotherapy called Guided Imagery and Music from its roots in 1950s psychedelic psychiatry through to its present-day use in a therapist's private practice. Developed by Helen L. Bonny in dialogue with intellectual currents of the counterculture, thought about music in GIM offers a striking counterpoint to that of music theory. As a field establishing itself in the North American academy at the same time, music theorists grounded their discipline in positivist inquiry. While music theory has moved away from this position following numerous critiques, I argue that the specter of this disciplinary

origin continues to haunt our present in the form of a presumed image of what it means to listen. To better respond to critiques of music theory, then, I propose that we begin to engage music-theoretical contributions of those who base their theories on listening otherwise. My dissertation seeks to begin this reparative process.

In chapter one, I think through a provocative statement in order to explore two images of the listener: the modern and the psychedelic. In chapter two, I explore how the modern listener regulates what counts as music-theoretical work, while also demonstrating that music theorists have always appeared unfulfilled by this image of listening as evidenced in their investment in musical experience. Chapter three recasts experience by tracing the co-emergence of the concept of the psychedelic and what came to be called psychedelic psychotherapy. In order to foster the kind of experience they found therapeutically efficacious, researchers began playing music during the sessions. Chapter four follows up on this practice by studying two approaches to selecting music for psychedelic psychotherapy—one premised on psychological behaviorism, the other, Bonny's, on humanistic and transpersonal psychology. In Chapter five, I study Bonny's theory of music in GIM. Through a close reading of her primary music-theoretical text, I work to tease her voice out the cacophony of sources she cites. In chapter six, I explore how a therapist uses GIM in private practice today. Drawing on fieldwork with a practitioner, I present a detailed vignette of a single session before elaborating on the therapist's thinking about the psyche and music. Chapter seven concludes by drawing the various strands of this dissertation together—integrating them so that we might reorient our music-theoretical practices moving forward.

Chapter 1 Listeners

If you think you've heard the music before, then you're not listening.

I heard these words at the 2017 meeting of the Association for Music and Imagery—the professional organization for practitioners of a psychotherapy called Guided Imagery and Music. Martin Lawes, a music therapist based in London, said them. I found his statement provocative. So it stuck with me. For what would it mean to listen to music—especially music I know and love—if by recognizing it, I am, as the statement tells me, *not* listening?

While I found this negation provocative, the longer these words stuck with me the more I felt that they might offer a productive opening for dialogue between my research on Guided Imagery and Music and my home field of music theory. For, although both invest heavily in listening, these two fields have diverging notions of what it means to listen. And this conditional statement marks the divergence in a way that is clear to music theorists because we value the kind of listening that Lawes seems to be saying listening is not. Although the statement itself offers no alternative understanding of listening, it is productive at least in reminding us that we often make assumptions about what listening is. To begin, then, I'll briefly elaborate on the assumptions that Lawes seems to be pointing out.

“If you think you've heard the music before ...” This speaks most concretely to those moments when we hear a piece of music we know. We recognize it. And in so recognizing we recall how it goes. Perhaps we sing along a bit, maybe stumbling through the lyrics or anticipating a moment to come. We might immediately recall the name of the piece, the

composer, the performer, or the artist. Maybe even its year of composition or release. Or we might have to grope about in memory for the names, perhaps fast-forwarding the song in our heads to a moment that will jog our memory. In any of these cases, it seems, we are doing the kind of thinking Lawes is talking about—the kind of thinking that occurs when you think you’ve heard the music before.

Reading his statement more abstractly, however, we might also consider it in relation to a kind of thinking we do about music that we don’t know. Rather than thinking we’ve heard the particular piece before, we think we’ve heard this style, genre, composer, or artist before. We recognize it. Not in its particularity, but in its generality. So perhaps we hum along, anticipating the melody to continue according to the norms of the style. Maybe we anticipate the harmonic motion of the piece, and relish the moments when that expectation is artfully thwarted—cracking a smile. Recognizing in this way we might flip through our mental rolodex of genres and styles in order to guess when or by whom the piece was composed. In my more expansive reading of Lawes’ statement, then, this may also be considered the kind of thinking we do in thinking we’ve heard the music—at least music *like* this—before.

In this reading we more easily see how what Lawes is saying might extend to the kinds of listening practices that we music theorists value: recognizing elements of the form and structure of music. Following my abstraction of his statement, if you are recognizing things—things that include what we often call musical structure or properties of the music itself—then you’re not listening. This leads to a quite bizarre statement to the ears of a music theorist: if you are recognizing musical structure, then you’re not listening. This is bizarre to the music-theoretical ear because we often assume that in pointing out and coming to recognize aspects of musical structure, we are in fact listening. This is a central part of what we do in teaching music theory—

developing “aural skills.” And it’s central to our analytical and theoretical work as well. But Lawes seems to be telling us that there are other kinds of aural skills and other kinds of analytical and theoretical work about music that can be done.

Throughout this dissertation I explore select spaces in which other kinds of music-theoretical work have been and continue to be done. And although Lawes’ statement negates (at once playfully and strategically in my reading) our usual type of listening as listening, here I mean not to deny the value of listening as we usually assume it. Rather, I mean to add to the possibilities of music-theoretical work—to expand our imaginary of what it is that we can do—by engaging other kinds of listening practices as valuable sites of music-theoretical production.

In this chapter, I first continue by further elaborating on the image of listening as music theorists see it and I give it a name. Then in order to begin making sense of Lawes’ other notion of listening, I explore the broader institutional context in which he uttered that statement before I engage his thinking directly. In so doing, I will introduce the intellectual themes and domains of psychotherapeutic thought and practice that I engage throughout this dissertation.

A listener, we usually assume in music-theoretical discourse, is a subject who attends to an object, the music, in a particular way. In my brief hypothetical examples above, as the listener heard the music, they related to it by recognizing some of its various properties and articulating those properties through representations of the music. While this is far from an uncontested image of listening in music-theoretical discourse,¹ it is an image of listening practice that has—

¹ Contesting this image of listening, for instance, has been a central theme of Fred Everett Maus’ work. See, for example, his “The Disciplined Subject of Music Analysis” (2004). In exploring other listening positions, Maus has also studied Guided Imagery and Music extensively and has presented work on Helen L. Bonny—the individual who developed this therapy.

from the very beginning of the field, I argue in chapter two—animated our disciplinary production.

Throughout this dissertation I refer to this image of listening as “modern.” In doing so, I follow Bruno Latour’s understanding of the term. In *We Have Never Been Modern* (1993), Latour argues that to be modern a person must be carrying out two practices at once. One of these practices he calls “purification.” This practice is a way of thinking that clearly distinguishes things as falling onto one side or the other of opposed ontological domains: the human vs. the nonhuman, society vs. nature, subject vs. object. In the listening examples above, music theorists practice purification insofar as we construe ourselves (listeners) as human subjects attending to a nonhuman object (the music). Latour refers to this purifying mode of orienting to ourselves and things in the world as “the modern critical stance.” So in line with Latour, the kind of listening we do while orienting to music in this way I call modern listening. And the theoretical image of “the listener” as seen through the modern critical stance I call the modern listener.

Latour calls the modern’s second practice “translation.” This comprises those practices that create “mixtures between entirely new types of beings, hybrids” of the very domains that the modern critical stance sees as opposed (1993, 10). In my listening examples above, we were translating by producing representations of what it was we heard. While we might (under the purifying modern critical stance) think of these representations as functioning solely within the domain of human semiotics, these representations are, for Latour, actually hybrids—networking the (always already networked) human and nonhuman domains together into a tangle of relationships that complicate the modern’s image of them as bits of pure “knowledge.” Our representations are not only knowledge; they also perform and afford an attitude towards the

things so represented. What we music theorists produce in our modern listening practice, then, is not only explanations of musical structure, but also attitudes towards the music for those to whom we represent the music.

Moderns, according to Latour, carry out these two entirely different (and seemingly contradictory) practices at once—both purifying and translating—while keeping them completely separate from each other. Together these practices constitute the engine of modernity: “Without [translation], the practices of purification would be fruitless or pointless. Without [purification], the work of translation would be slowed down, limited, or even ruled out” (1993, 11). It is incredibly productive, then, to inhabit the modern critical stance. By ignoring the networked effects of the things we produce, we free ourselves to keep producing without holding ourselves to account for the effects of our production. We pass the buck. But what Latour argues is that it is becoming harder and harder to maintain these two practices separately from one another: we “moderns” are now starting to recognize the hybrids that we were creating all along.

In the music-theoretical context, this recognition plays out most clearly in the back-and-forth between Joseph Dubiel and Allen Forte I discuss at greater length in chapter two. Forte, a member the founding generation of the discipline, argues, as I read him in Latourian terms, that music-theoretical production is not at all hybrid: we produce explanatory knowledge of the structure of the music itself. He doesn't appear to see this knowledge as doing anything other than adding to our disciplinary storehouse. As I read him, however, Dubiel, a member of the following generation, argues that music-theoretical production is (and should be thought of as) an entirely hybrid production: in producing “explanations” or “descriptions” of “musical structure,”² we are orienting our readers towards certain ways of engaging with the music. We are not (or not only) producing knowledge for the storehouse. We are producing knowledge-

² These are, as we will see, all terms that Dubiel wishes we would stake less of our identity as music theorists in.

attitude hybrids that draw our readers into relationships with their (musical) worlds. While I agree with Dubiel, I push music-theoretical discourse further by not only asking after and attuning to the effects of our discourse, but also asking after and attuning to the effects of the image of listening on which that discursive production continues to be based: the modern listener.

In saying that music theory's discursive production is based on the modern listener, what I'm proposing is the following understanding of the field: Music theorists produce discourse through the modern listener, a subject position that recognizes what is heard. This notion of the modern listener functions in two distinct though related ways in music-theoretical discourse. First, we produce discourse through the modern listener as an *image* of a possible listening encounter. And second, we produce discourse through the modern listener by inhabiting the attentive, recognition-oriented *practice* of modern listening. That is, the modern listener functions in music-theoretical discourse as both an *image of listening* and a *listening practice* that strives to inhabit that very image.

I further propose that we understand the relationship between this image and practice in music-theoretical discourse in the following way: the image of the modern listener orients the practice of modern listening by producing *knowledge* of what can be heard, while the practice serves to demonstrate the *value* of the image. It is through this image/practice splitting of the "modern listener" that I propose we understand music theory's internal structure and dynamics: the *image* of the modern listener affords the proliferation of disciplinary *knowledge*, while the *practice* of modern listening motivates the *value* of the knowledge so produced.

I offer this as a preliminary analysis of our field—an analysis that I spend chapter two offering evidence for. I have no illusion that I am describing the field in its full complexity here, Indeed I too find value in the modern listener. Rather, my purpose is to draw an image of the

discipline of music theory in hopes of intervening in how we think about, experience, and therefore produce within our field. Following my reading of Dubiel's argument, then, I mean for this analysis to be construed as hybrid: I am offering a description of the field that is not only meant to be put in our storehouse of knowledge, but is also meant to afford a stance towards how we understand and act within the disciplinary structures in which we live. What I am doing here is not offering a statement of absolute fact about our discipline, but offering a mode of orienting that may prove helpful.

In so doing, then, I'm partaking in a time-honored music-theoretical practice—at least as Dubiel sees it. Just as music theorists produce an image of “the music itself” whose value is found in how it informs actual modern listening practice, I am presenting an image of “music theory” whose value, I propose, is analogously found in how it might afford new ways of inhabiting, experiencing, and producing within actual music-theoretical practice. My purpose is not to negate the value of the practices in this field as it stands (just as a new analysis of a piece of music doesn't seek to obliterate previous ones), but rather to say “yes, and ...”

Following my preliminary analysis, then, I believe that a way into this “and” is through rethinking what it means to listen. And though his statement is negative, Lawes seems to offer the promise of a different concept of listening. So now I will begin to turn towards this other image which is the title of this dissertation: the psychedelic listener. Instead of immediately elaborating what this image of listening is, however, I approach the image through its effects. I do so because central to the notion of the psychedelic, as we will see, is the construal of images of self, other, and world as *heuristics* that orient people to their worlds. As such, these images both constitute and have the potential to remake those worlds. That is, instead of a theoretical discourse concerned with coming to know what something is, psychedelic theories are more

concerned with attending to the effects of the discourses and practices stemming from their theoretical imaginaries.

To begin, then, I explore the effects of these ideas as they appear to manifest in two practices carried out in the community that Lawes was addressing. First, I discuss genres of presentations at that meeting of psychotherapists. Then, through a case study Lawes presents in his conference talk, I explore his theoretical imaginary which I articulate alongside the psychedelic discourses and practices from which GIM emerged. In approaching the image of the psychedelic listener in this oblique fashion, along the way I will introduce the institutional values, practices, and history of the community that theorizes and invests in the “psychedelic” music-analytical practices that the remainder of this dissertation further elaborates.

As I mentioned earlier, I heard Lawes’ statement at a meeting of the Association for Music and Imagery (AMI). Their biennial meetings offer continuing education, ethics training, and a space for practitioners to present research on Guided Imagery and Music (GIM). I heard it during one of the meeting’s hour-long research presentations. Although such lengthy talks are rare at conferences nowadays, reserved for plenary or keynote lectures, at AMI the hour-long time-slot is just one of three lengths that anyone may request when proposing a talk.³ Even as the number of voices in the community increases, the hour-long time-slots remain a staple of the program.⁴ There’s something about these long-form talks that the community finds invaluable, even necessary.

³ The other time-slot options are thirty and forty-five minutes. Within the humanities, conferences are usually organized around thirty minute talks. Until the 2018 conference for my home discipline, the Society of Music Theory (SMT), talks were allotted an usually long forty-five minutes. For the 2018 conference, SMT is provisionally moving to thirty minute time slots so that they may accept more papers as the society’s membership may have outgrown its capacity to sustainably host a vibrant intellectual community with such a low acceptance rate.

⁴ In order to give voice to a number of applicants that would have otherwise been rejected, the 2017 AMI program committee decided to offer the option of presenting a poster to a number of applicants.

To understand what it means to listen in the GIM community I'll start here, with AMI's commitment to long-form talks. Though an apparent digression from the matter at hand, in the end understanding this commitment will shed light on what listening is for the GIM community. For this commitment, it appears to me, expresses a core tenet of GIM therapeutic practice—a tenet that centrally involves what it means to listen.

While I am proposing that we see the performative expression of this tenet in their commitment to long-form talks, we begin to gain some conceptual sense of this tenet by looking to the AMI's classificatory system for genres of conference talk. When applying to present at the 2017 conference, applicants indicated their presentation's genre from among the following: 1. "didactic (oral presentation)," 2. "panel discussion/round table," and 3. "experiential/workshop." Oral presentations, workshops, panel discussions, and round tables are, of course, common ways of classifying presentation formats. Didactics and experientials are more peculiar.⁵ They are, however, central terms in GIM discourse.⁶ So understanding this distinction will provide a good vantage point from which to begin surveying the conceptual terrain GIM practitioners operate in.

Didactic. Experiential. How the terms are grouped gives us some sense of their meaning. Being parenthetically clarified with "oral presentation," didactic implies an image of the speaker communicating some material to the audience—recounting a case study, interpreting data on outcomes, or theorizing a useful concept. Experientials, on the other hand, are grouped alongside workshops, implying the contrasting image of a facilitator leading participants in some

⁵ These terms are also in common use in the music therapy community at large, and it is likely that the AMI's proposal drew on the language of that of the American Music Therapy Association. In the proposal for the 2018 AMTA conference, the possible formats for the talks use the terms didactic and experiential to refer to what percentage of a given format might be taken up by each. For example, "Paper (Oral presentation of written material (90% didactic, 10% experiential))" and "Workshop (Individual/s engaging participants in a process to gain experience and mastery over the material covered (20% didactic, 80% experiential))." "2018 Concurrent Session & 'MTEX' Proposal Submission," Google Form, accessed March 25, 2018.

⁶ In their extensive guide to running GIM trainings, Marilyn F. Clark and Linda H. Keiser outline the progression of the training through each of the phase's "didactic" and "experiential" material (1989).

interaction. The operative distinction between didactics and experientials, then, involves the relationship between the individual leading the session and those in attendance, a distinction between modes of relating.

This distinction between modes of relating, of course, translates seamlessly beyond conference talk genres. And GIM therapists do so translate. For instance, they translate this distinction into a genre scheme for psychotherapeutic practice. There are those psychotherapeutic practices that perform the mode of relating performed in a didactic conference presentation. GIM therapists often call these “talk therapies.” And there are psychotherapeutic practices that perform the mode of relating performed in an experiential presentation. They call these “experiential therapies.” To illustrate these genres, I’ll first describe in very coarse terms what a session of GIM looks like, and then relate this therapy to what contemporary GIM practitioners often articulate as their therapeutic other: cognitive-behavioral therapy (CBT).

A session of GIM has a tripartite structure. First, the client and therapist talk in a conversational tone while seated upright with no music playing. Second, the therapist supports the client as they listen to a program of about thirty minutes of music—usually orchestral excerpts. During this portion of the session, the client lies supine, occasionally reporting on their listening experience while the therapist occasionally inquires or offers supportive vocalizations in a gentler register. Third, the client sits back up following the conclusion of the music and they talk once more. What we have is an ABA' form that we can denote by the kind of interaction privileged: talk–listening–talk. The primary site of therapeutic work in GIM occurs in the listening, “experiential” stage. To get some sense of how GIM practitioners understand what is happening during this part of the session, however, it is useful to cast it in relation to that kind of psychotherapeutic work done in “talk therapy,” especially CBT.

In sessions of CBT the therapist and client talk about the client's thinking and interpretation of their everyday experiences. In so doing, the therapist and the client work to identify and consciously rescript "distorted cognitions" or "maladaptive thoughts"—habitual interpretations of experiences that are not realistic or rational.⁷ That is, the therapist and the client identify such maladaptive thoughts and find an alternative way to think them. The idea behind CBT is that such a conscious and intentional intervention in the patient's habits of thought will positively affect not only that person's future thoughts, but also their emotions and behaviors.

In CBT, then, the therapist acts as a relatively objective, reality-testing ground against which a client's cognitions are measured. So for a CBT therapist, we might say that a psychological problem is understood as a distortion in the line of communication between reality and the patient's perception of it. The goal of the therapy is to clear this path and thereby foster more realistic interpretations of one's experiences. In practice, this entails a CBT practitioner presenting a reality-based assessment of the matter at hand to the client. Drawing this into dialogue with the distinction between the didactic and experiential modes of relating, the CBT therapist relates to their client much like a presenter of a didactic talk relates to their audience. CBT, that is, performs a mode of relating that privileges the maintenance of a separation between therapist and client—seeing this separation as helping to foster a movement toward psychological healing.

In GIM, on the other hand, the therapist facilitates the creation of a space through which the client may experience emotions alongside the affective dynamics of the music. Psychological

⁷ Cognitive-behavioral therapy is more of a collection of related but distinct therapies than a single method. Here I outline a process shared by many, although I'm drawing particularly on the language of "cognitive therapy." For an overview of CBT therapies, see Keith S. Dobson and David J. A. Dozois' "Historical and Philosophical Bases of Cognitive-Behavioral Therapies" (2010).

problems, as we'll see shortly, are understood as the repression or incapacity to assimilate certain life experiences—experiences that later inhibit an individual's capacity to live life. The goal of the therapy is to “integrate” or “digest” those unassimilated experiences. In practice, this entails a GIM practitioner creating the conditions in which an experience emerges in a patient's consciousness, much like a facilitator of an experiential talk affords the emergence of an experience among the talk's participants.

It is this “experiential” mode of relating that primarily orients GIM practice rather than the “didactic” or “talk” mode. Put in a language in more common currency in the humanities, these terms signify the different sites of intervention for talk and experiential therapies: talk therapies' primary site of intervention is *discourse* while experiential therapies' primary site of intervention is *non-discursive*. Drawing together these terms, here is what I see as the core tenet of GIM practice: psychotherapy is most effective when talk therapy is modulated by experiential interventions.

This tenet is generalizable and therefore imminently translatable: any endeavor is more effectively carried out when a discursive orientation is modulated by an experiential one. And GIM therapists, as I've said, do so translate. This is more than an occupational tenet. It seems to orient their approach to life more generally. It grounds a value system, an attitude. An ethic. And this ethos permeates the structure and practices of AMI—from the way business meetings are carried out to how new officers are selected. But more to the point, and bringing us back to conference programming, this tenet translates into a statement about conveying concepts: concepts are most effectively conveyed when their discursive, “didactic” explication is modulated by experiential modes of presentation. According to this tenet, any didactic presentation will be more effective when modulated by experientials. And in order to carry out a

presentation that shifts from “didactic” talk about the concepts to “experientials,” presenters need ample time. For this reason, I believe, AMI continues to offer hour-long presentation slots.

It was during one of these lengthy talks that I heard Lawes’ words—a talk that was part didactic, part experiential. His talk was called “Perspectives on the Real, the Imaginary and the Music in GIM.” It intertwined client case studies with theoretical perspectives, punctuated by listening interludes. One of the many topics Lawes addressed is a problem of GIM’s therapeutic tactics: that it uses well-known classical music even though the aim of GIM is to foster a kind of non-discursive experience of the music. Wouldn’t it be more tactically sound to use music that is not so familiar to so many people? Why not choose music that is not laden with such discursive baggage? Lawes’ response to this perceived problem led him to articulate the statement. Before getting to his response, however, some historical context regarding GIM’s selection of music is useful. For through this context I will introduce a pivotal figure of this dissertation.

At the core of GIM practice are the programs of music crafted by Helen L. Bonny, the person who developed the therapy. GIM programs are playlists of music lasting around thirty to fifty minutes, organized so as to foster certain kinds of experiences conducive to positive therapeutic outcomes. Bonny compiled the first GIM programs in the early 1970s while working as the staff music therapist for research projects at the Maryland Psychiatric Research Center (MPRC). Her initial work there surveyed how the researcher-therapists at MPRC used music as an adjunct in novel psychotherapeutic practices, particularly psychedelic psychotherapy, that sought to facilitate a “conversion experience.” Based on the data she gathered, classical orchestral music was widely seen by the therapists as most effective in facilitating such an

experience. In developing programs for her new form of music-centered psychotherapy, then, she used this music.

Bonny's decision to use classical music wasn't purely the result of this empirical survey data, however. She already knew intimately what her data collection confirmed, for she had herself experienced classical music's capacity to induce a conversion experience two decades earlier. And this experience would eventually lead her to undertake training in music therapy twelve years later at the age of forty following years of living as a minister's wife. As the experiential origin of GIM, this story is the cornerstone of its lore:

September 21, 1948 was the date, a day of change which would profoundly affect all the days to follow. A churchwomen's meeting was held in a distant city with Dr. Frank Laubach as the speaker. . . . The journey required an overnight stay. Preparing for a violin performance with my accompanist in our traveling group, I tucked in my violin and music with the hope of some extra time for rehearsal. An early morning start was highlighted by a spectacular sunrise, as only the open skies and prairies of Kansas in the fall can display. In retrospect, it was an omen.

At the close of the afternoon session, my accompanist found a room for practice. We soon had another listener, Dr. Laubach. "You play as if God speaks through your violin," he said. I was shyly pleased and flattered. "Would you play for the service tonight?" That night I thought of his words and noticed his bowed head as we began "The Swan" from Saint Saëns' *The Carnival of the Animals*. All went well until the repetition of the first theme. Then everything changed. It was as if the violin was not my own; bow arm and fingers were held in abeyance/obedience to a light and wonderful infusion that created an unbelievable sound I knew I had not ever produced before. The notes mellowed and soared with exquisite grace. Astonished, delighted, I almost stopped what I was doing to fully hear the beauty. Fortunately, I thought better of it and provided the bow and fingers, but without the vibrato or bow pressure to create a good sound. Nonetheless, the beautiful music continued to the end. I was trembling when I finished, and as I sat down I began to shake even more violently. Then I heard Dr. Laubach's words, "That violin was so beautiful, I cannot speak. Let us meditate for a while." At the end of a short talk, he turned to me and said, "Would the young woman play for us again?" I was still shaking uncontrollably and realized that controlling the bow and fingers would be impossible. Nevertheless, I hoped for a repeat of the marvelous music saying to myself, "If it happened once, it can happen again." And after the first few shaky notes of Bach-Gounod's *Ave Maria*, it did. If anything, it was even more beautiful and expressive than before.

Delighted! Confused! Still shaking from the experience, I went to my host's home. Awake all night it wasn't until morning that I found a word to describe what I was experiencing. Conversion. But with music? I had not heard of that! But it was true. I

looked at the world around me in a different way: colors, forms, sounds, sensations took on a depth dimension. I awoke early each morning singing, and seemed to float through the days. The very fact of life and breath was a joy! (2002, 5–6)⁸

That researchers in the 1960s found that classical music facilitated a kind of “conversion experience” in psychotherapy—a concept and finding I explore in chapter three—only served to confirm her experience of the immense power of such music. Because of its transformative potential, it is this music—classical music—that she used in her GIM programs.

Although this background gives us a sense of why Bonny chose classical music, it leaves the question of tactics hanging: if the type of listening GIM therapists wish to foster is a non-discursive, experientially oriented encounter with a piece of music, why use pieces of music that are so well-known to so many people? Wouldn't it be more tactically sound to use lesser-known pieces of classical music that might effect similar ends?

Yes. But what Lawes tells us during his talk is that this problem is not with the music itself, but in one's listening practice. While it may be more tactically sound to begin practicing this way of listening by using music that has less discursive resonance for an individual, if that person is *really listening*, then even pieces of music as semiotically fraught as Pachelbel's canon can be useful. After making this point, Lawes gave us the opportunity to try to “listen” to that piece of music we've all heard thousands of times in light of it: if we think that we've heard this piece of music before, then we're not listening.

I didn't successfully listen during the experiential—I still heard “Pachelbel's canon.” However, the idea that I could under the right conditions and in the proper mindset *listen* to it in some other way lodged itself in my mind. In order to explore what this other way of listening is,

⁸ It is clear from her recollection of the experience the importance of Laubach's presence to precipitating its occurrence. Bonny's relationships with men from her youth through the 1970s are a key line of biographical inquiry that Dorothea Dülberg is currently undertaking. For a biographical introduction to Bonny's orientation to listening, see Dülberg and Schwartz's “Musikhören in musiktherapeutischer Methodik” (2018).

though, now I will finally turn to the content of the talk itself in order to explore in positive terms what listening is for Lawes.

Central to Lawes' talk is a paradox about the music in GIM sessions.⁹ He tells us that because the music is produced by a fixed sound recording, the music cannot change in response to the listener's needs. Nevertheless, this recorded music "often seems ... to adapt to the [listener's] ongoing process, providing what she needs in an uncannily fitting way." To account for such paradoxical encounters, Lawes develops the concept of the "real-illusion."

One might interpret Lawes' term as meaning that the music being fixed is objectively real, while the sense that the music responds is an illusion imagined by the subject. Although this illusion has a subjective reality in the mind of the client, it is distinct from objective reality. This explanation works by maintaining subject and object as distinct ontological categories (although certainly categories that interact with one another). The listener belongs to the subject category and the music to the object category. According to this stance, both statements are true within their particular ontological domain. This, of course, is how Latour's modern critical stance would interpret and thereby resolve this paradox. But this is not how Lawes wants us to think about how listening in GIM practice is "real-illusory."

What Lawes actually wants us to do is to take the paradox seriously as a *starting point* for intellectual inquiry and therapeutic insight. In order to do so, we'll need to suspend the modern's critical judgment that takes as *its* starting point the assumption that subject and object are really

⁹ Although I will keep referring to it as Lawes' talk, I draw all of my quotes from this "talk" throughout this section from the article version of his talk (2016). His talk at AMI occurred while this article was in press. The AMI talk, however, was not limited to the material published in this article. Lawes also incorporated into the talk some material from another article he had more recently drafted at the time of his presentation (2017). The opening quote about listening, however, appears in neither of these articles although he confirmed in private communication that my quote of him is accurate.

distinct—or, rather, that upholding this heuristic distinction is the most valuable way of coming to understand a phenomenon.

How, then, does Lawes' want us to understand this real-illusion? He offers case studies to illustrate what he means. So I'll work through one of them to begin unfolding what he means.

That of Mrs. G is particularly helpful.¹⁰

Mrs. G is a cancer survivor with a traumatic history. Both her parents had a psychiatric diagnosis and may not have been able to provide the care that she needed, especially her mother. Indeed, she identified working through the traumatic impact of her mother's mental health difficulties to be one of her goals when we began the work. Additionally, she had been present in the area where the Indian Ocean tsunami of 2004 hit. She seemed to feel very strongly identified with its victims and what for her was the very real collective terror of the experience.

Initially, Mrs. G wondered whether she was not simply creating the imagery as wish fulfillment. This is not uncommon when [individuals] begin GIM, with the experience of not feeling particularly real until the process deepens. As it did, the experience suddenly became overwhelmingly real when she experienced a tidal wave engulfing her. This was very frightening. The image appeared to be of some boundless anguish threatening to completely sweep her away. She seemed to feel as though she was going to be personally annihilated by the intensely real tidal wave image that threatened her. She was not able to make any sort of defensive maneuver to escape from it, when it unexpectedly burst in on her experience. She later identified the relatively gentle crescendo and decrescendo of a bass drum roll underpinning a broad fanfare on the horns in Sibelius' *Swan of Tuonela* as having generated this image. As what she described as the "huge dark waves" of the tsunami approached her, she screamed. My role was to witness and bear with her as she screamed. [...] The therapy offered what I believe was an important and very necessary opportunity for her scream to be heard, as she began to process her experience.

Lawes traces a movement in Mrs. G's orientation to her imagery. To begin she construed it as wish fulfillment: she desired something, so she mentally conjured it. She did not experience the imagery as particularly real. As the sessions went on, however, what was before understood as illusory wish-fulfillment came to be experienced as imagined but also real at the same time. It was imagined, of course, as she was not actually in a tidal wave. The image, however, functioned as a mediation of her *very real* trauma. With the tidal wave, her trauma began to enter into a

¹⁰ I have consolidated Lawes' presentation of Mrs. G's case in the three block quotes that follow. In his text, Lawes presents a number of case studies to illustrate various points and circles back to each of the cases throughout.

narrative context through her ongoing imagery process. At this point, her imagery was no longer construed as an illusion but as a “real-illusion.” In sum, Mrs. G started with a clearly demarcated barrier between real and imagined. While she continued to understand the distinction between them, *the therapy became transformative when what was imagined became real*—when illusion became real-illusion. It is this latter mode of experiencing that Lawes proposes that we privilege in developing a theory of listening in GIM. To do so, we must orient to the real-illusory as a valuable ontological domain in its own terms—a domain, I propose follow Latour, that avoids the modern’s habit of splitting its ontological imaginary along the lines of subject/object, mind/body, culture/nature.

Although the term trades in terms that clearly invoke these oppositions, then, the real-illusion is not a concept premised on the modern imaginary. This becomes clearer as Lawes begins to articulate the concept in relation to others. My ellipsis late in Mrs. G’s case study above contained some of these terms, so I’ll fill that in now, and continue further into her case as Lawes presents it:

My role was to witness and bear with her as she screamed in the presence of the undreamed, engulfing O of her experience, which was so terrorizing for her. The therapy offered what I believe was an important and very necessary opportunity for her scream to be heard, as she began to process her experience.

The reality or O of her trauma as unbound thing-in-itself all-at-once was mentally toxic and impossible for Mrs. G to fully experience let alone assimilate. The imagery process functioned to keep her experience just about within bounds as finite and temporarily structured, while she also felt threatened with drowning in the infinite.

If we are to understand Mrs. G’s imagery as a real-illusion, we now see that we’ll need to unpack some other terms: the undreamed, finite/infinite, and O—all of which have something to do with “experience” and its “processing.” What Lawes tells us is that Mrs. G’s traumatic experience has remained with her, unprocessed. He refers to this unprocessed trauma as “infinite,” and as such it cannot be “fully experienced” or “assimilated.” He articulates such infinite, unprocessed

experiences as “the undreamed,” which he relates to an “engulfing O.” And O, finally, is equated to “reality” as “unbound thing-in-itself all-at-once.” Through her imaginal encounter with a terrifying tidal wave, Lawes tells us that Mrs. G was able to begin “processing” the “O of her trauma,” coming to experience it as bounded and “finite.”

The schema that emerges here orients us to two domains that are different in kind: the finite, which we come to understand as that which is processed or assimilated, and the infinite, which we come to understand as unprocessed O. While this schema orients us by clearly distinguishing between finite and infinite, the proliferation of mediating terms—assimilations, processings, structurings—suggests that the purpose of the schema is less about upholding this distinction as a measure of the world than it is a heuristic for orienting to movements across these domains. This is clear in Lawes case study. He tells a story neither of the infinite, undreamed, and O—whatever those might be—nor of the finite, processed, and experienced—whatever these might be. Rather he tells a story of the importance of movements across these domains, all of which relate to a peculiar notion of “dreaming.”

Alongside the real-illusion, dreaming is a key theoretical concept in Lawes’ presentation. The dream, in fact, is closely related to the real-illusion: experiences elicited during music-listening in a GIM session, he tells us, “rather like dreams, can be thought of as real-illusions ...” (2016, 103). And here Lawes is referring to psychoanalyst Wilfred Bion’s concept of dreaming.

In traditional psychoanalytic thought, dreaming is an unconscious process that performs the tasks of censorship and resistance—tasks that keep what is unconscious from surging into consciousness.¹¹ From such a perspective, we orient to the psyche in terms of, on the one hand,

¹¹ According to “traditional psycho-analytic theories,” Bion writes, “the dream makes a barrier against mental phenomena which might overwhelm the patient’s [conscious] awareness ... , and, at the same time, makes it impossible for [this conscious] awareness ... to overwhelm his [unconscious] phantasies” (1984, 15). While Bion’s theory “has the elements of ... censorship and resistance ...” found in traditional psychoanalytic views of dreaming,

some unconscious materials and processes that reside in the already existing “unconscious” realm and, on the other hand, some conscious materials and processes in an already given “conscious” realm that the dream then functions to mediate. Bion makes an important conceptual move that leads us away from thinking in the modern’s oppositional terms. For him, dreaming does not simply mediate these *givens*, but actually *functions to constitute the very distinction* between conscious and unconscious.

The concepts that Lawes develops in dialogue with Bion emerge in relation to dreaming and experience. Foundational to Bion’s theory is a function whose input is experience—“sense impressions, whatever they are, and the emotions, whatever they are” (1984, 6)—and whose output is either a successfully processed experience rendered as a “finite” element or an unprocessed experience that remains an “infinite” element.¹² Both finite and infinite elements are incorporated into or stored in that which is experiencing—“whatever that is,” Bion might say. Following certain interpreters of Bion,¹³ Lawes calls this function that processes experience “dreaming.” That which is successfully processed by this dreaming function is a dream; that which is not is the undreamed. Dreaming, then, is a function whose input is experience and whose output is either dreamed elements or undreamed elements.

By dream, then, Lawes means something more abstract than the term in our usual sense. Rather than being those peculiar phenomena which we experience while we’re asleep, dreaming here is construed as the function that mediates between a person and the world. It is only through dreaming—successfully processing experiences by rendering them finite—that learning can happen. Dreaming in this sense is the condition of possibility for thought and the experience of

he differs from this view in thinking that censorship and resistance “are not the product of the unconscious but instruments by which the ‘dream’ creates and differentiates consciousness from unconsciousness” (1984, 16).

¹² Bion calls this function “alpha-function.” Those elements successfully transformed by alpha-function are called “alpha-elements” while those that are not are called “beta-elements.”

¹³ Lawes primarily cites James S. Grotstein (2000) and Thomas H. Ogden (2005).

subjectivity. Through dreaming—both in what is dreamed and undreamed—we come to be who think we are.

But what is it that we are experiencing? What is the input of the dream function? Although he says “sense impressions” and “emotions,” Bion doesn’t pin these down, saying “whatever they might be.” Whatever they are, however, he does assert that these experiences are of a world to which we and all other such experiencing things are connected: O. Glossing the term, Lawes writes, “O is at once utterly transcendent, beyond time, space and sensory-based reality, and yet completely pervades every aspect of our experience” (2016, 102). Although posited as a transcendent “infinite” that will forever elude full empirical capture, all beings are immanent to O.

The conceptual model we now have centers on a function called dreaming. The input of this function is an experience of O. This experience is either processed or not, dreamed or undreamed, both becoming incorporated into whatever it is that is doing the dreaming—what we often call a conscious being. Dreamed experiences are rendered finite and can be used for thought processes and learning from the experience of O. Those that are undreamed remain infinite, ungraspable for thought and learning from experience.

The psychotherapeutic intervention that Bion’s schema orients us toward is clear if we share his premise that learning as fully as possible from one’s ongoing experience of O is the fundamental condition for living a better life. Lawes’ case study demonstrates this premise. As we saw, Mrs. G’s unprocessed, infinite elements—traumatic experiences—negatively impacted her functioning in daily life. Although Lawes doesn’t give us a picture of those everyday tasks that these traumatic elements affected, she most likely had developed coping habits that helped her to maintain a barrier between the finite and infinite elements of her mind that was, for

whatever reason, becoming untenable. The task of the therapy, then, is to carefully go through the process of helping Mrs. G to dream her undreamed experiences, that is, as Lawes says, to “dream [herself] more fully into being” (2016, 101).

Articulating this therapeutic orientation more generally as an orientation to living life, Lawes writes, “Through being able to dream our emotional experience in its wholeness . . . , we personalize our encounter with reality, O. This . . . is our most important life task.” In this theoretical model, that is, psychotherapy intervenes in how we relate to O—how we orient to what Bion calls the “contact barrier” between finite and infinite elements. The idea is that the contact barrier should function as a relatively open line of communication. Thus, Lawes writes, “While we cannot know this reality [i.e., the infinite, O] directly, we need to be in contact with it to individuate in an authentic way. Imagery experiences, as real-illusions, can help with this” (2016, 103). It is in processing the traumatic O of her experiences through the real-illusory image of the tidal wave that Mrs. G became capable of transforming her relationship to O by opening up a mediating contact with it.

As her sense of being and becoming as a person developed, the tidal wave image continued to be real for Mrs. G, but no longer overwhelmingly so. Rather, it took its place within an evolving narrative context where its meaning could develop and be assimilated. When the image of the tidal wave featured again, it was part of a more successfully mediated conversation of the finite and infinite dimensions of her mind. . . . Mrs. G’s imaging ego remained bound-together, no longer in danger of being flooded. In . . . ever-transforming ways, the image of the tidal wave continued to function successfully as a real-illusion and never again became overwhelmingly real for her. Mrs. G had begun to dream her experience of trauma . . . The final transformation was into an image of waves breaking on the seashore, with her dog playing happily into them.

Although Lawes is doing novel GIM-theoretical work in bringing Bion’s thought into GIM discourse, the concepts he introduces gesture towards an ontological image that animates the thought and practice of many within in the GIM community: the “transpersonal.” While transpersonal theories are highly varied in the specifics of their metaphysical commitments, what

draws them all together is a concern not with an individual mind as a monad, but as a personal manifestation of some “transpersonal essence,” as Lawes puts it. The precise nature of this transpersonal essence goes by a variety of names. Bonny and others explicitly orient to this essence in religious terms that invoke the notion of spirit, but others prefer a secular understanding of it using terms such as a transpersonal consciousness or Mind. In practice, however, these two realms often interpenetrate: consciousness, mind, and spirit melding into a peculiar (at least for a modern) amalgam of implicated concepts. For this reason, transpersonal psychology, articulated as such in the late 1960s, has remained on the fringes of academic psychology, if somewhat less so in psychotherapeutic practice.

Within psychiatry, though, findings regarding certain psychoactive substances have since their discovery led some scientists to take such metaphysical models seriously. In particular, as I explore in chapter three, this would occur among psychiatrists who sought to make sense of the subjective effects of a certain set of psychoactive compounds—compounds around which a set of discourses and practices would quickly develop and become intertwined with transpersonal thought: psychedelics. And it is out of these discourses and practices that GIM itself developed.

Coined in 1956, the term psychedelic was crafted in the spirit of reparative affirmation. Rather than explaining away the effects of chemical compounds such as LSD, psilocybin, and mescaline by calling them hallucinogens or psychosis-mimicking compounds, psychiatrist Humphry Osmond and novelist Aldous Huxley sought to name them in a way that would affirm their capacity to induce experiences that “are not escapes from but enlargements, burgeonings of reality” (Osmond 1957, 428).

What Osmond learned from his explorations with psychedelics is clear. The psychedelic experience, he tells us, demonstrates the inadequacies in modern habits of thought. That is,

“psychedelics allow us, for a little while, to divest ourselves of [our] acquired assumptions and to see the universe again with an innocent eye” (Osmond 1957, 430). The result of temporarily divesting these assumptions is a shifted attitude toward thought and action outside of the psychedelic experience. In particular, Osmond’s thought changed because he came to realize that his thinking is premised on an image of the world that affords certain habits of thought—habits that he need not maintain.

We can perceive ourselves as the stampings of an automatic socioeconomic process; as highly plastic and conditionable animals; as congeries of instinctive strivings ending in loss of sexual drive and death; as cybernetic gadgets; or even as semantic conundrums. All of these concepts have their supporters and they all have some degree of truth in them. We may also be something more, “a part of the main,” a striving sliver of a creative process, a manifestation of Brahma in Atman, an aspect of the infinite God imminent [sic] and transcendent within and without us. These very different valuing of the self and of other people’s selves have all been held sincerely by men and women. ... Can one doubt that the views of the world derived from such different concepts are likely to differ greatly, and that the courses of action determined by those views will differ?

Our beliefs, what we assume ... greatly influence the world in which we live. That world is in part, at least, what we make of it. (Osmond 1957, 429–30)

The promise of the psychedelic experience, then, is the construction of new images of the human to orient our world-building.

Although Osmond doesn’t elaborate what exactly such an image might be, his interlocutor Aldous Huxley did. In *The Doors of Perception* Huxley offers the following image that, although drafted prior to the coining of “psychedelic,” offers an image that resonates with and comes to be a significant construal of what “mind-manifesting” means:

[...] each one of us is potentially Mind at Large. But in so far as we are animals, our business is at all costs to survive. To make biological survival possible, Mind at Large has to be funneled through the reducing valve of the brain and nervous system. [...] Most people, most of the time, know only what comes through the reducing valve and is consecrated as genuinely real by the local language. Certain persons, however, seem to be born with a kind of by-pass that circumvents the reducing valve. In others temporary by-passes may be acquired either spontaneously, or as the result of deliberate “spiritual exercises,” or through hypnosis, or by means of drugs. Through these permanent or temporary by-passes there flows, not indeed the perception “of everything that is

happening everywhere in the universe” (for the by-pass does not abolish the reducing valve, which still excludes the total content of Mind at Large), but something more than, and above all something different from, the carefully selected utilitarian material which our narrowed, individual minds regard as a complete, or at least sufficient, picture of reality. (1963, 23–24)

In Huxley’s image Mind is manifest in a limited way in individual minds. Psychedelics afford the manifestation of Mind within minds to a greater extent—facilitating a by-pass of the reducing valve of the brain. As with Osmond, we again see a concern with the picture of reality that develops from the thinking of individuals whose minds have only the minimal contact with Mind necessary for “biological survival.” The psychedelic, that is, offers an image of the world—an ontological image—that situates the mind as a site of contact and mediation between Mind as a font of “pure concepts” and the reduced language into which such concepts are articulated; between Mind as the reservoir of vital potential and the material world in which we struggle to survive. Of course, through his articulation of this image into language, the residue of his tendencies as a modern thinker emerge: casting the image in terms of the animal and the human, the material and the mental, the utilitarian and the “something more than” that. But cast in light of the psychedelic experience, we must construe such terms as heuristics rather than grounding principles. What these heuristics do is to try to communicate not the *fact* of the terms, but the *value* of the mediating practice that they orient. For if we construe such terms as articulating facts, we start down the path of modern images that the psychedelic experience Osmond, Huxley, and a host of others were attempting to undermine.

Drawing this psychedelic thought back to Lawes’ Bionian transpersonal orientation, we can construe what Osmond saw as the potential of the psychedelic experience in terms of an opening up of individuals to O—the infinite, reality. Psychedelics could, as Huxley put it, open the doors of perception so that the individual might, as Lawes might say, more fully dream

themselves into being. Or in Lawes' terms, all of these concepts or images for thinking and knowing the world are real-illusions, at once articulating something about O while also rendering the infinity of O finite such that O is amenable to interpretation, thought, and action—to learning from experience. According to this transpersonal rendering of the psychedelic image, the very conditions of possibility for thought and the production of knowledge is a real-illusion—that is, the production of mediating images that serve as heuristics to orient itself.

This is not to say that there is no such thing as reality or facts about reality. Quite the opposite. We do have contact with reality and have some knowledge of it. This mode of orienting to it simply denies the pretense of the metaphysical distinctions that moderns invoke to make pure knowledge precisely what it is to a modern—as distinct from the attitude and techniques that create it. But getting out of such modern habits of thought is difficult—something we have to learn. As Osmond writes, then, “While we are learning, we may hope that dogmatic religion and authoritarian science will keep away from each other’s throats” (1957, 430).

So what does all this about Mind manifesting in minds, dreaming O, and real-illusions have to do with *listening to music*? As they are heuristics for orienting to reality, *everything*, of course. Using Bion’s terms, we may understand listening as one of those modes through which an individual processes experience. Listening, that is, is a kind of dreaming. As with dreaming, then, we can construe listening as a process that both mediates between and constitutes the listener and what is heard. The modern listener is one real-illusory image that constitutes a certain kind of listener and a particular concept of music. But following Osmond, we may develop and orient through others. And in this dissertation, I study an image of listening stemming from experiments with psychedelics—an image I call the psychedelic listener.

Like the modern listener, the psychedelic listener is based on certain assumptions about what it means to listen. And as we will see throughout this dissertation, the psychedelic image emerges as a corrective for the (side-)effects of striving to inhabit the image of the modern: alienation, anxiety, hollowness, and disenchantment, among others. In order to alleviate these symptoms, psychedelic therapies seek to intervene in the modern individual's experience in a way that reorients their habitual patterns of thought and action—and central to these therapies is a listening practice. Whereas the modern listener treats the music as an object of recognition, the psychedelic listener orients to the music as a vehicle for the relatively alienated, modern subject to gain access to their “higher self,” “Mind,” or “O.” Rather than understanding oneself as a subject attending to an object, the psychedelic listener travels with the affective dynamics of the music such that the modern's distinction between music and listener dissolves as the self opens up to Mind through the musical encounter. This, at least, is the *image* of the psychedelic listener. In practice, however, just as we saw was the case with the modern listener, actual psychedelic listening does not fully conform to this image.

As an example of psychedelic listening practice, recall Mrs. G's experience of the tidal wave. She heard a relatively gentle bass drum roll in such a way that it resonated in her psyche, opening her up to prior traumatic experiences. While I am proposing that Mrs. G was orienting through a psychedelic listening practice, she did not appear to have Huxley's prototypical psychedelic experience that opened her up to a transpersonal Mind. Rather, she started opening herself up to her own mind—manifesting and processing those experiences she had closed herself off from. Although the more mystical aspect of the psychedelic appears lost in Mrs. G's listening, it is still through psychedelic and transpersonal theories and practices that such a personal-psychological transformation was fostered. Though not always in plain sight or

explicitly articulated, it is still, I propose, through fostering a psychedelic attitude towards listening that GIM operates.

This is why I began with the effects of the psychedelic image rather than with the image itself: because throughout this dissertation the grandiose, mystical image of the psychedelic gets occluded by the actual, seemingly mundane practices that the image orients. And indeed, the image itself is less important than the ethos that the image is meant to instill. As with the modern listener, that is, the value of the psychedelic listener does not reside in the image itself. Its value resides, rather, in how it orients someone's actual listening experience in such a way that together with the music they may transform their relationships with (and in so doing also transform) themselves and their worlds.

Of course, this transformative notion of listening is not at all foreign to our music-theoretical discourse that stems from modern listening practices. Because it offers new ways to experience music, Dubiel proposes that we ought to view music-theoretical discourse as “a fountain of sharp, attractive, useful concepts” that transforms how we relate to pieces of music (2000, [17]). In writing on the psychedelic listener, then, I do not mean to offer an image opposed to the modern listener. Indeed, the value of modern listening practice appears to reside (if we agree with Dubiel) precisely in how discourses and images may transform a listener's experience of the music—a value that is shared with psychedelic practices. I propose, therefore, that we orient to the psychedelic listener as elaborating this transformative impulse within modern listening practice.

Throughout this dissertation, then, I travel with this image—an image that, I believe, helps to throw into stark relief the tensions and values that animate our music-theoretical

practices. And in traveling with it, I wish to explore how this image might transform us not only as music theorists, but also as people dwelling within our “modern” world.

To initiate this trip, in chapter two I offer evidence to buttress my claims about how the image of the modern listener orients music-theoretical work. I engage methodological reflections published throughout the field’s history to demonstrate that musical experience has served as the animating ground for the discipline’s music-structural orientation from its very beginnings. Through this reading, I argue that music-theoretical discourse emerges in theorists’ grappling with the tension between musical structure and their musical experience. By situating musical experience as a fundamental premise for music-theoretical practice, this chapter concludes by questioning how we might practice music theory otherwise by studying experiences with music other than that of the modern listener.

Chapter three then delves into a study of the psychedelic experience as an alternative ground for the practice of music theory. Beginning with the work of psychiatrists who initially understood compounds like LSD as psychosis-mimicking, I trace the hypotheses that led to the creation of what is now called psychedelic psychotherapy. Initial experimental results caused these psychiatrists not only to revise their hypothesis, but also to reconsider the very nature of experience. This chapter analyses both the conceptual and methodological developments that led to the complex orchestration of the drug experience. This orchestration included attention to the environmental setting, which brought questions surrounding the use of music to the fore.

Chapter four presents two approaches to the question of what music works best in psychedelic psychotherapy by staging an encounter between the two published works on the topic—one by Bonny, the other by her former advisor and “the father of music therapy,” E.

Thayer Gaston. The findings and practices of both authors, I demonstrate, are closely associated with their underlying cosmological vision—Gaston’s a secular outlook, Bonny’s a spiritually-oriented one. For Gaston, the best music for psychedelic psychotherapy is familiar music because music is only effective if the listener shares the music’s cultural grounding. For Bonny, however, music is less culturally bound than it is universally effective. Masterworks, then, are the best selections for the therapy, and Bonny largely draws these from the classical orchestral repertoire.

Chapter five elaborates on Bonny’s theorization of both the listening subject and the nature of music through a close reading of her music-theoretical texts. Drawing on her earliest published and unpublished expositions of GIM, I interpret her understanding of consciousness, music’s capacity to affect it, and the structural properties of music that afford such effects. In so doing, I tease out the implicit lines of argumentation that run through her monograph, “The Role of Taped Music Programs in the GIM Process: Theory and Product” (1978b). In particular, I argue that Bonny strategically incorporates vocabularies amenable to secular interpretation, while also implicitly seeking to demonstrate the inadequacy of such a construal of phenomena.

In chapter six, I explore how a therapist uses GIM in private practice today. Drawing on fieldwork with a practitioner I call Anna, I begin with a detailed vignette of a single session. Then, developing the language she uses both in sessions and in interviews about them, I elaborate her thinking about the psyche and music.

Chapter seven concludes by drawing the various strands of this dissertation together—integrating them so that we might reorient our music-theoretical practices moving forward.

Chapter 2 Investments

Introduction: Forte Responds

Over the decades of his career, Allen Forte had ample opportunity to engage critiques of the mainstream of music theory that he was so instrumental in creating—plenty of time to publicly reflect on his intellectual investments, his values. But this was not something he did—at least in writing. Instead, he produced music theory. At the March 2000 New England Conference of Music Theorists, however, Forte found himself in a position where, as a respondent to a plenary session, he had to engage such critiques.

To one, Forte offered a summary dismissal by articulating his understanding of what music theory is and is not.

Music theory, and American music theory in particular, seems to me to concern itself primarily with the explanation of and speculation about musical structures and with analytical applications, with analysis broadly construed, to a variety of repertoires. In my view, it is not basically a didactic endeavor. (2000, [1.5])

Because Forte's vision for music theory was instrumental in establishing it as an independent discipline in the American academy, we can strip his hedging to see his influential vision of the field: music theory produces speculative and applied knowledge about musical structure; it's not a didactic endeavor.

Even if they don't agree with Forte, the first part will make immediate, intuitive sense to most music theorists. Yes, most will affirm, we do seem to be concerned primarily with theorizing about and analyzing musical structure. The second part, however, doesn't resonate as well. What, most might ask, would it mean for music theory be a *didactic* endeavor anyway?

Forte likely chose the word in haste. This is, after all, a single word in one of five responses he had to quickly draft for the plenary session. But hasty decisions are often illuminating. So to open this chapter, I'll dwell once again on the word didactic. Doing so will help me situate Forte's vision of music theory within a broader narrative of the American academy's modernization. And doing so, in turn, will serve to introduce my evidence that music theory is, as I proposed in chapter one, premised on the image of the modern listener.

I flesh out this proposal throughout this chapter by engaging marginal discourse over the course of the field's history in the American academy—mostly in the form of published conference talks, but also the editorial prefaces to the first issues of the *Journal of Music Theory*. I engage this literature because the necessarily underdeveloped and provisional nature of these writings demonstrates more clearly than fully developed (and peer-reviewed) publications that a particular image of listening animates the music-theoretical endeavor. I take one detour, however, in which I reread Joseph Kerman's well-known article on the shortcomings of music theory. This serves in part to contextualize the conference talks I engage following it. It also, however, serves as an opportunity to see how some of Kerman's critical themes were already part of the music-theoretical discourse, thereby also clarifying what was novel about his critique. After engaging three contributions to a 1995 panel responding to the new musicology, I conclude by developing an opening offered by another participant on that panel—an opening, I argue, that questions the necessity of music theory's grounding on the image of the modern listener. To begin, however, I focus on what Allen Forte might have meant by didactic in one of his responses to a paper on the 2000 NECMT plenary session titled “Current Trends and New Directions in Music Theory.”

Forte stated what music theory is and is not in response to Joseph Dubiel’s talk, “Modes and Styles of Analysis,” later published as “Analysis, Description, and What Really Happens.” In his presentation, Dubiel argues that music theorists would be better off if they stopped concerning themselves with “explaining” rather than “describing” a piece of music—a common distinction, he says, theorists use to distinguish their work from others’. Dubiel insists that it doesn’t matter which side of the distinction music-theoretical discourse falls on because music-theoretical work is not valuable simply because it “explains.” Its value resides, rather, “only [in] how we find our musical experience illuminated and expanded” by it (2000, abstract). That is, the value of music-theoretical work does not reside in what it *is*, but in what it *does* for someone. Dubiel suggests, then, that music theorists orient to their work as “a fountain of sharp, attractive, useful concepts for grasping our experience of music,” rather than striving for an “explanation” of musical structure (2000, [17]).

Forte disagrees and dismisses Dubiel’s view by calling it “didactic.” Following one of the term’s meanings, Forte is telling us that Dubiel’s view of the field as a “fountain of sharp, attractive, useful concepts” is didactic in that these concepts *instruct* someone in how to listen to a piece of music. Dubiel’s examples¹ of being “*brought to [his] senses*” (2000, [9] emphasis in original) may have evoked such an image in Forte’s mind—for what is happening in this context, Forte might think, if not instruction?

But this is not how Dubiel characterizes it. In fact, he fastidiously avoids any mention of instruction, gravitating instead towards a language of communicating, illuminating, and expanding one’s experience of music. He likely chose these terms to avoid evoking the very

¹ Dubiel’s examples and his discussion of them comprise the majority of his talk. The examples are experiences he had while listening to presentations by other scholars. Over the course of the presentations, Dubiel came to make new sense of pieces of music—an integral aspect of music-analytic discourse that he argues cannot be captured by distinguishing between explanation and description. For his stories, see [5]–[8], and for his discussion of them see [9]–[15].

image of instruction that arose in Forte's mind. Rather than an image of an instructor transmitting information to a pupil, Dubiel speaks of conveying concepts in such a way that leads someone to transform their relationship to music. The value of such discourse does not reside in the content of what was said, but in how that content changes the reader—transforms their relationship to and experience of some piece of music.

According to the use of the term we saw in chapter one, then, Dubiel's view is not didactic at all. There, in the context of genres of presentation at the Association for Music and Imagery's conference, didactic was cast in opposition to "experiential." A didactic, in that context, is the kind of conference talk in which a presenter communicates some already formed material to an audience over the course of the talk—the very instructional image I'm proposing that Forte might be reading into Dubiel's view of the field. An experiential, on the other hand, is the kind of presentation in which the presenter facilitates the emergence of some material in the participants' experience—precisely the kind of communication Dubiel prizes as "bringing me to my senses." While Dubiel, thinking along lines similar to those of a GIM practitioner, finds this distinction salient, Forte places these two modes of relating into the equivalence class of "didactic" because they are in a broad sense "instructional."

Forte's not wrong. There is a *kind* of instruction occurring in the experiential mode of presentation that he conflates with a didactic. But in brushing Dubiel's proposal aside as didactic, Forte wasn't speaking in neutral terms. For nowadays it's never a compliment to call something didactic. His dismissal likely meant to evoke his contempt for the idea that music theory might be something *merely didactic*.

The word has two negative connotations. One plays off its instructional meaning, taking it to an extreme: something didactic is so concerned with teaching that it's incredibly dull,

annoying, pedantic. In this way, we may read Forte as indicating that music-theoretical research is not primarily concerned with pedagogy. And this is, in part, how Forte and his colleagues constituted music theory as a research discipline—by distinguishing the music theory researcher from the music theory pedagogue of the mid twentieth-century.²

Its other negative connotation refers to what didactic literature, like Aesop's fables, orients its teaching to: morality. Something that is didactic is moralizing. With this second sense, Forte tells us something most of us now take for granted: music theory is not a moralizing endeavor. In taking this for granted, however, we easily forget that up until the early twentieth-century morality was the central concern of higher education.³ I propose that we read Forte's dismissal, then, as stemming from his deep investment in the modernization of the American academy. That is, Forte dismisses Dubiel's vision because he recognizes its historical likeness all too well. Rather than moving the field forward, Forte thinks that Dubiel would lead it backward to the dull pedagogy and moralizing that characterized nineteenth-century higher education.

According to a teleological (and, I'm proposing, likely Fortean) construal of its modernization, through reforms to higher education in the late nineteenth-century, the academy progressed beyond its earlier intellectual stagnation wherein research findings had to be reconciled with Christian moral teaching. Morality, rightly, became the academy's concern no longer. Rather, academics would come to deal in the production of "values-free knowledge." While the earlier paradigm saw all knowledge as containing a moral dimension unified under a

² As Patrick McCreless notes, "Since the 1950s music theory has changed itself from a pedagogical service with no intellectual respectability to a full-fledged discipline of the academy—one that retains its pedagogical mandate but one that has also made of itself a viable field of research" (1997, 33).

³ Julie A. Reuben offers an illuminating discussion that I draw on in the following paragraphs regarding this transformation of nineteenth-century higher education in America into the twentieth-century academy in *The Making of the Modern University: Intellectual Transformation and the Marginalization of Morality* (1996).

theologized notion of “truth,”⁴ within the modern research university each discipline came to operate under its own evaluative logic. This is what Forte effectively says in rebutting Dubiel: music theory produces objective, values-free knowledge based on musical structure. Forte offers no reason why anyone ought to value such knowledge, thereby leaving Dubiel’s broader question of value hanging. But this is as it should be in the modern academy. For, circularly, music-theoretical knowledge is valuable only insofar as music theory’s own internal logic values such knowledge. And Forte states that logic clearly: music theory concerns itself with, it *values*, explanation of and speculation about musical structures; it’s not concerned with values more broadly, that is didactically or morally, construed.

When read in this light, Forte rejects Dubiel’s alternative vision of the field because he sees it as drawing talk of morality back into the field under the guise of “values.” Rather than valuing our work because it is a values-free “explanation,” Dubiel asks music theorists to attend to what their work does—to orient to their work with its effects in mind. Such talk of a broader system of values to ground our field beyond its own circular, compartmentalized, secular logic, however, is dangerous for someone adhering to the modernization narrative. This is because the question of values opens up a space that, from a teleological mindset, can only be filled by an intellectually obsolete religious dogmatism—an intellectual cage where any scholarly, objective vision becomes obscured by the fog of Christian theology. Music theory is secular, not religious. It’s a site of specialized knowledge about a specified domain without connection to any moral ground. Since this is what music theory must be in the modern academy, Dubiel threatens our continuing progress by leading us down the seemingly innocuous path of questioning the very

⁴ According to Reuben, nineteenth-century higher education was premised on an assumed “unity of truth.” This entailed that “all truths [i.e. scientific and scriptural] agreed,” and therefore that both scientific and scriptural knowledge “had a moral dimension. To know the ‘true,’ according to this idea, was to know the ‘good’” (1996, 17).

logic that sustains all research disciplines. But this is a slippery slope backwards, and Forte “cannot see what future [it] holds for scholarly research in our field” (2000, [1.6]).

Through Forte’s choice of the word didactic, I propose, then, that we glimpse his deep investment not only in the teleological narrative of modernization, but also its intertwined narrative of secularization. Of course, the notion of the secular is fraught. But we can make some sense of the secular through how the modern critical attitude approaches it—that is, as divided from its other: the religious. These terms are commonly used to differentiate individuals. What distinguishes someone who is secular from someone who is religious involves whether that person believes or disbelieves in something called God or things like God. The secularization narrative, in turn, is a sociological hypothesis regarding this personal belief/disbelief: as a society modernizes, so too does its populace become nonbelievers, seculars. Of course, not everyone secularizes at the same time—certain individuals or groups will relinquish their faith more quickly than others. So the question arises as to how the religious live out their faith in a secularizing society. Orienting to this problem in a modern fashion, such societies develop secular institutions premised on a fundamental separation between individuals’ public and private lives. If religious individuals wish to engage in the public sphere, they must engage according to the logic of the particular domain they are entering, be it the political, the economic, or the intellectual. In a modern secular society, then, individuals only engage their belief within their private lives and within specifically religious institutions.⁵

While I don’t know if Forte was religious or secular, what is clear is that he upholds the distinctions that make music theory a modern, secular institution. And it’s music theory’s secular and modern status, I’m arguing, that he feels is at stake in his response to Dubiel. In asking

⁵ In elaborating the idea of the secular, I borrow here the first two of three senses in which Charles Taylor characterizes living life in “a secular age” (2007, 1–3). I soon offer his third sense as a helpful way forward after drawing these first two senses into my analysis of the Forte-Dubiel exchange.

music theorists to dismiss the distinction between explanation and description, Dubiel asks music theorists to jettison an integral aspect of their modern attitude. And in asking them to acknowledge that the value of music theory resides in its potential for transforming musical experience, Dubiel shifts music-theoretical discourse to engaging matters of personal, private investiture—thereby opening the way for a music-theoretical discourse that publicly speaks to what ought to remain an individual’s private religious principles. It is no wonder, then, that Forte does not take up Dubiel’s broader question of value. As a modern academic discipline, this is not a necessary concern, for it leads to questions that are not under the purview of the discipline—questions that, in the end, lead to morality, which is best left to philosophy (in the modern research academy) or theology (outside of it). Music theory is neither, so such questions needn’t be taken up to produce music-theoretical knowledge. These are just the rules we must play by in order to be academics in a secular age.

But these rules of the modern, secular game create tensions. Its separations create intensive dynamics that cause movements in directions outside the terms of its own distinctions—“orthogonal” (as Dubiel might say⁶) to the terms of secular modernity. And indeed, we can think about life in a secular age in other terms—terms that are not fixated on belief and

⁶ In their increasingly tense exchange, Dubiel’s choice of the word orthogonal eventually becomes a sticking point for Forte. In his original essay, Dubiel says: “The received view [of the field of music theory—i.e. as producing explanations rather than descriptions of music] isn’t even *antithetical* to [my] experiences [of being brought to my senses]; it’s *orthogonal* to them” (2000, [12]; italics in the original). Forte reads this statement as arguing that much of what music theorists do would no longer have a place in Dubiel’s vision of music theory (Forte 2000, [1.6]). Dubiel responds by clarifying that rather than limiting the options of music theorists he was “propos[ing] that theorists’ present range of operation be *expanded*, through our adoption of ideas or methods in addition to those that are now predominant” (Dubiel in Forte 2000, [2.1]; italics in the original). Forte, in his final response, seizes on Dubiel’s use of the world orthogonal to prove that he was not misreading Dubiel—that Dubiel is not opening up, but shutting down: “Now, the mathematical term ‘orthogonal’ means ‘right-angled’ or ‘statistically independent,’ which, construed metaphorically, signifies something like ‘tangential,’ ‘incidental,’ or ‘peripheral.’ It certainly does not support the idea of ‘*in addition to*,’ which Prof. Dubiel accuses me of misreading” (2000, [3.3]). What Forte misses in elaborating the meaning of “orthogonal,” however, is the connotation of opening up of a new dimension—for this is precisely what something orthogonal to the previous terms does, mathematically speaking. What Dubiel means, from this perspective, is that there are other potential dimensions that music theorists might explore beyond construing their work only along a continuum of explanation vs. description.

disbelief, and the inevitable movement from one to the other. Following philosopher Charles Taylor, we can construe life in a secular age in terms of the quality of lived experience in a space of heterogeneous moral or spiritual investiture. Taylor orients to this experience as having to do with the variety of possible ways to achieve a sense of *fullness* in life: “Somewhere, in some activity, or condition, lies a fullness, a richness: that is, in that place (activity or condition), life is fuller, richer, deeper, more worth while, more admirable, more what it should be” (2007, 5). What is peculiar to life in a secular age lies precisely in the fact that “we are aware today that one can live the spiritual life differently; that power, fullness, exile, etc., can take different shapes,” and because of this, “[w]e cannot help looking over our shoulder from time to time, looking sideways, living our faith also in a condition of doubt and uncertainly” (C. Taylor 2007, 11).

In responding to this doubt and uncertainty, Forte drops the question of finding value or fullness through his research in the modern academy. He compartmentalizes his public research life from his private spiritual or moral life. Dubiel, on the other hand, responds in a fashion that is unwilling to uphold the modern pretense that such a distinction is either desirable or tenable. When read alongside Taylor, we may understand Dubiel as indicating that the value of music-theoretical work resides in its potential for helping an individual achieve a sense of fullness through music-listening. He articulates this understanding in terms of a “fountain of concepts” that reorient individuals towards musical encounters in such a way that we might find life fuller, richer, deeper, more worth while, more admirable, more what it should be.

Although Forte’s position has been taken to characterize the mainstream of music theory from its origins to the present, the rest of this chapter writes a different history of the field. From the texts I engage here, we will see that Forte’s willingness to sideline talk of values is quite anomalous. In reality, Forte’s “musical structure” has always been a site of anxiety for music

theorists who question the value of their work—and this is most music theorists. When music theorists must convince themselves of their work’s value, they don’t usually double down on the value of their music-structural knowledge for its own sake, as Forte does. Rather, they invoke the very domain that Dubiel argues we ought to orient our work more explicitly towards: musical experience. This is not a recent development. It’s been this way from the start. American music theory has never been an endeavor that primarily speculates about musical structure. Rather, it has always been an endeavor that emerges in the site of intensity between the two problematic domains of musical structure and musical experience. And it is the modern listener that resides at this fraught interstice—the image of listening that at once is constituted by and itself constitutes these very domains.

1957: David Kraehenbuehl’s *Journal of Music Theory*

In centuries past the formulation of laws regarding the practice of music was regarded as the highest aim for a musician; and, in many instances, musical laws were the inspiration or the source for more general laws regarding material or spiritual experience. Music was the image of the universe, hence, a source of truth; and it was the music theorist who sought, discovered, and expressed both natural and divine law. But in our own time it is the rare musician who knows how his art offers a key to universal understanding. Music theory has become a discipline in stylistic definition or, still less, a system of nomenclature and classification that offers no valid laws even regarding music. It is to the restoration of music theory as more than a didactic convenience, more than a necessary discipline, as, in fact, a mode of creative thought that this journal is dedicated. (Kraehenbuehl 1957, 1)

Music theory had fallen from grace. Confining itself to the definition of styles and classification of schemas for merely didactic, pedagogical purposes,⁷ music theory had lost touch with its potential as a mode for inquiry into the very nature of being, of living a life, of finding

⁷ We could construe Kraehenbuehl’s use of the term didactic here as offering some insight into what Forte meant by the word in his response to Dubiel. Here Kraehenbuehl is clearly referencing the pedagogical valence of the term without invoking its moral one. It is possible, following this usage of the term, that Forte wrote “didactic endeavor” as an echo of Kraehenbuehl’s “didactic convenience.” The meaning Forte may have wished to communicate, from this perspective, would be the pedagogical one rather than the moral one. While this may have been Forte’s intention, I find it helpful to read the moral valence into his dismissal of Dubiel in order to make sense of why Forte reacted against Dubiel’s rather modest (and we’ll see, not at all novel) proposal with such animus and intensity.

universal understanding. It is to the redemption of music theory that David Kraehenbuehl dedicates the *Journal of Music Theory (JMT)* in this, the inaugural issue's editorial preface.

Based on Kraehenbuehl's exasperated forward to the journal's third issue a year later,⁸ the articles submitted for publication were clearly falling short of his lofty ideal of music-theoretical scholarship. In order to clarify the scope of the scholarship he was soliciting, he offered the following definition of music theory:

The proper object of musical theory is music, that pattern of sounds in time that composers construct to transfer their experience as human beings to others. The object of musical theory is not sound, not time, not human experience, but that particular conjunction of these that we call musical experience. . . . [Music theory is] that area of systematic thought which has as its object, musical experience; as its substance, the properties of sound, time, human experience, and, secondarily, musical calligraphy and paleography. (1958, 1)

For Kraehenbuehl, studies that undertake the collection of facts about the music itself—that is, compiling an inventory of a piece's structure as it relates to various classificatory schemes—are not practicing music theory. Only when such facts are placed in the service of predicting how those sounding structures might create particular experiential effects in a listener are scholars really theorizing music.

Kraehenbuehl's own line of research exemplifies his definition. Indeed, in asserting that music is “that pattern of sounds in time that composers construct to transfer their experience as human beings to others,” he provides a bare-bones sketch of his own theory of music, which he expounds in two articles he authored with Edgar Coons.⁹ As they see it, “A musical composition

⁸ Charles Burkhart offers this speculation: “Volume 2/1 (April 1958) begins with the third and last of DK's one-page openers, this one entitled ‘What is Music Theory?’ Here the friendly tone of the first two seems to give way to a certain acerbity, as though the writer is beginning to lose patience (and on occasion David could royally lose it; I hear him enunciating this title with an emphasis on the ‘is’). One imagines that Editor Kraehenbuehl had been receiving papers that seemed to him inappropriate for the *Journal*. Clearly he felt the need to clear up the ‘confusion regarding the proper business of musical theory’” (Burkhart 1997, 186).

⁹ Writing for an audience of music theorists, they published “Information as a Measure of the Structure of Music” (Coons and Kraehenbuehl 1958), and writing for an audience of aestheticians, they published “Information as a Measure of the Experience of Music” (Kraehenbuehl and Coons 1959). After graduating from Yale in 1964 (having

is an arrangement of acoustical events intended to communicate the essence of an experience” (Kraehenbuehl and Coons 1959, 510). Musical structure communicates this essence of an experience, they argue, by being “relevant” to the experience it wishes to communicate. Relevance, in turn, is determined empirically: an individual’s accumulation of perceptions of structures (musical and otherwise) throughout life give rise to concepts, which “reduce the minutiae of any sensory experience to a skeleton consisting of only those units of experience which are essential to the recollection and identification of the experience” (Coons and Kraehenbuehl 1958, 127). Their theory of musical experience is premised, that is, on attentive, recognition-oriented engagement with musical structure—the musical experience of the modern listener.

Under Kraehenbuehl’s editorial hand, this kind of musical experience was to be the central site for the field’s development. The task of theorizing music is not the collection of “facts” about the music itself.¹⁰ Rather, true theories of music offer predictions about how these facts create particular effects on such listeners. While admitting the necessity of developing classification systems for the facts of music, he argues that this “examination and codification of facts should not replace the truly creative and vital aspect of theoretical activity, the formulation and verification of useful musical theories” (Kraehenbuehl 1958, 1). And in Kraehenbuehl’s vision, the music-theoretical tasks of formulation and verification center on musical experience. Analysis is not simply a study of the structural properties of the music itself, but rather a study of how certain musical structures effect a modern listener’s experience. Analysis is always in the

changed degree programs to psychology), Coons would later become a professor of physiological psychology at New York University.

¹⁰ While I focus on Kraehenbuehl’s articulation of facts in relation to formal and stylistic classifications of music’s structure, he also distinguishes theory from facts about the acoustical properties of sound.

service of elaborating this listener's experience. Otherwise the analysis is not actually music theory—it remains a collection of facts.

In arguing that musical experience is *the* object of music-theoretical inquiry, Kraehenbuehl articulates a position that is rarely ascribed to early American music theory. Since by its fiftieth anniversary issue, a content analysis of *JMT* indicates its “conservative interest in the ‘nuts and bolts’ of music theory and of the looseness of its connection with the mainstream of the humanities,” (Goldenberg 2006, 48) Kraehenbuehl's vision not only of the journal but also of the discipline did not materialize. In one of the few discussions of Kraehenbuehl in the music-theoretical literature, however, Patrick McCreless situates him not as an individual articulating a failed vision, but rather as a charismatic leader and prescient commentator on the field's future trajectories. As McCreless notes, Kraehenbuehl's “ability to galvanize the energies of the new discipline and to articulate its goals clearly was indispensable in establishing it on secure footing and making a place for it in the university and conservatory” (1997, 23). Furthermore, McCreless indicates,

The intellectual program [he] outlines in the forward [to the inaugural issue of the journal] is almost precisely the program that has been carried out by music theory since 1957: namely, to focus both on analytical technique and “pure” theory, as well as on pedagogy and the history of music theory. Only the discipline's later venture into music perception and cognition was not foreseen. (1997, 23)

On this last point McCreless misses the mark. Not only did Kraehenbuehl foresee this venture, but he had also already figured the process of analysis and theorization as essentially engaged in the experiential problematics of perception and cognition. This point, however, is easily overlooked given the turn to the “nuts and bolts” disciplinary work that Kraehenbuehl had so hoped to keep out of the pages of the journal that would occur with a change in editor soon thereafter.

In 1960, Kraehenbuehl stepped down from his tenured position at Yale. According to Charles Burkhardt, his reason for leaving

sprang from a very deep and lifelong conviction of the need for improving American music education at the grass-roots level, and a deep desire to do something about it. As he himself wrote in a personal communication . . . , ‘I realized that, fulfilling as work with a dozen or so outstanding graduate theory students was, much needed to be done for young music students,’ meaning, in his case, young piano students. (1997, 188)

Such a desire for fullness, however, was not only a task he saw as pursuable only outside of the academy. His insistence that music theory engage questions of truth and universal understanding, a position articulated in his opening words for the *JMT*, embody this attitude toward living life—an attitude that can’t be entirely separated from his religious practice.

After growing up in a “nominally Lutheran but nonobservant family,” Kraehenbuehl had converted to Roman Catholicism in 1956 (Burkhardt 1997, 190). Though I do not wish to imply any clear causal relationship between his conversion and his decision to leave the academy, this context offers helpful perspective for reading his proclamation on the historical and contemporary statuses of music theory.¹¹ In particular, with this context we may understand that his image of music theory’s illustrious past is not simply a statement of what music theory was in a bygone, premodern era when “musical laws were the inspiration or the source for more general laws regarding *material or spiritual experience*” (Kraehenbuehl 1957, 1; emphasis mine). Rather, we may read him as hoping for a renewal of music theory in which the discipline again engages spiritual and moral, religious and philosophical problematics. In opposition to Forte’s investment in the academy’s modernization and secularization, we may read Kraehenbuehl as pushing against such teleologies—not only seeking to draw spirituality and morality back into the fold of legitimate academic inquiry, but also, perhaps, to see these not as dated religious

¹¹ Burkhardt offers this context at the end of his remembrance of Kraehenbuehl without reading it back into how it might have inflected Kraehenbuehl’s music-theoretical work. He insists, however, that “David’s life and work cannot be summarized without mention of its religious aspect” (Burkhardt 1997, 190).

concerns that we rightly (as a secular discipline) should disregard. Rather than divorcing music theory from such concerns, that is, Kraehenbuehl may have been wishing that the field engage with moral and spiritual values—something that was clearly not happening through the submissions he was receiving.

Kraehenbuehl's scholarship, in this reading, sought to perform these values by centrally engaging the problematic of musical experience. To do so, he drew on a tool that could, at least he hoped, bring music-experiential problems into dialogue with the music-analytic interests of the then-emerging field of music theory: information. The problem that he may have sensed, however, is that although his rhetoric privileges musical experience, in practice the use of information theory necessarily shifts attention away from the qualitative aspects of musical experience—that animating site of the fullness, the locus, perhaps, of music's spiritual and moral value, he wished to investigate—and towards the purely measurable aspect of experience construed as the flux of information that is a piece's musical structure. The need to ground music-theoretical work within secularized, measurable values occluded even his desire to orient towards the fullness of musical experience—its non-measurable, qualitative, spiritual moment that drove his music-theoretical work.

Rather than following Kraehenbuehl's proposal that musical experience serve as the animating problematic for music-theoretical inquiry, soon after he left, the field would settle instead on a given, non-experientially mediated musical structure as the ground of its inquiry. After leaving Yale, Kraehenbuehl handed the reins of *JMT* to Allen Forte, and in 1961 a makeover of the journal's design and layout marks Forte's editorial ascent. Under Forte's influence in his capacity as both the journal's editor, and, more importantly, a mentor for generations of students would the discipline of music theory come to be defined in terms we now

associate with early American music theory.¹² Indeed, within fifteen years of Kraehenbuehl's departure, the public centrality of experience diminished to such an extent in music-theoretical discourse that Thomas Clifton would delve into post-Husserlian phenomenology in order to "reunit[e] music theory with musical experience." (1983, 296)¹³

While McCreless marks the 1957 initiation of the *JMT* as a key event in the development of the discipline of music theory, then, it is more accurate to say that it was at once *because of* Kraehenbuehl's "ability to galvanize the energies of the new discipline" and *in spite of* his goals for the field. It is Kraehenbuehl's decision to leave the field in order to pursue teaching piano to youths, I propose, that marks the true beginning of McCreless's "North American music theory"—a music theory which by the 1980s, he tells us, "had come to mean ... a 'normal science' of Schenkerian theory and pitch-class set theory, plus a modest amount of research in the history of theory, pedagogy, and music perception and cognition" (1997, 20).

1976: Institutionalizing Music Theory

By the mid-1970s, music theory had nearly all the trappings of an academic discipline. Following shortly after the initial publication of the Yale-headquartered *JMT*, a second theory-oriented journal, *Perspectives of New Music*, emerged from Princeton in 1960. Graduate degree programs in music theory had migrated from the east coast to the midwest, with the University of Michigan playing a central role in further organizing the field. Michigan's graduate students would in 1975 start another music theory journal, *In Theory Only*. A number of regional societies

¹² For a discussion of Forte's role in shaping the discipline of music theory during this period, see David Carson Berry's contribution to the fiftieth anniversary issue of the *Journal of Music Theory* (2006). Quoting Forte, Berry writes, "As editor, Forte had a 'different idea of the scope of music theory' than Kraehenbuehl had—a broader view, and one that placed more emphasis on analysis [...]. He was interested in 'get[ting] a different kind of material' for the journal and making it 'more diversified in content'" (2006, 15). My argument here runs counter to that of Berry and Forte. I see Kraehenbuehl as offering the broader view, even if the actual content of the journal under Kraehenbuehl did not evidence this vision, as William J. Mitchell argued in his review of the journal's first three issues (Mitchell 1958, 540–42).

¹³ Although I draw this quote from Clifton's posthumously published *Music as Heard*, his phenomenological project is evident as early as his article, "Music and the a Priori" (1973).

of music theory had also coalesced, most prominently the Music Theory Society of New York State in 1971.¹⁴ The only missing piece was a national society for the increasing number of “theory people” among the ranks of the College Music Society (CMS), the American Musicological Society (AMS), and the American Society of University Composers (ASUC).

Efforts to organize such a society began in earnest in 1975. At the joint CMS/ASUC conference that year, some theory-inclined members formed an ad hoc committee, led by Richmond Browne, to organize the first national music theory conference. The result of this committee’s planning was a conference offered as an extension of the February 1976 meeting of ASUC. Between paper sessions at the conference, Browne moderated two town hall discussions of the pros and cons of creating a national theory society. As he reported following the conference,

The discussions we held concerning the future of music theory as an organized society have born [sic] cautious fruit. The ‘steering committee’ was asked to 1) explore theory activity in other existing groups; 2) look forward to another national meeting of theorists; and 3) begin thinking about a draft format for a national theory society.¹⁵

Carrying out this mandate, Browne approached the CMS to propose a panel for their November 1976 meeting. As Browne continued in his report: “CMS accepted the idea of a panel. It will take place at a CMS plenary session on November 6, with myself as moderator and short papers by Allen Forte, Carlton Gamer, Vernon L. Kliever, Carl Schachter, and Peter Westergaard.”¹⁶

The panel was titled “Music Theory: The Art, the Profession, and the Future.”

¹⁴ Others include the Central Midwest Theory Society (now Music Theory Midwest) and the defunct Ohio Theory-Composition Teachers Association.

¹⁵ Richmond Browne, “A report on the first NATIONAL CONFERENCE ON MUSIC THEORY,” in “Various archival documents from the early years of SMT,” additional notes, part two. https://societymusictheory.org/files/archives/Papers_1975_and_1976_SMT_from_Archives_part_2.pdf, 13.

¹⁶ Continuing, Browne writes, “The next day, at the CMS theory sub-session moderated by Wallace Berry, those papers will be discussed and ideas concerning the next steps of a theory organization will be put forth. CMS has also agreed in principle to ‘host’ the first national meeting of a theory society, should one emerge in time, at its Fall 1977 meeting in Evanston.”

Addressed to an audience at once excited about the possibilities opened by a new society and anxious about the viability of an independent disciplinary organization, the papers on this panel at CMS centrally engaged the identity of music theory both in its current state and its potential disciplinary future. According to the papers presented, the intellectual orientation of the discipline appears more in line with Forte's vision than Kraehenbuehl's. In his contribution, Kliewer asserts: "Not until we begin to explain systematically structural relations do we begin to engage in our art [music theory] and involve those with whom we are associated in the theory of music" (1977, 142). According to Westergaard, a music theorist "examines ... combinations and successions [in the score] and tries to *account for them* either verbally or graphically so that they can be understood as fitting into some kind of rational scheme ..." (1977, 145; emphasis in original). And Gamer, elaborating on a linguistic analogy, "take[s] music theory ... to be the branch of knowledge devoted to the study of the structural aspects and surface features of existing or possible worlds, or pieces, within the musical universe, and, by extension, the study of that universe as an entity" (1977, 153). In his 2002 remembrance of this time of the field's development, Browne would write, invoking the very distinction that Dubiel had two years earlier proposed that music theorists dismiss: "*theory rests on analysis based on intellectual power, not just description*" (2003, [13]; emphasis in original). Music theorists, don't just describe; just as he had insisted in 1977, they explain using "conscious, logical, demonstrable concepts" (1977, 179).

While these contributors all seem to agree that the mainstream of the field is characterized by a focus on musical structure, this approach was not unequivocally endorsed. In his contribution, Westergaard questions the value of such music-theoretical discourse, bluntly asking, "What purpose could such theories serve? What uses can they be put to?" Unless a reader

is interested in theory because “he wants to be able to arrive at a rational scheme for the notes he sees,” then there is very little purpose, very little use, Westergaard argues (1977, 145).¹⁷ Because he conceives of music as a communicative act (Figure 1), music theorists, Westergaard proposes, ought to thematize the communicative problematics of the musical event. As then practiced, however, the explanatory model short-circuited such problematics by positing the music theorist as an objective observer who explains the musical structures evident in a score (Figure 2) rather than engaging the experience of listeners. To adequately engage music as a communicative act, Westergaard insists that music theorists must engage their own subjective experiences as participant observers in the communicative process—taking on the various roles in the communicative chain (Figure 3). Only in this way could music-theoretical work “be useful to a reader who wishes to come to grips with his own sense-making processes” (Westergaard 1977, 146). Presaging Dubiel’s position, Westergaard insists that music theory ought to produce discourse that the reader “can relate to his own experience of music, something he can use to sharpen, heighten, broaden that experience” (1977, 146). The value of music-theoretical discourse, that is, resides in its capacity to illuminate and transform musical experience.

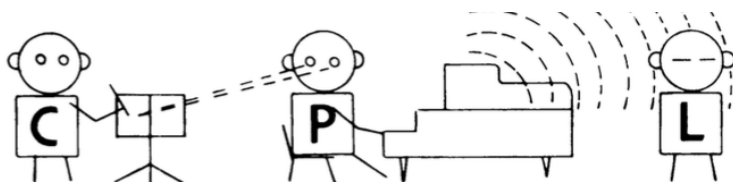


Figure 1. Westergaard's diagram, “Music as communication.”

¹⁷ In his contribution, Allen Forte makes a similar remark, expressing concern over the small constituency for the work of music theory: “I should like to state one perplexing and vexing problem connected with the field of music theory at the present time. ... This is the question of the ‘constituency’ of music theory. Who are the people seriously interested in the field although they themselves may not contribute to it? How large is this group? What are their common interests? I found it difficult to answer these questions at the time of the Boston meeting. ... Taking a pessimistic view, I suspect that the constituency of music theory is actually very modest in size” (1977, 158).

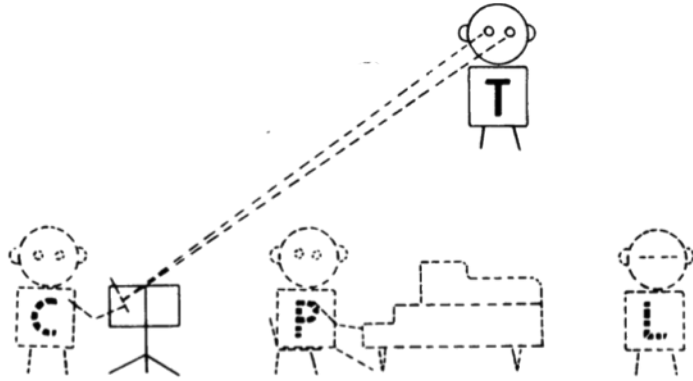


Figure 2. Westergaard's diagram “Theorist as objective observer—limited model. (Theorist concerns himself with score only)”

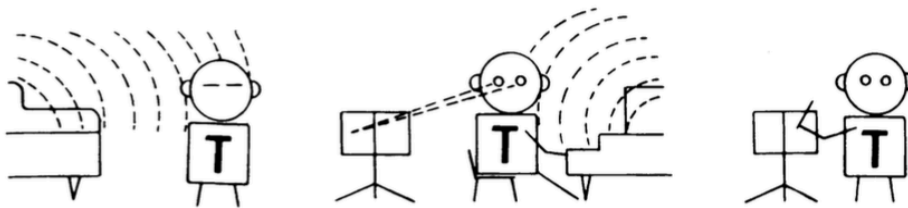


Figure 3. Westergaard's diagram, “Theorist as subjective observer. (Theorist observes functioning of chain by putting himself in each role.)”

For those music theorists invested in the explanatory approach, however, the more “objective” orientation is not meant to deny or even necessarily elide the value of musical experience. Rather, as Gamer concludes his contribution,

One of the wonderful attributes of the best music is that our experience of the piece itself invariably transcends and sublates our experience of even the best theoretical formulations of it, however comprehensive and elegant such formulations may be. If this were not so, we would not value the musical experience as we do. (1977, 156)

Although he sees music theory as the “study of the structural aspects and surface features” of music, then, musical experience is a present absence—that which privately motivates Gamer to undertake his publicly-reported explanation. Music theorists, he implies, sublimate their musical experience into a drive to find an adequate music-structural formulation of their experience of music—an experience that always transcends such formulation. While always coming up short,

the image Gamer suggests is of music theorists continually repeating this process, grappling with the inadequacy of technical language to communicate the fullness of their aesthetic experience.

The locus of value for both sense-makers (like Westergaard) and explainers (like Gamer), then, resides in the experience of music. On this, they seem to agree. The difference between the two resides in the place of musical experience in their work. For sense-makers, musical experience serves as that to which any music-structural discourse is always oriented—its purpose being to clarify, inflect, and communicate a sense-making process. For the explainers, musical experience serves as that which animates the production of a discourse that doesn't necessarily relate to musical experience at all—at least not explicitly or intentionally.

But what is this “musical experience” that they appear to share some investment in? It's an idea the presenters largely take for granted. The contributions of Westergaard and Kliewer, however, offer a way in to addressing this question. In Westergaard's focus on musical communication, the listener “hears the sounds and tries to make sense of them as music.” The experience of music, from this perspective, consists of the act of sense-making as well as the product of that sense-making. Westergaard doesn't tell us exactly what he means by “making sense.” He does, though, offer an analogy between “sense-making” and creating an “image”—an image being something like what sense-making produces insofar as it is something that can itself be “sharpened.” Musical experience, then, can be likened to the creation and rendering of an image—something that can be clarified through discursive intervention.¹⁸

Kliewer helps to further clarify what it might mean to “make sense” of music by articulating what an “adequate musical experience” is *not* with an example from the music theory classroom:

¹⁸ Regarding experience, he also speaks of being able to “heighten” and “broaden” it— notions less amenable to his image metaphor. While these terms imply complementary metaphors, that of the image is the only one he explicitly offers.

How often have you heard a student, upon hearing a movement, boldly proclaim that the movement is in “sonata-allegro” form, but upon inquiry it is evident very little musical content was experienced. It is not unlikely that stressing the name of an event is directly responsible for closing-off the achievement of an adequate musical experience, and that nominalism deludes a person into believing that musical understanding is being achieved. (1977, 139)

Musical experience must not be confused with the “identification and recognition of intervals, chords, interval sets, etc.,” for this does not “represent [anything] more than an acknowledgement of what the materials of music consist of” (1977, 142). For Kliever, an adequate musical experience involves hearing musical content, by which he means the “structural relations” between the “materials [that] music consist[s] of” (1977, 142) And it is theorizing such a music-structurally oriented musical experience that Kliever identifies as the primary task of music theory. Theorizing music, he tells us, is to theorize the “total aural experience” (1977, 140)—a task music theory does through explaining music’s structural relations, those relations heard in an adequate musical experience.

In line with Kraehenbuehl, the listening practice both Westergaard and Kliever gesture towards is that of the modern listener. In his sketch of musical communication, Westergaard represents a listener as someone whose eyes are closed, implying a focusing of the attention on the sense of hearing—thereby separating the other senses from impinging on the task of rendering the sounds as music. This task of rendering, furthermore, requires the recognition of sound *as music* in order to produce a musical experience. Separate the senses. Focus attention. Recognize the music through the sounds. Kliever, too, upholds this image, but further clarifies what it means to recognize the music through the sounds. An “adequate” music-listening, he tells us, involves not only recognizing the constituent elements that make up the music, but also recognizing how these elements are drawn into larger scale relations within a piece of music.

While all invest in the modern listener, the image of a modern listener figures differently in three of the contributors' understanding of music-theoretical production. For Westergaard, music-theoretical production ought to usefully inform the modern listener's sense-making process. Kliewer approaches music-theoretical production as the theorizing of the "total aural experience." Gamer's music-theoretical production, lastly, develops rational discourse about musical structures without necessarily considering musical experience. He indicates, however, that such discourse does "entail hearing the piece as a semantic interpretation of a system of nested or intersecting syntactic models" (1977, 155). Although even the best theorization—presumably with dozens of nested or intersecting models—will always "sublate" an individual's experience in actual modern listening practice, his music-theoretical practice strives towards producing a theoretical model adequate to musical experience. Although figured in different ways, then, it appears that modern listening practice motivates the music-theoretical production of all three. And it is through the image of the modern listener that both structure and experience become properly "musical" in nature.

At the CMS conference the following year in Evanston, a second national conference on music theory convened. In its business meeting, attendees took up the question of whether to create a national society for music theory. After some discussion of the name, and some voicing of dissent, the overwhelming majority of those present voted to form the Society for Music Theory. In Browne's debriefing of this organizational effort at the National Association of Schools of Music (NASM) conference soon thereafter, he articulated the space that music theorists hold in the disciplinary landscape: "The natural solipsism of composers, the historicism of musicologists, the relativism of ethnomusicologists, while quite understandable, does seem to

leave room for other kinds of discussion, for systematic description of logical relations ...”

(1978, 176). In concluding, he remarks,

I take the new Society for Music Theory as a sign that music students in the future will continue to receive the attention of teachers who take conscious, logical, demonstrable concepts just as serious as we all take the intuitive, mysterious, beautifully indivisible and invisible magic of music. My wise friend Carlton Gamer says that music, after all, somehow “subrates” all explanations of itself; if it did not, we would not value it so. The search for theories of music is the attempt to live the examined musical life. (1978, 179)

Music theorists, that is, soberly examine music in order to shed some light on its spellbinding magic. What they soberly examine, we’ve seen, is what they call “musical structure.” What they hope to shed some light on is “musical experience.” It is in the intensive dynamics between these two domains that music theory resides. And it is the image of the modern listener that mediates between these domains, offering conscious, logical, and demonstrable concepts about the musical structures such a listener’s experiences. In practice, however, actual listening experience exceeds its discursive, music-structural explanation.

Critical Interlude: Kerman’s Call for Humane Criticism against Formalist Analysis

1980: Three years have passed since the founding of the Society for Music Theory. Having at least publicly constituted itself on the epistemological grounds of the objective structure of musical works, members of the newly created society hoped to produce knowledge of the works they loved—privately—in peace. Or at least as much peace as could be tolerated within the already heterogeneous field of music theory. But any peace was short-lived.

Dramatizing the publication of Joseph Kerman’s “How We Got into Analysis, and How to Get Out” (1980), Kofi Agawu recollects,

Just when theorists and analysts in America succeed in constituting themselves into a separate society, just when they win the opportunity to focus on what they deem important and what they think they are good at, ... they find themselves under attack. (2004, 267)

The thrust of Kerman's attack, however, was not new. In fact, part of his argument re-articulates Westergaard's position that calls on music theorists to engage actual musical experience. More novelly, however, Kerman argued that music theorists should also engage music's cultural context. But most novel and influential were the terms of his intervention: characterizing the discipline as motivated by a nineteenth-century idealist philosophy.

Kerman's critique turns around two moments. First, he argues that structure-oriented, or "formalist" music theory begs the question of its stakes. For Kerman, explaining music's structural relations tells us neither why we do nor why we should care about the music so explained. He calls on music theorists to "get out from under" this non-evaluative stance¹⁹ and explicitly engage the question of music's aesthetic value. For Kerman, the primary product of music-theoretical work, music analysis, ought to be what is elsewhere in the humanities called criticism. As we have seen, the problem of value that Kerman highlights here was familiar to music theorists.

Second, Kerman argues that the public formalism of analysis masks an unexamined private aesthetic ideology: organicism. Although music theorists often purport to use objective tools to explain the structure of the music itself, Kerman argues that formalist explanation has a single predetermined goal: the demonstration of the organic unity of masterworks.²⁰ Kerman's critique calls on music theorists to publicly engage the question of music's value instead of dogmatically reinforcing their privately-held belief system. Throughout, Kerman leaves no doubt

¹⁹ Kerman offers the example of Allen Forte's 1961 monograph *A Compositional Matrix*, "from which all affective or valuational terms ... are meticulously excluded" (Kerman 1980, 313).

²⁰ Continuing in his discussion of Forte's monograph, Kerman writes, "it scarcely goes unnoticed that the subject of Forte's monograph is ... a late sonata by Beethoven ... a work that Forte accepts without question as a masterpiece—without question and without discussion. Indeed, this monograph shed a particularly pure light on the archetypal procedure of musical analysis. This branch of criticism takes the masterpiece status of its subject matter as a *donnée* and then proceeds to lavish its whole attention on the demonstration of its inner coherence. Aesthetic judgment is concentrated on the initial choice of material to be analyzed; then the analysis itself, which may be conducted with the greatest subtlety and rigor, can treat of artistic value only casually or, as in the extreme case of Forte's monograph, not at all" (1980, 313–14).

as to the ideological source of their belief system: nineteenth-century German idealism, especially that of G.W.F. Hegel. To uphold such a system of values, Kerman reminds us, is incredibly troubling, given that such an ideology trades on a problematic metaphysics that buttressed European colonial projects. Kerman's goal, as I see it, is not to jettison ideological investments, but rather to thematize them, to draw them forth for public scrutiny. "Ideology" names the conditions in which we work, not the enemy to be eradicated. The problem is not that music theorists are ideological. We all are. The problem is bracketing it from our discourse. And Kerman practices—to an extent—his intervention by continually articulating his own ideological investment in "aesthetic value."

Paradoxically, the thrust of Kerman's intervention re-enacts the nineteenth-century organicist response to eighteenth-century mechanistic thought. Just as Kerman wishes for music theorists to engage questions of music's aesthetic value rather than engaging the composition as a set of structural parts that relate in articulable ways to create a formal whole, organicists sought to engage the world as animated by an immanent vitality irreducible to the objective accounting of parts and wholes that characterized earlier mechanistic thinking. Indeed, the concept of the aesthetic that Kerman so treasures emerged during these organicist developments in nineteenth-century European philosophy.

To briefly gloss traditional narratives of these developments, in the seventeenth century the givenness of conceptual schemas that served to explain the nature of nature were collapsing in light of scientific advances. The success of the natural sciences ushered in new modes of thought—modernity had begun in earnest. With the loss of "pre-modern" conceptual schemas that made sense of world, self, and God, new ones emerged. A particularly influential one followed the attitude of the mechanistic sciences that had led to the conceptual demise of "pre-

modern” thought. In this seventeenth- and eighteenth-century mechanistic refiguring of thought, meaning and value were evacuated from the immanent world and transferred to an absolutely transcendent plane—as too was God. And while the earlier mechanistic thinkers found God necessary to their natural philosophy, by demystifying the immanent world, they soon facilitated His conceptual death.

The mechanist’s absolute split between immanent world and transcendent values, however, did not sit comfortably in the developing modern imaginary. The hollowness²¹ of such a mechanistic worldview drew critical responses in the nineteenth century based on the metaphoric force of the organism rather than the mechanism.²² In opposition to the mechanistic universe, the organicists drew value and meaning back into the immanent world, modeling their thought on the organism whose vitality evinced a non-mechanical, qualitative value. Lived experience often served as the locus of such a vital quality, thereby rehabilitating the philosophical value of embodied human experience following its suppression in mechanistic thought, which valued a less fallible, more “objective” approach to things.²³

In the nineteenth century, then, two modes of experience became privileged sites of fullness in the modern’s increasingly demystified world: aesthetic experience and religious experience.²⁴ Through mystical religious experience, some insisted, God was demonstrably present—*immanent*—to what mechanists viewed as a disenchanted world. For those “seculars”

²¹ As Johann Wolfgang Goethe wrote in response to the mechanistic vision in 1770: “How hollow and empty did we feel in this melancholy, atheistical half-night, in which earth vanished with all its images, heaven with all its stars. There was to be an eternal matter of eternal motion, and by this motion, right and left and in all directions, without anything further, were to be produced the infinite phenomena of existence” (quoted in Abrams 1971, 186).

²² As Ruth Solie writes of English poet and philosopher Samuel Taylor Coleridge, “Under the influence of the German organicist philosophers of the late eighteenth century, and in an era in which biology was gradually replacing mechanics as the central intellectual paradigm, Coleridge applies organic explanatory categories to a wide variety of areas of investigation, including history, a theory of mind, and aesthetics” (1980, 148).

²³ Writing on the rise of the aesthetic in philosophical discourse, Terry Eagleton notes, “It is as though philosophy suddenly wakes up to the fact that there is a dense, swarming territory beyond its own mental enclave, threatening to fall utterly outside its sway. That territory is nothing less than the whole of our sensate life ...” (1988, 328).

²⁴ Tracing various figurations of (or “songs” about) “experience,” Martin Jay (2005) explores the narrative I’m glossing here about aesthetic and religious experience.

unable to reinvest in the religious, however, the aesthetic emerged as a substitute space of investiture. That is, aesthetic experience offered a secularized orientation to what had been an essentially sacred experience. And philosophical discourse that facilitated this secularization was the Romantic philosophy of organicism.

Alongside the organicists, Kerman finds fullness within aesthetic experience. Music theorists in his (not entirely fair, as we've seen) view, however, function more like mechanists, demonstrating objective, non-evaluative relations between parts and the whole of musical works. When read alongside this European philosophical tradition, Kerman's intervention actually reads less like a critique of organicism than a rejection of the mechanistic attitude. But this repetition of the organicist critique must be read in the academic context of the twentieth century. Rather than true mechanists, who saw the explanation of parts and wholes as casting light on God's creation, music theorists of the twentieth century had no such (at least public) covenant with God. For the properly secular, modern music theorist, the value of music-theoretical labor resides—as Forte tells us—in the production of objective, values-free knowledge that explains music's formal elements. While some sense of enchantment still publicly motivated the mechanist, formalists complete the secularization narrative, relieving explanation of any residual enchantment that had also characterized the organicist. Not only has God died, but all metaphysical thought has been suspended, denied value and its products rejected within the confines of the twentieth-century positivist moment in thought. It is in this atmosphere, Kerman argues, that music theory emerged and could thrive.²⁵ But such a positivism, he demonstrates, represses the very qualitative, evaluative investments that serve as the private motivation for

²⁵ Speaking of the disciplines of musicology and music theory in *Contemplating Music*, Kerman writes: “both were well calculated to thrive in the intellectual atmosphere of neopositivism. The appeal of a systematic analysis was that it provided for a positivistic approach to art, for a criticism that could draw on precisely defined, seemingly objective operations and shun subjective criteria (and that would usually not even call itself criticism)” (1985, 73).

such knowledge production in the first place. A point, we've seen, that is not unfamiliar to music theorists.

Rather than offering a broadside to the discipline of music theory,²⁶ then, Kerman draws to the fore the intensive conceptual dynamics that were unfolding and avowed by music theorists in the 1976 plenary session. Kerman's proposed solutions for music theory at once articulated paths already being undertaken, but also opened a space for new forms of music-theoretical activity. As opposed to music theory's focus on "structural relations," criticism would move beyond the confines of the hermetically sealed work object by drawing it into relation with both musical experience and its socio-historical context.

This opening to the social marked a new avenue of research for both the "positivist musicology" and the "formalist music theory" that Kerman sought to displace. For music theory, this would mean not only figuring music as a nexus between musical structure and musical experience, but also seeing each as mediated by the social-discursive world in which they are both constituted. For Kerman music criticism remains motivated by the value of aesthetic experience. However, this locus of value must be figured as socially/discursively-mediated—a mediation that informs the structural relations within the music itself. That is, music criticism ought to engage music, the "organism," within its "ecology."²⁷

1995: Responding to the New Musicology

Kerman's critiques of both "formalist" music theory and "positivist" musicology, as the disciplinary narrative goes, ushered in the "new musicology." Gaining momentum after his 1985

²⁶ McCreless writes, "Since all was ostensibly well, most music theorists did not anticipate the historico-critico-musicological broadside that would score a direct hit on their discipline in the 1980s" (1997, 42). My argument throughout this section seeks to clarify this narrative, demonstrating that it is likely that many (if not most) theorists did in fact anticipate at least part of this critique.

²⁷ Kerman writes, "Along with preoccupation with structure goes the neglect of other vital matters—not only the whole historical complex . . . , but also everything else that makes music affective, moving, emotional, expressive. By removing the bare score from its context in order to examine it as an autonomous organism, the analyst removes that organism from the ecology that sustains it" (1985, 73).

publication of *Contemplating Music*, this strain of scholarship in music studies explicitly engaged “postmodern” thought and thematized the socio-political environment in which both the music and the scholars themselves reside. While earlier scholarship could take the value of their work for granted by situating it within widely held valuational frameworks, new musicologists denounced such frames of legitimation. Instead, they sought to bootstrap the value of their work without recourse to either the idealist grounding of the nineteenth-century or the positivist one of the twentieth. In so doing, new musicologists argued for the production of different—i.e., *new*—kinds of music scholarship in light of their ideology critiques. Alongside advocating such new work, though, they also problematized the value of earlier work. And in problematizing “formalist” music theory, new musicologists often denied its value.

This frustrated many music theorists—a fact clear in a panel I now turn to titled “Contemporary Theory and the New Musicology” that responded to the new musicological critiques of their field at the 1995 joint meeting of the Society for Music Theory, the American Musicological Society, and the Center for Black Music Research. It seems that it was clear to the panelists, however, that the 1976 consensus identity of music theorists as explainers of musical structure was no longer tenable. Or at least the notion that music theorists engaged the “structure” of the “the music itself” would have to be recast in light of the new musicological critique. For the knowledge they were producing, new musicologists insisted, was not of the objective, values-free kind that music theorists presented it as.

The panelists, as we will see, appear to concede this epistemological critique. But this critique of “musical structure” left open an opportunity for music theorists—an opportunity that the panelists seized. As the new musicologists undermined the notion of a purely objective musical structure, three of the panelists responded by offering various figurings of *musical*

experience as itself offering a better ground for music-theoretical practice. Although as I've been arguing, musical experience has always played a central role for the discipline, in light of new musicological critiques, such private investitures would finally become more publicly visible.

Offering up musical experience to the public tribunal of intersubjective science, Matthew Brown's contribution to the panel argues that musical experience should function as the basis of an empirical music-theoretical science. Reminiscent of David Kraehenbuehl's information-theoretically informed project, Brown proposes that music theory ought to seek out "law-like connections between so-called aesthetic and non-aesthetic properties" (1996, [13]).²⁸ Rather than basing its discourse on an idealized notion of an autonomous musical structure, Brown's scientific music theory would ground its discourse on intersubjectively corroborated, empirical observations. In this way, he seeks to "naturalize" music theory. Doing so, he proposes, would shore up music theory's public image against the epistemological critique of the new musicology. Rather than being cast (fairly or not) as a discipline premised on an outmoded nineteenth-century idealist metaphysics, Brown resituates musical structure as itself empirical—that is, based on intersubjectively corroborable experience. While he draws musical experience into music-theoretical discourse, Brown divorces it from its status as a private, animating value and instead renders it as music's public, generalizable aesthetic properties—that is, replicable, accumulable, and intersubjectively validated. This is the concession required of scientific knowledge production. For science in the modern academy is, after all, values-free. Rather than fully respond to the new musicological critique that would additionally seek to problematize the value of such "scientific" knowledge production, Brown doubles down on the inherent value of the scientific method as offering an adequate epistemological ground for the field.

²⁸ Although he doesn't explicitly clarify this distinction, he seems to understand non-aesthetic properties as "particular musical relationships" and aesthetic properties as "emotional states" and how people "respond to music."

Scott Burnham takes another approach to resituating the music-theoretical endeavor within the experiential. Music theorists, he insists, operate on a “fundamental relation to the materiality of music” (1996, [13]). This fundamental relation, in turn, “relies on clichés [that] ... can be said to result from the nature of our training as practicing musicians, and from the way we tend to generalize about music, with palpable, internalized prototypes” (1996, [13]). He argues that all music scholars share this fundamental relation to music. As did Brown, then, Burnham recasts any transcendentally-construed structure of music itself within the (trained musician’s) immanent, experienced world. Whereas for Brown, this recasting was done in the name of producing properly scientific knowledge, Burnham hopes that such a construal can help music theorists better engage “general human values” (1996, [16]). While both move to an immanent frame, Brown does so in order to make music theory a modern science while Burnham does so to make it a more relevant field in the humanities—a field that can dialogue about (what he presumes are) its shared investments/experiences with new musicologists.

Kofi Agawu completes the modern disciplinary gamut by articulating the value of music theory alongside the arts. The rewards of music-theoretical work, he asserts, “like those of musical performance stem from a hands-on experience” with the “technical structure” of pieces of music. “Although it makes claims about knowledge,” he continues, “an analysis does not merely produce a detached set of results available in verbal form” (1996, [3]). There are different kinds of knowledge, Agawu avers. Brown, as we’ve seen, offers us a scientific knowledge and Burnham hopes his “music itself” can open the discipline up to more relevant humanistic knowledge. The project of analyzing music, as Agawu characterizes it however, prizes a different sort of knowledge—a knowledge that is bound up in an analytic-performative musical

experience.²⁹ Clarifying his position in a later article, he writes, “the knowledge [that an analysis] produces is not necessarily objective or replicable, like an archival report, but subjective, an invitation to a way of perceiving” (2004, 276). The new musicological critique of music theory, Agawu argues, misses the mark in that it fails to recognize the performative and experiential bases of the entire endeavor. Where new musicologists see a purely formalist product detailing a work’s musical structure in agonizing detail, music theorists see an invitation to a valuable perceptual experience. Instead of seeking to insulate the discipline from the epistemological critique of the new musicology, Agawu digs his heels in on the value of the music-analytical process itself—a process whose rewards, he argues, like those of undertakings in the arts have become increasingly illegible in the modern academy.

Although they situate the value of music theory in an experience construed under the various domains of the sciences, the humanities, and the arts, each of these authors implies a similar general image of listening as grounding their understanding of musical experience. For Brown, writing in an earlier article with Douglas Dempster, to scientifically test the “empiric adequacy” and “predictive power” of a given theory or analysis of music, “music analyses/theories should present relations that are audible, or at least confirmable by what suitably qualified listeners are capable of hearing” (Dempster and Brown 1990, 149).³⁰ And those suitably qualified are those guided by a listening practice, much like Kraehenbuehl’s, that places a premium on expectations derived from “law-like” generalizations—that is, a listening practice that is attentive and recognition-based. In recasting the music itself within the experience of trained individuals, Burnham also situates music theory as premised on this

²⁹ Indeed, because “not all branches of musicology are directly concerned with the experience of music,” Agawu tells us, “[n]ot all branches of musicology demand a vigorous deployment of analytical techniques” (1996, [1]).

³⁰ This article rearticulates their position in response to critiques of their earlier article, “The Scientific Image of Music Theory” (Brown and Dempster 1989).

listening model—here that of a trained musician operating through the (often seemingly unmediated, embodied) recognition of music’s “palpable prototypes.” For Agawu, a less explicitly embodied but equally modern listener animates music-theoretical inquiry insofar as music theory “allows the musical mind to engage directly with the compositional elements themselves” (1996, [15]). It is this “direct” engagement of “musical mind” and “compositional elements,” or in my terms, the modern listener’s musical experience and musical structure, that characterizes music-theoretical work. Despite the disparate disciplinary alliances these authors articulate, it is various figurations of a modern listener that undergirds these public refashionings of music theory in light of the new musicological critique.

(What is) Experience after All?

With this public turn to musical experience, it is only now starting to become clear how prescient David Kraehenbuehl was in his early declarations on music theory. Though immediately following his departure, experience was only thematized on occasion³¹ or in the margins of the field,³² since the new musicological critique, musical experience has become a more central, public site of investment. This is true even for what Agawu, in further dramatizing the fall-out from Kerman’s critique, calls music theory’s “aggressive new formalism” “that makes the [formalisms of the] 1960s and 1970s look tame”: transformational and Neo-Riemannian theory (2004, 268). While Agawu implies that this work didn’t “respond to any of the central challenges of the new musicology” (2004, 267), these new formalisms respond more than Agawu leads on. Though steeped in mathematical formulas, many of the theorists who developed these tools explicitly articulated their value in terms of their capacity to inform,

³¹ The most influential publication thematizing musical experience is likely David Lewin’s tension-ridden “Music Theory, Phenomenology, and Modes of Perception” (1986).

³² This work includes the feminist music theory of Fred Everett Maus (1993) and Marion A. Guck (1994a), who for decades have placed personal musical experience at the center of their scholarship. I would also include here explicitly phenomenological music theory, such as that of Judy Lochhead (1982).

inflect, and enhance one's musical experience—an orientation that did not (at least publicly) lend itself to the formalisms of the 1960s and 1970s.³³

The work of David Lewin highlights this “aggressive new formalism’s” concern with musical experience. He insists that we distinguish a “Cartesian orientation” to musical structure from a “transformational attitude” towards it. For Lewin, these approaches refer to different ways of construing the relations formalized by his technologies.³⁴ The Cartesian orientation construes relations as involving points in a Cartesian space. As a subject outside of that space, the theorist measures the distance between such points—the distance between them being Lewin’s “generalized intervals.” In contrast to this Cartesian or “intervallic” orientation in which the analyst transcends this musical-mathematical space, the transformational attitude draws the theorist into the music’s structural processes. As Lewin puts it, “instead of regarding the [relation between points *s* and *t*] as a measurement of extension between points ... observed passively ‘out there’ in a Cartesian *res extensa*, one can regard the situation actively ... thinking ‘I am at *s*; what characteristic transformation do I perform in order to arrive at *t*?’” (2007, xxxi). In placing the “I” within the transformational space, Lewin shifts from a mindset that objectively engages the structural properties of the music itself—our traditional notion of formalisms—to a formalism that implicates an image of listening into the transformation of musical structures. With this transformational attitude, Lewin hopes to model and communicate intensive musical experience—what he calls intuitions—rather than extensive musical properties. Such

³³ Agawu does not cite what work from the 1960s and 1970s he is referencing.

³⁴ These differing attitudes towards relations are expressed in the two formalisms he develops to represent them. The Cartesian orientation is performed by the generalized intervals mode of representation, whereas the transformational attitude is performed by his algebraic-functional mode of representation.

transformationally-oriented theorists employ such formalisms, that is, not solely for the purposes of producing values-free knowledge, but for such formalisms' expressive potential.³⁵

In coming to explicitly cite musical experience—even with our most “formalist” technologies—as the primary ground for music-theoretical inquiry, we are returning to our origin. At least the Kraehenbuehlian origin that I've posited here—an origin we've lost sight of with the rise of the more well-known Fortean, “Schenker and sets,” music-structural narrative. But even for the arch-formalists, I've been demonstrating, the value of music-theoretical work has always resided, be it publicly or privately, in musical experience.

But what do music theorists mean by “musical experience”?

As we saw in the 1976 panel, it's rarely something explicitly theorized.³⁶ It's usually taken as a given. From the literature I've engaged throughout this chapter, however, what is clear is that when music theorists talk about musical experience, they seem to mean an experience of a particular kind: that of the modern listener attending to, experiencing, music's structural relations. Because music theorists construe musical experience in this way—that is, as an experience of musical structure—music-theoretical practice has had to change remarkably little in light of the discipline's public shift in investment from musical structure to musical experience. I propose that this is the case because the image of the modern listener has always grounded the imaginary of music-theoretical discourse. To talk about musical structure, that is,

³⁵ Contemporary transformational theorists have made much of this potential for articulating a formalism with musical experience. Indeed, Steven Rings writes “that much of the fascination in this style of music theory [i.e. transformational theory] resides in the reciprocal interaction that it affords between formal ideas and musical experience.” That is, for Rings, “[t]ransformational theory thematizes such [formal] relationships and seeks to sensitize the analyst to them.” (2011, 10). This orientation to Lewin's formalisms is not uncontested. In his review of Lewin's work, Julian Hook labors to distance Lewin's transformations from musical experience. Hook believes “that too much has been made of this distinction” (2007, 173). Against Henry Klumpenhouwer's assertion that “the central argument of Lewin's narrative [is] that we ought to replace intervallic thinking by transformational thinking” (2006, 277), Hook argues that the primary point Lewin is making is simply that “transformations are really only another (more powerful, more general) way of working with intervals” (2007, 174). The question of what point of view is being expressed in a formalization of relations from the perspective of a mathematician, Hook informs us, “sounds silly” (2007, 175).

³⁶ The clearest exception to this is in phenomenological music theory.

has always been a way of talking about a particular way of experiencing music: through the practice of modern listening. This is why transformational theory fits so well with the ostensibly conflicting construals of it as experientially-oriented and as a pure, music-structural formalism: because music theory's "musical structure" and "musical experience" are two sides of the same coin—the modern listener.

"Experience," however, can be construed otherwise. And if, as Joseph Dubiel asserts in his contribution to the 1995 panel, "Music theorists had better be people to whom nothing auditory is alien" (1996, [3]), then music theorists had better be people who engage other kinds of experiences with music as well.³⁷

In her contribution to the 1995 panel, Marion A. Guck gestures towards such an experience. She argues for the value of music-theoretical practices that attend to the "power" music has "to control or fill up one's consciousness and, in the process, to affect one's physical state[—its] ... power to engage the whole individual, mind and body" (1996, [17]). It is this power, she contends, that attracts music scholars to do what they do in the first place—an experience that makes them "music lovers." In so arguing, she implicitly pushes the field to question its sole investment in the modern listener. The animating value of the music-theoretical endeavor, she indicates, does not arise only in modern listening practice, but also in a listening practice that relinquishes the control necessary for sustaining a properly modern listening.

Guck, then, draws attention to a different kind of musical experience than those offered by her colleagues on the panel. Her experience is of a personal, singular variety, where Brown's

³⁷ Because I engage Dubiel's thought in the context of his 2000 conference talk, I am skipping over his contribution to the 1995 panel—using him here only as a structural pivot. His talk engages the nature of musical structure, arguing that the tension between the new musicology and music theory is premised on an "ill-considered notion of structure" that both sides uphold (1996, abstract). He suggests a more inclusive definition: "the structure of a work is *whatever happens in it*—whatever happens, as characterized through the deployment of whatever concepts help to make the work's identity specific and interesting for us. Period" (1996, [19]; emphasis in original).

is intersubjective, corroborable. Where Burnham's musical experience stems from the recognition of palpable prototypes, Guck's powerful experiences "produce comprehensive, physiological changes in [a listener's] brain" (Guck 1996, [19]) that undermine the possibility of such recognition. And where Agawu presents an image of a hands-on experience with music's technical structure, Guck presents an image of a listener letting the music "do it to them."³⁸ She wants us to take these latter types of experience seriously—to make sense of them, communicate them, and read about such experiences in others. Academic discourse, however, largely elides such talk, taking up instead a heteronormatively "masculine" position.³⁹ But we ought to value other orientations—and other listening practices—as well. While her colleagues on the panel situate music-theoretical discourse within the modern listener's "musical experience," she demonstrates that they gloss the true messiness of lived experience in favor of the self-contained experience of the modern subject.

In further describing those intense, intimate, all-consuming listening encounters where the power of music takes over the listener, Guck writes that while such experiences may feel pleasurable, they may also feel disturbing, dangerous.⁴⁰ This mixture of pleasure and danger in an experience of a piece of music resonates with a key aesthetic category of the modern philosophical tradition: the sublime. Although likely not what Guck had in mind here, the concept of the sublime will help to draw us back to the opening Forte-Dubiel exchange. This is because the sublime, following Charles Taylor's narrative, plays an important role in how moderns refigure their moral imaginary in light of secularizing reforms in thought. The sublime

³⁸ Guck presents this image through a quote of Suzanne Cusick's "On a Lesbian Relationship with Music: A Serious Effort Not to Think Straight" (1994). Guck also draws her theme of music's "power" from Cusick.

³⁹ In addition to Cusick's another text that influenced Guck's talk is Maus' "Masculine Discourse in Music Theory" (1993).

⁴⁰ Guck distances her own experience of music's power from the more disturbing side, writing: "I can understand intellectually how they might be so disturbing that one would want to deny them. However, I cannot say that these experiences feel dangerous to me, nor can I endorse denying them" (1996, [20]).

experience of music's power, that is, functions, for some, as a locus of fullness in a secular age—a locus that I propose has always been what animates music-theoretical practice.

A sense of aesthetic pleasure in coming to encounter something overwhelming, powerful—something dangerous. This is the kind of aesthetic experience modern philosophers call sublime.⁴¹ To make better sense of the concept, of course, it's useful to consider how the sublime is construed by the modern critical attitude: as an aesthetic category distinct from the beautiful.⁴² Following the Kantian image of the modern subject, we can understand the distinction between the two as concerning how the experiencing subject's mental faculties relate to one another in each kind of aesthetic experience. The experience of the beautiful, Kant tells us, occurs when the Imagination—that faculty which synthesizes sense experience into intuitions—harmonizes with the Understanding—that faculty which recognizes such intuitions through the use of concepts. The experience of the sublime, on the other hand, occurs when the Imagination cannot synthesize the sensations of an object because of its overwhelming size or force. Because of this, the Understanding cannot recognize the object. The experience of the sublime, in this way, disrupts how the faculties usually go about their business. And this is why the experience of the sublime is so important: in its disruptiveness it can remind us of our true, greater nature.

For Kant, this reminder of our true, greater nature occurs because the faculty of Reason intervenes, saving the subject from the overwhelming sense encounter by applying a category of pure Reason. In this way, as Charles Taylor puts it, the Kantian experience of the sublime,

⁴¹ In his influential work, Edmund Burke writes of the sublime: "The passions which belong to self-preservation turn on pain and danger; they are simply painful when their causes immediately affect us; they are delightful when we have an idea of pain and danger, without being actually in such circumstances; this delight I have not called pleasure, because it turns on pain, and because it is different enough from any idea of positive pleasure. Whatever excites this delight, I call sublime." (1852, 125).

⁴² This distinction is proposed by Burke and taken up by Kant and others.

“awakens an awareness of ourselves as noumenal beings who stand as high above all this merely sensible reality, as within the sensible realm the threatening phenomenon stands above our puny phenomenal selves” (2007, 338). While this Kantian construal is but one example, the sublime, Taylor argues, functions similarly in other figurings of the modern imaginary: the experience of the sublime is that which “communicates or imparts something to us which awakens a power in us of living better where we are” (2007, 339). The sublime, that is, connects the moderns to a moral ground, to a system of values that reanimates the lives of those increasingly disenchanted moderns who are “tempted to draw the limits of [their] life too narrowly, to be concerned exclusively with a narrow range of internally-generated goals” (C. Taylor 2007, 338).

A narrow range of internally generated goals. This is in line with how I characterized the shift towards values-free science that Allen Forte defended in his response to Joseph Dubiel. For Forte, let’s say in light of this discussion of modern aesthetics, music theory must limit itself to those states of modern listening in which the listener encounters the beautiful—that is, in which the modern listener is able to recognize the object heard. This cognition-oriented construal of modern listening functions as the site of music-theoretical knowledge production—an increasingly explicit grounding for many music theorists, as we’ve seen, though always implicit for Forte. The aesthetic experience of something that explodes this cognitive capacity, that is, of the sublime, does something else entirely. It doesn’t create the knowledge that will perpetuate the discipline by setting up values-free internally-generated goals for the discipline. The experience of the sublime, therefore, must be off limits to the disciplinary production of the moderns. This is because the function of the sublime is not to create knowledge. Its function, rather, is essentially moral in character—or as Forte might say, it’s a basically didactic, moralizing experience insofar as it engenders a sense of moral understanding in an individual having the experience.

As Carlton Gamer informed us in 1976, however, it is precisely in the experience of music's sublime excess, in the realization that our experience of the music can never be fully articulated within our cognitive-discursive frame, that makes music so valuable to us. It is the sublimity of music-listening that engenders value in what is publicly articulated as a values-free explication of musical structure. The sublime, that is, functions as the sublimated ground on which music theory constitutes its modern listener (and therefore also itself as a discipline). My project here, then, is to thematize and elaborate on this destabilizing yet animating force that, I propose, drives music-theoretical production.

Conclusion

Throughout this chapter I have sought to demonstrate that musical experience has always been a central investment animating music-theoretical practice. In doing so, I am hoping to further complicate the image that Forte offered of the discipline in his response to Dubiel: that music theory is primarily concerned with analysis of and speculation about musical structure. While I believe Forte's claim describes the polished public discourse of an influential strain of music theory, if we scratch beneath the surface of even this work we see that musical experience has always been an equally central concern of the field. This concern, however, as foundational feminist music-theoretical scholarship has also demonstrated (Guck 1994b, 1994a; Maus 1993), has often been relegated to the private sphere, thereby leaving experience as a largely undertheorized investment.

Furthermore, what I have been proposing through my all-too-brief discussions of various methodological and meta-music-theoretical texts is that an assumed image of listening appears to orient music-theoretical practice. This is true, I've argued, for both the more music-experientially oriented theorists and the more music-structurally oriented ones—and that, in fact, these two

orientations only emerge out of their shared investment in the recognition-oriented image of listening that I refer to as the modern listener. Indeed, it is only through this understanding of what it means to listen that the music-theoretical concepts of both “musical experience” and “musical structure” come to exist at all. The modern listener, I’m proposing then, *is the condition of possibility for what we think of as music-theoretical discourse in the modern academy*. While I’ve offered some evidence here that I think supports this claim, I offer this statement more as a hypothesis than as a statement of ultimate truth about the discipline—a possibly productive and certainly contestable idea to orient further critical inquiry on the history of the contemporary field of music theory.

With respect to the immediate concerns of this project, however, in offering this hypothesis about the discipline a clear opening emerges for recognizing and engaging other kinds of music-theoretical practices—practices that I believe Guck was gesturing towards in opening music theory to something like the sublime. If the image of the modern listener appears to have always oriented our disciplinary lives, I may now ask: what might music theory look like if it figures its discourse around a different kind of listener-image—an image of a kind of sublime listening that disrupts the modern listener’s capacity to recognize? In the next chapter I lay the groundwork for exploring such an other music-theoretical practice by tracing the emergence of the concept of the psychedelic through a novel psychotherapeutic practice for alcoholics—a practice whose success, it turns out, relies heavily on music listening.

Chapter 3 Experiences

At the 2015 conference for the Association for Music and Imagery, music therapist Jim Borling offered a continuing education presentation on “The Bonny Method of GIM and the Universal Nature of Addictive Process.” Borling situated GIM as an effective therapeutic modality for intervening in addictive processes. By speaking in terms of “addictive processes” rather than “addiction,” he sought to displace any reified notion of addiction with a concept of the dynamics of the addictive life. Here, one is no longer tagged with the diagnostic label “addiction” but understood as undergoing and engaging in certain processes.

In asserting the “universal nature” of these processes, however, Borling situates his vision outside the purview of mainstream scientific and medical discourses. In my reading, what he presents, in fact, is a metaphysics conceived in terms of addictive processes. In his metaphysics of addiction (my phrase), Borling sees two complementary and universal processes playing out: attachments and separations. These processes are the basic conditions of being—in order to be, one has attachments to and separations from other aspects of the entirety of Being. And this Being, for Borling as well as most GIM therapists, consists of a whole with three aspects: body, mind, and spirit.

While these processes are universal, Borling’s vision of addiction privileges separation rather than attachment. His refrain: “Addiction is the ultimate condition of separation.”¹ In privileging separation, Borling draws attention away from addiction’s surface level manifestation as attachment to a given substance or habit and brings into focus its deeper, underlying cause.

¹ Here Borling quotes Tav Sparks in *The Wide Open Door: The Twelve Steps, Spiritual Tradition, and the New Psychology* (1993, 199). This quote is the epigraph to a book chapter (2011) that prefigures the primary ideas in his 2015 talk.

Following the holistic discourse on addiction initiated in Alcoholics Anonymous,² Borling sees this as the separation of an individual's body and mind from spirit. The job of addiction therapies is to draw this stratified subject back into an engagement with spirit. The primary question for a therapist, then, becomes how to foster such a sense of spirituality—how to shift an addict away from unhealthy, worldly attachments and reconnect them with the entirety of Being. For Borling, the way into spiritual engagement is not through rational deliberation, but through a seismic shift in consciousness that opens an individual to an experience of cosmic unity—a type of experience which takes many names discussed throughout this chapter: conversion, mystical, peak, and, of course, psychedelic.

In exploring addiction in this “holistic” cosmological framework, Borling was returning his audience to the method's conceptual roots—a fact he never acknowledged in the talk, but was surely aware of. Thematising this connection, in this chapter I trace the conceptual and practical roots of GIM to its origins in research on psychedelic psychotherapy for alcoholics through a close study of that therapeutic modality's development in 1950s Saskatchewan. In drawing GIM therapists into the spiritual discourses of William James and Alcoholics Anonymous, Borling echoes the theoretical engagements of this earlier generation of research psychiatrists.

To begin this chapter, I trace how the experience of two acute psychotic states became tied together in a hypothesis for the treatment of alcoholism. I then follow the implementation of this hypothesis in the first two reported preliminary clinical trials of the resulting therapy. These reports indicate (1) that the type of experience patients had on the LSD varied widely, (2) that the

² In his foundational scholarship on the history of Alcoholics Anonymous, Ernest Kurtz writes, “Although the phrase appears nowhere so succinctly in A.A. literature, immersion in that literature makes it clear that an understanding common among members of Alcoholics Anonymous and often detailed at A.A. meetings infuses the very heart of their program: ‘alcoholism is a threefold disease—physical, mental, and spiritual.’ The clear message is that there is a unity in life, ill or healthy. The parts of the human experience are so interconnected that to suffer disturbance in one is to suffer dislocation in all; and in recovery, all must be attend to if any is to be healed” (1979, 202).

quality of the experience is the most important factor in predicting the efficacy of the therapy, and (3) that the interpersonal, sensory, and emotional environment of the drug session has a strong effect on the experience. These findings led both to shifts in the researchers' conceptual orientation and to changes in their practice. The resulting orientation was at once ecological—attending to the environmental context of the therapeutic encounter—and non-secular—orienting towards a form of agency beyond the human and the material as traditionally conceived. I conclude the chapter with a change of place, moving to Baltimore, Maryland where discourse regarding the quality of the therapeutic experience shifts from a language of “conversion” to one of “alienation-breaking.” In invoking alienation, I read these researchers as drawing on critiques of modernity as disenchanting the life of individuals—a vision reiterated by Borling and other holistic-minded therapists in the decades following. It was this research group in Baltimore that Helen L. Bonny would join in 1968.

Developing a Hypothesis: *delirium tremens*, LSD, and the Psychotomimetic

In 1953, Humphry Osmond and Abram Hoffer flew from Saskatoon to Ottawa for a meeting with the Canadian Department of National Health and Welfare.³ Both were Saskatchewan-based psychiatrists whose research addressed the nature and cause of schizophrenia. Two years before, Osmond had moved to Saskatchewan in order to pursue research he was unable to secure funding for in his home of England (Dyck 2008, 18–19). Under the social democratic governance of premiere Tommy Douglas, the province of Saskatchewan had initiated a research program in psychiatry, and offered Osmond a position and support for his research. Having ousted his Liberal party predecessor in 1944, Douglas spearheaded socially liberal causes throughout the prairie province, most notably initiating the first single-payer healthcare system in North America—an initiative soon taken up throughout Canada.

³ I draw the framing story for this section from Hoffer's telling of events (1967, 343–44).

Aside from this most well-known export, Douglas' government also led initiatives in revamping the province's psychiatric institutions. With the province's two rural asylums overcrowded and crumbling, his administration sought to reduce the population of these asylums through a shift from custodial to therapeutic care. This shift toward the medicalization of psychiatry—in which patients did not live out their lives in the asylum, but were treated with therapies—necessitated a shift from custodial to medical labor. Because few medically trained psychiatrists or psychiatric nurses resided in Saskatchewan, a lack of medical labor power initially hindered implementation of this project. In order to acquire medical experts, the administration sought both to attract external talent and to develop it from within. Osmond was appointed superintendent of the Saskatchewan Hospital, Weyburn—one of the two provincial asylums—as a part of the former tactic. Hoffer, on the other hand, was one of the first crop of Saskatchewan-trained psychiatrists to result from the latter. Soon after meeting, Hoffer joined Osmond in his schizophrenia research. And because of the province's support of their research, Saskatchewan, for a short time, became the center of cutting edge schizophrenia research (Mills 2007, 184–86).

Unable to sleep after their turbulent flight to Ottawa, Osmond and Hoffer spent the night in their hotel room discussing “the difficult problems facing psychiatry.” One topic that came up was the potential in researching compounds that seemed to induce a temporary psychosis in non-psychotic individuals in order to perhaps find the bio-physiological mechanisms underlying psychosis. The previous year, Osmond had co-authored an article (Osmond and Smythies 1952) articulating such a hypothesis and proposing a line of research regarding the nature of

schizophrenia that would influence research on this psychosis through the 1950s.⁴ As Osmond notes in this article, the ingestion of mescaline—the psychoactive compound found in the peyote cactus—results in a remarkably similar reaction to what is observed in acute cases of schizophrenia. Furthermore, and most important for the appeal of their hypothesis, the chemical structure of mescaline is closely related to that of adrenaline—a common chemical product of the body’s metabolic processes. While they knew that it was not endogenously produced mescaline that caused schizophrenia, Osmond and his British co-author John Smythies offered the following hypothesis

We ... suggest that schizophrenia is due to a specific disorder of the adrenals in which a failure of metabolism occurs and a mescaline-like compound or compounds are produced, which for convenience we shall refer to as “M substance.” (1952, 314)

In their next article, now joined by Hoffer, they compared the structures of mescaline and other “hallucinogens” that caused subjective reactions akin to schizophrenia in non-psychotic subjects. Among these was lysergic acid diethylamide—LSD. All of the chemical structures for these hallucinogens, it turns out, have a structure in common. At this point, they offer the further hypothesis that this common structure “is associated with hallucinogenic properties” (Hoffer, Osmond, and Smythies 1954, 31).

That night in Ottawa, however, it was less the biochemical structure of such compounds that became the topic of discussion than did the similarities between the “hallucinatory” subjective experience of these drugs and the acute psychotic experience induced by alcohol withdrawal. To elaborate on these experiences, I offer a paradigmatic example of each that will also serve to introduce the connection Osmond and Hoffer would make.

⁴ This line of research continued through a series of articles (Hoffer, Osmond, and Smythies 1954; Osmond and Hoffer 1959). For secondary literature on their work on schizophrenia, see Mills’ “Lessons from the Periphery,” (2007, 185–87) 185–87; and David Healy’s *The Creation of Psychopharmacology* (2002, 182–95).

The “hallucinatory” experience they spoke of that night is exemplified by the first purposeful self-administration of LSD by chemist Albert Hofmann. Having first synthesized the drug in 1938, Hofmann expected it to function as a stimulant to the circulatory and respiratory systems. When tested on mice, however, the compound failed to impress the pharmacological researchers at Sandoz Laboratories and was discarded. Five years later, on Friday April 16, 1943, however, Hofmann took the unusual course of resynthesizing this compound on a hunch, so the story goes, that further pharmacological testing might yield more interesting results. During the final step of the synthesis, Hofmann was overcome with odd sensations that forced him to interrupt his work and go home. There, he “lay down and sank into a not unpleasant intoxicated-like condition, characterized by an extremely stimulated imagination” (Hofmann 1980, 15). Realizing he must have somehow absorbed a small amount of the substance he was synthesizing, he decided to conduct a self-experiment the following Monday. After ingesting a dose of 250 micrograms, which he considered would be a very safe dose, Hofmann first experienced perceptual distortions before becoming overwhelmed by an intense, demonically saturated experience.

A demon had invaded me, had taken possession of my body, mind, and soul. I jumped up and screamed, trying to free myself from him, but then sank down again and lay helpless on the sofa. The substance, with which I had wanted to experiment, had vanquished me. It was the demon that scornfully triumphed over my will. I was seized by the dreadful fear of going insane. I was taken to another world, another place, another time. (1980, 17–18)

He thought the compound was killing him. His doctor, having been called to his home, could find nothing physically wrong with him. After a few more hours, he slowly “came back from a weird, unfamiliar world to reassuring everyday reality” (Hofmann 1980, 19).

The experience of withdrawing from alcohol is epitomized by the “conversion” story of Alcoholics Anonymous founder Bill Wilson. Having made a drunken fool of himself at a

meeting for recovering alcoholics in late November of 1934, Wilson lay at home the next three days, wasting away—barely eating and drinking just enough to ward off the worst of his withdrawal. As the signs of *delirium tremens* set in, Wilson walked to the hospital, picking up four beers on the way, spending the last of his wife’s credit at the market. At the hospital he was provided a bed and sedated over the next two days, mostly awake, immobile, and miserable. He had “hit bottom”: “My depression deepened unbearably, and finally it seemed to me as though I were at the bottom of the pit. . . . Just for a moment, the last vestige of my proud obstinacy was crushed.” (*Alcoholics Anonymous Comes of Age* 1957, 63). In this moment of surrender, Wilson had an ecstatic vision—a “great white light.” As the ecstasy receded, he returned to this world with a new consciousness. This experience was a turning point: he never drank again.⁵

Making a connection between Hofmann’s demon-possessed trip and Wilson’s “bottom of the pit,” at around 4 a.m. Osmond and Hoffer developed a “bizarre” hypothetical treatment for alcoholics. Knowing that *delirium tremens* can offer a road to recovery as it did for Wilson, Hoffer and Osmond saw a potential therapeutic application for hallucinogenic substances. A key aspect of Wilson’s experience they overlooked at the time that would later become prominent was the mystical side of Wilson’s psychosis. As research psychiatrists, such mysticism had no place in hypothesis-building. As we will see later, however, in grappling with the results of their eventual studies, this aspect of the experience would come to play a major role in explaining the efficacy of the therapy.

The plan of their new therapy, therefore, was to use LSD to induce a temporary psychosis in the patient that would mimic *delirium tremens*. Given (1) clinical observations that LSD caused a hallucinatory reaction similar to *delirium tremens*; and, further, (2) that experiencing

⁵ For fuller accounts of the conditions of this conversion experience and the beginnings of Alcoholics Anonymous see Kurtz’s *Not-God* (1979, 7–36) and “Bill’s Story” in *Alcoholics Anonymous* (“Bill’s Story” 2001).

the delirium or “hitting bottom” functioned as a turning point for some alcoholics, Osmond and Hoffer wondered if, perhaps, a therapeutic regimen might be developed that harnessed the therapeutic potential of the delirium experience for alcoholics without the dangers of actually undergoing a true bout of *delirium tremens*. If LSD could mimic the delirium, it stood to reason, an LSD-induced, *delirium tremens*-like psychosis might offer a road to recovery. After a quick laugh at the absurdity of their insomnia-induced formulation in the hotel room in Ottawa, they took the idea seriously, and in the following years, they developed and carried out clinical trials of such a therapy. Over the course of the next fifteen years, this research would be elaborated on and critiqued in research conducted throughout North America.⁶

The Treatment Regimen: First Pilot Study

The Saskatchewan research group conducted the first preliminary trial of this treatment for alcoholics from 1955 through 1957. The subject population consisted of twenty-four “particularly refractory alcoholics” at University Hospital, Saskatoon. The treatment was conducted on an in-patient basis over the duration of the patient’s stay in the hospital’s alcoholism ward. The therapy occurred in three phases: (1) preparatory assessment and therapy, (2) drug session, and (3) post-session therapy. The preparatory phase lasted about two weeks.⁷ During this phase the therapist built rapport with the patient and “delineate[d] the [patient’s] main problems.” The researchers reported very little about this phase of the treatment, except that it “consist[ed] of superficial psychotherapy supplemented by occupational and recreational therapy” (Smith 1958, 406–7).

⁶ For an extensive review of the literature on this therapy for alcoholism, see Mariavittoria Mangini’s study (1998).

⁷ There are two reports of the methods used in this study (Smith 1958; Chwelos et al. 1959). These articles contain some discrepancies in the method described. For instance, the first phase as reported by Smith is two to four weeks (1958, 407), whereas the Chwelos et al. article reports approximately one week (1959, 578).

Phase two, the drug session, took place in a private room of the hospital. One large dose of LSD (200–400 micrograms) or mescaline (0.5 grams) was administered. A member of the nursing staff was present throughout the session, and several times throughout the day the therapist would drop in to conduct an interview. At the drug’s peak effect, the therapist would conduct a “prolonged interview.” During these interviews the “patient was encouraged to verbalize the experience and to think about and discuss his problems,” and “strong suggestions were made to the effect that he discontinue his drinking” (Chwelos et al. 1959, 579).

The third phase of the treatment took place in the days following the drug session. The patient was asked to write an account of the drug experience, and would meet with the therapist to discuss the insights gained in the drug experience. Within a week, the patient was discharged.

The Primacy of Experience

The researchers measured outcomes by checking in on the patients following the treatment. Each patient was categorized as much improved, improved, or unchanged.⁸ Six of the patients were much improved; six were improved; and twelve were unchanged. While the sample size was small, the researchers found the success rate promising for patients with such a poor prognosis. Smith reported, furthermore, that outcome was closely correlated to the strength of the patient’s reaction to the drug (see Table 1). “In general, those patients who had an intense reaction did better than those having a mild one” (Smith 1958, 415).⁹

⁸ The categories are defined as follows: much improved is “complete abstinence or drinking only very small quantities”; improved is a “[d]efinite reduction in alcohol intake”; and unchanged is “no fundamental change in drinking pattern.” Cases in which only a temporary improvement occurred were categorized as unchanged (Smith 1958, 408).

⁹ This finding would be corroborated by future researchers, such as O’Reilly and Funk who would write in 1964, “only ‘the nature of the LSD experience’ was independently correlated with future abstinence” (quoted in Mangini 1998, 388).

Table 1. Intensity of Reaction vs. Outcome for First Trial.¹⁰

	No Response	Mild	Moderate	Intense
Unchanged	2	2	4	4
Improved	0	1	4	1
Much Improved	0	1	0	5

Although “intense” reactions were positively correlated with improvement in drinking behavior, not all intense experiences resulted in positive outcomes. In four instances, intense responses had no therapeutic effect. Smith reported that of these four, three had an intense reaction of a different kind than those which led to improvement. Smith describes these non-therapeutic reactions as “cases where severe anxiety was aroused and communication blocked” (Smith 1958, 415). For future trials, researchers actively sought to avoid these intense, negative reactions. How to do so, and how to better foster the intense yet positive therapeutic experiences would lead to changes in the therapeutic regimen, which I discuss below. First, however, I present the concepts the Saskatchewan group drew on in order to conceptualize the efficacy of this therapy.

Because they found that the quality of experience is paramount to the efficacy of the therapy, understanding the nature of the experience and how it might be fostered was a central concern for the researchers in moving forward. The conceptual framework the Saskatchewan group brought to bear on this phenomenon was that of a “conversion experience.” As Smith notes, “[LSD] certainly produce[s] in some subjects experiences somewhat similar to the conversion phenomena described by James” (1958, 407). Here Smith cites an important figure not only in psychology and philosophy, but also in discourse around alcoholism, especially within the community of Alcoholics Anonymous. William James’ *The Varieties of Religious*

¹⁰ This table is based on the data presented by Smith (1958, 409–11). Five of the subjects received two drug sessions. For these subjects, I used the higher intensity reaction to construct this table, leaving out the other.

Experience, Wilson reported, had been placed at his hospital bedside during his bout with delirium recounted above. James' text helped him understand the spiritual/mystical aspect of his experience, and would become standard reading for individuals in Alcoholics Anonymous. Indeed, central to recovery according to AA is to surrender to "a power greater than oneself." It is the obstinacy of the alcoholic, their stubbornness, that leads to alienation from the vitality of life and spirituality which continually draws the alcoholic back to drink—Borling's separation. In humbling oneself in the face of a higher power—whatever that might be for each alcoholic—and offering testimony in front of fellow alcoholics, the path to sobriety opens (Kurtz 1979, 20–24). For Wilson and AA, following James' concept, a conversion is a prerequisite for successful recovery. This concept also served as the basis of the Saskatchewan group's understanding of how their treatment regimen worked.

James theorizes the mechanism of conversion in relation to the person's "subconscious."¹¹ He conceptualizes consciousness as a field. At any given moment, there is a "center of interest, around the objects of which we are less and less attentively conscious fade to a margin so faint that its limits are unassignable" (2002, 182). Beyond this conscious field resides one's subconscious realm. We only know of its reality because subconscious forces occasionally come to affect or "explode" into one's conscious field. For James, these subconscious entities are always present within consciousness. One's self, then, is comprised of a conscious field, its margin, and a subconscious beyond the margin. This subconscious includes, but is not limited to, "our whole past store of memories[, which] floats beyond [the] margin,

¹¹ The distinction between the subconscious and the unconscious is important for James. As Eugene Taylor writes, "James embraces the idea of divided consciousness suggested by the French psychopathologists [including Pierre Janet's dissociation model]. For James, as well as the French experimentalists, there is no hypostatized unconscious, as if the unconscious were a thing or entity independent of other states. There are only multiple states of consciousness, each aware or unaware to some degree of the others" (1996, 35). Taylor, in fact, situates James' "as an interpreter for the reigning dissociation model of Janet, [F.W.H.] Myers, and [Théodore] Flournoy" (1996, 76).

ready at a touch to come in” (2002, 182). Importantly, the subconscious is not only a passive repository of memories, but also a dynamic space in which subconscious processes develop. Drawing on this theorization of a person’s psychology, James understands conversion “as due largely ... to the subconscious incubation and maturing of motives deposited by the experiences of life. When ripe, the results hatch out, or burst into flower” (2002, 181).

In order for this process of incubation and hatching to occur, extensive preparation is required. “To begin with, there are two things in the mind of the candidate for conversion: first, the present incompleteness or wrongness, the ‘sin’ which he is eager to escape from; and, second, the positive ideal which he longs to compass” (James 2002, 165).¹² While the “sin” is clear to an individual’s field of consciousness, for James the subconscious self is already at work constructing a new, positively focused “center” for consciousness. Thus, the moment of conversion occurs when the subject surrenders—the moment when subconscious forces take the lead, reorienting one’s consciousness around the new “organizing center” created by the subconscious.

Upon conversion, a “state of assurance” prevails in the individual. James enumerates three characteristics of this affective state. First is peace of mind evidenced by “the loss of all the worry, the sense that all is ultimately well with one, the peace, the harmony, the *willingness to be*, even though the outer conditions should remain the same.” Second is “the sense of perceiving truths not known before. The mysteries of life become lucid ...” (James 2002, 194).¹³ And third, the individual perceives the world anew as more beautiful than before.

As Colin Smith, one of the Saskatchewan researchers, conceives it, conversion is what happens in the successful application of the LSD treatment. The preparatory therapy serves to

¹² Smith cites this passage from James’ *Varieties* in his more theoretically exploratory follow-up to his 1958 report of the first clinical trial (1959, 295).

¹³ Smith glosses this passage of James (1959, 295–96).

prime the emotional material that is then intensely aroused in the drug session. The therapist's exhortation to choose a sober path functions as a precipitating event, leading to self-surrender. The drug then fosters an experience similar to the "state of assurance," "creat[ing] in many individuals a remarkable sense of tranquility and of being at one with the universe" (Smith 1959, 296). The entire therapeutic regimen then hinges on fostering a conversion experience: phase one pinpoints and begins to address the state of inner conflict; phase two functions to bring the inner conflict and its attendant emotions to the surface, leading to self-surrender and conversion; the end of phase two and phase three then function to further foster a "state of assurance," setting the subject on the path to recovery.

Through both personal experimentation and session observation, the Saskatchewan group codified a set of six types of experience that characterize common reactions to LSD. Placing these types of experience on a continuum, they sought not only to account for the variety of experiences but also to demonstrate both how these experiences relate to one another and how an individual's experience usually develops over the course of a session. As the drug action begins, develops, peaks, and diminishes, the subject typically moves along this continuum in the direction from type one to type six—though not everyone makes it to types five and six. In addition, they sketch a theoretical account of the psychological mechanism underlying the type of experience: denial/acceptance.

The first two types are categorized as escape reactions in which the subject "attempt[s] to resist and escape from the effects of the drug." (Blewett and Chwelos [1959] 2014, 5). In type one, which they call a "flight into ideas or activity," the subject reacts to the drug-induced changes in perception and emotionality by fixating on some idea or activity. During such a reaction, the individual is frequently very serious and quite talkative, spending a lot of energy

denying the drug is having any effect. Over time, “he grows progressively more irritable and intolerant of interruptions or questions ... [I]n many cases, he seems to be suffering from severe tension” (Blewett and Chwelos [1959] 2014, 6). They call the second type of experience a flight into symptoms. As opposed to the flight into something outside oneself, characteristic of type one, here the individual fixates on the physiological symptoms induced by the drug such as nausea, and numbness. If subjects remain fixated on these symptoms, they usually become frightened, even fearing imminent death. If these escape reactions are a patient’s primary response, the session usually has no therapeutic effect. In type one, the client sees very little as having happened at all, whereas in the second, the client just sees “the drug’s only effect [as] mak[ing] a person terribly sick” (Blewett and Chwelos [1959] 2014, 6).

The second two types are categorized as psychotomimetic reactions—that is, the psychosis-mimicking or hallucinatory reactions experienced by Hofmann and Wilson that led Osmond and Hoffer to hypothesize this form of therapy for alcoholics. They call the third type of experience a state of confusion. Here subjects attempt to maintain their powers to rationalize in the face of overwhelming alterations to perception, but “visual imagery and ideas flood into [subjects] awareness at so high a speed that [they] cannot keep up with them” (Blewett and Chwelos [1959] 2014, 7). This type of reaction, the report indicates, is most closely related to the schizophrenic experience. Type four is characterized by paranoia. Here, “all of the senses may appear sharpened in their awareness.” This includes an increased capacity to empathize, “develop[ing] an acute sense of awareness of the feelings of other people” ([1959] 2014, 7). This sense leads subjects to think that those around them might be able to read their mind and see all their personal inadequacies. Having regained their rationalizing capacities (after losing them in type three), they understand that these alterations to perception are drug-induced, and therefore

feel that the perceptions are unreliable. “He mistrusts his own sense data and begins to question the validity and reality of everything he does and perceives” ([1959] 2014, 7). Although it was these types of reaction that led Osmond and Hoffer to develop this therapy, the Saskatchewan group’s first study demonstrated that these types of reactions were not those that correlated with future sobriety—those were of another type which had yet to be carefully observed and described in the psychiatric literature at the time they developed their hypothesis.

The final two types are categorized as “psychedelic” reactions. Whereas the experiential alterations were distrusted in the paranoid reaction, in the type five reaction these experiences are conceived as a part of a reality equally valid but separate from that of normal sensory experience. Thus Hoffer refers to this as the “stage of dual reality” (1967, 364). Additionally, “[t]he person accepts as genuine his apparently enhanced intellectual capacity and his ability to empathize with and to appreciate, accept and understand others” (Blewett and Chwelos [1959] 2014, 9). Finally, in type six, the subject fully “accept[s] [the experience] as offering a new and richer interpretation to all aspects of reality” (Blewett and Chwelos [1959] 2014, 9). This interpretation is characterized by conceiving of the universe as having a “unifying principle underlying all things, an essence with which he feels in complete accord” (Blewett and Chwelos [1959] 2014, 9).

The psychological mechanism the Saskatchewan group proposed as leading towards one end of the spectrum or the other is that of denial/acceptance. If subjects fight to hold on to their usual, limited and finite, concept of self during the intense cognitive and perceptual distortions, the experience will be full of tension and lead to paranoid and psychotic-type reactions. “[T]he drug demands a much wider self-concept,” and acceptance of this insight—that “infinity is everywhere and that he himself is infinite”—is the key to a positive experience (Chwelos et al.

1959, 586–87). This acceptance then becomes the “self-surrender” that leads to the therapeutic conversion experience. As Chwelos et al. write,

He comes to the conclusion that his usual sense of self is at the root of his difficulties in that self-consciousness and anxiety are synonymous. With concentration outside himself, he erases his difficulties. He may test this many times in the experience and will find that a smooth, useful, and comfortable experience is related to accepting himself and to concentrating outwardly. The converse is also true. But before he can reach this stage, he must accept himself completely. This is synonymous with the self-surrender discussed by Tiebout in alcoholism and like the religious conversion discussed by William James. (1959, 587–88)

Their emphasis on “concentrating outwardly” indicates the importance of the quality of the environment and interpersonal atmosphere in which the drug session occurs. And this leads to a second observation made in the first trial.

The Importance of the Environment

Though not reflected in their quantitative data, the Saskatchewan group quickly realized “that the environment and particularly the attitude of the people around the person undergoing the LSD experience seem[ed] to influence [the patient’s] reaction profoundly” (Chwelos et al. 1959, 579). The drug experience was not simply determined by the dose of the drug. Rather, it was the result of a complex of variables interacting within the treatment milieu. In his 1967 review of LSD therapy, Hoffer offers a long (though admittedly not comprehensive) list of these variables categorized under three headings: factors within the subject, factors within the therapist, and factors within the environment (Figure 4). Hoffer discusses factors within the subject most extensively. Of these, the reasons for taking LSD are one of the more reliable indicators of experience. For example,

The alcoholic who hopes the experience will increase his self-understanding and help him stay sober will react differently from the alcoholic who is forced to take LSD by pressure from his wife and family before he can be convinced that he is an alcoholic. (Hoffer 1967, 355)

Presumably the alcoholic expecting to increase self-understanding has the better of the two experiences. Expectations then, as a subset of one's reasons for taking the drug, play an "extremely important" role in the resulting experience. Significantly, as Hoffer notes, these expectations are "influenced by the therapist, and the kind of information he conveys to the subject" (1967, 356).

1. Factors within the subject
 - a. Personality
 - b. Somatotype
 - c. Education
 - d. Vocation
 - e. Age
 - f. Health
 - g. Reasons for taking LSD
 - h. Experience with drugs
 - i. Previous psychiatric treatment
 - j. Premedication
 - k. Circadian rhythm
 - l. Relation to meals
 - m. Dose
 - n. Frequency of Experience
2. Factors within the therapist
 - a. experience with hallucinogenic drugs
 - b. objectives of the therapist
 - c. Other factors (personality, tastes and avocations, education and orientation)
3. Factors within the environment
 - a. Physical setting
 - b. Number of people present
 - c. Visual and auditory aids

Figure 4. Outline of Hoffer's "Variables which influence the LSD experience."¹⁴

Expectations, however, constitute just one part of all the factors within an individual that comprises one's mindset going into of a drug session. Generalizing the notion of a mindset, the term "set" "denotes the preparation of the individual, including his personality structure and his mood at the time"—that is, all of Hoffer's factors within the individual aside from dose (Leary, Metzner, and Alpert 1964, 106). Complementing set in this parlance is the "setting," or factors

¹⁴ Outline drawn from Hoffer 1967, 354–59.

within the environment. With respect to the physical environment, Hoffer indicates that a “pleasant” and “agreeable” space facilitated psychedelic experiences, “whereas noisy, unpleasant, uncomfortable surroundings” led to psychotomimetic experiences. As he notes “the setting is just as important to the LSD experience as are the props and sets of the theatre to the over-all performance” (1967, 359). The space, then, is not simply a neutral container in which the patient takes the drug, but an active agent within the therapeutic milieu, evoking an atmosphere that plays an important role in the LSD experience.

Given the complexity of this encounter, the therapist’s job is to orchestrate the therapeutic encounter, “structur[ing] the situation so as to fit” together all of these factors toward an intense, yet positive, therapeutic experience (Blewett and Chwelos [1959] 2014, 2). However, the LSD therapists are not simply structuring variables outside themselves. They must, in fact, also understand and incorporate how factors within themselves might affect the therapeutic milieu. As Hoffer notes, the therapist’s objectives and theoretical orientation play an important role in the complex of factors making up the session: “The therapist who treats patients will be interested in those aspects of the experience he believes relevant to the problems of his patients, and he will subdue others.” Indeed, he continues, “I have no doubt that a Jungian analyst will be delighted with archetypes produced by LSD, and that Freud’s disciples will have no difficulty in observing the revival of early memories of Oedipal conflict” (1967, 359). The fact that Osmond developed a new conceptual category—psychedelic—for certain types of LSD experience, then, offers an important insight into both the developing theoretical and practice-based grounds on which this therapy continued to thrive.

Revising the Hypothesis: From Psychotomimetic to Psychedelic

Given not only that intense negative (i.e. psychotomimetic) experiences did not prove effective in treating alcoholism as predicted, but also that personality, interpersonal relations, the physical environment, and even the therapist's theoretical orientation actively function to collectively determine the client's experience, the Saskatchewan group realized that they must not only revise their hypothesis, but also rethink their understanding of the psychopharmacological agent under consideration. It was not LSD's "hallucinatory" or "psychotomimetic" capacities that were therapeutic. Rather, the drug seemed to open the mind to previously latent potentials for thought and experience that move beyond the descriptors of the usual frameworks of science. Having self-experimented extensively with these chemicals, the Saskatchewan researchers were convinced that important discoveries about the nature of consciousness were being made. The chemical opened the individual to new realms of consciousness, and these must not be written off as the results of a temporary insanity or psychosis, but must be empirically explored and theorized in positive terms. As no such language existed in the pharmacological lexicon for such a substance, as I mentioned in chapter one, Osmond, in dialogue with Aldous Huxley, coined a new term to designate this capacity of those drugs formerly labeled "hallucinogens" and "psychotomimetics": psychedelic, meaning "mind-manifesting" (Osmond 1957, 429).

The term psychedelic offered much more than a new taxon to the burgeoning psychopharmaceutical cornucopia. It staked out a philosophical position based on the insights achieved in the type six drug experience. Recall, that the type six experience on the continuum offers "a new a richer interpretation to all aspects of reality," characterized by a "unifying principle underlying all things" (Blewett and Chwelos [1959] 2014, 9). Here these researchers'

self-experimentation comes to bear on their theorization. As they write, the “feelings or beliefs [experienced in this state] are accompanied by feelings of reality so intense that conviction is inevitable” (Chwelos et al. 1959, 586). This conviction led Osmond and his colleagues to a scientific-philosophical re-orientation.¹⁵

As anthropologist Nicolas Langlitz notes, Aldous Huxley presents a succinct overview of the two metaphysical positions, the one of the psychiatric establishment and the one he sees the LSD experience as facilitating. In Huxley’s novel *Island*, moksha-medicine is a psychedelic taken by the inhabitants of Pala Island. In a discussion between an islander and an outsider, the islander offers a comparison of their understandings of the drug’s action:

You’re assuming that the brain produces consciousness. I’m assuming that it transmits consciousness. ... You say that the moksha-medicine does something to the silent areas of the brain which causes them to produce a set of subjective events to which people have given the name “mystical experience.” I say that the moksha-medicine does something to the silent areas of the brain which opens some kind of neurological sluice and so allows a larger volume of Mind with a large “M” to flow into your mind with a small “m.” (Huxley quoted in Langlitz 2013, 5–6)

The problem Osmond identifies in dialogue with Huxley is that the psychiatric establishment prematurely rejects the very possibility of “Mind”—a single unifying psychical substrate from which individual “minds” are born—and works only from a perspective that acknowledges “minds”—unattached to any such invisible, unifying “Mind.” As Osmond sardonically notes, this perspective is typical of anyone who has not experimented with psychedelics. Indeed, Osmond writes, “Those who have had these experiences know, and those who have not had them cannot know and, what is more, the latter are in no position to offer a useful explanation” (1957, 428).

¹⁵ Erika Dyck disentangles some of personal intellectual investments among the group. Hoffer remained most skeptical of a shift into the more spiritual, metaphysical speculation embraced by Osmond (Dyck 2008, 99).

Soon after Osmond's article was published, psychedelic became the term of choice for LSD, and the form of therapy taking place in Canada for alcoholics would soon be called psychedelic psychotherapy. With this new theoretical orientation and the realization of the importance of environment, the Saskatchewan group carried out a second study incorporating environmental stimuli and religious discussion into the drug experience.

Revising the Regimen: Second Pilot Study

Changes to the therapy for their second study focused entirely on facilitating a positive psychedelic drug experience by attending to three aspects of the LSD session space: interpersonal atmosphere, sensory environment, and emotional landscape.

Because under the influence of LSD the patient is highly attuned to the affects of the staff, the staff needed to be supportive and understanding during the session. As they note, "unsympathetic, hostile and unfeeling personnel bring about fear and hostility with a marked increase in the psychotic aspect of the experience" (Chwelos et al. 1959, 579). An effective way to change the attitude of such staff, they found, was to give them a drug experience. For this second trial, then, the research team required that everyone who interacted with the patient during the LSD session have themselves had an LSD experience.¹⁶

Following the practice of colleague Al Hubbard in British Columbia, the team also created an enriched sensory environment through the addition of visual and auditory stimuli.¹⁷ Visual stimuli included "various pictures which the patient examined and concentrated on intently" and flowers cut from a garden. During the session, the therapist invited the patient to

¹⁶ As Chwelos et al. write, "We believe it is absolutely necessary for every therapist to undergo the LSD experience; we feel that doing so substantially increases understanding of the patient's experience and that the therapist's attitude becomes much more accepting, thereby making him more effective not only during the experience but in terms of after-care" (1959, 580).

¹⁷ Upon invitation, Hubbard traveled to Saskatoon where he spent two weeks demonstrating his treatment method to the Saskatchewan group (Hoffer 1967, 347). For more on this colorful character, known as the "Jonny Appleseed of LSD," and his association with the Saskatchewan group (and his influence on LSD culture more generally) see Dyck 2008, 89–99.

closely examine the picture or flower. The auditory stimulus consisted of “classical, semi-classical and relaxing music” played on a phonograph. When the music was playing, the patient was “encouraged to lie down, relax and listen closely” (Chwelos et al. 1959, 580).

The third change to the session was the addition of emotional stimuli. These included photographs of relatives and a series of questions that the patient had prepared during the first phase of treatment. The purpose of presenting these stimuli during the session was to lead to new perspectives on the patient’s relationships, particularly the their “unhealthy attitudes toward the people in the photographs” (Chwelos et al. 1959, 580).

Aside from all these changes to foster an atmosphere conducive to a positive and productive psychedelic trip, one final methodological addition is presented at length.

Frequently a discussion of religion and its various aspects developed as a result of patients’ queries about the nature of the unusual experience. We have noticed that patients of diverse racial and religious backgrounds have had similar experiences of a religious nature. What have been called by Sessions “ego religion and superego religion” were contrasted in these discussions and the desirability and reasonableness of ego religion was stressed. (Chwelos et al. 1959, 580)

This religious discussion had two functions for the researchers. First, noted in the quote, it helped the client grasp the nature of the unusual psychedelic experience. Rather than speaking in philosophical terms, the therapist tried to convey the philosophical ramifications of this experience in combination of religious and popular-psychoanalytic terms. Second, through this conversation, the researchers sought to open the alcoholic to spirituality, a key goal of Alcoholics Anonymous.

As previously discussed, in AA the alcoholic is conceived as an individual alienated from the spiritual vitality that is necessary for wellness. In fact, Percy M. Sessions, the scholar cited by the Saskatchewan group, hypothesizes that alcoholism is a manifestation of an unhealthy relationship with the religion the alcoholic grew up in—a religion “in which the concepts of guilt

and retribution prevail” (P. M. Sessions 1957, 121). In an attempt to get away from the guilt this religion has imposed on them, most alcoholics leave their religious institution behind. However, Sessions says, “while [many alcoholics] have managed to abandon the outward appearances of their deleterious type of religion, they have continued to carry within them its deeply implanted roots” (1957, 123).¹⁸ Drawing on the Freudian distinction, Sessions asserts that those roots reside in the superego—that ruthless enforcer of social values. Superego religion, then, is “that religion in which tradition and authority blindly dominate” (1957, 121).¹⁹ Sessions hypothesizes that “alcoholics have had experiences with religion so utterly unhealthful that, in attempts at self-preservation, they have desperately tried to shake themselves free of it.” But until they have developed an ego religion to supplant it, the superego religion continues to dominate unconsciously. This superego religion, therefore, must be replaced by an ego religion, in which the individual comes to “a direct individual relationship with God,” “as defined in the [individual’s] own terms.” As he notes, ego religion might be characterized as “‘spiritual’ in an essentially unstructured sense,” rather than traditionally “religious.” This discussion of religion, then, seeks to open the patient to a concept of religion more amenable to their temperament—one that is now frequently called “spiritual but not religious.” In doing so, they argue, this conversation helps the patient see “that his experience is in keeping with the AA program of emphasis on spiritual values” (Chwelos et al. 1959, 589).

To get the patient’s mind off themselves and to start experiencing, and accepting, these changes, the researchers provide auditory and visual stimuli, as discussed above. Shifting one’s concentration to an object outside of himself,

¹⁸ Unless otherwise noted, quotes in this paragraph are from Sessions “Ego Religion,” 123.

¹⁹ The type of superego Sessions describes is exemplified in Freud’s description of the melancholic superego: it is “over-severe, abuses the poor ego, humiliates it and ill-treats it, [and] threatens it with the direst punishments ...” (Freud [1933] 1964, 61).

[the patient] sees through it at once into the microcosm and into the macrocosm and becomes aware wherever he looks of an infinite number of aspects of the objects perceived. He comes to the conclusion that infinity is everywhere and that he himself is infinite. (Chwelos et al. 1959, 587)

Thus, when the phonograph was playing music, and the client was “encouraged to lie down, relax and listen closely,” or when the therapist presented a picture or a cut flower to the client, the idea was to facilitate such an infinite vision and a surrender of their limited idea of the self. In getting the patient’s mind off themselves, the researchers sought to avoid the paranoiac and psychotic possibilities of the LSD experience.

This applies not only to such objects as paintings and music, but also relationships both with themselves and with others. By leading to such an “infinite” vision, the patient is able “to look at himself objectively [and] find the solutions to his difficulties.” A major realization for the patient is “that his usual sense of self is at the root of his difficulties and that self-consciousness and anxiety are synonymous.” “With concentration outside himself,” they argue, “he erases his difficulties,” eventually realizing that “a smooth, useful, and comfortable experience is related to accepting himself and to concentrating outwardly.” The authors conclude, therefore, “the root of the therapeutic value of the LSD experience is its potential for producing self-acceptance” (Chwelos et al. 1959, 589).

Coming to accept oneself, however, is not a purely psychoanalytic endeavor in this therapy. Although the experience and later discussion of repressed emotions and an analysis of one’s relationships is in order here, this work is grounded in a field of “spiritual” work: a conversion is in order for the patient. The Saskatchewan group were aware of the contentious nature of the spiritual within psychology, and themselves remain (at least in print) agnostic about whether the ostensibly spiritual experience induced by LSD is in fact a delusion. “Some feel that the individual has already, by accepting the experience as reality, fallen into a delusional or

psychotic state, and indeed, there is no ready criterion to determine whether or not this is actually the case” (Chwelos et al. 1959, 587). The authors, however, maintain a pragmatic approach to this issue, quoting William James: “By their fruits shall ye know them.”²⁰ For them, the ontological status of the spiritual is not under question. They speak rather of the effects of the “spiritual” experience. They affirm the experience without it necessitating any theorization of a spirit realm, in line with the openness of the spirituality in Alcoholics Anonymous.

Music, so far, has been an afterthought. Indeed, it was only after the first trial that the Saskatchewan group even added music into their treatment, and they published next to nothing about it. The primary source of information about their musical practice is an unpublished, though widely circulated, handbook for LSD therapy written by Duncan Blewett and Nick Chwelos. While the particulars about the therapeutic practices were largely elided in the methods sections of the reports, this handbook sheds light on both the use of music and their understanding of its function. In discussing how the LSD experience unfolds, Blewett and Chwelos attend to how the therapist’s use of music must develop. As Hoffer noted, because the client’s experience is continually developing, the therapist (or therapeutic team) must actively restructure the treatment milieu to most effectively complement the changing experience of the client.

Although it was a later addition to the therapy, Blewett and Chwelos write, “A record player and a dozen or so recordings of classical selections covering a variety of moods are so useful as to be virtually essential” ([1959] 2014, 20). Music clearly became an integral element for the orchestration of a session’s atmosphere. If used carefully, the music assists in bringing about the psychedelic experience. As they note, “Music is an important feature in permitting the

²⁰ James, in turn, is quoting words attributed to Jesus in Matthew 7:16.

person to get outside his usual self-concept.” It is in facilitating the break from the tenacious hold of the patient’s current “self-concept” that music’s utility lies.

The most important point at which music can be used to benefit the session, they report, is during the onset of symptoms. After taking the drug, thirty minutes usually elapse before the onset of symptoms. During this time music is usually played in the background for the purpose of cultivating a relaxed atmosphere. During this period, the therapist seeks to alleviate the potential anxiety of waiting for dramatic changes to occur both physiologically and psychologically. Once the symptoms begin to emerge, music becomes a “particularly useful” tool for avoiding the psychotomimetic reactions described above, in which the client seeks to maintain his sense of self in the face of dramatic perceptual and psychological changes.

Music is particularly useful at this time because it serves as a distraction from the physiological effects of the drug. By focusing one’s attention upon music one becomes aware of the alterations induced by the drug within a frame of reference in which these alterations can contribute to the beauty of the music. This permits the changes to be welcomed and reduces the anxiety attendant upon their development. Because one tends to float freely in time and space when one is swept up in music, the subject should be encouraged to relax completely and listen. In this way, the disappearance of the body images is often accomplished without particular anxiety or distress. (Blewett and Chwelos [1959] 2014, 31)

After successfully avoiding a psychotomimetic reaction in which the client seeks to maintain their usual “self-concept,” the client enters a stage of self-exploration and re-examination. At this point, music offers an aesthetic space in which to work through unconscious problems. Music here is one modality among many in which this work may be done. During this time, the client is engaging psychological problems symbolically, not directly, and the way the client responds to these problems is important for the results of the session. If the client approaches the problems largely from the ordinary mindset, then little will occur. Thus the therapist must foster the engagement of these problems through the new perspectives offered by the drug. As the session

continues, the music becomes a medium through which to experimentally engage the world with the new mindset offered by the drug.

To summarize, the early changes to the treatment regimen focused on creating the conditions under which a conversion through self-surrender would occur. Key to such a conversion is a certain type of intense reaction to the drug. From the Saskatchewan group's observations, it was clear that the entire therapeutic environment played an important role in the experience, so the changes to the treatment were largely focused on producing an environment conducive to the emergence of such an experience. This involved four changes in methodology from their first trial. First, all the nursing staff and therapists were required to have an LSD experience so that they might create a more empathetic atmosphere. Secondly, the patient was offered sensory stimuli such as music, art, and a flower to experience in order to get the patient's mind off themselves, an importance prerequisite for obviating paranoid and psychotic responses to the drug. Third, emotional stimuli including pictures of relatives and questions the patient wrote to contemplate during the session were used to bring the patient's interpersonal relationships into a new perspective, and also to lead to the emotional fork in the road necessary for the conversion experience. And lastly, the methodology included a discussion of religion that provided a conceptual entrance to spiritual engagement.

A Therapy for the Modern Condition

In 1963, researchers at Spring Grove State Hospital in Baltimore, Maryland began research based on the model of the Saskatchewan group. Again, they studied the efficacy of the therapy on alcoholics. For this research, however, the group planned a double-blind project to test the efficacy of the treatment. As in Saskatchewan, the group organized the therapy around a drug session, in which an overwhelming dose of LSD was administered. More emphasis,

however, was placed on preparatory psychotherapy. Rather than the “superficial” psychotherapeutic preparation of the Saskatchewan group, the Spring Grove preparatory regimen “consisted of approximately three weeks of intensive psychotherapy” (Kurland et al. 1967, 1202). “This preparation, which averages about 20 hours per patient, enables the therapist to establish close rapport with the patient and to gain intimate knowledge of the patient’s developmental history, dynamics, defenses, and difficulties” (Pahnke et al. 1970, 1857). When the therapist judges the patient ready for the drug session, they schedule it. On the day before the session, they rehearse the session. The patient explores the room in which the session will take place, trying on the headphones and lying down on the couch. The therapist reviews the drug’s typical effects with the patient, noting all the possibilities of “potentially disruptive or alarming reactions” (Kurland et al. 1967, 1206).

Following the theoretical perspective of the Saskatchewan group, Kurland et al.’s account of the efficacy of the therapy draws on Tiebout and James. However, they cast the conversion experience not only as “psychedelic” but also “alienation-breaking.” By then, “psychedelic” had become the term of choice for the type of therapy conducted in their trials—that is a therapy premised around achieving what the Saskatchewan group, following Osmond, called a psychedelic experience. “Alienation-breaking,” however, is more peculiar to the Spring Grove researchers. As Tiebout writes (and Kurland et al. quote):

Included in [the personality] pattern [of an alcoholic] is a tendency to be: tense and depressed; oppressed with a sense of inferiority; weighed down by an overpowering sense of loneliness and isolation; egocentric; defiant; and walled off and dwelling, to a large extent, in a world apart from others. (Tiebout 1951, 29)

While Tiebout does not use “alienation” in his accounts of the alcoholic, his description of the alcoholic personality is amenable to such a characterization: loneliness, isolation, walled off,

living in a world apart from others.²¹ Indeed, as Tiebout writes, “perhaps the most striking change of all is the total loss of the sense of isolation and loneliness [upon conversion].” In the conversion, there is a reconnection with the vital force that animates a fuller living of life.

By invoking alienation, and reading it into Tiebout’s account of the alcoholic, however, Kurland et al. situate this form of therapy as a practical critique of modern life with the alcoholic serving as exemplar of the pathology of the modern condition: an alienated disenchantment.²² The psychedelic experience, as alienation-breaking, then, is not only a therapy for the alcoholic, but for the modern human more generally—for humanity separated from the qualities of life that make it not only bearable but worth living. The notion of the psychedelic, then, is not simply a label for a kind experience, but an orientation to the nature of reality that pushes against the dominance of the alienating, separating thinking of materialist/scientific/secular modernity.

It is no wonder then that during the trials of this LSD therapy at Spring Grove that one of the nurses, recently diagnosed with terminal cancer, requested that she receive the therapy (Kurland et al. 1973, 86). Facing death within the worldview of the modern is often an extremely a negative experience, as it signifies a failure of rationality to fully dominate nature—an indication of the precarity of the modern project. In expanding the therapy to terminal cancer patients, followed soon by neurotics, we may understand psychedelic psychotherapy more generally as a therapeutic intervention into the modern condition—an attempt to mystify the once demystified, to reinfuse a sense of purpose and spirituality into the once mechanical churnings of the industrialized world. That is, the therapy served to integrate the stratified subject

²¹ Tiebout later elaborates on this condition: “The alcoholic patient does not feel merely isolated and alone; he feels that he actually exists in a world apart from other people and that something almost tangible keeps him from any deep human contact. Various he calls this almost tangible something a wall, a shell, a barrier” (1951, 29).

²² In his discussion of AA’s understanding of alcoholism as a threefold disease, Kurtz argues that “Alcoholics Anonymous both speaks to this modern pain and sharpens these critiques of the modern situation. The pinch of alienation, AA suggests, comes less from man’s separation from the product of his labor than from modernity’s claim and attempt to separate three aspects of human life and experience that are in reality essentially conjoined—the physical, the mental, and the spiritual” (1979, 203).

of modernity, drawing the subject back to the wholeness lost in its adherence to the modern project—rechanneling Borling’s addictive processes away from attachments to the logical confines of the mind and purpose-driven mechanical assemblages of bodies, and toward reintegrating the modern’s purification of mental from physical from spiritual domains of life.

Conclusion

Although it was originally hypothesized as a therapy for alcoholics based on the premise that LSD was a hallucinogen that could mimic the effects of *delirium tremens*, the Saskatchewan group quickly realized that they were wrong: not because the therapy didn’t work; but because the therapy worked in an entirely different way. Rather than using LSD to facilitate a hallucinatory experience that mimicked the “hitting bottom” of *delirium tremens*, the kind of experience on LSD that correlated with positive therapeutic outcomes were similarly intense, but overwhelmingly positive rather than negative in affect. The researchers first understood this experience in terms of James’ religious conversion experience. Osmond, however, would later coin the term psychedelic to describe it in a non-religious, though still spiritually resonant manner.

Following the realization that an intense, positive, psychedelic experience correlated to future sobriety, the Saskatchewan group began to pay special attention to the therapy’s setting in later trials. An important part of this change came to be the inclusion of music, which they found to be “virtually essential.” And although the Saskatchewan group didn’t specify their practices with music, in further developing the therapy, researchers elsewhere not only began applying the therapy to a greater number of diagnoses, but also began to study what types of music worked best to foster positive therapeutic outcomes. I continue to explore the scientific literature on psychedelic psychotherapy in the next chapter, then, by engaging the research of the two most

influential of these researchers—music therapists Helen L. Bonny at the MPRC and E. Thayer Gaston at the Menninger Clinic in Topeka, Kansas.

Chapter 4 Typologies

In 1955 Betty Grover Eisner—then a Ph.D. candidate in clinical psychology at UCLA—came across a notice in her department. It announced that a psychiatrist at the Los Angeles Veterans Administration was looking for a doctoral student to research the effects of a “new and unusual drug.”¹ Thinking that the drug might be LSD—“There had been an article in *LOOK* magazine” (2002, 5)—Eisner wished she could take on the project, but was too busy finishing her own research on the psychological effects of infertility. Instead, she did the next best thing: she encouraged a friend to take the position, and make him promise that she would be their first test subject.

That October, her friend held up his side of the bargain, and Eisner served as a subject for a study comparing people’s usual mental functioning with their functioning on LSD. In order to make the comparison, a battery of psychological tests was administered under both conditions.² For Eisner, the interruptions to perform tasks while on LSD were frustrating as they “pulled [her] back to reality.” Even so, however, she believed that LSD’s psychological effects had great potential for use in psychotherapy. The VA researcher, Sidney Cohen, agreed, and in January of 1957 Eisner served as a subject in an exploratory study of the psychotherapeutic potential of LSD.³

Taking the same dose as before, 100 micrograms,

¹ This introduction is based on Eisner’s memories, correspondence, and LSD session notes as compiled in Eisner’s *Remembrances* (2002).

² This study is presented in Sidney Cohen, Lionel Fichman, and Betty Grover Eisner, “Subjective Reports of Lysergic Acid Diethylamide in a Context of Psychological Test Performance” (1958).

³ This study is presented in Betty Grover Eisner and Sidney Cohen, “Psychotherapy with Lysergic Acid Diethylamide” (1958).

I sort of expected a repetition of the freedom from self of the first session. But in reality I lived through a massive reduction of my defenses and habit patterns back to the very beginning of family identifications. ... Almost the whole process was acute agony—pure hell or purgation—and I realized it as such and spoke of it thus. It was purgation of the spirit through self-knowledge. ... As the guilt piled up, I felt that I killed my father, turned my mother toward insanity and made my brother neurotic and latently homosexual. And it was too much. I went off into a tangential world and knew that I was insane. (2002, 16–18)

While the session clearly confirmed the utility of the drug for psychoanalytic work,⁴ the intensity of the experience threw her into a deep depression, “the blackest depression anyone could dream up. [And] [d]epression had never been a symptom I suffered from” (2002, 15). Recalling the night following the session, she later wrote, “in the midst of the profound depression, I may have saved my life and I certainly saved my sanity, by searching through our library, book by book until I came upon what finally helped. All night long I submerged myself in the writings of St. John of the Cross—that long, long night of the dark of my soul!” (2002, 16).

Four months later, in correspondence with Tom Powers, a friend of Bill Wilson and important actor himself in the development of Alcoholics Anonymous, Eisner reported:

But things seem better now, and I hope that I am past that part. But I have walked so close to insanity, Tom—and it was only my responsibilities which at times seemed to hold me back from driving a car over a cliff. I guess I took so much guilt so fast—then environmental conditions seemed to converge on me ... (2002, 30)

Continuing, she indicates that she had been studying the concept of conversion experience “because it bears on the LSD work” (2002, 30). According to her readings, she told Powers, “half of the world’s conversions have no element of feeling of personal sin at all. This [feeling] is our heritage from Christianity—and also especially the Reformation and Luther and Calvin” (2002, 30–31). That “long, long night of the dark of [her] soul,” she came to realize, was not the

⁴ A close friend who sat through the session commented that Eisner “had gone through the equivalent of 500 hours of analysis” (Eisner 2002, 16).

only path to conversion. It was, rather, her lot as a child embedded in the cultural milieu shaped at a deep level by the theological discourses of the Protestant Reformation.⁵

Having completed this line of thought, Eisner suddenly shifts to a different topic. It's about a previous observation she noted after a group LSD session she had participated in with Sidney Cohen, Bill Wilson, and Powers two months earlier. In her notes on that session, which she had shared with Powers in an earlier letter, Eisner remarked that an album of "Gregorian Chants ... moved Tom profoundly". Indeed, during the chants, she continues, "He seemed to take onto himself the suffering of humanity" (2002, 27). In these earlier notes, however, she quickly shifted her attention away from the music. Rather than the chants effecting this change, she then conjectured, "I think he actually was open to the surrounding suffering [of the mental hospital in which the session took place] and as such felt it" (2002, 27). It was the place of the session that had so affected Tom, she hypothesized in February, not the music. Now, however, writing in April after further use of the chants in sessions, Eisner reports to Powers:

Oh yes, one more important insight—the Gregorian Chants are not good LSD music; they have invariably projected the subject into strong feelings of guilt, just as they did [to] you that day: that was the Chants you got the reaction to—not the hospital—because I have had it happen several times until I realized what it was. (2002, 31)

While taking on such intense feelings of guilt is one way to a conversion, and this was the path she had trod in her experimental session with LSD psychotherapy, Eisner sought to avoid leading others on such a path into and through a "long dark night of [the] soul." We may presume, then, that she stopped using chants altogether as she continued conducting trials of the therapy.

⁵ Although she does not cite what she was reading (nor mention conversion in her 1958 article written with Cohen), it is likely that she is referencing—as did the Saskatchewan group with whom she was in contact—William James. James identifies Protestants as particularly prone to the personality type of the "sick soul." Indeed, in comparing them to the optimistic, bright-eyed "once-born" type, James writes, "In the Romish [i.e. Roman Catholic] Church such characters find a more congenial soil to grow in than in Protestantism, whose fashions of feeling have been set by minds of a decidedly pessimistic order" (2002, 68).

Although not explicitly discussing conversion in her publications on LSD psychotherapy with Cohen, their articles do implicitly cast their method as effecting a change in how the subject goes about living and thinking in a way that circumvents the deep depression that Eisner experienced. Eisner and Cohen articulate their method as facilitating an “integrative experience,” “in which a subject glimpses the unity of the cosmos and his own place in it, and then sees and tackles his problems in relationships” (2002, 21).⁶ Rather than dwelling in the psychological morass of Freudian psychopathological dynamics, the power of the LSD session, for Eisner, resides in being able to transcend these personal dynamics, experience them from a cosmic perspective, and then tackle those problems in light of it. Gregorian chant, however, has the opposite effect, throwing her subjects back into the personal, guilt-ridden perspective she wishes to circumvent.

To aid in transcending these personal dynamics shaped by a cultural logic of personal sin, Eisner indicates the use of different music in her letter to Powers:

The music is very important: if the subject doesn't have any preferences, I've found a Mantovani record of classical selections is good to start—and then Chopin's first piano concerto is better than anything. Pablo Casal's Kol Nidrei is good, too, and several of Beethoven's concertos. Also some Mozart—just so it isn't done mechanically. I want to talk to you about this at length. (2002, 31)⁷

⁶ This quote, while not Eisner and Cohen's actual definition of the integrative experience, serves as a good description of it. Her definition and discussion of the integrative experience in her publication on the therapy with Cohen indicates that it is “a state wherein the patient accepts himself as he is, and a massive reduction in self-conflict occurs. There is a feeling of harmony with his environment and an upsurge of creativeness. At times this is perceived as a fusion of subject and object” (Eisner and Cohen 1958, 533). This public statement eschews any mention of the “mystical” or the “cosmic,” the importance of which is clear in her letters to Humphry Osmond. For example, on March 1, 1958, she wrote: “You know, Humphry, if I have a mission in life, I feel it is to put the mystic back into the healing: to make the integrative experience lucid and to be desired in psychiatry” (2002, 74).

⁷ Eisner gives a similar list—minus Kol Nidrei—in her later remembrances of the therapy: “We found that ‘light’ classical music was good at the beginning of a session, and that concertos were really effective in the deepening and integrative periods of the drug action. Concertos seemed to express and enhance the relationship of the individual to the environment as expressed by the interaction of the soloist with the orchestra. Piano concertos were particularly good, especially Chopin's First and Second, and Beethoven's Fourth and Fifth” (2002, 49). In fact, Kol Nidrei is an interesting item on her list, as it is an orchestral piece written by a Protestant, Max Bruch, setting a Jewish melody. Bruch's treatment has been characterized as secular, though it does clearly evoke a connection to Judaism for those knowledgeable of the music in that tradition. Abraham Z. Idelsohn, for instance, writes, “[Bruch] did not express as

Latent in this listing of music, and important for the purposes of this chapter, is an opposition between two types of music that inform Eisner's approach to the use of music in LSD psychotherapy. First, there is music closely associated with religious institutions such as Gregorian chant. This type of music hinders the movement towards integrative experience, and is therefore bad music for LSD sessions. The second type is music without such a religious association—secular music. This music more frequently affords the transcendence characterizing the integrative experience and is therefore good music for the sessions.

Aside from serving as the animating opposition of this chapter in terms of musical typology, the religious/secular opposition plays a fundamental role in the two modes of music-theorization that undergird the two different approaches to the categorization of music for LSD therapy I detail in this chapter. The methodological arguments surrounding the proper approach to experimental sciences that I traced in chapter three arise again here in the context of selecting a metaphysical framework appropriate to the study and theorization of music's effects in psychedelic psychotherapy. Is music's power to affect entirely secular in nature and thus amenable in principle to quantitative scientific methodologies? Or is its power to effect positive psychological change harnessing a dimension to which such methods are in principle unable to capture?

This chapter, then, narrows our focus from the conceptual, methodological, and philosophical implications of LSD experience to how such debates became embedded in the practices and discourses that this experimentation spawned in the field of music therapy. There are two major studies of music's role in LSD psychotherapy, and they implicitly take opposing positions on the metaphysical questions raised by the psychedelic experience. The first half of

a background of the tune the *milieu* out of which it sprang, the religious emotions which it voices: awe, repentance and hope. In Bruch's conception the melody was an interesting theme for a brilliant secular concerto" (1992, 466).

this chapter engages the approach of E. Thayer Gaston and Charles T. Eagle as evidenced in their 1970 article, which upholds the secular perspective. Gaston and Eagle present a quantitative study of music's effects in LSD therapy, based on operationalizing a typology of music solely along the dimension of familiarity. As we will see in his theoretical writings, for Gaston familiarity is the basis of music's therapeutic efficacy. Thus, it matters less what the particular qualities of the music are—just that the music and/or its norms are understood.

In the second half of this chapter, I study Helen L. Bonny's non-secular theorization of music's effects in LSD therapy. I begin by studying a grant proposal she wrote with colleague Walter Pahnke at the Maryland Psychiatric Research Center of the Spring Grove State Hospital.⁸ There Bonny suggests the construction of a typology based on music's mood as an objective quality of the music itself. I detail the affective typology and her guidelines for music's use in the therapy that resulted from her research. As with my reading of Gaston and Eagle, I take particular interest in the how Bonny's cosmological orientation informs not only her musical theory but also her music-therapeutic practice.

The Menninger Clinic: Topeka, Kansas, 1967–70

Noting the prevalence of superficial indications of music's usefulness in psychedelic psychotherapy throughout the literature, E. Thayer Gaston and Charles T. Eagle write,

Only speculation and theorizing were reported. Thus far, in a number of hospitals, the selection for music for presentation in LSD sessions has been based on subjective opinion, generally of the psychiatrist in charge. (1970, 4)

⁸ In 1969, the psychedelics research based at the Spring Grove State Hospital shifted to a new facility on the hospital campus under the aegis of the Maryland Psychiatric Research Center. As Richard Yensen and Donna Dryer write, this change caused tension between the well-funded research at the MPRC and the increasingly underfunded hospital: "Many members of the state hospital staff grew jealous and angry towards the well salaried, highly credentialed, predominantly white, staff of the fancy new air-conditioned Research Center. Meanwhile their own working conditions steadily deteriorated. ... It is important to note the animosity that this situation engendered between the formerly cooperative and enthusiastic staff of the state hospital and the suddenly more privileged research staff" (1995, 12).

To remedy this lack of objectivity in the use of music, in their 1970 article “The Function of Music in LSD Therapy for Alcoholic Patients,” Gaston and Eagle present the results of a study whose purpose was to “obtain quantitative data concerning the function of music in LSD therapy” by designing a controlled study of music’s effects. The knowledge so produced, they write, “would make the use of music [in this therapy] more effective” (1970, 4).

The therapy was largely in line with the treatment regimen of the Saskatchewan group as reported in chapter three.⁹ In order to isolate the effect of the music in their design, all clients received the same treatment except for the type of music, and how it was played—either over speakers or headphones. Resulting were five groups designated according to the musical alteration to their LSD session:

1. a no music group, who did not listen to any music during the LSD session;
2. a miscellaneous music group, who listened to “randomly selected music” over speakers;
3. a familiar music group, who listened to music they knew and liked over speakers;
4. a familiar music group, who listened to music they knew and liked over headphones;
5. an unfamiliar music group who listened to music they didn’t know or didn’t like over speakers.

In order to provide the correct type of music for each of these groups, a questionnaire was given before the session, asking the subject to indicate which of the given nine categories of music were familiar and which unfamiliar.¹⁰ “From the three categories ranked most familiar (this is, ranked 1, 2, and 3), music was programmed for the *Familiar Music* treatment condition. From the three categories ranked most unfamiliar (that is, 7, 8, and 9), music was programmed for the

⁹ Two differences in the treatment regime are worth noting. First, the Topeka group worked with the alcoholics in groups of three to five, rather than individually. Second, one week before to the large dose (500 micrograms) session, the group of patients received a small dose (50 micrograms) in a group environment in order “(1) to provide experience in learning how to ‘go along’ with the effects of the drug, (2) to allay anxieties associated with LSD therapy, and perhaps more importantly, (3) to increase the cohesiveness of the group of patients” (Gaston and Eagle 1970, 5). Although the small dose session was experienced in a group, the large dose was, as in the Saskatchewan group’s methods, experienced individually with the guidance of therapists.

¹⁰ The categories were: “Hymns (religious, sacred), Rock ’n’ roll (etc.), Country-western (hillbilly), Jazz, Love-ballad (romantic), Folk, March, Light classical, and Heavy classical” (Gaston and Eagle 1970, 7).

Unfamiliar Music treatment condition. ... Subjects in the treatment condition of *Miscellaneous Music* were presented music randomly selected from all nine of the categories” (1970, 7–8).¹¹

Four measurements serve as the basis of their report’s findings. Two of these were the ranked lists of musical preferences from the questionnaire described above—one filled out before and one after the LSD session. The purpose of giving the questionnaire twice was to see if preferences changed following the LSD experience. A third measure was obtained by employing the “Objective Check List for LSD Experience,” as developed by the Saskatchewan group, coupled with a rating out of ten of the “magnitude of the experience within each level.” Lastly, an LSD session survey was administered following the session, which consisted initially of eighteen but later thirty “yes,” “no,” or “both” questions.

Out of this data, only the before and after surveys of musical preference resulted in any statistically significant finding.¹² In particular, Gaston and Eagle write, “no changes occurred in the ranking of the music categories before and after drug treatment for any of the treatment conditions except *Familiar Music with Headphones*; in this condition, the subjects did indeed change their musical preferences” (1970, 9). The change was characterized by an increase in preference for hymns and love-ballads, and a decrease in preference for jazz. This leads to the quite modest conclusion “that music familiar to the subjects and presented through stereophonic headphones was effective in producing changes in preferences for music” (1970, 9).

¹¹ Here they seem to conflate familiarity and preference. Although they say that they ask the subject both to “indicate each category of music with which he was familiar or unfamiliar,” and “rank all nine categories in order of preference,” the selection of music seems to be decided based on preference rather than familiarity. Because the questionnaire is not provided and this is all they say in the article, it is unclear how exactly the selection of music worked. To conclude their discussion of this topic, they write, however, “In short, a sincere effort was made to tailor the music to each subject” (Gaston and Eagle 1970, 8).

¹² Given that there was no significant difference based on the experiential measures, it would seem that Gaston and Eagle stumbled upon a remarkable finding that challenges the reports of earlier LSD studies: since the no-music group had the same quality of experience as all of the music groups, then it would stand to reason that, perhaps, music does not actually play an important role in the session. The authors, however, do not seriously engage this quite undesirable finding for music therapists. Instead, they quickly explain this result as following from the lack of nuance in the Saskatchewan group’s scale of experience.

Given that none of their other quantitative evidence—precisely the kind of evidence the authors sought to use to displace the “opinions” of therapists—demonstrated any significant difference between treatment groups, it is surprising to read what they declare to be the primary finding of the study in their concluding discussion section: “familiar music through headphones was the most effective method of presentation” (1970, 16). This clearly inflates their more hedged claim that this treatment condition was “effective in producing changes in preferences for music”—a far cry, it would seem, from indicating “the most effective method of presentation.” While careful qualification of claims would seem to be in order, the opposite is in evidence as Gaston and Eagle conclude their paper.

In the two moments in which Gaston and Eagle are most adamant about their “finding,” it becomes clear that they are fighting a disciplinary battle about the use of popular music in music therapy. They write,

Many persons can neither understand nor tolerate “popular” music, and many more can neither understand nor tolerate classical music. “Goodness” in music is not an absolute; music is good only if people “understand” it. In spite of data from the behavioral sciences, many therapists assume that music of sophisticates is good for patients. (1970, 16)

This anti-elitist attitude resurfaces in the final sentences of the article:

[T]o say that a symphony by Brahms should be used because it is profound music is only an opinion or preference of the person so stating; the symphony may or may not be profound for the patient. Whether it is or is not will certainly depend on the past experience of the patient as well as on his unique response. Jazz or “soul” music may be far more beneficial to some patients. (1970, 18)

Rather than basing the selection of music on “profound music” that some therapists believe will work for any person, Gaston and Eagle emphasize that the particularity of the person must be accounted for—specifically their familiarity with various kinds of music. Gaston and Eagle cite Gaston’s theorization on this front, writing: “For music to be familiar, it must have been a part of a person’s cultural substratum (Gaston, 1968)” (1970, 16). As we will see, this cultural

substratum plays a key role in Gaston's theorization of music's ability to effect therapeutic change: it is only through the use of the familiar that music therapy is effective.

As Gaston and Eagle's discussion section continues, Gaston's presence as a theorist of music therapy continues to surface. For three of the six discussion points that conclude their article, their prose centers on a quotation from Gaston's primary theoretical text: the first chapter of his edited collection *Music in Therapy*, "Man and Music" (1968a). In their discussion of familiar music quoted above, they cite Gaston in relation to the concept of the "cultural substratum" as the basis for familiarity. Their third discussion point follows suit with three self-quotations, regarding the changes in preference:

It was not surprising to find that religious and love-ballads, or romantic music, had more significance for post treatment subjects, because "*music is derived from the tender emotions*"; furthermore, "*music and religion are integrally related*" (Gaston, 1968, p. 24), (Gaston 1968, pp. 22–26). "The vast majority of all music is concerned with the positive relationships that draw man closer to his fellow men—love, religion, loyalty, and patriotism, to name a few," (Gaston 1968, pp. 22–26). Music is nearly always an expression of good will, an exhortation of love, a "reaching out" to others, and a representation of the good things in life. From the lullaby to the dirge, music speaks to man, and for man, when words cannot, for *music is nonverbal* communication. The trend toward religious and romantic music was evidence of change in the subjects toward interpersonal relationships of greater valence. (Gaston and Eagle 1970, 16–17; emphasis in original)

And again, discussing the fact that "the subjects reported no distortion of musical structure": "Because music was found to remain undistorted, a reason for its potency in LSD treatment seems more clear: '*Music is structured reality*,'" (Gaston, 1968, pp. 22–26)" (1970, 17).

But what does Gaston mean by invoking "reality," one's "cultural substratum," or even "music"? And what does it mean for this "music" to be "integrally related" to "religion"? Clearly there is a vision of the world underlying his claims, a vision he is deeply invested in—a cosmology that informs his research agenda. Fortunately, in his push to legitimize the place of music therapy within the health sciences and the academy more generally, Gaston generously

expounds on his vision of the world, offering some clarification of the investments on display in this report.

Music and Biological Man

The inaugural issue of the *Journal of Music Therapy*, published in 1964, drew its contents from a panel at the 1963 meeting of the National Association for Music Therapy that consisted of a “three-pronged probing into the mystery of aesthetics”—three theoretical articles on “the aesthetic experience of man.” Each article focused on a single aspect of “man”—his biology, psychology, and sociology.¹³ Gaston’s contribution was on the first of these, “The Aesthetic Experience and Biological Man” (1964).¹⁴ To begin his article—and presumably seeking to set the tone and agenda for future research in the field with his privileged first words in the journal itself—Gaston admonishes the music therapeutic community:

One of the most important developments of modern science has been the interdisciplinary approach to problems, both exploratory and research. Such a procedure is commonplace in present-day literature, but, I believe, not sufficiently commonplace in our thinking. It is too easy to stay with the familiar, eschewing strange orientations, even though such orientations may be well-established sciences. In clinging to the familiar we deprive ourselves of adventure, new insights, new knowledges, the thrill of added perspectives, and we stunt our professional growth. (1964, 1)

While not directly indicating what “familiar” orientation he wishes to challenge, throughout this and related writings his target is clear: philosophical speculation—“Aesthetics can no longer be limited to philosophy” (1964, 1); “However perspicacious, philosophy is not enough” (1964, 2). More specifically, we can surmise the target of his critique from his occasional jabs at one particular strain of philosophy that must have been in common currency among his therapist peers: “We must rid ourselves of nineteenth century mysticism and approaches if we are to

¹³ In presenting Gaston’s perspective, I maintain his gendered terminology in my discussion below without the continual use scare quotes.

¹⁴ The other contributions were Kate Hevner Mueller’s “The Aesthetic Experience and Psychological Man” (1964) and John H. Mueller’s “The Aesthetic Experience and Sociological Man” (1964).

understand the influence of music on man” (1964, 6). For Gaston, a proper explanation of aesthetic experience “does not depend upon the metaphysical”: “[beauty] stands in no need of subtle and complicated theories of metaphysics for explanation” (1964, 6). Rather, following the interdisciplinary approach of the sciences, true knowledge of phenomena is brought to light. Because “[m]an is part of the cosmos and subject to all of its laws,” music therapists must begin to understand music in relation to the cosmic laws elaborated by contemporary science (1964, 2). “In all uses of music, no laws of nature are abrogated. Music and its influences may be studied scientifically, using methods of the behavioral sciences” (1968b, 121).

Gaston’s theoretical work in the field of music therapy centers, therefore, around developing a vision of music in line with the interdisciplinary findings of biology, psychology, anthropology, and comparative physiology.¹⁵ In his theoretical texts, Gaston begins by situating the human within and functioning through the physical laws of nature—that is, he starts by dissolving the distinction between human and nature altogether.

The basic mechanisms of reproduction, chromosomes and genes, are found in all plants and animals. We live in a universe, not a *diverse*. The earth, seas, animals, and man (an animal) all share the same building materials: atoms, molecules, and elements. We are creatures of cosmic law and so is our behavior. (1968a, 33)

The problem then becomes properly accounting for and situating the relationship between human and nature. For Gaston, this distinction developed over the course of time—an evolutionary process following cosmic law. The basis of the human, then, is the animal he calls “biological man,” a species that evolved over the course of eons following the laws of natural selection. So “[h]ow did this progenitor of man develop the characteristics of humanness that eventually set man apart from all other animals” (1968b, 11)?

¹⁵ Gaston’s key theoretical texts are, “The Aesthetic Experience and Biological Man” (1964), “Expanding Dimensions in Music Education” (1968b), and “Man and Music” (1968a).

Physiologically, Gaston answers, what sets biological man apart is his more complex central nervous system. The evolution of this central nervous system has two important effects that led to the development of culture. First, because the brain of biological man is so complex, when a child is born, its central nervous system has not developed enough so that the child may function with any independence.¹⁶ This results in the child being more dependent on the parents. This increase in interpersonal dependence led to more communication among the parents rearing the child.¹⁷ Out of this communication and interdependence, familial bonds would develop which became one of the bases for the phenomena we now call culture (1964, 3, 1968a, 11–12, 1968b, 34). The second important effect of the evolution of biological man’s central nervous system—and where music enters Gaston’s vision—is the affordance of a more nuanced sensory domain that enriched man’s relationship with the external world. These two factors, an increase in interpersonal dependence and an enriched sensory realm, would, in Gaston’s view, modulate one another, effecting a shift from biological man to the cultured human: “It is this great sensitivity to his environment that in the long run enables him to achieve humanness” (1968a, 12).

Because the development of culture is intimately bound up in biological man’s evolution, Gaston asserts, “*it is not necessary to separate the biology and culture of man. They go hand in hand. Biological and cultural evolutions are parts of the same process. This means that the part of man’s culture which we call music has a biological basis as well as a cultural basis*” (1968b, 33;

¹⁶ Gaston gives the example of “infant apes and monkeys,” who on the contrary “are able to cling to the mother” (1968a, 11).

¹⁷ Another factor in the development of interpersonal relationships which plays into these dynamics for Gaston is “development of a cortex sufficiently large to control the autonomic system, a much older neurological system than the cerebrum or cortex” (1964, 3), thereby affording the “suppression of rage and hostility” (1968a, 11). This provided one of the “essential conditions for the organization of men into cooperative societies” (1968a, 11). Gaston also points to differences between biological man and his related primates with respect to “the development of new patterns of sex [and] mating.” In particular, “There is [*sic*] little or no sexual periods in man and the great apes.” Because of this, the female is no longer prone to “accept[ing] any male during the several hours of her estrous,” and “by this reduction of periodicity, the female remains attractive [and receptive] to the male.” This leads to the forming of “sexual ties [which] form a bond [that] provides for a biological basis for long family ties” (1964, 3).

emphasis in original). While he notes that biological and cultural evolutions are part of the same process, the biological processes are primary, being those that produced the conditions from which the cultural could emerge. Thus, while culture developed and has its own integrity as an agent for processes in the human world, Gaston privileges the biological both as he structures his argument (biology being the ground on which culture develops) and, as we will see, in his approach to music in the disciplinary practices of education and therapy. However, in the process, Gaston also privileges the cultural both as that realm which is uniquely human, and as a “racial” or “ethnic” group’s unique expression of the human’s relationship to nature.

At the same time as the emergence of culture, the evolutionary development of a more complex central nervous system also effected an important change at the individual level: the human develops an “inner world” as distinct from, yet dependent on the “outer world.” For Gaston, this inner world emerges from the enriched interactions of the human’s more nuanced sensory apparatus with the outside world. As Gaston puts it, “from this outside world—the world that man senses—comes the raw data of all that man will ever do, think, or feel” (1968b, 34).¹⁸ As with the development of culture, it is again the sensory apparatus of biological man that produces the effect of setting the human apart from nature. Precisely how the nervous system effects these changes, Gaston notes, is mysterious. He therefore saves his most awe-inspired and poetic language for the central nervous system: “that marvelous and mysterious agency” (1964, 3); “this gray and white organ [the brain], shot through with pulsing red, bathed in protective fluid, is the foremost wonder of the world” (1964, 4). However, while the mechanisms by which the brain and the central nervous system effect these changes is “mysterious,” it is in principle comprehensible, following the laws of nature that may be deduced from measurement and

¹⁸ Here Gaston glosses a statement by comparative physiologist Wolfgang von Buddenbrock that he quotes elsewhere: “The outside world—the world perceived by the senses—is the source of all that a form of life is and does, thinks and feels” (quoted in Gaston 1964, 3).

observation. And it is from some preliminary observations that he concocts an explanation for the emergence and function of music as a cultural object.

One of the chief jobs of the central nervous system, Gaston reports, is the organization of the data received by the sense organs. However, while this process begins as a mechanical and unconscious form of the abstracting and categorizing of sense data, the “mysterious agency” of man’s central nervous system produces an “impulse” to organization in the human that overflows the rote mechanical action of categorizing sense data in two important ways. First, Gaston notes that this impulse leads to more speculative intellectual pursuits:

All mankind must organize, must seek causes and endings. In a multitude of religions and philosophies, man explains how things came to be and how they will be. There are no races, tribes, or peoples who cannot do this. And each individual of every race, tribe, and people, began this process of abstraction by receiving sensory stimuli. (1964, 4, and quotes self in 1968b, 34; emphasis in original)

Second, this impulse manifests in a “hunger” for sensory experience, which man supplements through the production of his own sensory objects such as art and music: “this universal demand for organization ... provides a necessary insight into the propensity and demand of human beings for music” (1968b, 34).

When Gaston writes with Eagle in the conclusion of the LSD article that “music is structured reality,” they refer to music as a sensory object in this way: as the organizing of one’s material surroundings for sensory perception. As with the impulse to speculative pursuits, “[t]hese hungers for sensory experience are universal, although each different culture satisfies them in a different manner” (1964, 5). Thus, as culture begins to emerge through the processes of communication and family bonds of biological man, these groups of people develop a culture relatively independent from those of the groups around them. This cultural difference is expressed in the different modes of organization in societies including languages and music.

Each people develops its own language, and no language is better for communication than any other language as long as its culture is considered. In just such a fashion is music a folkway. There are many different musics, but each fulfills its proper function in its own culture. (1968a, 15)

Here Gaston privileges a cross-cultural approach to the study of music in terms of its function.

As cultures emerged from the very same biological principles, the function of these cultures and their cultural artifacts may be understood as particular functional responses to the ecological and climatological realities encountered by a given group's central nervous systems. Cultural differences may, then, be compared according to function—and the various productions of a culture have a proper function within it. Since this is the case, Gaston concludes his theoretical explication with a series of discussions of music's functional role within cultures.

As Gaston sees it, there is an essentially similar function to music across cultures, since “[m]usic came into being because of man's interdependence, his need for expression and communication” (1968a, 15). As Gaston observes, most music—he gives the examples of music in dance and religious ceremony—involves a group and functions to facilitate the interconnection and cohesion of members in a group: “One of the most important functions of group music is to bring the individual to full membership in the group, to make him feel accepted”; “The function of such music is cohesion and integration of the group” (1968a, 20). This primary function of music is of utmost importance for the use of music in therapy “because [the] healthy life is one of interdependence” (1968a, 22). The human is by biological necessity a member of a group. Indeed, in order to become human, man must learn from his group—that is, learn his culture.¹⁹ Health, then, is intertwined with interdependence, and interdependence requires the orderly behavior of individuals within the culture according to its norms. Music therapy, then, functions by intervening in situations where an individual is not conforming to

¹⁹ “Man must learn to be human, and he does so in terms of his own tribe or culture” (1968a, 22).

these behavioral norms, not taking part in the group—that is, not being fully human.²⁰ “For music therapy, it is not only the doing but the *doing together* that is important and brings so much satisfaction” (1968a, 19; emphasis in original).

To draw this exposition of Gaston’s theoretical orientation to a close, I wish to first consider the nature of reality for Gaston. Gaston’s “reality” appears to be a cosmos of interrelated strata of observable materials undergoing processes that are determined by natural laws. At base, these materials are “atoms, molecules, and elements” (1968b, 33), the most basic, elemental stratum he discusses. This stratum is the basis of various materials of reproduction that undergo the evolutionary processes of natural selection: “chromosomes and genes.” This stratum of reproductive materials constitutes the basis of the expression of the stratum on which plants and animals reside. On this stratum, processes are determined by behavioral laws. Biological man resides here. However, man has the capacity—through the agency of his central nervous system—to develop into humanity, who resides on yet another stratum: that of culture. And it is in relation to this cultural stratum from which the human subject, a self, emerges.

Table 2. Strata of Gaston’s Cosmology and their Corresponding Branches of Cosmic Law

Stratum	Branch of Cosmic Law
self	psychological
culture (humanity)	anthropological, sociological
plants, animals (man)	physiological
genes, chromosomes	biochemical
elements atoms, molecules	physical, chemical

²⁰ Gaston writes, “Acceptable social behavior . . . is the ultimate goal for most patients in mental hospitals and institutions for handicapped children”; and “This coming together to work in a unity is very difficult for many ill and handicapped children and adults. Rhythmic activities make working together easier because no words are needed; rhythm is the common bond” (1968a, 19). Gaston does not explicitly say that such individuals are not fully human. However, such a statement follows from his assertion that “man must learn to be human.” It would appear that those who do not behave appropriately have not learned their culture, and therefore have not achieved humanness according to Gaston’s criterion.

Gaston insists on a multi-disciplinary scientific approach to music because we can only understand music if we understand the cosmic laws regulating process within and between each of these strata. Therefore, he writes, “[psychological] constructs have been set up that bore little relation to physiological function, thus setting up guidelines external to man. To propound a psychological theory that has little or no relationship with organismic states is nearly certain to result in false theory” (1968b, 32). While the processes of culture and consciousness are distinct from the physiological realm of biological man, for Gaston, any true theory of the former must engage the latter. While the manner in which these strata relate are not fully known as of yet, for Gaston the increasing ability of scientists to observe and measure through more nuanced scientific instrumentation will fill in these now-mysterious relationships.

Music, in Gaston’s scheme, is a form of human behavior that organizes sensory objects—that is, physical matter which is also the material reality that is the basis of all other strata—for the purpose of reinforcing community within a group. This function of drawing individuals into the group however is not only fulfilled by musical behavior. Religious behavior too has a similar function: “The purposes of religious services and music performances are very similar. The great valence of both music and religion possess is to draw people together” (1968a, 23). For Gaston both music and religion are behaviors—nothing more, nothing less. And these behaviors must be understood with respect to their function within a culture. Music and religion, then, reside on the same stratum—that of culture. Although both religious and musical discourses frequently invoke various metaphysical categories, these have no observable scientific referent, and Gaston therefore denies them reality beyond the cultural stratum. As he would say, such an approach is nearly certain to result in false theory, as it does not engage observations regarding the other real strata. The proper science for studying music and religion, therefore, is behavioral science. There

is nothing outside of the cultural forms themselves, no other beyond to the reality of physical matter—all of the phenomena that seem to transcend a basis in physical material are in fact emergent from that base.

Because music functions within a given cultural stratum to draw individuals together into the group, and since each culture has a different musical code or language due to cultural difference, according to Gaston's theorization music will only serve its function if the music is familiar, or as Gaston and Eagle put it, is a part of one's "cultural substratum." Otherwise,

music from one culture often makes little sense and has little meaning for an individual or a group from another culture. Morey submitted music of Schubert, Davies, Handel, and Wagner to the Loma tribe in order to learn the reactions of native West Africans. They said such music expressed no emotions and aroused none in themselves. Their training was different—they had learned a different music. (Gaston 1968a, 22)

But this is not only a cross-cultural problem. Even within his culture, Gaston writes, "many persons neither understand nor tolerate current dance music, and millions more neither understand nor tolerate classical music" (1968a, 22). Presumably such intolerable music is familiar to some extent—familiar enough at least for listeners to label and distance themselves from it. But such distancing is precisely the opposite of music's appropriate social function. Because, for Gaston, music in therapy functions to "persuad[e] the ill and handicapped toward better patterns of behavior" (1968b, 117), and because this is only possible through a full, understanding engagement with music, the proper music to be used should be selected based on knowledge of their musical culture and preferences. In attacking previous and current music therapeutic practice, while also defending the practice of music therapy in principle, Gaston writes:

In times past classical music was sometimes thought best for patients because the therapist, as well as music experts, considered it to be "good" music. However, it was only good if the patients understood it. Many times they did not, and music therapy was considered impotent as treatment when in reality it was not impotent at all—strange

music had been used instead of familiar music. If patients are to be reached, the music employed must be that which they understand, at least to some extent. (1968a, 22)

This brings us back to the design of Gaston and Eagle's study, and the authors' peculiar insistence on a "finding" that appears unmotivated by their data. Their study was designed entirely around the musical dimension of familiarity.²¹ The four music treatment groups were constructed, it appears, in order to test Gaston's hypothesis—not stated in their report—that familiarity and preference are essential to outcome in music therapy.²² According to Gaston's theory, the unfamiliar should be the least, the miscellaneous a moderate, and familiar the most effective music condition. And as we have seen, although their data does not clearly support it, Gaston and Eagle conclude with an affirmation of his hypothesis—a conclusion which is at the same time an affirmation of his cosmology.

Of course, Gaston's intellectual orientation places him in direct opposition to members of the Saskatchewan group in his privileging the epistemological ground of the behavioral sciences—precisely the quantifying, observation-based perspective that the Saskatchewan team saw the psychedelic experience as problematizing. Gaston pushes against a metaphysical intrusion into the sciences by relegating the psychedelic experience to the purely subjective, a realm that may only be approached through the study of the observations of the brain and behavior. The felt objectivity of such experiences and any knowledge produced by having such an experience is thereby denied. While Gaston works to situate his results with respect to this secular, functionalist, and behaviorist perspective, Helen L. Bonny and her colleagues at the Maryland Psychiatric Research Center work from a perspective in line with the Saskatchewan group's intellectual investments and premises, as we will see in the following section.

²¹ A second dimension, which was not controlled was the use of headphones: while there was a familiar music group with headphones and over speakers, unfamiliar and miscellaneous music was only studied over speakers.

²² However, therapeutic outcomes were not actually taken into account in their study. Rather, they base their findings on data internal to the study, especially privileging change in musical preference.

Maryland Psychiatric Research Center: Baltimore, Maryland, 1969–74

Paper-clipped to the front of a copy of a type-written document called “Notes and Guidelines to the Use of Music in Psychotherapy Sessions” at the GIM Archive at Temple University, Bonny offers a short handwritten critique of the “Eagle Study”—a conference paper Eagle presented (1968) that would be published two years later as the Gaston and Eagle study. Two related points present the crux of her critique.

3. It is not the category of music that is important in LSD administration but the content; that is, structure and positive mood which it elicits.
4. Familiarity vs unfamiliarity is also not an important index for reasons stated above—as it may actually be used as a defense against going into a needed area of experience.²³

Here Bonny critiques Gaston and Eagle’s entire typological premise. In structuring the experiment around the categories of familiar and unfamiliar, she views Gaston and Eagle as losing touch with music’s content and that content’s role in eliciting mood through the music’s structure. Furthermore, she points out that Gaston and Eagle fail to take into account the psychodynamics of the listener: familiar and preferred music may elicit psychological defenses that are not accounted for in Gaston’s perspective. Rather than familiarity, then, Bonny’s critique indicates that the power of music in LSD therapy lies in a different dimension.

Whereas Gaston grounds his selection of music based on categories of music that are either familiar or unfamiliar—that is, on the client’s subjective relationship to music—Bonny signals a move away from “category” and toward “content.” That is, rather than emphasizing music’s *subjective* articulation with respect to familiarity in the individual’s “cultural substratum,” Bonny emphasizes music’s *objective* content, which she identifies both with its *structure* as well as its *effects* on the listeners’ mood. For Bonny, then, the best mode of selection is based on the knowledge acquired by a seasoned LSD psychotherapist. Thus, the final point of

²³ Bonny’s handwritten critique and her “Notes and Guidelines,” which I discuss later, are appended to a draft of Bonny and Pahnke’s article in the GIM archive (Bonny and Pahnke n.d.).

her critique notes that the hypersuggestability of the LSD reaction requires the “special care [of] therapists who are experienced, hav[ing] given more than 300 doses to patients.” And in what might have been a jab at Gaston and Eagle, she writes that the music chosen by an experienced therapist is “preferred ... to [the] pt. [patient’s] choice [of music] or [the] choice of ther. [therapists] who have never had personal experience with LSD.”

Bonny’s emphasis on the experience of the LSD therapist becomes the central site of knowledge on which Bonny and Pahnke would build their own study. Drawing on a grant application, in this section I elaborate on their proposed study. While the entirety of the study as outlined was never fully carried out, the experimental design embodies her criticisms of the Gaston and Eagle study, and offers an entry into Bonny’s cosmological investments.

In May of 1969, Bonny and Pahnke submitted a grant proposal titled “The Use of Programmed Music in Altered States of Consciousness” that outlines the primary line of the research Bonny would undertake at MPRC (Pahnke and Bonny 1969b).²⁴ The proposal outlines two interrelated studies. The first works to document the current use of music by the therapists at the center. This research would result in Bonny developing a “standardized ‘ideal’ program” of music for the LSD therapy sessions—that is, a specifically programmed tape that the staff could play to accompany an entire LSD session. The second study would then measure the effectiveness of sessions using this “specific” program as opposed to sessions using another “non-specific” program of music.

²⁴ Between drafts of this proposal the title changed from “in LSD Therapy” (Pahnke and Bonny 1969a) to “in Altered States of Consciousness.” This change coincides with a change of framing in the proposal, wherein they shift to articulating the MPRC research within the burgeoning field of consciousness studies that was then focused on engaging “altered states.” Two important events in this field are noted in the revised proposal: the “Voluntary Control of Internal States” conference (April 7–11, 1969) and the publication of an edited collection “covering the entire field” (Pahnke and Bonny 1969b, 10): Charles Tart’s *Altered States of Consciousness* (1969).

According to the proposal, the first study, documenting and constructing an ideal program, would take place in three steps. First, Bonny would send a questionnaire to the MPRC therapists asking what musical selections they use during the sessions. Having noted that according to the therapists “an essential part of the utilization of music during and LSD experience is the coordination of the type of music with the various phases of drug action” (Pahnke and Bonny 1969b, 12), the questionnaire would break a session down into seven time periods, and ask what music was used in each. With this information, “as a [second] step, one to two minute fragments of the 20 most preferred musical selections will be taped. Each therapist will listen to the tape and make a judgment on the affect of the emotional mood elicited by each musical fragment” (Pahnke and Bonny 1969a, 4).²⁵ In order to test the reliability of the therapists’ judgments, she would then repeat this listening and labeling procedure with other populations—non-therapist staff at MPRC, patients, and music students at the Peabody Conservatory. Third, based on these results, she would select those pieces that most reliably elicit a given mood and order them into a tape based on the timing of the drug phase in which the therapists indicated the pieces were best used. The resulting tape would be the “specific music program” which would then be used in their proposed quantitative study.²⁶

While Gaston and Eagle drew up their study in relation to a theoretical premise of cultural familiarity, here Bonny and Pahnke privilege elicited mood or affect as a more salient

²⁵ The therapists would rate the emotion based on a list of adjectives developed by experimental psychologist Kate Hevner (1936). As I explore in chapter five, Bonny would later use this list of adjectives as an analytical tool in her theorization of musical mood in GIM. Note also Hevner would later contribute to Gaston’s three paper symposium on the “aesthetic experience of man” that would become the opening pages of the *Journal of Music Therapy* (Hevner Mueller 1964). Here I cite the earlier draft of the proposal because the page corresponding to it in the copy of the proposal application is missing.

²⁶ The non-specific condition, as proposed, would be drawn “from several categories of popular tunes such as rock, ‘soul,’ romantic ballad, and country and western, and will be taken from records which are or have been on the top ten lists,” without any consideration of either mood or proper timing of the musical selections (Pahnke and Bonny 1969a, 4). It seems that such a tape would somewhat resemble Gaston and Eagle’s “familiar” music treatment condition, perhaps thereby facilitating the comparison of their study’s findings with that of the Gaston and Eagle study. However, Pahnke and Bonny did not fully explain their purpose and rationale for constructing the non-specific program in this manner.

dimension of music's therapeutic function. Given the emphasis on mood elicited the question arises as to whether these elicited moods are culturally conditioned. In their grant proposal, they gesture towards the learned nature of musical experience:

Music is a learned experience, usually introduced during childhood, the effects of which continue for a lifetime. Certain kinds of music, such as church music, love songs, patriotic music, and lullabies accompany experiences with which the subject is familiar and which for him have value. For these reasons the nature of the music input would seem to be of primary importance. (Pahnke and Bonny 1969b, 11)

However, as we will see, alternative intellectual investments outside of the secular space of Gaston's cosmology come to inform a perspective critical of Gaston's assertion that one's cultural matrix solely determines music's expressivity.

In their 1972 article for the *Journal of Music Therapy*, Bonny and Pahnke present the results of Bonny's research on the music-therapeutic practices of the LSD psychotherapists at the MPRC. The article consolidates the knowledge acquired through experimentation by MPRC's staff researchers and therapists. As with my reading of Gaston and Eagle's article, my primary concern here is to unfold the intellectual investments that inform the way music is typologized and indicated for use in psychedelic psychotherapy. Although I save an in depth study of Bonny's cosmology for the next chapter, here I lead up to this study through a close reading of Bonny's typology. Though only latent in her article with Pahnke, these investments are more clearly articulated in her unpublished "Notes and Guidelines on the Use of Music in Psychotherapy" (Bonny n.d.). Thus, after presenting the use of music in the therapy as reported in the article, I return to her "Notes and Guidelines." There, Bonny's fixation on "the religious," I argue, masks a deep-seated investment in the spiritual nature of the "power of music."

A brief passage from the beginning of Bonny and Pahnke's article encapsulates the theoretical and cosmological questions that I address here and in the next chapter. It situates

music within the conceptual matrix of “dose, set, and setting.” This by then standard matrix for conceptualizing the drug experience emphasizes the fact that the experience is not determined by any one of these parameters, but all three as they modulate one another in a dynamic drug experience. As Bonny and Pahnke write,

Music appears to be involved significantly in the crucial extra-drug variables of both set and setting. “Set” refers to factors within the patient, such as personality structure, life history, expectations, preparation, ability to trust and relinquish control, and aesthetic appreciation of music and art. “Setting” refers to factors outside the individual, such as the physical environment in which the drug is administered, the psychological and emotional atmosphere to which the patient is exposed, and the type, quality and mood of the presented music. (1972, 65)

Here, Bonny and Pahnke articulate, as is traditional, the set as internal, “within the patient,” whereas setting is external, “outside the individual.” In asserting that music functions “significantly in [both of] the crucial extra-drug variables,” it appears that music could trouble this internal/external distinction. However, the distinction holds for the moment: music’s “significant involvement” with the set stems from an individual’s response to an external music according to their internalized “aesthetic appreciation of art.” Music, then, exists as an object external to the individual, as an object to which the individual’s internal personality structure, expectations, and aesthetic disposition respond.

So far, such a conceptualization is congruent with Gaston’s. He too conceives of music as external to the individual, what he calls “structured reality.” By this, he means that music is a collection of sensible auditory materials (i.e. an external sensory object) that an individual encounters. In Gaston’s schema, the experiential results of this encounter are largely based on their cultural substratum, which inform those factors within the individual Bonny and Pahnke list: “personality structure, life history, expectations, preparation, ability to trust and relinquish control, and aesthetic appreciation of music and art.” The musical encounter for both Gaston and

Bonny, so far, is one between one's internal psychological makeup and an external sensory object.

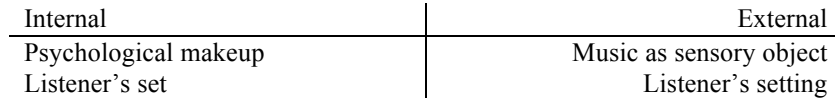


Figure 5. Music and listener response as external setting and internal set

A key difference with Gaston, however, is also in evidence in Bonny and Pahnke's discussion of set and setting. In addition to an internal/external distinction, there is also that of mind/body. For Gaston, the internal/external binary may be mapped on the same linear dimension as that of mind and body. In such a mapping, these two distinctions intertwine such that one's "mind" is exclusively an internal category, emergent as it is out of the complex processing network of the central nervous system after one's internal sensory organs, the body, experiences an external stimuli.

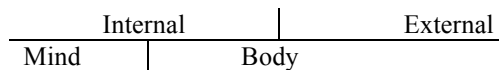


Figure 6. Gaston's one-dimensional mapping of inner and outer onto mind and body

Thus for Gaston, there is an internal mind, an internal body and the external material world. Missing here is the possibility of an external mind, which Bonny and Pahnke make a potential aspect of reality in their elaboration of setting. For the MPRC team, in fact, setting encompasses both the "physical environment" and the "psychological and emotional atmosphere." While leaving the question open here, Bonny and Pahnke appear open to the existence of an external psychological environment that is not simply the projection of one's set onto the setting. As they write, "the psychological and emotional atmosphere [is something] to which the patient is

exposed”—that is, something seemingly external. Gaston, however, would surely receive such a notion either as metaphorical or as mystical nonsense of a bygone era.

The manner in which these two distinctions interrelate, then, begins to articulate the competing cosmologies of Gaston and Bonny—cosmologies that then inform how they typologize music. For Gaston, as I mentioned above, these two binaries intertwine in a linear fashion so that the mind and the external never come into contact. For Bonny and Pahnke, however, the potential for external mind is maintained. Rather than affording a mapping in one dimension the two distinctions intersect in a two-dimensional a conceptual matrix:

	Internal	External
Mind		
Body		

Figure 7. Bonny and Pahnke’s two-dimensional matrix of ontological domains

This notion of an external mind responds positively to the psychedelic concept as discussed in the last chapter: that the personal internal mind (little m) is a crystallization of a personal self out of a transpersonal Mind (big M), which psychedelic drugs open us to the experience of. While Gaston rejects the psychedelic, Bonny and Pahnke appear open to the concept here. And this openness is more clearly indicated as we continue through the article. Next, then, I discuss the three roles that music plays in LSD therapy according to Bonny and Pahnke in relation to this conceptual matrix.

The first role music plays, “complement[ing] therapeutic objectives,” focuses on the internal. As Bonny and Pahnke write, music “help[s] the patient relinquish usual controls and enter more fully into his inner world of experience” (1972, 66). The “controls” that music helps

the patient to relinquish are parts of the internal psychological makeup that the patient brings to the session—that is, the set. And in loosening the grip of these controls, the music also allows the patient to “enter more fully into his world of inner experience”—a realm from which the patient was to some degree detached. Because music is experienced through sensory organs that open to the outside world, it is not immediately obvious how such an outward encounter would effect a fuller engagement with inner experience. However, they note that the use of headphones facilitates the experience of the music as internal rather than external. As one patient noted in the report, “When the earphones were put on, the music seemed to take over the entire inner field and I exclaimed, ‘I’m inside the music now’” (1972, 66–67). Indeed, this goal of turning inward, seeking to more fully experience the vastness of one’s consciousness, is facilitated by more than just the use of music. In discussing this role of music, Bonny and Pahnke note other methods used to realize this same goal.

Internal visual experience is made more keen by limiting external vision through the use of eyeshades. Kinesthetic stimuli are reduced by providing a relaxed posture on a couch. The subject can then focus on auditory stimuli through the use of stereophonic earphones which bring musical sound into internal experiencing in a powerful and persuasive manner. (1972, 66)

By isolating one’s external sensory apparatus—closing off the visual (with eyeshades) and the auditory (with headphones), and neutralizing the kinesthetic (by relaxing on a couch)—the inner world is brought into sharper focus. This focus is then supplemented by the music which is felt within, as a part of one’s inner self. As the music is experienced as part of oneself, it may effect a displacement or decentering of the subject’s usual sense of self, by facilitating the “relinquish[ing] [of] usual controls,” leading to a focus on the “deeper matters of the psyche.”²⁷

²⁷ Gaston and Eagle note the importance of headphones rather than speakers: “It might be inferred, then, that the use of stereophonic headphones intensified the effects of the ‘trip.’ The headphones kept out extraneous sounds, and at the same time, focused the attention of the subject to the music and himself. Truly optimum results are more likely

With respect to the conceptual diagrams above, this role of music fits within Gaston’s conceptual partitioning of a single line from internal mind to external world, mediated by the internal body. The mode of musical encounter that the researchers seek to avoid is that in which the music is experienced as external to oneself. In such an instance (diagramed below), there is a barrier between the self and the music, which represents the psychological defenses and controls that keep music from effecting any change of the self.

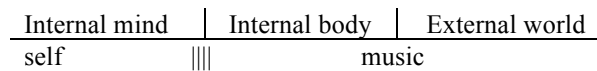


Figure 8. Listening to music while maintaining a defensive barrier between self and music

In order to avoid such an encounter with music, the therapists at MPRC work to neutralize the sensory relations with the external world, intervening in the boundary between internal and external body. In doing so, music may be experienced as internal rather than external, and in such an experience, music may function to effect changes in the usual sense of self, breaching its usual defenses and controls, thereby facilitating a fuller internal experience.

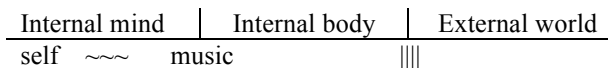


Figure 9. Listening to music with external world blocked out to facilitate become with the music

By internalizing the music, the subject’s defenses may be more easily breached, thereby affording the psychodynamic activity that Bonny and Pahnke discuss as music’s next role.

when stereophonic headphones were used, and thus, the exhortation of the psychiatrist more fully realized: ‘Let me music take you where you need to go’” (1970, 16).

Once music has effected this relinquishment of the subject's usual controls, music takes on its second role: "facilitating the release of intense emotionality." Bonny and Pahnke write regarding LSD psychotherapy more generally,

emphasis has been placed on uncovering deep feeling states and helping to channel the resulting catharsis into greater insight and self-understanding. This involves discovering and penetrating old habits and value systems and progressing into new territories of personal experience and awareness. (1972, 67)

The terms throughout their discussion of this role draw heavily on psychoanalytic concepts premised on the abreaction of psychical contents. The examples that Bonny and Pahnke provide include the release of unpleasant emotions, regression to childhood, and the projection of emotions onto the music. With the release of the usual controls and defenses, the music may lead to "catharsis provoked by musically-stimulated association." The music, that is, fosters the expression of emotionality that had been repressed, defended against, thereby facilitating a working-through of the materials—that is, effecting psychological healing in traditional psychoanalytic fashion.

It appears, then, that the internal mind is clarified as functioning in the terms of psychoanalytic discourse as articulated by Freud and his followers. Indeed, Bonny and Pahnke align themselves with what Irving A. Taylor and Frances Paperte refer to as the "depth provocation" theory of music's effects. As they write,

The essence [of this theory] is that music, because of its abstract nature, detours the ego and intellectual controls and, contacting the lower centers directly, stirs up latent conflicts and emotions which may then be expressed and activated through music. Music produces in us a state that operates somewhat like a dream in the psychoanalytic sense. (1958, 252)

Here the internal mind is conceived in terms of Freudian psychodynamics. Music facilitates emotional engagement with repressed psychical materials. And still in line with Gaston's cosmology, the Freudian approach to the psyche is emergent in relation to the biological

dynamics of instinctual man (the opening of the id out to biological man's instinctual drives) and his relationship with the outside world (through his perceptual consciousness out to sensory apparatus), as Freud theorizes it. Music, then, enters through one's sensory apparatuses, and, "because of its abstract nature, [it] is able to detour the ego and intellectual controls," moving into direct emotional engagement with the repressed materials of the psyche.

Bonny and Pahnke move away from Gaston's cosmology in their discussion of a third role music plays in the MPRC team's form of LSD therapy. Here music functions to "contribute toward a peak experience," which is the primary goal of the therapy. In speaking of "peak experience," the Maryland team shift terminology from that of the Saskatchewan group's conversion and psychedelic experience, drawing rather on the concept of peak as elaborated by humanistic psychologist Abraham H. Maslow. For Maslow "peak experience" is a general term "for the best moments of the human being, for the happiest moments of life, for experiences of ecstasy, rapture, bliss, of the greatest joy" (Maslow 1971, 101). The language used to describe such experiences is largely in line with that elaborated in the last chapter as the Saskatchewan group sought to grasp the nature of the LSD experience, including: "truth, beauty, wholeness, dichotomy-transcendence, aliveness-process, uniqueness, perfection, necessity, completion, justice, order, simplicity, richness, effortlessness, playfulness, and self-sufficiency" (Maslow 1971, 102).

Furthermore, alongside Maslow, the researchers at MPRC articulate "peak" with such terms as "mystical," "transcendental," and "cosmic." In particular, the MPRC team rearticulates Pahnke's earlier work (1963, 1969; Pahnke and Richards 1966) on a descriptive typology of the phenomenology of "mystical states of consciousness" in terms of Maslow's more general and

inclusive term “peak.” Drawing on Pahnke’s typology, Bonny and Pahnke offer the following six major psychological characteristics of such an experience.

1. A sense of unity or oneness (positive ego transcendence, loss of usual sense of self without loss of consciousness)
 2. Transcendence of time and space
 3. Deeply felt positive mood (joy, peace, love)
 4. Sense of awesomeness, reverence, and wonder
 5. Meaningfulness of psychological and/or philosophical insight
 6. Ineffability (sense of difficulty in communicating the experience by verbal description)
- (1972, 69)

While the articulation with such terms as “mystical” is elided here, Pahnke’s earlier work offers an entry into the cosmology that animated the work of the MPRC team.

In his well-known dissertation work under Timothy Leary at Harvard, Pahnke studied the connection between psychedelics and mysticism. There he develops nine categories that characterize the experience of mystical experience. The purpose of elaborating these categories was to develop a comprehensive phenomenology of mystical experience, and from this to create a checklist in order to determine if someone had a mystical experience based on their subjective description of it. Two of the phenomenological aspects of mystical experience are important for opening theoretical avenues that trouble the one-dimensional understanding of internal/external and mind/body as formulated in Gaston’s theoretical vision.

The first is the sense of unity or oneness that characterizes a peak or mystical experience.

Regarding this Pahnke writes,

The essence of the experience [of unity] stripped bare of all interpretation is a direct, conscious experience of undifferentiated unity in pure awareness when all sense impressions fade or melt away and the empirical ego is transcended.

The state then attained is called by various names in the major mystical traditions: Nirvana, the Void, the Pure Self, the Universal or Cosmic Self, the Absolute, the One, or union, bond, or contact with God. But here interpretation begins and basic phenomenological analysis ends. (1963, 57)

And while there are many conceptual formulations premised on this experience, point five, regarding the “meaningfulness” of the experience points to the characteristic of such experiences having a sense of “objectivity and reality.”

This category has two interrelated elements: (1) insightful knowledge or illumination felt at an intuitive, non-rational level and gained by direct experience and (2) the authoritativeness of the experience or the certainty that such knowledge is truly real, in contrast to the feeling that the experience is a subjective delusion. These two elements are connected because the knowledge through experience of ultimate reality (in the sense of being able to “know” and “see” what is really *real*) carries its own sense of certainty. The experience of “ultimate” reality is an awareness of another dimension not the same as “ordinary” reality (the reality of usual, everyday consciousness), yet the knowledge of “ultimate” reality is quite real to the experiencer. Such insightful knowledge does not necessarily mean an increase in facts, but rather intuitive illumination. What becomes “known” (rather than only intellectually assented to) is intuitively felt to be authoritative, requires no proof at a rational level, and has an inward feeling of objective truth. (1963, n.p.; see also 67-70)

That such illuminating experiences are therapeutic is the hypothesis under question in the MPRC research. And although preliminary data in 1966 was in line with that of the Saskatchewan group—that such experiences were, in fact, therapeutically efficacious—Pahnke and Richards note, “As yet there is no adequate theory to explain why the experience of mystical consciousness should facilitate therapy” (1966, 201). Although they quote the Saskatchewan group’s claim that “the root of the therapeutic effectiveness of the LSD experience is its potential for producing self-acceptance,” in their article Pahnke and Richards find this theorization inadequate because they argue that a full theory must take into account the objectivity and reality of the unity as intuited in the mystical experience.²⁸ One must theorize not simply *about* the mystical experience in order to understand its effects, but must theorize *within* it—taking the metaphysical investments that must only be accepted outside of reason as a part of one’s theoretical approach. This is, of course a clear repudiation of Gaston’s anti-metaphysical

²⁸ “Theories that dismiss mystical consciousness as ‘mere regression’ or ‘an oceanic feeling of primary process,’ however, fail to wrestle with the noetic aspects of ‘objectivity and reality’ and ‘transcendence of space and time’” (Pahnke and Richards 1966, 201).

perspective that he continually seeks—not entirely successfully—to peddle for the field of music therapy.

When these two aspects of mystical experience are taken seriously and affirmed, the theorist would necessarily be thinking in terms of a non-secular cosmology—one that may harnesses the concept of an “external mind” not only as a relevant category of analysis, but as somehow functioning as the source of therapeutic efficacy. While Pahnke leaves open the ontological question of such a realm in print, others take up this ontological realm, affirming its reality and deploy it within their theoretical explication of therapies. Although not immediately apparent here and in many of her early writings, Bonny affirms the reality of this realm.

The intellectual distinction between the cosmological investments in roles one and two as opposed to role three articulates an important practical distinction in therapeutic method. While I have focused solely on the line of research stemming from the methods developed in Saskatchewan, by the mid 1950s, experimental therapies with LSD were being developed at several sites around Europe and North America—Los Angeles being a key hub, where Betty Grover Eisner worked with Sydney Cohen, as presented in the opening of the chapter. By the early 1960s, therapists using LSD widely recognized two primary types of therapeutic practice with the drug: psychedelic psychotherapy and psycholytic (i.e. “mind-releasing”) psychotherapy. The treatment regimen practiced by the Saskatchewan group and the MPRC team following them, exemplifies the psychedelic method: an inpatient, short-term therapy centering around the administration of a single overwhelming dose of LSD for the purpose of achieving a psychedelic peak experience. Psycholytic psychotherapy, on the other hand, is the use of LSD within the context of psychoanalysis. This form of therapy is long-term and uses just enough of the drug to loosen the client’s defenses so that unconscious material may more freely come to

consciousness. Rather than just occurring once, psycholytic psychotherapy incorporates multiple (even hundreds) of LSD sessions over the course of one's analysis (Passie 1997, 13).

While a psychedelic peak experience was the goal of psychedelic psychotherapy, such an experience did not always occur. And even when it did, some part of the time in the therapy—lasting as it did around eight hours—was spent engaging in more psychoanalytic work. Indeed, it appears that the psychoanalytic work of “releasing” the usual controls in the mind facilitates the arrival of a psychedelic peak. And when a peak experience did not occur, most of the work of the session was psychoanalytic. The music Bonny and Pahnke indicate for use, in fact, depends heavily on whether a peak is achieved, or if the subject becomes engaged in emotional work and is unable to let go in order to achieve a peak.

Given these functions in the therapy, what type or types of music might produce these effects? As opposed to Gaston and Eagle, Bonny and Pahnke avoid a typology based on familiarity. Indeed, they argue more generally that “*type of music is not as important as the elicited mood, structure, pitch and musical dynamics, and that these can change as a function of the hour during which they are played in the drug experience*” (1972, 74; emphasis in original). Rather than actually arguing that type is not important, here they offer an alternative dimension through which to typologize: the mood that it elicits. Importantly, they tie elicited mood directly to the properties of the music itself—its “structure, pitch and musical dynamics,” de-emphasizing Gaston's cultural substratum. However, musical considerations alone are not enough for proper guidelines to music's use. As many of the early researchers noted, the type of music needs to be tied to the changing action of the drug over the course of the session. It's not only the type of music, but also the timing of its playing that are the keys to music's use.

For Bonny and Pahnke, then, two dimensions must be outlined in a proper presentation of the use of in the drug session. First is a temporal demarcation of the stages of drug action with a thorough knowledge of the potential psychological effects in each of these stages. Second is a musical typology based on the music's capacity to elicit certain feeling states as determined by the music's structures and processes. That music itself might be an agent of elicited mood is not an uncontroversial stance, so they offer some explanation on this point, differentiating music-listening in the context of aesthetic contemplation and music-listening on LSD:

The appropriate choice of musical selections is crucial when consideration is made of the special psychological states released at various phases of psychedelic drug action. In the aesthetic enjoyment of the arts an attitude of detachment is indicated. Under a drug like LSD, however, the listener is enabled to surrender more wholly to the effects of the musical stimulus. He is a more passive instrument, and, in a sense, may be "played upon by the music." The extreme vulnerability of this state requires a sensitive and responsible use of the medium. (1972, 76)

However, this listening as a passive instrument is not inevitable, as the drug reaction cannot be fully predicted. Thus, they continue by noting the possibility of an observed disconnect between the music's mood and the listener's surface level experience. Underlying this foreground disconnect, though, they argue that the music functions to structure the session.

For some patients the content and meaning of the music presentation may not correlate with the evolving sequences which occur while under the drug (i.e., during the playing of profound music, mundane psychodynamic sequences may be elicited which are of a trivial and secular nature). The reverse may also be true in that less serious music may evoke profound states of awareness. In other instances the patient may declare either that he was unaware of the music or that the music was a constant irritant and hindrance. Although the meaning of music as a specific foreground stimulus may at times appear to be irrelevant, its unique ability to support and carry the session along in a structured way often proves to be of profound significance. (1972, 76-77)

While their article does not clearly outline the types of music according to the mood or affect elicited, Bonny had constructed such a typology in an unpublished document that was circulated among the staff at MPRC called "Notes and Guidelines on the Use of Music in

Psychotherapy.” There she begins by offering a broad, threefold typology. One type is “soothing supportive music,” which “can help [the subject] organize his experience in a positive direction,” “has a warm, human element,” and has a “familiar” and “reassuring” character (n.d., 1–2). A second type is “powerful driving music of a rather discordant nature,” which “drive[s] a person through conflict and release[s] unpleasant conflictual emotions as an aid to abreaction” (n.d., 1). And the third type is “peak music,” which is “very powerful in an emotional way and aids greatly in inducing peak experiences” (n.d., 1).

This typology mirrors Bonny and Pahnke’s first three roles of music enumerated above with a musical type. That is, the soothing-supportive type fulfills the role of “helping the patient relinquish usual controls and enter more fully into his inner world of experience,” discordant-driving music fulfills the role of releasing intense emotionality, and peak music fulfills the role of “contributing toward peak experience.” While this typology is not explicitly presented in their article, their descriptions of the music in the article largely conform to these types, and much of the music discussed in her “Notes and Guidelines” is also presented in the article.

Figure 10 maps out the phases of the session according to hour, and indicates the types of music Bonny and Pahnke indicate for each. The “type” column splits into two during the peak intensity phase, as the music selected for that phase and the following one depend on whether or not the client has a peak experience (P.E.). This produces two experiential-musical tracks. The first begins with familiar (F) or soothing music (S) before onset, moves to soothing music as the drug effects begin, then alternates discordant-driving (D) music with soothing music as the effects build toward peak; if the client is nearing a peak experience, peak music (P) is played; if the client has a peak experience, afterwards the music moves to the soothing-supportive variety to support the “exalted feeling state” following the peak; and as the client returns to normal

consciousness the familiar music may be substituted for soothing music. The second track begins the same, with soothing and familiar music, followed by soothing-supportive music as the drug effect takes hold. The music alternates between driving-discordant and soothing-supportive music as the client works through psychological issues that arise to facilitate abreaction. If a peak is not experienced, the therapists continue alternating driving and supportive music through the phase of peak drug intensity, continuing the psychodynamic work of the previous phase of working through the unconscious materials that arise. During re-entry, the therapists seek to “integrate” the psychological work done in the earlier phases, indicating the replaying of some driving pieces that elicited strong reactions from the client, again complementing these with soothing-supportive music. This track then concludes as did the other, with soothing and familiar music as the subject returns to normal consciousness.

Time (hrs)	Phase	Type	
		P.E. occurs	no P.E.
0	pre-onset	S + F	
1	onset	S	
2	building toward peak intensity	D≡S	
3			
4	peak intensity	P	P/D≡S
5	re-entry	S	re(P/D) + S
6			
7	return to normal consciousness	S + F	
...			
12			

Key:
P.E. = psychedelic peak experience
S = soothing, supportive music
D = driving, discordant music
P = peak music
F = familiar music (patient’s choice)
≡ = alternating
re(P/D) = replaying particular P or D pieces that had significant effect earlier

Figure 10. Timeline of LSD session and corresponding music selections

In their practice as outlined in the article, then, we see that Bonny and Pahnke recommend the use of “familiar” music as a category in addition to those selections based on her affective typology. However, its use is strictly limited to the very beginning, before taking the drug, and the very end, as the individual returns to normal consciousness. As they conclude their article, the importance of such a limited use surfaces in a discussion of several “insights on the use of music in drug-assisted therapy which may apply to nondrug therapy.” Their fourth insight speaks to this point, and is the most important for my purposes of comparing Bonny’s approach with that of Gaston and Eagle.

4. The basic music profile of the patient in which music experience and preference is noted [using a questionnaire based on Gaston and Eagle’s] may guide the music choice in the early and late hours of the session, and at special times within a session when the therapist decides that the reassurance of familiar music is desirable.

Music played at peak hours, however, tends to leave an imprint at deeper levels of the psyche beyond the usual levels of learned experience and choice. This may explain the observation of some patients that their music preference has changed as a result of the session, in the direction of the music that was played (classical). Evidently, the notion that music is culturally bound may, under these conditions, be questioned. (1972, 82)

Here, Bonny and Pahnke offer a brief and implicit critique of Gaston and Eagle’s study. For the MPRC team, familiar music is only useful at the very beginning and very end of the session—for reassurance as the client enters and departs the drug experience. The best music for the majority of the session—and for those parts in which the drug is at peak effect—is “classical” music, whether or not it is familiar. The idea, then, seems to be that while on the drug, familiarity is not (or at least is ideally not) a salient dimension of experience. The cultural connection with the music is transcended as the music comes to be experienced not through the ego or the intellect, which Bonny and Pahnke articulate with familiarity, but through the “deeper levels of the psyche,” which are less culturally bound. Whereas Gaston insists that only familiar music—

music articulated within one's cultural milieu—is effective, Bonny and Pahnke push back, arguing that music's effects are not fully determined by culture.

Just as Gaston and Eagle's "finding" encapsulated a deep intellectual investment and cosmological vision not fully supported by their data, so too does Bonny and Pahnke's position on the capacity of classical music to transcend culture. Indeed, none of the music indicated for use was actually drawn from outside of the larger culture milieu in which their subjects were situated. While perhaps not "familiar," the classical music primarily used is firmly situated within the cultural milieu of the subjects that took part in the MPRC studies. Though perhaps not well versed in its formal, harmonic, and topical norms, such music was most likely incorporated in some way into the "cultural substratum" of their patients. However, in offering this indirect critique of Gaston and Eagle Bonny and Pahnke point us toward a different analytical dimension as the locus of therapeutic efficacy—a dimension not amenable to Gaston's cosmology: a metaphysical investment that Gaston wished his colleagues would jettison.

Music, the Religious, and the Spiritual

This metaphysical investment is one that surfaced in chapter two as a premise of the therapeutic orientation of Alcoholics Anonymous: the assertion of the spiritual as real and necessary to engage in order to achieve health. In order to further unpack the tension between Bonny's affective typology and Gaston's cultural typology, it is useful to engage their alternative understandings of the category "religious." While both largely concur on the meaning of the religious, they situate the category in very different ways. Whereas Gaston understands the religious as a cultural institution in purely functional terms, Bonny conceives of the religious as a cultural institution that is the expression of an essence beyond both the cultural and the material: that is, the spiritual. This perspective seems to animate Bonny's discussion of "religious music"

in her “Notes and Guidelines”—an engagement entirely elided in her article written for the music-therapeutic public.

Much like her article with Pahnke, Bonny’s “Notes and Guidelines” reviews the use of music in the LSD therapy sessions according to the phases of the drug action. Here, however, her discourse is inflected by an orientation to the category of the religious. Thus, she writes, “As the strong effects of the drug take hold the choice of music [should] be ... of a neutral character, non-religious, but with some power, and primarily supportive ...” (n.d., 3). Her reasoning for avoiding religious music at this stage is that “if [the music] is identified as [religious] too strongly by the person in his conscious state he can mobilize resistance against [this music] for various reasons of his past and because of his prejudices” (n.d., 4). The issue here, then, is one of association. And, although pointing specifically to religion here, more generally we may read Bonny as alerting us to the ability of music to set off a point of psychological intensity (that is, a psychological complex) within the subject that will cause “undue turbulence” and therefore difficulty in achieving a peak experience (n.d., 4). Thus, in her article with Pahnke, they note that it is important to know the client’s history with music and preferences.

Bonny’s recurring reminders to avoid and be careful in the use of religious music actually follows from the fact that religious music is, in fact, a central part of the repertoire used to facilitate a peak experience. She writes:

What we would like to do is to get the emotional effect of this music [i.e., “definitely labeled religious music”] without [the subject] being burdened by intellectualizations and intellectual reactions. If this music is saved until the person is deep in the drug effect, the name or type of music will not matter. But the person will be able to go directly into the emotional content of the music, and this is what will help him achieve a psychedelic peak. (n.d., 4)

Here Bonny draws a distinction between two levels of experience. First, there is the level of “intellectualizations and intellectual reactions” which may “mobilize resistance” because of past

experiences. This is the type of reaction to religious music she wishes to avoid. Secondly, there is the level of experience which directly engages “emotional content” outside of the intellectual stratifications of “name or type of music.” The utility of music that is “powerfully religious in nature” is in this latter, emotional experience of what she will refer to as the music’s “power.” Whereas the former type of experience initiates psychological turmoil that makes the goal of the therapy (achieving a peak experience) more difficult, the latter is the experiential goal—relinquishing one’s usual sense of self—that facilitates a proper engagement with the “power” of the music apart from its actual articulations within one’s personal discursive and emotional network.

The distinction Bonny sketches here is that of signification/affection. When discussing “religious music” in her document Bonny always references this music in terms of the left side of the distinction—that is, in the sense of the music’s associations with a religious institution. Thus she wants her readers to be aware of the particularly problematic status of religious music in leading to therapeutic difficulty because of its activation of modes of thought and experience based on signification.

While her use of the term “religious” for music thematizes association and signification as operations of one’s ego, a second pervasive descriptor of music in the “Notes and Guidelines” characterizes music’s ability to function on the other side of the distinction—that is, in the affective experiential realm. Indeed of all the descriptors for music in this document, only one occurs more frequently than “religious”: the relative “strength” or “power” of music. Throughout, she couches the types of music indicated for use in terms of the music’s power. Thus, at the beginning of the session, as the drug effects begin to take hold, she indicates the use of music “of a rather neutral, non-powerful nature” (n.d., 2), or “soft, non-powerful music [that]

aid[s] in soothing” . Then, as the drug effects become stronger, she indicates use of music “of a neutral character, non-religious, but with some power” (n.d., 3). And then, there is the peak music, which she describes as “the really good and powerful music . . . the real power horses of our repertoire” (n.d., 5). There is, then, a continuum of musical “power,” and all music partakes in this power for Bonny in some way—even that of the “non-powerful” “soothing” variety. As she writes regarding the beginning of session, “I would not wait too long [to get the person into the headphones and on the couch] because otherwise a person begins to get unduly frightened and will not have the *power* of the music to really support him” (n.d., 3; emphasis added).

What is the nature of this power? How does this power relate to emotion and affect? And what might religion have to do with these concerns?

For a partial answer, we must return to the roots of the LSD therapy as one specifically for alcoholics as discussed in chapter three. As we saw there, Percy M. Sessions goes so far as to hypothesize that alcoholism is itself a manifestation of an unhealthy relationship between a person and their religion. Returning to the Saskatchewan group, recall that their framework for understanding the therapeutically efficacious experience was William James’ conversion experience—that is, an essentially *religious* experience. Fully understanding the problematic bind of fostering a religious experience in someone who is temperamentally opposed to the institution of religion, the Saskatchewan group sought to articulate the experience less along religious lines than alongside the discourse of Alcoholics Anonymous as “spiritual but not religious.” The move here is to accept the experiential aspect of religion, which, following James, is understood as the pre-religious, spiritual ground on which religious institutions emerge. Produced as a byproduct of the stratification of this spiritual ground are the ritual, dogma, and discipline that characterize the institutions that caused alcoholics so many problems. This

discursive rending apart of spiritual and religious affords a reorientation that allows the alcoholic a way into the “religious experience” without engaging religious institutions.

In Bonny’s language it is the “power” of music that affords this movement away from the “religious” as signification, form, and reason and toward the “spiritual” as affection, content, and emotion. Religious music is not effective because it’s religious—in fact, insofar as it functions religiously, it can be detrimental to the therapeutic experience. Religious music is effective, rather, because it is spiritual. Given the context of her writing, then, this “power” must be understood as spiritual in nature—and all music (good music, at least) partakes in the spiritual in some way.

Conclusion

Gaston, as we have seen, is a materialist. Because of his influence on the field of music therapy, in Bonny’s public discourse she largely disinvested from her more metaphysical proclivities—leaving her religion at the door of the public sphere, that is, secularizing her discourse. Indeed, this is even evident in her writings for an avowedly spiritually-influenced staff at the Maryland Psychiatric Research Center in the “Notes and Guidelines.” Bonny’s language is suffused with a polyvalent, ambivalent terminology that at once affords a properly Gastonian secular reading and a more psychedelic reading, as we saw with her reference to the power of music in her notes and guidelines.

This ambivalence also plays out in the selection of music to use in the sessions. As I noted in my discussion of Eisner at the beginning of this chapter, secular music was preferred to the overtly religiously articulated forms of music—in particular various piano concertos were preferred over Gregorian chants. The “secular” music indicated for use both by Eisner and by Bonny, however, was indicated not because it was lacking in a sacred power to affect the listener

in an essentially spiritual way. Rather, as it turns out, secular music was useful precisely because of its power to affect the client in such ways—moving them to peak mystical experiences—without signifying the actual institutions of religion. For Bonny, the gems of the Western classical repertoire are not simply ideologically perpetuated as great, while they are merely secular cultural artifacts. Rather for her, these pieces are in a sense sacred objects that afford an experience that explodes Gaston’s modern secular notion that the world is in principle observable and identifiable. Rather, this music, and LSD as well, demonstrates a vital element, demonstrably instills a gut understanding and facilitates further engagement with “the Mystery,” spirit, or God.

This investment in orienting to and incorporating such alternative metaphysical images into therapeutic perspective situates Bonny alongside work of the psychedelic psychiatrists in the Saskatchewan group as well as others within Abraham H. Maslow’s “third force” in the field psychology—the humanistic (following the psychoanalytic and behaviorist forces). As did Humphry Osmond in his 1957 address imploring the psychiatric community to open their scientific gaze beyond the quantifiable, and Eisner in her work to draw the “mystic” back into psychological work, Maslow’s third force sought to disrupt the hegemony of the positivism and reductionism of the “value-free” model of science that he saw as problematically applied to psychology. For Eisner and the more spiritually and metaphysically invested scientists, religious experience is not simply an analytical, descriptive category, but is a form of experience that draws one toward God. As Eisner writes, “one large and important element [in LSD therapy] is that of trust. In fact, ... I would say that this is almost paramount. Because if we have a bridge of trust from on individual to another, it can so easily extend to God” (2002, 25). An important facilitator in both building trust between individuals in the LSD sessions is through music—a

connection of trust that may then be extended to God. What is clear here for these thinkers is that God eludes religion, or at least religion as an institution—especially as grounded within the Christian theology. The best way to an essentially religious experience is through the ostensibly non-religious, secular encounter with a powerful musical object.

In studying two approaches to typologizing music, this chapter presented these two approaches as manifestations of investments in particular cosmologies. The first of these cosmologies was Gaston's, whose approach is an entirely secular one. For him it is unscientific to engage in any sort of metaphysical speculation. This then leads him to completely eschew any discussion of the LSD experience, which for the Saskatchewan group emerges as the problematic site that necessitated a shift of scientific perspective. While for the Saskatchewan group this shift entailed a move towards William James' "radical empiricism," Gaston would view such experiences as following from the complex physiological effects of the drug that had psychological ramifications. The experience was not Mind-manifesting in the sense of an all-pervasive Mind to which the individual's mind opens, as it is for the psychedelic psychiatrists, Bonny alongside them. By contrast, Bonny's theory draws heavily at once on a secularized discourse on music from the field of music theory, but is also infused with the spiritual discourses surrounding consciousness that had surfaced through the human potential movement and developments out of Maslow humanistic psychology—a "fourth force" called transpersonal psychology.

Chapter 5 Theories

From LSD through DPT to GIM

Though by the late 1960s its practitioners were finding it beneficial to an increasing number of diagnoses, psychedelic psychotherapy had problems. Two related to the nature of LSD itself, and a third to a rapidly changing cultural and legal context. First, a single session of psychedelic psychotherapy with LSD required upwards of twelve hours of continuous emotional labor for the therapists. Second, LSD has a “prolonged termination period ... characterized by wavelike episodic recurrence of an altered state of consciousness” (Grof et al. 1973, 106). Such a lengthy trip and unclear return made it logistically impossible to carry out the therapy on an efficient and accessible outpatient basis. The final problem stemmed from a progressive antagonism toward LSD in American culture—a moral panic that made it increasingly difficult not only to secure funding for LSD research but also to find willing participants for LSD studies.¹ This panic led to congressional hearings and to its inclusion as a scheduled substance in the 1970 Controlled Substances Act, thereby erecting more regulatory hurdles to psychedelics research. In the wake of these cultural and legal shifts, most of the research centers doing psychedelic psychotherapy shuttered their projects.

The last to do so was the Maryland Psychiatric Research Center. Rather than bowing to these logistical, cultural, and legal pressures, researchers at MPRC instead searched for a “psychoactive drug with similar effects ... but without [LSD’s] drawbacks and disadvantages”

¹ Sociologists have used responses to LSD both as a paradigmatic case of the moral panic concept and as a case that demonstrates such a concept to be a myth (Cornwell and Linders 2002; Goode 2008). In characterizing it as a moral panic I do not mean to take sides in this debate.

(Grof et al. 1973, 106). In reviewing the psychopharmacological literature,² the MPRC team read “that DPT [dipropyltryptamine] produces qualitatively the same effects as LSD and may ‘effectively and conveniently replace the much longer acting LSD-25.’” (Grof et al. 1973, 106)³ Rather than the eight to twelve hour length of LSD sessions, DPT’s period of action was four to six. Furthermore, this research had noted that DPT had a “rapid onset of action, [a] short duration ...[,] and [an] abrupt termination,” thereby possibly solving the therapy’s logistical problems.⁴ So in the early 1970s, the team at MPRC continued their research on psychedelic psychotherapy with DPT in lieu of LSD.

In preliminary uncontrolled pilot studies with DPT, the MPRC team produced promising enough results to take the next step: controlled trials of the therapy that would require both a drug and a non-drug treatment group in order to compare outcomes. With this controlled study design, Helen Bonny identified an opportunity to experiment with a purely music-therapeutic psychotherapy informed by her experience using music in sessions of psychedelic psychotherapy. “The proposal for [this DPT research],” Bonny reports, “made provision for a non-drug control treatment group in which psychotherapy is given each Subject; and, in place of a large-dose psychedelic drug session, a music session of approximate length is administered”

² The literature on which they base their shift to DPT was that of psychiatrist Stephen Szára. His work up through 1965 primarily dealt with other tryptamine derivatives such as DET (diethyltryptamine) and DMT (dimethyltryptamine). His research project was influenced by the schizophrenia hypothesis of Humphry Osmond and John Smythies discussed in chapter three.

³ Here Grof et al. quote an unpublished article by Szára. A similar point (though without such explicit reference to substituting for LSD) is made in a later article Szára co-authored: “The data also confirm our previous preliminary report that DPT is another effective short-acting hallucinogenic drug. ... The data comparing DPT with the known hallucinogen, DET, indicate that it is comparable to this compound ...” (Faillace, Vourlekis, and Szára 1967, 312)—a compound which at the beginning of the article they note has “been reported to produce ... hallucinogenic effects similar to those of LSD-25” (1967, 306).

⁴ In full, Grof et al. report, “The only striking differences between the effects of DPT and LSD that have important consequences for their clinical use were the necessity of parenteral administration of DPT, its rapid onset of action, the short duration of the DPT sessions and their abrupt termination” (1973, 110). As “parenteral administration” means that the drug is injected rather than taken orally, and given the rather common fear of needles, my intuition is that this difference in how the drug is administered would dramatically alter the pre-onset affect for many of the DPT study’s participants. Peculiarly, this isn’t discussed in their publications.

(n.d., 1). Out of this experiment with an hours-long musically catalyzed psychotherapy, Bonny would soon develop the form of music therapy that she is best known for: Guided Imagery and Music.

In a research proposal likely drafted in 1972 or 1973,⁵ Bonny sketches a narrative of how she refined her therapeutic technique for her novel music-listening form of psychotherapy.⁶

Although initially administering a music session of approximately equal length to the DPT session, that is, upwards of eight hours, she reports that such sessions weren't always successful.

This ... procedure ... was found to be useful in non-drug sessions with some patients. Others, however, were too involved in a constant reiteration of defenses and problems on the usual conscious level to let themselves be involved in the music stimulus. A technique in which the conscious level of awareness could be changed, focused, and directed was needed. (n.d., 2–3)

She found such a technique in psychoanalyst Hanscarl Leuner's Guided Affective Imagery.⁷

Continuing, she describes the procedure she developed drawing on Leuner's practice:

A method of altering consciousness called Guided Affective Imagery (GAI) lends itself to use in preparing a patient for evocation of visual imagery and has been found to be therapeutically effective (Leuner, 1969). Originally GAI was used without music, but its recent use with appropriate music [has shown] the technique to be more effective in eliciting emotional responses when music is used. In this procedure verbal suggestions are given by the therapist to the subject pertaining to relaxation of the body. The subject lies in a prone position on a couch to facilitate complete relaxation. When relaxation is fairly well achieved the therapist suggests a standard scene and encourages visualization. At this point an appropriate musical selection or selections are played on a phonograph; the selection of music and the suggested scene are chosen to amplify or bring out feelings connected with events of importance in the patient's life. In summary the conditions are:

1. Relaxation of the body
2. Relaxation of the mind by requesting the subject to close his eyes and concentrate on a suggested environment or scene.

⁵ This is the archival document cited in the previous paragraph. Its title is "Therapeutic Uses of Music: Drug-Supported vs. Conventional Psychotherapy" (Bonny n.d.).

⁶ Bonny fleshes this narrative out in the third GIM Monograph, "GIM Therapy: Past, Present, and Future Implications" (1980, 18–36).

⁷ In 1971, MPRC hosted Leuner, a seminal figure in European experiments in psychotherapy with psychedelics—what came to be called psycholytic, or mind-dissolving, psychotherapy. Leuner had previously worked with Stanislav Grof, who began working at MPRC in the late 60s. It was during Leuner's visit that Bonny learned of GAI.

3. Ask the subject to let the music take him wherever it wants to take him, to become one with it, to allow the feelings it brings to surface.
- To help our therapists work more effectively with the music materials, I designed a number of tapes to be used for differing types of response. (n.d., 3)

The important role that Leuner's therapeutic technique⁸ played in developing GIM is evidenced in the very name of Bonny's method, which is simply a contraction of Guided Affective Imagery with Music.

By the DPT study's final publication in 1977 (Rhead et al. 1977), Bonny had left MPRC and begun the work of promulgating GIM. Her research at MPRC appears to have convinced her that the hypothesis she proposed to test was true: that under the right conditions listening to music can produce the positive therapeutic outcomes of psychedelic psychotherapy without the drug as catalyst.⁹ What she learned from her experiments in developing a music psychotherapy at MPRC, however, was that in order to reliably yield such positive therapeutic effects, a technique of listening was necessary—a listening practice that affords experiences as powerful as the “conversion experience” psychedelics could evoke.

Alongside her interest in finding the most effective music to use for such a therapy, Bonny's concern with developing a technique of listening reenacts the concerns with “set and setting” of the earliest attempts to more reliably induce the positive therapeutic experience that we saw in chapter three. With Leuner's Guided Affective Imagery, Bonny found an effective method of cultivating a client's mindset or set: a concentration on the play of the imagination. In order to cultivate this set, her listening practice involves an initial relaxation of the body and

⁸ In the previous block quote, Bonny cites Leuner's introduction of the technique to the English-speaking public, “Guided Affective Imagery (GAI): A Method of Intensive Psychotherapy” (1969). This article is an abbreviated form of the lecture Leuner gave at the New Jersey Neuropsychiatric Institute on May 16, 1966.

⁹ Bonny states the research question in the proposal thus: “It was the thinking of the author that if music is so helpful in the psychedelic drug session in bringing about treatment results, why could not it be used similarly in the non-drug session?” (n.d., 1).

mind through verbal suggestion, before concentration was placed on an imaginary scene.¹⁰ The final direction is to lend agency to the music, to let it take the listener “wherever it wants to take him.” As with the drug experience, resistance to abdicating agency is understood as stemming from psychodynamic problems that must be worked through. And while the therapy can be used to work through these issues, the primary goal—as with psychedelic psychotherapy—is a peak psychedelic experience.¹¹

I call peak-oriented listening practice “psychedelic listening,” a term that at once speaks to the technique’s historical emergence and, more importantly, the cosmological image that orients Bonny’s thought about listening to the powerful “master works” of music. The psychedelic listener is not someone who simply listens to music on psychedelic drugs, but rather a listener who realizes the power of music to transform the psyche as the term’s etymology suggests: by manifesting the universal, transpersonal Mind in that individual listener’s mind.

Bonny’s Audiences

Having developed this technique of listening, Bonny next needed to both demonstrate and communicate the value of GIM. In writing on her method, Bonny appears to address two audiences at once. One is the community of music therapists who, as we saw in the previous chapter, was largely behaviorist in orientation, ignoring the humanistic currents in psychology and rejecting the countercultural psychotherapeutic ideas of transpersonal psychology—those

¹⁰ In her monograph, “GIM Therapy: Past, Present, and Future Implications,” she reports, “relaxation exercises similar to those of Jacobson (1938) or Schutz’ Autogenic Training Method (1959) were found to be useful” (1980, 20). Here she cites Edmund Jacobson’s *Progressive Relaxation* and Schutz and Luthe’s *Autogenic Training: A Psychophysiologic Approach to Psychotherapy*. Jacobson’s method trains its practitioners to relax the muscles by focusing on one muscle group at a time. Schutz’ technique developed out of his experience with hypnosis, and focuses on making suggestive statements like “my right arm is heavy.”

¹¹ As GIM developed over the following decades, new variants of GIM emerged that focused on engaging these psychodynamic issues. This led to Bonny’s original vision of the therapy being called the Bonny Method of Guided Imagery and Music (BMGIM). One of the most prominent proponents of more psychodynamically oriented forms of GIM is Lisa Summer, who refers to these techniques as MI, or Music and Imagery. See Erin Anne Montgomery’s interview with Summer, “An Interview with Lisa Summer: Discussing GIM and its Adaptations” (2012).

very discourses in which Bonny conceived of her method. The other audience was her early trainees in the method—individuals who resonated with Bonny’s humanistic and transpersonal thinking. Because she is addressing communities with incompatible values, the resulting texts offer a dissonant counterpoint of voices irregularly entering and exiting a polyphony that often obscures Bonny’s own voice.

In addressing her colleagues in music therapy, Bonny appears to have two goals in mind. First, she wishes to present her technique in terms legible to the broader music-therapeutic community. Second, she seeks to strategically undermine the intellectual position of her behaviorist colleagues—to convert them to a more humanistic position, if not a fully transpersonal one. Of course, neither of these goals was necessary for her trainees. For them, Bonny’s goal was more practical: to teach a way of thinking about GIM phenomena that would lead the trainees to practice the therapy better.

In this chapter, I examine how Bonny addresses this split audience in the culminating articulation of her theory of GIM, “The Role of Taped Music Programs in the GIM Process.” First published in 1978 as the second of three GIM Monographs, this text combines and modifies a number of prior ones. It’s an abridged version of the second chapter of her dissertation, “Music and Psychotherapy” (1976).¹² But the textual origins of this material go back to conference talks from as early as 1972, which themselves evolved into her first article published on GIM for the music therapy community, “Music and Consciousness” (1975).

This article was not well received. As music therapist Lisa Summer recounts:

¹² As this writing emerged as a dissertation, a third audience to consider is Bonny’s dissertation committee. However, given the hands-off, experimental nature of the doctoral program she enrolled in (Union Graduate School of the Union of Experimenting Colleges and Universities), it is unclear whether there was a specific committee (no committee is listed in her dissertation) and, if so, how closely she interacted with them. Indeed, according to the dissertation’s title page, it appears that an “evaluation committee” reviewed the dissertation rather than a traditional dissertation committee.

Although by 1975, when “Music and Conscious” was published in the National Association for Music Therapy’s *Journal of Music Therapy (JMT)*, the GIM method had evolved a highly developed structure and formal language, Bonny thought it best to introduce her then radical idea to her music therapy colleagues in the gentler informal language of popular culture. . . . Unfortunately, Helen’s strategy of a laid-back presentation in the *JMT* may have delayed the acceptance and study of GIM by the music therapy community for many years. Not long after the article was published I was informed by a music therapy educator that Helen Bonny was “practicing witchcraft,” by which I was meant to understand that her approach to music therapy was too mystical and pseudoscientific to be included as part of music therapy practice. (2002, 78)

Even in light of this negative reception, “The Role of Taped Music Programs” borrows heavily from this article in its first chapter. As it progresses, however, the monograph’s most original material appears drafted in response to this negative reception—particularly in the authors she cites in the following chapter on music’s effect on consciousness, but also in the music-theoretical persona she inhabits in the third chapter on musical structure. This is not to say that the text is best understood solely as a strategic response to the negative reception of “Music and Consciousness.” This approach to the text, however, usefully highlights some implicit strands of argumentation that speak to her complicated relationship with the broader music-therapy community. This reading, though, only tells half of the story. For the other half, we must consider the text’s second audience.

GIM trainees comprise the primary readership of “The Role of Taped Music Programs.” For this audience, the text encapsulates some useful ways of thinking about consciousness, music, and their interaction—ideas that could serve as the basis of further training conversations. As such, its chapters on music were useful in providing a vocabulary about music for the many trainees learning GIM who had no prior musical training. But I further propose that in addressing this audience, Bonny’s text also performs an ethic that she sought to foster in her trainees. Through its modes of argumentation, I argue, this text serves as a performative model of that

ethic. And I propose that it is precisely as such a model that the GIM community continues to find so much value in this text.

Following Bonny's exposition of materials in the "The Role of Tape Music Programs," I elaborate on how intellectual tensions between the two audiences and the ethic she performs come together in the monograph's opening chapter on consciousness, before then shifting to the effects of music on consciousness, and finally to music itself.

Consciousness

To open "The Role of Taped Music Programs," Bonny situates consciousness as a problem that has been addressed in varying ways throughout history. Following her brief survey of neuroscientific, psychological, and mystical approaches to the concept, she offers the following summary of her own perspective:

... we might say that consciousness emerges from one's total capacity for sensory perception and the inventive-creative activity of their cognitive processes. Consciousness also involves dimensions of awareness not subject to the usual scientific measurements. So, while consciousness is not totally outside the scope of science it is not limited by scientific judgments, for consciousness serves as the personal faculty which integrates one's varied perceptions of reality. (1978b, 4)

For Bonny, then, consciousness involves some realm that exceeds sensory perception of the external, material world. Here she aligns herself with transpersonal psychology. Rather than continuing with a discussion of transpersonal theories of consciousness, however, she briefly continues by discussing "levels of consciousness" before offering her own diagrammatic vision of consciousness: the cut-log diagram.

Although she doesn't do so in this text, in her publications and talks throughout the early 70s Bonny leads up to the exposition of her cartography of consciousness by opposing it to an image of the Freudian psyche. In order to explore her transpersonal-psychological influences, therefore, it is useful to start with how she characterizes Freud's thought—for her diagrammatic

vision of his concept of the psyche is altered in ways that implicate the influence of transpersonal thinker Roberto Assagioli. So here, I will shift away from Bonny's monograph to a talk she gave in 1973, which appears to be her first presentation of the cut-log diagram.¹³ Rather than providing an image, however, she asks us to close our eyes and imagine the diagrams under her direction.

... [I]magine a white sheet of paper upon which we will draw a diagram of Freud's idea of consciousness—make a large egg-shaped circle. Near the top, section off two parallel lines 1/3 the way. The portion within that section, color it orange. That area is called the preconscious and involves those areas of consciousness that have to do with day dreams, free-recollections, imagery, etc. The large area below that is called the unconscious self or deep conscious self. Color it whatever you like, maybe several colors. This area involves deep sleep, unremembered dreams, a storage house of past repressed experiences, the collective unconscious (if you are a Jungian), etc. Now, look at the small area at the top of the egg which is above the directing ego. That is called the superconscious. Color it blue. Freud thought of it as being the “over-self” developed by authority figures in our lives; it was also the transpersonal self where religious or transpersonal experiences occurred. (1973, 2–3)

In her 1975 article “Music and Consciousness,” Bonny incorporates much of this text,¹⁴ but concludes by additionally asking us to “[s]uperimpose a small circle within the larger egg shape. Have this circle include a small part of the superconscious, a small part of the unconscious, and the central part of the preconscious. This circle is the directing or observing ego” (1975, 124). In the article she also provides an image to supplement our imagining. Her diagram of “Freudian” thought (Figure 11), is a large egg, partitioned and labeled as she described in her talk, though with the ego not placed quite as she describes.

¹³ In particular, this is the earliest archival record of the cut-log diagram I found in the Archive of Guided Imagery and Music. Bonny gave this talk, “Altered States of Consciousness and Music,” at the College of Notre Dame in Baltimore, Maryland (1973).

¹⁴ The primary difference between the text of “Music and Consciousness” (1975, 122–24) and her talk is the removal of directions to color in the diagram. Another key change is that in the article she no longer directs us in imagining “Freud's idea of consciousness,” but “an idea of consciousness.” This may have been a change that she made in response to her reviewers at the journal. However, the description for her figure that depicts these directions still references the resulting image as diagramming “theories of consciousness based on Freudian thought.” While, as we will see, it is certainly more accurate not to reference Freud here, I will run with her articulation of it as Freudian, as this misreading helps to cast her diagrammatic practice in the context of both Freud's actual diagram and Assagioli's—whose diagram is much closer to the ones she asks us to imagine here.

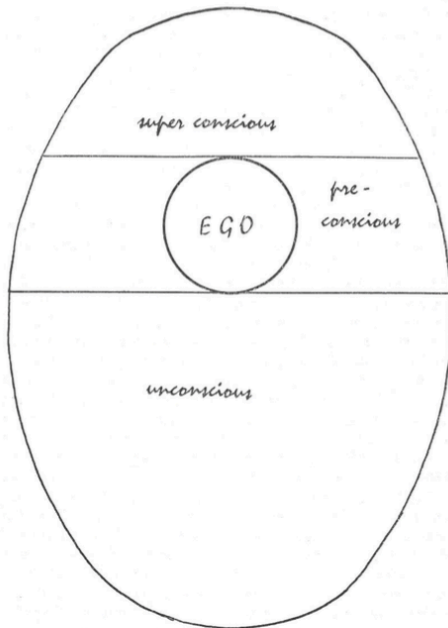


Figure 11. Bonny's image of "Freudian thought" (1975, 123)

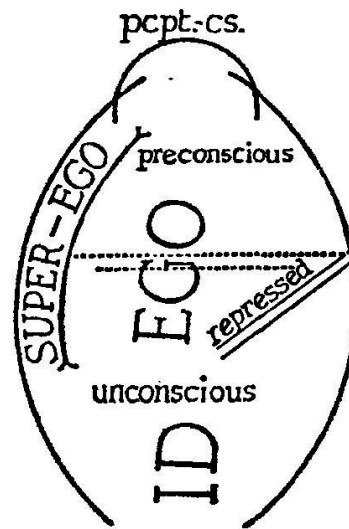


Figure 12. Freud's diagram of the psyche in *New Introductory Lectures*, "The Dissection of the Psychological Personality" ([1933] 1964, 78)

Two things strike me as most peculiar about Bonny's presentation of Freud's idea of consciousness. First, Bonny's version the psyche is not represented in relation to something external to it. Freud, in his *New Introductory Lectures* ([1933] 1964) on the other hand, maps the psyche (Figure 12) in dynamic relation to two things: the external world and the instinctual drives. Here the pcpt.-cs.—the perception-consciousness system located at the very top of Freud's diagram—is that portion of the psyche that is "turned towards the external world." It is the locus of perception, and "during its functioning, the phenomenon of consciousness arises in it" ([1933] 1964, 75). At the bottom of the psyche is the instinctual realm of the id. The internal dynamics of the psyche emerge at the intersection of these two non-personal realms: the instinctual and the material. Indeed, for Freud, these are two of the three "tyrannical masters" that the ego must serve ([1933] 1964, 77).

Freud's third tyrannical master, the super-ego, leads us to the second peculiarity of Bonny's "Freudian" idea of consciousness: her use of the term superconscious. The superconscious, she says, includes but is not limited to Freud's super-ego. For Freud,

The super-ego is the representative for us of every moral restriction, the advocate of a striving towards perfection—it is, in short, as much as we have been able to grasp psychologically of what is described as *the higher side of human life*." ([1933] 1964, 66–67; emphasis added)

In asserting that the superconscious incorporates but is not limited to the super-ego, then, Bonny counters Freud, indicating that more *has* been grasped of the higher side of human life than the tyrannical super-ego: the superconscious which is "the transpersonal self where religious or transpersonal experiences occurred." Freud appears to reject any such idea of a transpersonal realm by taking a jab at the value of mystical practices—practices which, I take him to mean, actively orient to such a realm:

It is easy to imagine ... that certain mystical practices may succeed in upsetting the normal relations between the different regions of the mind, so that ... perception may be able to grasp happenings in the depths of the ego and in the id which were otherwise inaccessible to it. It may safely be doubted, however, whether this road will lead us to the ultimate truths from which salvation is to be expected. ([1933] 1964, 79–80)

That is, Freud is skeptical of the very premise of these practices: that there is healing potential in opening one's mind up to such a "transpersonal," "religious," or "spiritual" realm. It seems natural, then, that Bonny would situate her own thought in opposition to his—offering his image of the psyche as a foil to her own. But her diagram of his thought actually short-circuits her critical engagement with him because what she presents as a Freudian image of consciousness was actually the diagram of another psychologist who was also critical of Freud on this very same front.

The form of her diagram, her use of the term superconscious, and the line of critique that emerges from the language of the superconscious—all of these evidence the influence of Roberto

Assagioli. An early student and progenitor of psychoanalysis in Italy, Assagioli had since his 1909 dissertation critiqued what he saw as Freud's myopic focus on the psyche's "lower" side. Assagioli insisted that psychoanalysis needed a complementary focus on the heights of the psyche, what he calls the higher unconscious or superconscious. In 1965, his thought came to the attention of the American psychological scene through a collection of his essays, *Psychosynthesis*, published by the Esalen Institute—a bastion of experimental therapeutic practice associated with the human potential movement and transpersonal psychology. Bonny's Freudian image appears to be very similar to a version of Assagioli's diagram of consciousness from the opening essay in that collection.¹⁵

Assagioli's diagram (Figure 13) partitions the contents of consciousness into several realms. The outside of the egg, numbered 7, is the collective unconscious. Within the egg, there are three levels of personal unconscious. At the bottom is the lower unconscious (labeled "1"), which is conceived in psychoanalytic terms as the realm in which phobias, complexes, and obsessions, but also the "fundamental drives and primitive urges" reside. Next is the middle unconscious, (labeled "2"), which contains materials "similar to those of our waking consciousness and easily accessible to it" (1965, 17). The central circle in his diagram (labeled "4"), is the field of consciousness, and the point within the field of consciousness (labeled "5"), is what he calls the self, the lower self, the conscious self, or "I." The top third (labeled "3"), is the higher unconscious or superconscious. This realm contains what he calls "the higher psychic functions and spiritual energies" (1965, 18). At the very top of the egg, there is a luminous point (labeled "6"), which he calls the Self, the Higher Self, or the True Self.

¹⁵ Bonny had earlier used Assagioli's theorization from this essay to articulate her theory of consciousness in her self-help book *Music and Your Mind*, co-authored with Louis Savary ([1972] 1990).

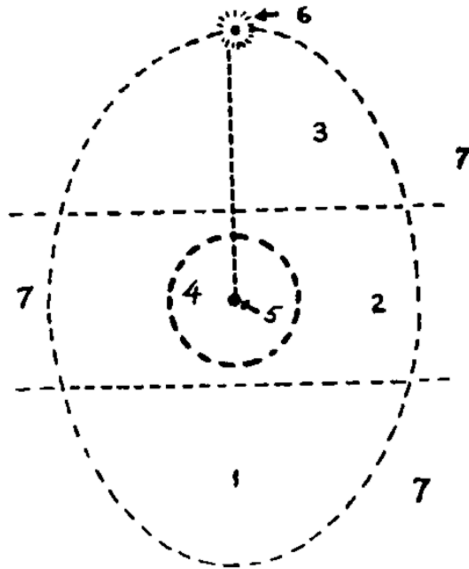


Figure 13. Roberto Assagioli's diagram of consciousness (1965, 17)

As with Bonny's Freudian diagram, in Assagioli's there is no clear indication of how consciousness interacts with and connects to other aspects of reality. However, through his descriptions of the contents of each of the three regions within the egg, he clearly associates each region with a particular "outside." The lower unconscious, as the seat of the fundamental drives and primitive urges, is most closely associated with the non-personal, instinctual realm of Freud's id. The middle unconscious—especially the field of consciousness within it—is associated with a connection to the external physical world. While these two external planes exhaust the Freudian schema, Assagioli posits a third realm that is associated with the higher unconscious or superconscious. The language he uses to describe this realm is suffused with notions of synthesis, creativity, and potential. He refers to this as a realm of spirit.¹⁶ So here we have a diagram that maps the contents of a personal consciousness as organized into three parts

¹⁶ Assagioli does not elaborate much on this spiritual investment here, as he sought to erect a "wall of silence" between this psychological practice and his more esoteric engagements in Alice Bailey's theosophical circle (Hackwood 2015; Mankoff 2019).

according to that plane of existence from which those contents stem. The entire plane of the diagram is consciousness, both personal within the egg and collective or transpersonal outside it.

Whereas all the cartographies of consciousness so far have been egg-shaped and partitioned, either implicitly or explicitly, with respect to various outsides that consciousness engages in, Bonny's cartography partitions consciousness in a novel way by not thematizing these ontological zones in her diagram. Returning to her 1973 talk, Bonny offers an alternative imagining of consciousness:

Now erase the sheet. Put the observing or directing ego in the center of the paper and around it place a series of concentric circles, as if you were looking at an onion cut in half with the many enfolding layers revealed, or like a cut log showing the years of its growth. The center is the normal conscious self and the areas encircling it are various states of consciousness. Those nearest the center are corresponding to the orange pre-conscious state described by Freud, such frequently experienced states as recollection of dreams, day dreams, intense concentration while reading or listening to music, or when participating in sports events. Fill them with colors or words and make up a few of your own. Those layers further out have to do with less accessible conscious states such as forgotten associations or memories, suppressed feelings, deep dreams, high religious states, experiences of great expansion and oneness with the universe and all life. In fact it might be well to keep on making concentric circles to the edge of your sheet and beyond as far as you can stretch your mind to comprehend. Let them go on and on in your imagination. O.K. now bring your eyes and your mind back to the center again and realize how really small your normal conscious mind, or observing mind, is in relation to the places it can travel in its altered states. Now open your eyes and we can go on with the lecture. You can keep them open and you can listen to all I have to say; but many of you who followed the diagrams have already had an ASC experience, and it will be easy for you, later, to have another one with the music. (1973, 3-4)

Whereas Freud offered us a schematic diagram of the psyche's mechanical functioning, and Assagioli diagrams the contents of consciousness, Bonny's cut log diagram maps out something else: states of consciousness. It is a phase space of possible states of consciousness. That is, it maps the various possible states of the psychological system based on how different/distant they are from the "normal conscious mind." This draws our attention away from questions of contents and mechanics of the psyche and onto the sheer vastness of possible experience.

The point of Bonny's imaging exercise is neither to represent how consciousness emerges nor to document the variety of its contents. Rather, as she indicates in concluding the exercise, her purpose is to induce in her audience an altered state by leading the audience in mental imagery practice, and in so doing, to have her audience theorize consciousness from this altered position. The result is the displacement of the ego as the privileged site of theorization.¹⁷ Freud's theory, for Bonny, appears to orient to aspects of consciousness outside of the observing ego through the ego's ordinary consciousness. Bonny instead seeks to theorize this non-ordinary consciousness based on experiences in an altered state of consciousness, positing such ego-consciousness as one particular state of consciousness among an infinite variety. It is one mode of experiencing and orienting to the world, and ought not be unduly privileged. The cut-log diagram, as first conceived and articulated in this talk, then, is a performative theoretical act. Its genesis is as a practice that fosters a theoretical orientation. Bonny's goal is to offer a glimpse of the vastness of consciousness beyond the ego by inducing an altered state, and then asking the audience to imagine consciousness as an infinite space on which our everyday observing consciousness is just a dot.

Although initially a purely imaginative endeavor, upon the publication of this talk as a portion of her article "Music and Consciousness," Bonny supplements her directions to imagine a diagram with her rendering of the cut-log diagram—a diagram that would be reprinted in "The Role of Taped Music Programs." As she directs in her exercise, she adds terms throughout the

¹⁷ The idea that we can theorize from experiences in an altered state of consciousness is one that Charles Tart proposed in his article, "States of Consciousness and State-Specific Sciences" (1972), that Bonny cites just before asking us to imagine these maps of the psyche. Although Bonny doesn't explicitly stake out this position here, it appears that her performative theorization is an attempt to offer what Tart might call a "state-specific" theory of consciousness—the specific state of consciousness here being that of creative imagining. Tart's article argues that scientists could use the scientific method to develop sciences based on specifiable states of consciousness. Theorization within any such state-specific science would still need to be based on logic, but a *logic consistent with that particular state of consciousness*—a logic that may very well not be logical from the perspective of a different state of consciousness.

rings (Figure 14). Alongside this diagram, she also offers a list of “means” and two “methods.” Means here denote various practices that facilitate the exploration of altered states. According to Bonny, each of these practices or means involves some combination of relaxation and concentration—the two *methods* the various *means* harness.

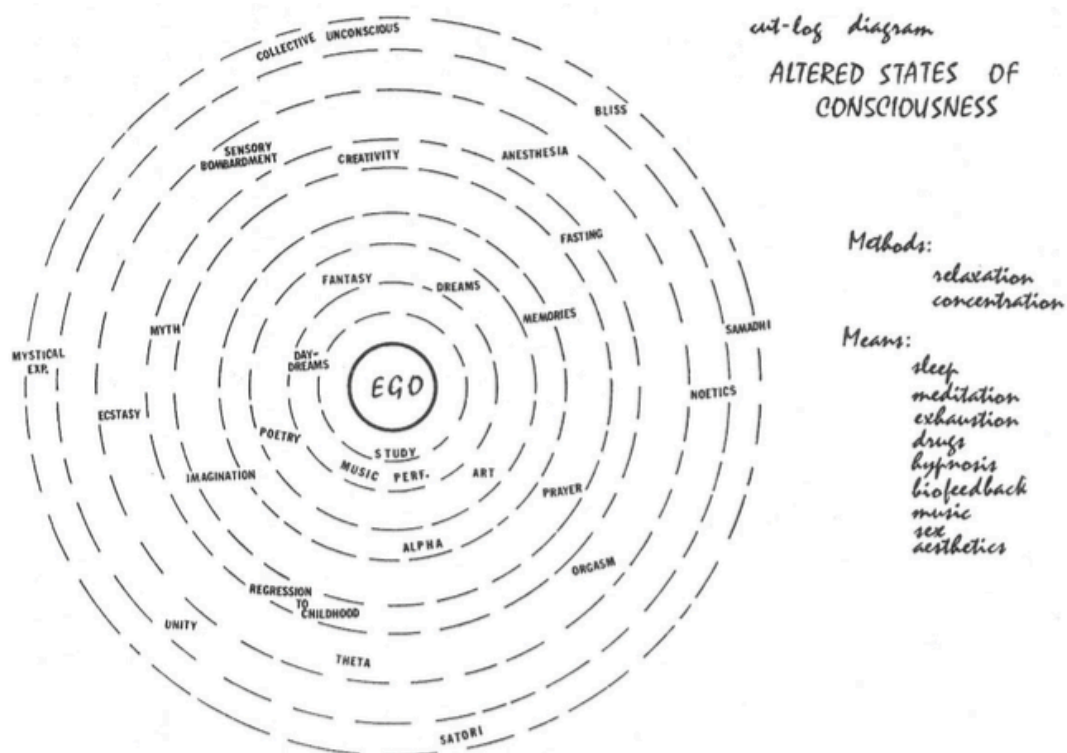


Figure 14. Bonny’s “Cut-log Diagram of Altered States of Consciousness” (1975, 125).

Taken as a whole, Bonny’s diagram appears to separate out states of consciousness (those things in the rings of the diagram) from the practices implemented to achieve them (the means that harness the methods listed to the side). This distinction between practice and state, however, dissolves as we explore the various items Bonny placed in the rings, as does the distinction between states and contents. This slippage in Bonny’s discussion of states of consciousness into practices and contents, however, is less a fault of her theorizing than it is a problem of the

incapacities of language to discuss such states. Rather than listing names of states of consciousness, therefore, she lists various practices to achieve them and the contents of a consciousness in such a state. The practices she lists (such as prayer, fasting, and sensory bombardment) stand in for the state of consciousness that one achieves doing them—something which often doesn't have a name; the contents she lists stand in for the state of consciousness that produces such contents, which is again something that doesn't have a state-name.

Bonny's logic of using proxy language for states of consciousness is most clear, however, with her use of brain-wave frequencies alpha and theta—drawing on the consciousness work that uses EEG biofeedback to train oneself to achieve altered states.¹⁸ Rather than this confusion between states, practices, contents, and EEG data indicating a problem with her theory of consciousness, the cut-log diagram embodies the very problem of translating a theory developed in and about altered states of consciousness into the discourse and language of our ordinary consciousness. The insights that she is trying to express regarding consciousness as a whole do not quite conform to the representational tools she has at hand when she sits down to fill in the rings of her diagram with words.¹⁹

Although Bonny thematizes consciousness in itself rather than demonstrating how consciousness relates to its ontological others, the words used to describe consciousness in the diagram evidence associations between consciousness and other realms of existence—instinctual, material, and spiritual. Rather than Assagioli's vertical layering of these realms, we move from the center outwards through the rings of Bonny's diagram. That is, Assagioli's upper,

¹⁸ In "Music and Consciousness," Bonny writes, "Brain wave frequencies are related to subjective experience" (1975, 126). On this topic she cites Elmer E. Green, Alyce M. Green, and E. Dale Walters (1970). Bonny worked with the Greens, who worked at the Menninger Foundation in Topeka, Kansas, during her time studying at the University of Kansas.

¹⁹ As Viktor Zuckerkandl, whose thought Bonny highly values says of language: "language shows itself to be the complaisant handmaid of a traditional mode of thought" (1956, 361).

middle and lower distinction is replaced to some degree by one of radial distance. As we move along the rings of Bonny's diagram from the center, we first encounter such states as experienced during study, music performance, daydreams, reading poetry, viewing art, fantasizing, dreaming, remembering, and imagining. While she doesn't offer any elaboration of her choice of states of consciousness, it appears that she places in these closer rings those experiences within the traditional purview of Freudian psychoanalytic thought—that is, experiences understood primarily in relation to the instincts and sensory experience. The farthest layers indicate a move into spiritual experiences more frequently understood with respect to Assagioli's realm of "higher psychic functions and spiritual energies": unity, bliss, mystical experience, satori, and samahdi. The middle rings appear to bridge from the more psychoanalytic concerns to the more spiritual ones, including as they do prayer, myth, and ecstasy; but also in these middle rings reside more instinctual conditions such as orgasm or distinctly physiological ones such as the anesthetized state. The diagram moves radially out from one's personal consciousness—which is associated with both the ego, sense perception, and bodily instincts and drives—to transpersonal consciousness—associated with the spiritual. And this transpersonal consciousness holds a position of privilege as that which exceeds and offers potential for healing the personal.

To conclude the opening chapter of "The Role of Taped Music Programs," Bonny uses the cut-log diagram to trace the experiential trajectories afforded by hypnosis, psychedelics, and music (Figure 15).²⁰

²⁰ This form of the cut-log diagram is original to her 1976 dissertation and its republication in the GIM monographs. It did not appear in "Music and Consciousness."

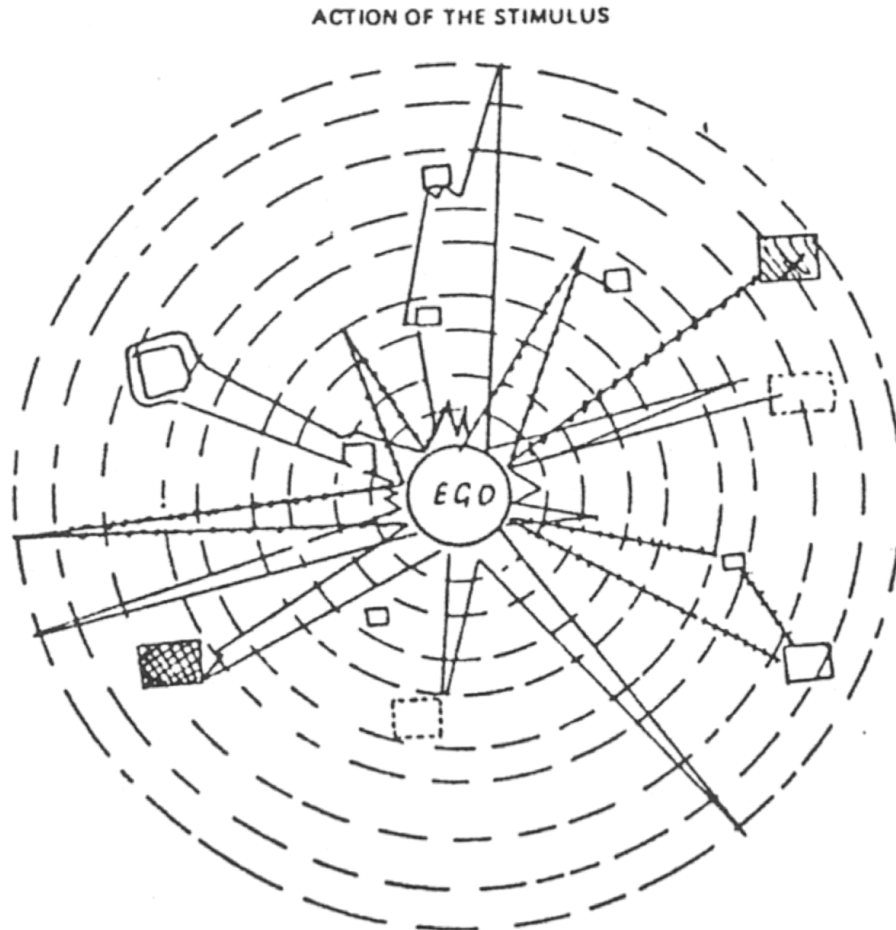


Figure 2 · Cut Log Diagram

+++++ Hypnosis
 ooooo Mind Expanding Drugs
 ——— Music

Figure 15. “Action of the Stimulus” version of the cut-log diagram (Bonny 1978b, 8)

The purpose of this diagram is to demonstrate how music functions in psychotherapeutically useful ways by comparing the effects of music to the effects of hypnosis and psychedelics. With this change in purpose, the diagram shifts from using various words throughout the diagram to using boxes that Bonny describes as follows:

The empty squares or boxes represent areas of conflict within the psyche, usually involving cathexis of emotion, painful memories from childhood, or experiences of confusion and disorientation. The solid black lines symbolize walls of defense protecting the contents from erupting into the personality and affecting the total person. [...] Squares containing grids are less defended and [are] symbolic of psychotic problems.

[...] The grid represents the ease with which such fractured persons can become “lost” in expanded states where lack of defined structure is the rule. (1978b, 9)

With this version of the diagram, then, we learn that the topography of consciousness is not smooth, but full of knots distributed and variously cut off or short circuited from one section to another. Rather than an abstract assortment of states of consciousness (or more often proxies of states of consciousness), the boxes designate various tensions within the psyche that one may encounter as while exploring various states of consciousness.

Bonny sees great merit in the use of music with respect to the ways that these various spaces of psychological tension are approached and quitted. Whereas hypnosis is a useful technique for targeting conflict zones that are already known, “a drawback of the hypnosis method is that it reaches relatively little of the total consciousness.” This is represented in the diagram by the line moving directly from the ego to a defended conflict zone at about where two o’clock would read on a clock face. The use of psychedelic drugs, on the other hand, “provide a powerful, direct thrust into many and varied areas of the total person” (1978b, 10). In the diagram, this is represented by three movements that do not come into contact with any conflict zones (the lines at nine, eleven, and one o’clock), which she notes is often the case in a person’s first few times using the drug. Eventually, however, she indicates that such an encounter will happen on the drug (as occurs at about four o’clock), which can lead to a bad trip because of the “direct thrust” of the drug action if not handled well. Music, finally, “offers another method to enter and deal with the same conflictual material in a less direct but equally powerful manner” (1978b, 11). Bonny represents this gentler method of encountering the conflictual material as a circling around and an inching toward the boxes, as in the movement at ten o’clock and twelve o’clock, respectively.²¹ From this diagram we also see that music affords both robust movement

²¹ Bonny does not indicate the direction of movement in the traversals of consciousness that she traces.

in the inner rings and the potential for movement into the outer rings. Music, that is, affords a mode of therapeutic action that has a capacity similar to psychedelics in that it affords the exploration of all area of consciousness, while also affording targeting and working through problem areas in a gentler, but equally powerful manner to hypnosis and psychedelic therapy.

Consciousness and Music

What is it about music that makes it so powerful for exploring consciousness? Bonny indicates that “Chapter 2 [of the ‘Role of Taped Music Programs’] will give you some insight as to why music can be such a powerful medium and catalyst for inner experience, why it may be a handmaiden to an understanding of consciousness” (1978b, 12). In that following chapter, then, Bonny shifts to theorizing the relationship between consciousness and music.

Bonny structures her second chapter of “The Role of Taped Music Programs” around three similes regarding the relationship of music and consciousness: music as movement, music as symbol, and music as a language of emotion and meaning. Rather than settling on any particular theorization, Bonny “share[s these similes] as reflective background to the figurative play of musical forces that seem to be an important part of the Guided Imagery and Music experience” (1978b, 22). As in the previous chapter, she offers less a concrete theorization than an exercise in orienting to music’s effects on consciousness—offering a few ways to think of it, none of which exhausts possible theorizations. The way she construes each simile begins to paint a picture of how she orients to music’s effects on consciousness, but glimpsing this requires a careful reading through her sources to see how she presents them to her readers.²²

²² The importance of closely studying her sources here arises from the fact that, while Bonny wrote the first chapter largely in her own voice, in this second chapter her voice appears to drown in a torrent of others with which she struggles to maintain control. The majority of this chapter, in fact, relies heavily on quotes (both attributed and unattributed) from the sources she engages—primarily Roger Sessions, Viktor Zuckerkandl, and Allan P. Merriam. While I hesitate to say this, by the standards of practice today a good portion of the chapter is plagiarized. But rather than taking this fact as grounds for either dismissing it entirely, I interpret this fact as an indication of the discursive and theoretical tensions she experienced in drafting this chapter.

Bonny opens this chapter by exploring the notion of music as movement. Borrowing from Roger Sessions, she starts at birth.²³

From the first moments of our existence, the impulse to produce vocal sound is a basic one, almost as basic as is the impulse to breathe. In the events of life, the association between breathing and the voice remains close and profound. (1978b, 13)

She continues that “a raise in voice pitch usually signifies an increase in physical or psychological tension” and vice versa; and that “agitated breathing is often reflected in agitated melodic and rhythmic movement” (1978b, 13).

Then she turns to music as movement:

Perhaps, as Sessions believes, the basic ingredient of music is not so much sound as movement. Music, he feels, “embodies movement of a specifically human type that goes to the roots of our being and takes shape in the inner gestures which embody our deepest and most intimate responses.” (1978b, 14)

Continuing Bonny defines musical motion in terms of melodic movement.²⁴

Melody, we know, is an ordered succession of tones, of different pitches each of which has its particular place in a tonal sequence. The quality of motion in music is provided by a parade of tones that rise and fall in tonal space. There is nothing kinetic about a single note or series of notes written upon the page. Motion is conveyed by the playing of those notes, and that playing creates the auditory experience which we call music. We might say the tone has become active. (1978b, 14)²⁵

²³ This evolutionary approach to music follows the opening chapter of Sessions’ *The Musical Experience of Composer, Performer, Listener* (1950), which she paraphrases largely without citation. For Sessions, music is a particularly “refined” mode of expression that is based on the basic human “impulses” to breathe and to vocalize. In listening to music, he proposes, we are experiencing the expression of these primordial movements—movements that animate the human experience of time itself. Bonny may have been drawn to Sessions because he situates “refined” expression as developing out of basic “impulses.” In this way, she may have seen his theory of music as proposing that through music-listening an individual may experience states of consciousness in the farther reaches of her diagram—beyond that of the more “refined” observing ego..

²⁴ Her summary is a condensed version of Viktor Zuckerkandl’s (1956, 77–78).

²⁵ Although she immediately follows this passage by quoting Zuckerkandl, here Bonny articulates an argument about musical movement that Zuckerkandl briefly entertains before discarding it. “What we hear as motion in a succession of tones,” he proposes, “is the rise and fall of the tones in tonal space” (1956, 85), or as Bonny puts it, “The quality of motion in music is provided by a parade of tones that rise and fall in tonal space.” Zuckerkandl rejects this stance as inadequately accounting for musical motion because such movement is external to the human experience of time. Although Bonny appears to be thinking in Zuckerkandl’s terms here, the phrase “parade of tones” appears to be original to her. However, the idea of a parade may have been suggested to her in reading Zuckerkandl’s example of a band marching and playing the *Marseillaise*: “To hear a melody, we said, means to hear a motion. But can one *hear* motion? ... Certainly we hear the approach and departure of the band playing the *Marseillaise* out in the street. But this—the motion of the musicians and their instruments—is not the motion we have in mind; we mean the motion of the music: the ascent of the melody, for which it is immaterial whether the

Citing Viktor Zuckerkandl, she then continues by proposing that musical tones are “conveyors of forces,” and that listening to music becomes “hearing an action of forces” (1978b, 14).²⁶ This hearing requires the listener to be attuned to the “dynamic field” in which the tones are articulated.²⁷ Bonny concludes,

This hidden dynamic inherent in musical tone can go far to explain, I think, the compelling, concentrated listening effect which is observed and reported on by those who deeply enjoy music. From the psychological point of view, the desire for completion inherent in tones parallels a human’s striving for wholeness. (1978b, 16)

Drawing on Sessions and Zuckerkandl, the opening section of the chapter appears to trace an implicit developmental trajectory. She begins with Sessions’ exposition of a primordial movement animated by its vital impulses. Then, drawing on Zuckerkandl she explains how these impulses may be harnessed into a developed human subject who has been taught to hear the dynamic qualities of tones within the tonal system—to experience the meanings that emerge through the motion experienced in music’s dynamic qualities. Bonny’s concluding sentence above points toward a psychoanalytic concept that she seems to read as animating both of these accounts: desire—the infant’s desire for sustenance; the subject’s desire for wholeness. Music, as she says, plays on this movement of desiring Music, then, is particularly apt, Bonny notes, for psychodynamic work, as it harnesses the dynamics that animate subjectivity.

musicians are marching or sitting down” (1956, 82). Earlier in Zuckerkandl’s text, in a section Bonny cites, he also gives the example of men marching in a parade (1956, 28).

²⁶ While Bonny previously articulated music as motion in a sense Zuckerkandl dismisses, she here offers precisely his stance on what musical movement is without marking the distinction he makes between internal and external concepts of musical motion. Musical motion, he says, is that experience of musical forces based on the “dynamic quality of the tone”—that quality we feel when we hear a scale degree in dynamic relation to others. Zuckerkandl writes, “Here we have been primarily concerned . . . to show that they [i.e. pitches] are not, as has been so frequently asserted, the conveyors of the musical phenomenon of motion. They are only the external occasion for the appearance of the true conveyors, the dynamic qualities of tone” (1956, 94).

²⁷ For Zuckerkandl, this is the system of tonality. Once articulated in this dynamic field, tones are imbued with a dynamic quality “that permits tones to become the conveyors of meaning” (Zuckerkandl 1956, 21). There appears to be a typo or a misreading of Zuckerkandl in Bonny’s elaboration of his system of dynamic qualities in scale degrees: “In the case of other tones, the 1 or 8, or the 4 or 5, the activity is attractive, drawing other tones toward itself” (1978b, 15). Rather than 4, this should read 3 according to Zuckerkandl’s exposition of melodic tendencies in tonal music.

Bonny takes up the second simile, music as a symbol, to explore the nature of musical meaning afforded by Zuckerkandl's concept of tonality as a dynamic field.²⁸ She begins by quoting Suzanne Langer.²⁹

... music is "significant form," and its significance is that of a symbol, a highly articulated, sensuous object which by virtue of its dynamic structure can express the forms of vital experience which language is peculiarly unfit to convey. Feeling, life, motion, and emotion constitute its import. (Langer quoted in Merriam 1964, 230 and Bonny 1978b, 16)

Here Langer invokes themes also highlighted by Sessions and Zuckerkandl, those of vitality, experience, motion—themes that Bonny clearly found evocative.

Continuing, Bonny offers a definition of the symbol: "Most generally, a symbol is something whose meaning or value is bestowed upon it by those who use it. In other words, we agree that a symbol stands for something else" (1978b, 16).³⁰ Bonny offers this definition as a point of contrast with Langer's conception of the symbol, which Bonny finds more helpful for her thinking. Thus, Bonny writes,

Langer goes a step further when she says that "symbols are not proxy for their objects, but *vehicles for the conception of objects*. To conceive a thing or a situation is not the same thing as to 'react toward it' overtly, or to be aware of its presence." Her clear distinction between symbol as a vehicle of creative interaction and symbol for the simple purpose of activating a response is an important concept to hold in mind as we discuss the spontaneous symbolic process which unfolds during the creative interaction in a Guided Imagery and Music session. (1978b, 16–17)³¹

²⁸ This section is selectively drawn from a chapter in Alan Merriam's *The Anthropology of Music* (1964) called "Music as Symbolic Behavior." Although this section of Bonny's chapter evidences her most egregious plagiarism, it is not simply quoted verbatim. Rather, we see the themes that drew her to Sessions and Zuckerkandl reemerge in her selective rewriting of Merriam's exposition of the symbol.

²⁹ Bonny likely found this quote in her reading of Merriam.

³⁰ Bonny borrows this definition of the symbol from Merriam's quotation of anthropologist Leslie A. White, who writes that a symbol is "a thing the value of which is bestowed upon it by those who use it" (Merriam 1964, 231).

³¹ Bonny seems to conflate Langer's distinction between symbol and sign as two different concepts of the symbol. As Langer writes in *Philosophy in a New Key*: "The fundamental difference between signs and symbols is this difference of association, and consequently of their *use* by the third party to the meaning function, the subject; signs *announce* their objects to him, whereas symbols *lead him to conceive* their objects" (1957, 61).

What Bonny draws our attention to, alongside Langer, are two modes of response to a symbolic object: one that is more like a reflexive or habitual response to a stimulus, the other that provokes a process of conceptualization.³² Continuing, then, Bonny quotes Langer again:

... music at its highest, though clearly a symbolic form, is an unconsummated symbol. Articulation is its life, but not assertion; expressiveness, but not expression. The actual function of meaning, which calls for permanent contents, is not fulfilled; for the *assignment* of one rather than another possible meaning to each form is never explicitly made. (Langer quoted in Merriam 1964, 233 and Bonny 1978, 17)³³

Next, Bonny writes, “A natural question occurs: What does music symbolize? The most ready answer is that music reflects emotion and meaning—meaning that may be thought of as affective and/or cultural” (1978b, 17–18).³⁴ To clarify what she means by this “ready answer,” she cites Merriam, who, she says, “elaborated convincingly on how, in Western culture, emotional responses are assigned to specific instruments and musical constructs” (1978b, 18). And while Bonny finds this answer useful to a degree, she concludes this section by gesturing towards how music’s meanings might also exceed this cultural grounding. There are, she writes quoting art historian Lester D. Longman, “meanings which may be read into the form itself, apart from representation” (Longman 1949, 9; quoted in Bonny 1978b, 18)³⁵—a kind of meaning she distinguishes from “cultural/affective meaning.”

³² Bonny’s emphasis, following Langer, on orienting to symbols in terms of the subjective processes that they afford pushes against Merriam’s understanding of the symbol. For him, “a symbol must have ascribed meaning to be a symbol” (1964, 232).

³³ After quoting this passage, Merriam contests her assessment of music because “[t]his is not true ... of all music systems in the world” (1964, 233)—and his purpose is to develop an approach to music as a symbol that is more widely applicable. In order to offer a concept of the symbol that is useful in a cross-cultural perspective, then, Merriam proposes that we view the distinction between sign and symbol on “a continuum in which the sign melts imperceptibly into the symbol on higher and higher planes of abstraction.” While falling short of Merriam’s needs, however, Langer’s figuring of the symbolic nature of music clearly resonated with Bonny’s understanding of consciousness exploration through music listening.

³⁴ Bonny appears to be drawing on Merriam’s second “level” of the symbol on the four-fold continuum he develops.

³⁵ Bonny borrows her discussion of Longman from Merriam, though she presents his thinking without Merriam’s attending critique. Longman proposes a formulation of meaning that has two aspects: form meaning and symbolic meaning. As Merriam writes, “Longman defines form meaning as ‘meanings which may be read in the form itself, apart from representation,’ and he treats such meanings as universal, holding that they are inherent in form” (1964, 239).

The key to understanding Bonny's exposition of the symbol, I believe, is her investment in Langer's approach to the concept. Like Langer, Bonny emphasizes modes of response, ways of orienting to and experiencing a symbol. For Bonny, the symbolizing process affords *creative interaction*. The experience of a musical symbol, she implies, is at once individual, cultural, and mediated by the formal properties of the music itself. And that which is expressed through music according to Bonny is emotion, meaning, and affect.

The final simile Bonny explores is music as a "language of emotion and meaning." To explore the nature of musical meaning, Bonny turns back to Sessions whom she quotes as asking the now pressing question: "Does music express emotion or does it merely arouse it?" (Bonny 1978b, 20). Bonny says that Sessions "feels that it does both, but finds it difficult to describe and define the experience" (1978b, 20–21).³⁶ As evidence she draws on a quote where Sessions speaks in terms that Bonny likely found illustrative for thinking in relation to GIM:

The listener, and not the music itself . . . defines the emotion. What the music does is animate the emotion; the music, in other words, develops and moves on a level that is essentially below the level of conscious emotion. Its realm is that of emotional energy rather than that of emotion in the specific sense. (R. Sessions 1950, 24; quoted in Bonny 1978, 21)

Bonny finds his "idea that music may activate listening on levels below that of conscious emotion has interesting implications for the GIM procedure which makes use of deeper states of consciousness" (1978b, 21). But she wondered whether "emotional energy" "is separate from

³⁶ Though Bonny views Sessions as saying music both expresses and arouses emotion, he distinguishes between emotion in an abstract sense and emotion in a specific sense:

In embodying movement, in the most subtle and most delicate manner possible, it communicates the attitudes inherent in, and implied by, that movement; its speed, its energy, its élan or impulse, its tenseness or relaxation, its agitation or its tranquility, its decisiveness or its hesitation. It communicates in a marvelously vivid and exact way the dynamics and the *abstract qualities of emotion*, but any *specific emotion content* the composer wishes to give to it must be furnished, as it were, from without, by means of an associative program. Music not only 'expresses' movement, but embodies, defines, and qualifies it. (R. Sessions 1950, 23)

emotion in what he calls the ‘specific sense’” (1978b, 21). Instead of answering this question in dialogue with Sessions, however, she continues, “Langer answers, ‘probably not’” (1978b, 21).

This shift to Langer is peculiar because Bonny answers a question posed about Sessions’ thinking by engaging someone else who thinks in very different terms. Langer, in fact, would likely not find much purchase in the question Bonny poses. Having made a transition back to Langer, Bonny continues by quoting her: “Music is not the cause or the cure of feelings, but their *logical expression ...*” (Langer 1957, 176; quoted in Bonny 1978, 21). It is with Langer’s maintenance of a separation between emotional experience and its logical expression in music that Bonny ends this section: “For Langer, music is a formulation and representation of emotions, moods, mental tensions and resolutions. It gives a ‘logical picture’ of sentient responsive human life” (1978b, 22).

Concluding this exposition of Bonny’s text, what I read Bonny as presenting throughout this chapter is a theory of the progressive articulation of the organism from undifferentiated to differentiated, from an infant to an adult. The thematic shift from movement to emotion to the language of emotion appears to be progressive conceptualizations of the ontogeny of subjective life: vital impulses and primordial movements become progressively articulated into emotional forms that eventually take on particular names. And as the subject emerges, so too does the possibility of the “psychical distance” that Langer argues plays a pivotal role in the aesthetic encounter with music. But Bonny’s entire project is premised on a form of listening that reduces such distance—a form of listening that affords a dissolution of regimented subjectivity so that it may be therapeutically repaired. While not explicitly stated in this chapter, then, I propose that we read Bonny’s theoretical explication as helping us to understand the emergence and therefore also the permeability of the distinctions her interlocutors make use of.

However, Bonny's account of her thinking that I've been tracing appears to argue implicitly that musical experience ought not be disconnected from the very unformed impulses and vital movements that animate it. Whereas behavioral music therapists seek to intervene on the level of the articulated subject, Bonny sees the subject as inextricably linked to and emergent from impersonal material and immaterial forces. Music, for Bonny, following Zuckerkandl, is precisely that which demonstrates the impossibility of a detached subjectivity. Thus, to do music therapy without regard to these dynamics is to miss a powerful aspect of music's therapeutic potential. Music can affect an individual listener at all levels of consciousness—and this requires us to think of music not only as a culturally defined practice, but also as based on material and immaterial qualities.

But what is it about particular properties of the music itself that afford such effects at various levels of the psyche? This is the task that Bonny grapples with to conclude this monograph.

Morphology, Morphogenesis, and Expression

The final two chapters of "The Role of Taped Music Programs in GIM" comprise Bonny's most traditionally music-theoretical writing. In the first, she theorizes how the mood of a given piece of music relates to its formal structure. In the second, she theorizes how to string these individual pieces together to form a well-structured program of music for use in GIM sessions. With this turn to musical structure, her discourse shifts ever further from the speculative philosophical and spiritual proclivities that were so striking in earlier sections of this monograph. While in her second chapter we saw Bonny strive to present her thinking in more academically legible terms, in these final chapters she is most clear in her hopes of appealing to

her more objective-minded colleagues in the field of behavioral music therapy. Indeed, the term in which she casts her discussion of musical structure—morphology—evinces this appeal:

The study of musical qualities, which act dynamically within a selection and contribute to the listener's affective response, we call inner morphology. Morphology is the general term for the scientific study of form and structure. The term "inner" denotes the structure within a musical selection, in contrast to "outer," which refers to the structure and form of a group of selections, specifically, in an effective GIM musical tape sequence. (1978b, 24)

These final chapters almost completely suspend engaging her more esoteric investments in order to consider music in the most exoteric of terms: as, by and large, "the sum of its parts" (1978b, 36)—its parts consisting of a set of structural variables that a given piece of music articulates.

Nevertheless, Bonny remains true to her values, making it clear that her musical choices are intuitive, not scientific. Citing philosopher Henri Bergson, she writes, "It is important for the reader to know that initial choices of music for GIM were made on the basis of "intuition," that is by a kind of direct and immediate knowing or learning without the conscious use of reasoning. ... To further test the reliability and authenticity of selections intuitively chosen for a GIM taped program, I analyzed each selection according to standard musical qualities and variables. My process began by taking the final product, which I knew worked, back through an analysis as to *how* it worked and *why*" (1978b, 25–26; emphasis in original). Her discourse on morphology, that is, labors to translate her intuitive knowledge into scientific knowledge.

In order to follow the mandates of the rigor required in a "scientific study of form and structure," Bonny continues by delineating her theoretical framework. Adhering to a simple image of scientific discourse, she construes musical structure through the language of mathematical functions: music is a mode of expression that articulates a set of variables over time—that is, music can be described as a function of a set of musical variables. This function is, as I quoted above, the sum of its parts—that is, the sum of each of a piece's articulated variables.

Following this schema, what Bonny needs to define in order to render this general theoretical framework operative are, first, what variables comprise musical structure, and, second, the range of variability of each variable. With respect to the former, she writes,

In my opinion, the variables within the music which seemed to have the strongest influences in Guided Imagery and Music were: (1) pitch, (2) rhythm and tempo, (3) vocal and/or instrumental mode, (4) melody (linear line) and harmony, and (5) timbre (color). (1978b, 26)

Here, we see that she locates her theoretical discourse within the GIM context, allowing for the fact that those variables most salient in GIM are not necessarily those most salient in other kinds of musical encounter.³⁷ As for the range of variability, Bonny “view[s] each of these variables on a continuum, from one extreme of variability to the other, locating more temperate expressions in the middle” (1978b, 26). Each variable, then, is construed as varying in one dimension—moving along a line from one extreme to the other. The analytical apparatus here is clear: we assess how the music articulates each of these variables, placing each variable’s articulation on its continuum. We conceive of a given piece of music as the sum of these variables, taking into account changes in each variable over time.

The majority of what follows in her chapter on inner morphology further elaborates on each variable and its mode of variability. As she digs into each variable, however, the one-dimensional notion of the continuum increasingly fades as such a linear geometry fails to account for each variable. She begins, though, with a clear example of the continuum: pitch goes from low to high. In the following section we see that she construes tempo—although less obviously stated—on a continuum of fast/slow, and rhythm as regular/irregular. The next variable, “vocal and/or instrumental mode” refers to the relative semantic specificity of a musical selection: vocal music sung in a language the listener knows, she indicates, has a more “specific”

³⁷ Although most of the list is quite traditional in its makeup, the third, vocal and/or instrumental mode, is very much specific to the psychotherapeutic use of music, as we’ll see below.

semantic meaning, whereas purely instrumental music has a more “abstract,” “non-specific” meaning; between these two ends of the spectrum is vocal music in a foreign language and solo instrumental lines evocative of the voice. This spectrum of specific/non-specific appears to be the continuum for this variable, although by that point she has stopped speaking explicitly of continua.

While we can read the first three variables along a continuum, the final properties Bonny discusses have more complicated modes of variability. Indeed, for timbre she offers no continuum at all—although one might offer such continua as bright/dark, sharp/dull, brassy/reedy/airy.³⁸ Although not explicitly offering a continuum for melody, a number of continua are in evidence: she considers melodies in terms of their varying degrees of repetition and variation (1978b, 34); in terms of “the [overall] direction of the melodic line” (1978b, 35); and in terms of their relative stepwise or disjointed motion.³⁹ Rather than a single continuum, then, she appears to think of melody in terms of a collection irreducible dimensions. Lastly, for harmony she offers no continuum. Harmony, however, plays little overt role in her analytical discussion in this and the following chapter.

After reading Bonny’s discussion of each variable, we realize that her proposed theoretical framework—music being the sum of one-dimensional variables—functions more as a

³⁸ Her discussion of timbre is peculiar in its collapsing of timbre into texture: “Timbre refers to musical texture, which in turn gives music what is called ‘color’” (1978b, 32). We normally think of these as distinct phenomena: timbre emerging from a single instrument, and texture from combinations thereof. Bonny does not appear to think of these terms as distinct in this way. She does, however, begin her discussion of timbre with a classic acoustical discussion of how it arises: “think of the difference in the note ‘A’ when it is played on a string instrument like a violin, and then again when it is played by the oboe. For both instruments, the note’s frequency is the same: 440 cycles per second. . . . The qualitative difference noticed between the two instruments is related to . . . the distribution of energy among the overtones” (1978b, 32). Then she continues by referring to “the textures of different musical tones coming from various instruments.” Here, each tone has a texture of its own—a notion that lends a heightened sense of embodiedness to the concept of timbre. Whereas timbre often connotes the objective gaze of the acoustician and color privileges visuality, texture appears to function as a synonym for Bonny that expresses a sense of tactility to the tone.

³⁹ Drawing on Sessions she indicates that there are melodies with “‘sharp irregular accents, or successive violent contrasts in pitch’” as well as melodies embodying a “quieter melodic movement” (1978b, 13).

heuristic framing rather than a “rigorous” theoretical framework. She holds onto the vision of music as the sum of its variables, but certain of these variables, we have come to see, actually evidence modes of variability that cannot be adequately represented as a continuum in one dimension. We could, of course, develop some simple fixes to this theoretical framework by reading each variable as having some number of dimensions that sufficiently model it. Rather than treading down this path in order to better capture music as a single function of discrete variables, however, as Bonny continues theorizing those variables that confound the continuum, she complicates the framework in a different way: introducing new domains as she theorizes the act of composition.

In discussing “tonal combinations”—that is, melody and harmony—Bonny writes, “Mere chance combinations [of tones] do not necessarily make music. There are laws, inherent and agreed upon, which regulate the building of [a] musical composition” (1978b, 33). Music, then, emerges at the intersection of two domains: that which is “inherent” in the materials of music, and that which is “agreed upon” by a particular culture. While she doesn’t tell us what the inherent laws of music are, the most obvious way to conceive of them is in acoustical and psychoacoustical terms—those laws that follow from the fact that music is a sonic art: sound’s periodic, and thereby temporal, nature; the fact of superposition, etc. These are the laws to which her variables of pitch, rhythm and timbre are directed: pitch as the human auditory system’s synthesis of (harmonic) sound; rhythm as the perceptual synthesis of events in time; and timbre as the acoustical signature of the instruments producing such musical matter. These variables, that is, capture the properties “inherent” in the material of music—articulating the variability of music’s inherent laws.

Timbre plays a pivotal role both as a variable in her opening framework and as conceived in relation to this inherent/agreed-upon framework. Timbre is the first variable she discusses for which she offers no continuum. Returning to her earlier discussion of timbre with the inherent and agreed-upon domains in mind, I read her as drawing our attention to the instrumental basis of sound production, thereby pivoting from the inherent, material basis of music to its cultural grounding—for, as cultural artifacts, instruments serve to mediate between the two domains, harnessing the inherent laws of sound and time through a culturally situated technology. Instruments, that is, harness sound's inherent properties, articulating them in what Bonny calls "tones." Music only emerges when these tones are organized according to certain agreed upon laws. And with respect to the culture she is embedded in, the organization of tones is conceptualized in terms of melody and harmony, which form "the figure and ground of [a composition's] Gestalt" (1978b, 34). A piece of music, then, is a hybrid object that harnesses the natural laws of sound into conventional structures.

Actual pieces of music, then, have a more complex representation than she initially intimated. And the breakdown of the logic of the continuum occurs precisely at the point where she shifts from a discussion of the "inherent" to the "agreed upon," from nature to culture. For Bonny, it appears that the image of natural variability should be amenable to representation on a continuum, whereas cultural variability resists such simple mapping. Timbre resides in the middle as a hybrid concept that appears open to quantification, but not in the elegant simplicity of a continuum.

Over the course of discussing the musical variables, then, we see one representational model get replaced with another. The first model took the view of music as a single function of a number of variables. The second views music as the composition of two functions that operate in

separate ontological domains, mediated by musical instruments. Whereas previously, the first framework indicates that each variable is (at least ideally) independent from the others, with the second, we begin to see levels of dependence emerging among the variables—a progressive increase in the model’s complexity.

Bonny’s shift in theorization occurs without mention. And her pivot is only fully realized as she changes her perspective on the nature of the object under study. To begin, she offers a framework for a musical work conceived in purely morphological terms. But as she implicitly complicates music’s morphology, she recasts music in morphogenetic and ontogenetic terms—that is, in terms of the emergence of a piece’s musical structure through compositional practice. In order to theorize musical structure, she performatively implies, we must also take into account the process of music’s genesis—the nature of materials drawn on and the laws of the various ontological domains governing music’s production.

What I’d like to propose is that we read the breakdown of the continuum and introduction of a new theory as itself a part of her music-theoretical performance. The utility of her original theorization lies in offering a set of concepts about musical structure that can be brought to bear on the music used for GIM practice—concepts that help, as we’ll see, to predict the mood a piece of music evokes. On the other hand, in progressively complicating the variables themselves and demonstrating their entanglement with one another, I read her as affording in her readers a realization of the limits inherent in a morphological approach to theorizing musical structure.

In the end, what I read her as implicitly performing and thereby perhaps also fostering through this text is a *music-theoretical ethic* that understands the utility of the functional account of structure while also appreciating its limitations. In this reading that I’m proposing, Bonny offers the functional account to her trainees so that it may serve as a ground for their music-

theoretical discourse. However, at the same time, she implicitly leads them to realize (through her performance of this very fact) that such theories are provisional, open to further development, and, by their very nature, will never account for the fullness of the music itself.

Up to this point, I have focused on Bonny's more clearly music-structural discourse. While I have done so in order to tease out what I interpret as the performative trajectory of her theorization, I have separated this morphological language from its actual discursive ecology—an ecology that rarely mentions a structural variable without connecting it to its possible effects on listeners. Indeed, for each structural variable, she offers examples of how articulations of that variable map onto a range of expressivity. The relationships she maps between the (ideally and initially) one-dimensional variables map onto expression in more complicated ways—governed, as was her theory of composition, by both the cultural and natural domains.

In theorizing a general mapping between pitch's structural continuum of high–low onto its expressive potential, she writes, implicating the role of the cultural, that “the meaning of high and low [pitch] is intricately associated with Western culture's value systems. High means to ‘go up’ or to ‘be up’; up in the social system, to be ‘on the top of things,’ to feel good, to be ‘at the top of the ladder’; in the Biblical sense, ‘to be high and lifted up’” (1978b, 27).

Since expression emerges at the interface of agreed upon and inherent determinations, we can, given a listener's cultural location, predict what Bonny calls a particular variable's “generalized meanings.” For a single variable, however, the expressive possibilities, Bonny admits, are both quite broad and wildly different. Thus, just as high pitch could mean a variety of different though related things, low pitch, similarly, “can mean death, sadness, heaviness, or something lowly,” but may also, in striking contrast, “give a feeling of basic worth and security” (1978b, 28). So too with rhythm: while a regular rhythm expresses security, an irregular

rhythmic profile may express confusion, conflict, or alternatively excitement. This wide range of possible effects, however, becomes more explicit, she argues, when we consider the variables in combination: “For more explicit meanings to emerge, a combination of specific variables must come together in one composition” (1978b, 27). Thus, whether irregular rhythm evokes confusion, conflict, or excitement depends on how that rhythm is combined with other music-structural variables in a particular musical passage.

Throughout, Bonny performs this theoretical framing by shifting seamlessly from the general expressivity of a single variable to how two or more variables together afford more specific effects. Continuing her discussion of high pitch she writes, “The vocal high pitch is made by women’s voices and thus brings to mind associations related to women and to qualities of and experiences with women” (1978b, 27).⁴⁰ Whereas initially she indicates that high pitch can mean any number of positive situations or affects, when performed by a voice, new meanings particular to its vocal performance arise that may be experienced as, for example, the gendering of music’s expressive resonances.

In affording more explicit meaning, the conjunction of variables does not appear to reduce the possible meanings of a piece, but rather to lend the therapist-analyst insight into how each GIM client with their own particular psychological disposition may react to the various articulations of the variables. Vocal high pitch affords certain reactions based on a listener’s prior relationships with women—perhaps, their mother, a friend, a partner, or their image of femininity. Attuning her readers to such possible resonances between structural variables and the

⁴⁰ Of course, vocal high pitch is not only made by women’s voices, thereby also potentially expressing children/childhood. Continuing she adds yet another variable, genre: “The use of women’s voices singing high pitches in religious liturgical music will most generally signify the ‘high’ religious state, which for Westerners may mean a transcendent experience” (1978b, 27). While she introduces the genre of liturgical music, this is not highlighted in her broader theorization in this chapter. This may be because religious music is by and large to be avoided. In the next section, we’ll see that she doesn’t always adhere to this precept.

psychological disposition of the listener is Bonny's goal—not attempting to offer the final word on the theoretical relationship between structure and experience.

To summarize, Bonny's theorization is premised on her construal of musical structure as a conjunction of variables. When considered individually, each variable has a wide variety of potential evocations, means, expressions, or moods. However, music's expressive potential can only be construed when the actual variables in a particular musical context are taken together. In order to predict which particular meanings will be experienced by a client during a session of GIM, the therapist must take into account the client's individual history and personality—that person's psychical structure that has emerged over the course of that individual's embodied, biological, or natural existence within their various cultural milieux. What she offers, that is, is a simple heuristic frame for a most complex phenomenon—a frame to orient and offer grounding for therapists to gain some idea of how a client might experience a piece.

Although Bonny offers this analytical apparatus for thinking about how each of the structural variables of a piece of music come together to create particular meanings, to conclude her chapter, she offers an analytical apparatus that orients to the selections more holistically—offering us a tool that short-circuits this analytical approach.

Before considering this more holistic apparatus, however, I will take a moment to discuss Bonny's use of terms, for in this final section she shifts from orienting us to general and particular “meanings” to the “prevailing mood” of a piece of music. She does not explicitly distinguish between meaning and mood, nor the related concepts of emotion, feeling, and sense. Indeed, all of these appear largely interchangeable—constituting a constellation of terms in Bonny's discourse that orient the reader to the various capacities of music to affect a listener. Each of these concepts, gesture towards an affective encounter between listener and music—and

this orientation to affect is also present in her use of the term “meaning.” “Meaning,” for Bonny in this chapter, is not (or at least not primarily) the symbolic reference of the meaningful thing; rather, “meaning” refers to the experience, the feeling, the sense of that which is referenced. For instance, she writes,

The direction of the melodic line has *meaning* to the GIM listener: a melody going up may suggest a *sense* of rising, flying, going up stairs, ascending into space; likewise, a descending melody may *evoke a feeling* of descent into a cavern, the sea, Hell, one’s body, etc. (1978b, 35; emphasis added)

Her shift to “mood” in the final section, then, further emphasizes the notion of feeling and sense present in her concept of “meaning” by leaving out the need for concomitant reference—it’s not a mood *of* something.

While remaining within the same conceptual constellation, this terminological shift occurs at the precise moment where Bonny transitions from theorizing the possible ways that particular listeners might experience the structures in a piece of music to theorizing the holistically construed *music itself* as the creator of its own affects: “The selection itself, directed by the sum of its parts, usually creates a prevailing mood” (1978b, 36). This shift in terminology appears to orient us to a constitutive dynamic between the production of feeling as at once articulated by the listener and also inhering in the music itself.

In order to develop an analytical apparatus based on “mood,” Bonny introduces music psychologist Kate Hevner’s mood wheel (Figure 16). The wheel organizes adjectives into eight groups with the same “feeling-tone” (1936, 249–50). These adjective groups, then, are arranged around a circle such that “the adjectives in one group would be closely related and compatible with each other; that any two adjacent groups should have some characteristics in common, and that the groups at the extremities of any diameter of the circle should be as unlike each other as possible” (1936, 250).

Arrangement of Adjectives for Recording the Mood
Effect of Music

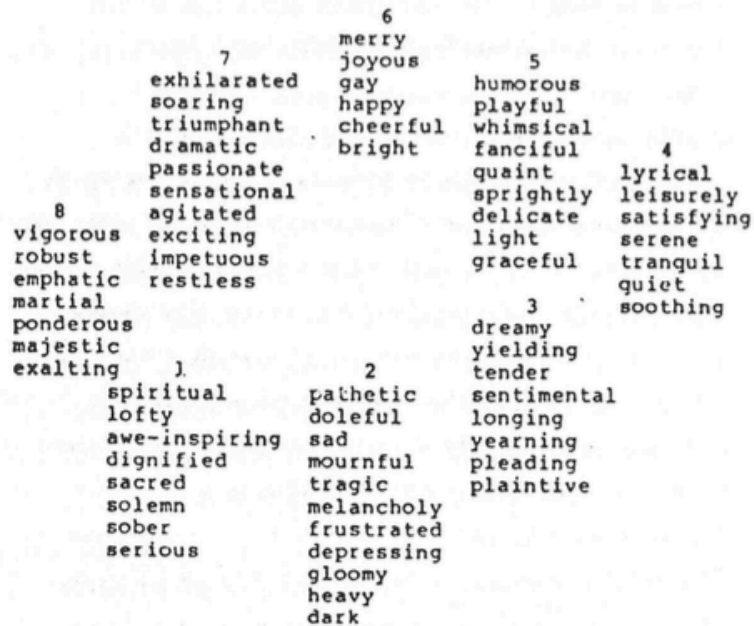


Figure 16. Hevner's Mood Wheel (Bonny 1978b, 38)

One of the merits of this apparatus, Hevner writes, is that it “makes allowance for the errors arising ... from the effects of the momentary mood and physiological condition of the different [subjects] which may modify slightly the mood-effect produced by the music” (1936, 249). That is, while a subject may select particular adjectives to represent the mood experienced, the mood wheel allows the experimenter to construe this adjective as indicative of an “affective state” that may manifest in similar but different adjectives in other subjects. What the mood wheel orients us to, therefore, is not a precise meaning, mood, or feeling that the music conveys, but to the “feeling-tone” or “affective state” afforded by the music itself—a multivalent capacity that may be realized in a particular listener’s experience in a number of ways.

After introducing Hevner's diagram, Bonny quickly moves on to her concluding chapter. But in placing the diagram at the culmination of this chapter, and lending "mood" its own section in a chapter on musical structure, she begs the question of whether mood is, in fact, a structure of the music itself. As she provides us with Hevner's map of mood's variability, we could read her as affirming that mood is an aspect of musical structure—an aspect that supervenes or emerges from the other structural variables or elements that she views on a "continuum." Mood, in this reading, is an aspect of structure that exists outside of the listening subject—inhering in the music as part of the structure itself. Bonny never explicitly affirms this position, however. And this is probably for the best, given one of the audiences for this text. Indeed, if she were to argue that mood is a part of the structure of the music itself, she would breach the fundamental distinction that upholds her morphological—that is, the scientific—enterprise: that while we may observe and study relationships between the experience of music and that music's structure, the two—subject and object—must remain distinct. Taking such a position otherwise would undermine her credibility to those readers to whom she is trying to make her work legible. Based on her cosmological investments explored earlier, however, I believe that this attribution of mood to the music itself is, in fact, her position.

At this point in her text, then, I read Bonny as finally collapsing the distinction between musical structure and music's effect on listeners—a distinction she had been blurring throughout the chapter. Musical structure and musical experience, that is, come to be construed as entangled properties of "the music itself," which has always already been comprised of—as she has also implicitly shown us—an irreducibly complex mixture of variables that articulate the melding of ontological domains of the inherent and the agreed upon. The sharp, pure distinctions that

characterize the image of scientific discourse Bonny had established in the opening of this chapter have—she implicitly and performatively indicates—fully dissolved.

What we end up with in this chapter are two theories of music: one explicitly articulated, and a second performatively demonstrated—consciously or unconsciously—through the implicit breakdown, and, in the end, a collapsing of the distinctions that uphold the first. The explicit theoretical posture of the chapter is that of a scientific formalization of music’s morphology: music is the sum of a set of structural variables that “make up the whole of a musical selection” (1978b, 36)—each variable construed on a continuum. This scientific, functional-morphological framework quickly—though implicitly—breaks down, and this becomes the basis of what I read as her performatively demonstrated theory of music. Music, according to this theory, can only provisionally be construed in such morphological terms. While morphology is a useful heuristic, the chapter’s performative subtext indicates that we must recognize such morphological knowledge as a pragmatic tool that can never capture the fullness of music.

The import of Bonny’s theory, I propose, may be found in how it performs an orientation or attitude toward the phenomena of GIM. This attitude is one of provisionally predicting music’s effects on a listener through the structural study of a piece of music, while at the same time humbling (by complicating such a study) any tendency to invest too heavily in the predictions of this method. As I propose we read it, then, this chapter performs this very ethos—an ethos that Bonny hopes to instill in both her trainees and behavioral music therapists: that while structure-oriented, objective, scientific knowledge is useful for provisionally orienting to GIM practice, we ought to remain cognizant of the potential of music to render this knowledge moot in everyday practice.

Outer Morphology

In the final chapter of “The Role of Tape Music Programs” Bonny reviews how she structures single pieces into larger programs of music. In so doing, she analyzes seven programs for use in GIM. Given that each single piece evokes a particular mood or closely related sets of moods along Hevner’s mood wheel, Bonny reports that she strings pieces together in order to produce a particular “affective contour” similar to that of the trajectory of the psychedelic trip. Without the drug present, however, she indicates that the music must be more directive, taking the place of the catalyzing action of the drug—“the music itself had to supply the necessary dynamics to carry listeners into and through the six stages” (1978b, 39).

In order to musically induce the experiential effect of a positive psychedelic trip, she created the *Positive Affect* program. Of course, there are other types of psychedelic experiences that might occur as well, for which Bonny also constructed programs: *Death-Rebirth*, *Peak Experience*, *Comforting/Anaclytic*, *Affect-Release*, and *Imagery*. Bonny discusses each of these programs, as well as one for a *Beginners Group Experience*, in this chapter. For each program, she indicates when the program should (and should not) be used, how listeners might be affected by the trajectory of the program, and more generally analyzes the programs according to the terms outlined in the chapter on inner morphology to show how the program might be useful for various types of listeners. This kind of program analysis has come to be a requirement for individuals undertaking training in the method, and constitutes a large body of music-analytic writing on these and other now-canonized GIM programs.

While such analysis is a key component in GIM training, Bonny’s analyses in this chapter present short sketches of her reasons for using each selection and the qualities she sees in the music. As training materials, these analyses appear to function more as an opening for

discussion and further study than as the final word on the properties and capacities of any given program. Illustrative is her presentation of the *Positive Affect* program. Here I will present Bonny's analysis of this program, before I augment her analysis by more fully integrating Hevner's mood wheel as an analytical apparatus. In doing so, I labor to make sense of two of Bonny's analytical methods: affective contour mapping and Hevner's mood wheel. As we will see, what Bonny offers is less a culmination of her functional-morphological analytical method that she developed over the course of the last chapter, than a performance of the kind of intuitive music-analytical engagement she wishes to impart in her readers—an ethic of dwelling within the tension between subjective and objective determinations, intuition and instrumental reason, the qualitative and the quantitative.

Mapping musical selections onto the traditional model of the psychedelic experience, Bonny begins the “pre-onset” phase of the *Positive Affect* program with movements eight and nine of Elgar's *Enigma Variations*. These variations, she writes, “give the listener a foretaste of the overall experience to come.” With respect to morphology, she offers a brief sentence for each movement: “‘Variation #8’ is moderate in tempo, its melody and harmonic lines give a sense of movement with no great rise in volume or dynamics”; “[‘Variation #9’] begins with broad, stately chords and builds through crescendoes [*sic*] to a peak of orchestral splendor, strongly suggesting the possible depth and heights of emotional experience which are to come” (1978b, 40).

The next piece on the program, mapping to the “onset” of the psychedelic experience, is Mozart's “Laudate Dominum” from *Vesperae Solemnes de Confessore*. Bonny chose this “vocal jewel ... because of its mood qualities: spiritual, lofty, tender, serene, tranquil (adjective groups 1, 3, 4). The soprano line, weaving an inspiring melody with instrumental and vocal

accompaniment, remains gentle and yet detached ...” (1978b, 40). Here she notes that this composition shifts from the instrumental mode of the *Enigma Variations*, to a vocal/instrumental intermingling, which is important in considering its capacities to affect listeners—the voice being particularly evocative of interpersonal relationships.

For the “build to peak” phase, Bonny uses Barber’s *Adagio for Strings*. This piece, she writes,

speaks through long, even-building, crescendoes and diminuendos, heights and depths, anguish and fulfillment, evoking a wide range of emotional experience in a short time. For many in GIM experience, a catharsis-type experience, in which flood gates of feeling are opened and exposed, is possible and desirable here. (1978b, 41)

Following the intense build up in the Barber, she programs two selections from Gounod’s *St. Cecilia’s Mass*—the Offertory and the Sanctus. “The short ‘Offertory’ ... helps stabilize the feeling tone before the listener is plunged into the powerful ‘Sanctus’ movement” (1978b, 41). She provides this time of stabilization to “suppl[y] listeners with opportunities to integrate, balance, or ground their immediately acquired experience” before moving into the peak (1978b, 42).

This brief moment of integration is then followed by “probably one of the most intensely religious vocal pieces in Western music” (1978b, 41). Gounod’s “Sanctus,” she writes, “provides an ideal stimulator for peak and oceanic experiences. The variety of solo, choir, and instrumental sounds creates an enormous auditory effect when a GIM listener is in a deep state of consciousness” (1978b, 41).⁴¹

⁴¹ It is interesting that this composition functions so well in Bonny’s experience because it is such a clearly religious piece of music—you don’t have to be fluent in Latin to understand the essentially religious meaning of the often repeated word “sanctus.” Although we saw in chapter four that she contraindicated the use of religious music until the peak effect of the psychedelic drug during psychedelic psychotherapy—and even then with caution—this program is peculiar given the fact that the altered state of consciousness may be so much more unstable, more prone to return to normal consciousness without the drug present. Indeed, this is precisely why music whose text is in a known language is not used. But perhaps the idea is that the Barber effects a strong enough deepening of the listeners’ consciousness that they don’t experience the music as “religious,” but instead as an affective sonic

To conclude this program, Bonny programs the second half of Richard Strauss' *Death and Transfiguration*. This piece affords stabilization and return to normal consciousness. Her brief discussion of the piece reads: "Beginning with quiet dynamics, it quickly reaches majestic and lofty heights and then returns the listener to a quiet, restful ending" (1978b, 41).⁴²

To conclude her discussion of the *Positive Affect* program, she sketches a "diagram of the emotional plateau-peak effect" (Figure 17). Bonny never discusses this diagram in detail. It functions, however, to orient the reader to the affective dynamics, the ebb and flow of musical intensity. To make further sense of this diagram, in what follows, I analyze this contour mapping in relation to Hevner's adjective list. While Bonny equivocates about the universality of the mood or emotion evoked by a given selection, it is clear that for the purposes of a GIM therapist who works with clients from within their cultural milieu, the mood evoked by a composition is generalizable enough for therapist-analysts to intuit from their own experience.

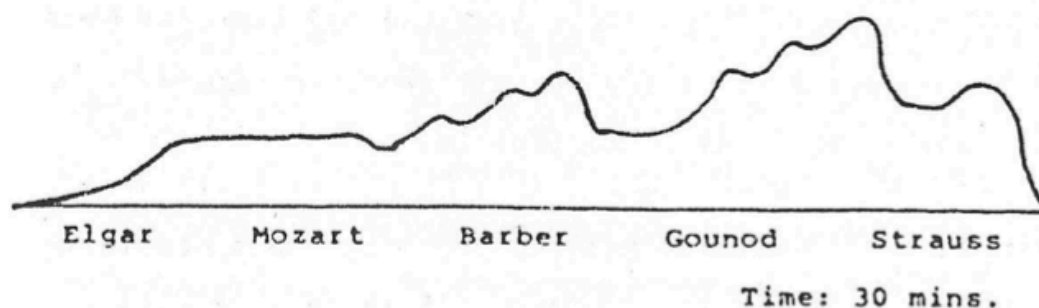


Figure 17. Bonny's "diagram of the emotional plateau-peak effect for the *Positive Affect* program" (1978b, 42)

environment without such institutional connotations. Indeed, rather than reacting to it as "one of the most intensely religious vocal pieces in Western music," it is often more effective respond to its pure *intensity* and *power*—apart from its religious valence: "it is difficult *not* to react to its intensity. For those not prepared to open themselves to its full and positive power, their effort to 'control' often results in an unpleasant feeling state" (1978b, 41).

⁴² Interestingly, while this structural movement between quiet and loud was not pursued in the previous chapter, even though it is clear throughout her discussion of this program that dynamics (musical indications of loud/soft) are of utmost importance to the experiential dynamics of the music.

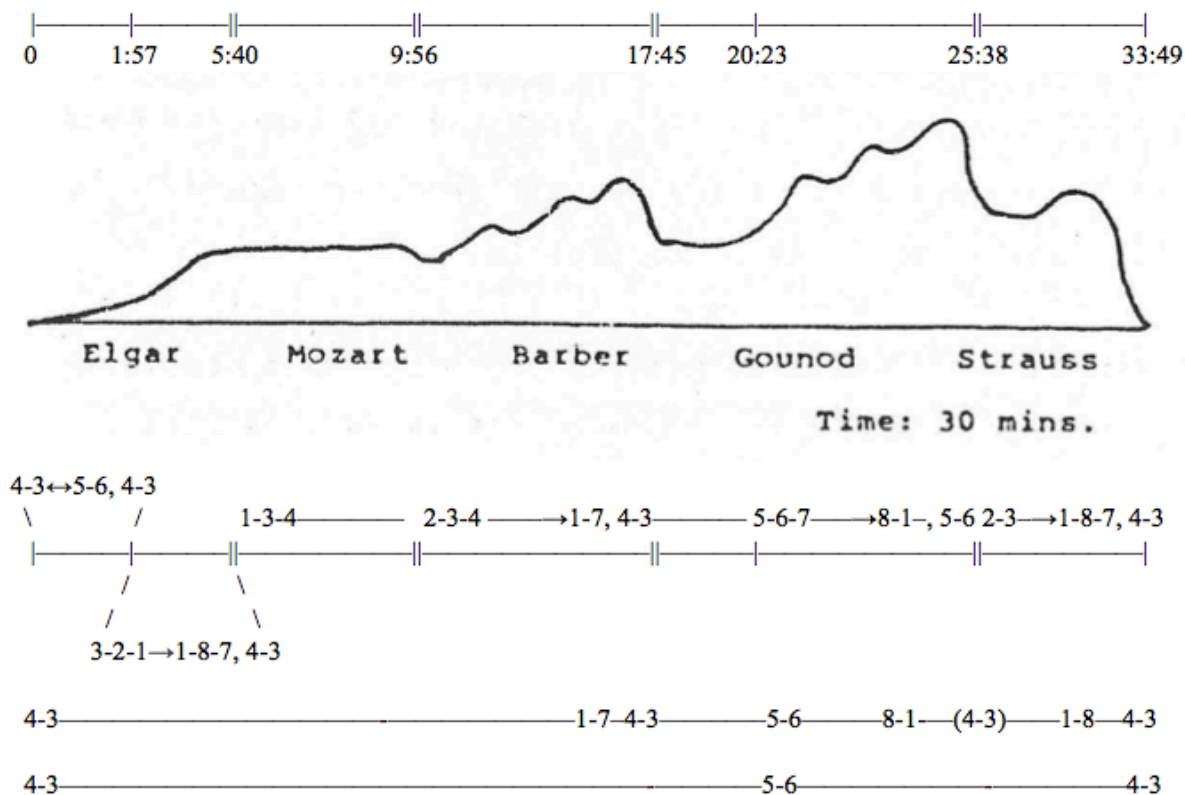


Figure 18. Bonny's Contour Analysis of *Positive Affect* annotated with my mood analysis based on Hevner's wheel.

Drawing on my own intuitive sense of the music,⁴³ I analyzed the program with Hevner's Mood Wheel in Figure 18. Two points emerge from mapping this analysis onto Bonny's diagram. First, we see a correlation between level of intensity and the composition's mood adjectives—lower or stable intensity being primarily related to adjective groups 2, 3, 4, and 5,

⁴³ My analysis is based on recordings recommended by Kenneth Bruscia in his *Discography of Guided Imagery and Music (GIM) Programs*. These are largely drawn from the Naxos catalog of recordings. For *Positive Affect*, this includes (see Bruscia 2014, 65): *English Festival* for Elgar's *Enigma Variations*—1989 recording of Adrian Leaper conducting the CSR Symphony Orchestra (Bratislava) (Naxos catalogue no. 8.550029); *Mozart: Solemn Vespers* for "Laudate Dominum" from *Vesperae solons de Confessore*, K. 339—1996 recording of Patrick Piere conducting the Collegium Instrumentale Brugense and the Capella Brugensis (Naxos catalogue no. 8.554158); *101 Great Orchestra Classics: Volume 9* for Barber's *Adagio for Strings*—Capella Istropolitana (Naxos catalogue no. 8.551149). *Strauss: Don Juan, Till Eulenspiegel, Death and Transfiguration*—1989 recording of Zdenek Kosler conducting the Slovak Philharmonic Orchestra (Naxos catalogue no. 8.550250). For the Gounod, Bruscia recommends a recording I did not have access to, so I used the recording Bonny indicates was in use at the Maryland Psychiatric Research Center, which has been reissued on the following album from Warner Classics-Parlophone: *Gounod: Messe solennelle de Saint Cecil, Petite Symphonie*—Jean-Claude Hartemann conducting the Paris Conservatoire Orchestra and the René Duclos Choir (Naxos catalogue no. 0724357473057).

while higher or increasing intensity relate to 6, 7, 8, and 1. This may indicate that we often experience more or less intensity in particular moods, although this does not necessarily capture everyone's experience.⁴⁴ Second, and more specific to this program, we see the important role of 4-3 as a framing mood space for the pieces chosen. As Bonny writes,

a taped sequence requires that all the music on that program have a homogeneity of feeling. Discontinuity between selections should be avoided. Too great a difference in structure and feeling requires the listener to put out additional energy for internal reorientation. One way to achieve continuity is to juxtapose similar structure and feelings at the ending of one selection and the beginning of the next. (1978b, 59)

Writing that the program should have "homogeneity of feeling" appears a less apt statement of her position than what Bonny says in clarifying that statement. By homogeneity, she seems to mean a continuity of feeling tone rather than maintaining the same feeling tone throughout a selection. Shifts should not be abrupt or unmotivated, and therefore confusing or disorienting to the GIM listener. In this program, that is, we see shifts in emotional tone that catalyze emotional responses in the listener, shifting from the set of 2-3-4-5 moods to those of 6-7-8-1, with 4-3 serving a stabilizing role that frames the higher intensity moments both within a single piece and between pieces on the playlist.

Noting this structural salience of 4-3 as a long-term stable function throughout the program, Hevner's mood wheel affords a reading of this program in terms of a prolongation of a feeling tone over the course of the program. Indeed, this can help us make some sense of what Bonny says the role of the Elgar movements are: "... I chose a selection which would give the listener a foretaste of the overall experience to come" (1978b, 40). Now we can see that she

⁴⁴ For example, individuals may feel an intense sense of looming dread while in an otherwise tranquil or serene scenario. Rather than demonstrating the inadequacy of this mode of analysis, however, such an experience may be construed as an individual's defense mechanism which is responding precisely to the emotional quality indicated by the analysis. Such a disconnection between the emotional valence of the composition and that which is experienced by the listener is an important dynamic to note as it indicates particular psychodynamic processes that may be further engaged through the psychotherapeutic process.

seems to have meant this very precisely. The movement that opens the program alternates between 4-3 and 5-6, ending on 4-3. This alternation seems to have a larger scale role over the course of the program: 4-3 grounds the program through the *Adagio for Strings*; 5-6 reemerges in the second movement of the Gounod, before 4-3 returns in the Strauss movement to conclude the program. The second movement of the Elgar, on the other hand shifts from the grounding feeling tone of 4-3 to 1-8-7 very briefly before receding back to 4-3. This gradual shift from 4-3 to 1-8-7 occurs over the course of the Mozart and Barber movements, across the Gounod movements, as well as within the Strauss. The shifts in feeling tone in these first two pieces, that is, prefigure the larger scale shifts in feeling tone that occur over the course of the program.⁴⁵

While she began her music-theoretical discussion by elaborating music's structural properties, she concludes by offering an analytical method that is more intuitive and experience-oriented. This was always Bonny's primary approach to thinking about music and developing programs for both psychedelic psychotherapy and GIM. And here we see that central to her program construction is a stringing together of affects she felt intuitively. Only later, for the purposes of communicating her method, would she begin to formulate these theoretical and analytic approaches to music.

⁴⁵ In analyzing the structuring of the evocative feeling tone or emotion in this program, I am purposefully drawing on concepts of function and prolongation, as well as noting the nesting of structures in order to draw to the fore an affinity in thought between Bonny and Heinrich Schenker. Although certainly not a Schenkerian in any traditional respect, her thought regarding the structuring of musical phenomena converge in these ways—that is, with respect to some notion of function, prolongation, and nesting—with that of Schenker. Indeed, Bonny herself seems to have felt this affinity when she later became aware of his work in the 1980s. Although she never mentions Schenker in her later writings, in the Archive of Guided Imagery and Music there a photocopy of Adele T. Katz's "Heinrich Schenker's Method of Analysis." Alongside this photocopy, there is a set of paper-clipped notes. Included in the notes is bibliographic information for the Katz article, Schenker's *Free Composition*, and Maury Yeston's edited collection *Readings in Schenker Analysis and Other Approaches* (1977). Bonny wrote out quotations from the Katz and the Yeston. I found no clear indication that she read *Free Composition* though she did place a check mark beside the reference in her notes. She also wrote Dewey Decimal call numbers below these three references that appear to be for *Free Composition* at the Seattle Public Library, "781 Sch27R." This is the library from which Bonny copied Katz's article (according to a stamp on page 319). It appears that she was doing this research on Schenker at this library. Although *Free Composition* is not currently a part of their collection, "Sch27" is still the Cutter number for Schenker's texts at that library.

Conclusion

While her transpersonal orientation seemed clear in the opening chapter of “The Role of Taped Music Programs” on consciousness, in the following chapter on music and consciousness, she shifted languages—translating her transpersonal investment into the varying lenses of movement, symbol, and a language of emotion and meaning. The resulting theoretical approach recasts any notion of a transpersonal consciousness or Mind, in more immanent terms. The power of music, she proposes, arises from its capacity to tap into the vital impulses and affective dynamics through which subjectivity emerges—to temporarily displace the usual center of our subjectivities; to experience, as she would say, an altered state of consciousness. Her third chapter then offers a useful heuristic for predicting the potential affects the music might create. In particular, she proposes that various aspects of music’s morphology have general affective potentials that a listener may resonate with, and that when several aspects of music morphology are considered together, the music’s affective potential becomes more specific, though never fully determinable.

I have proposed that we read her later chapters in more strategic and performative terms. In my reading of chapter two, she seems to have identified authors with whom she sensed an affinity and began to sketch a theoretical picture that translated her more spiritually formulated ideas into modern academic discourse in order to better address the audience of behavioral music therapists. This drew her to the notion of an organism’s impulses and affects serve as the basis for a subject’s emotions and meanings. While offering an important lesson for her audience of trainees without prior musical training, I then proposed that we also read her chapter three as an implicit performance of the shortcomings of discourse premised on objective structure—showing us the necessity of opening oneself intellectually to those domains of reality that elude the

capture of our scientific and logical instruments. In theorizing music's morphology, that is, she performs the need for theorizing beyond it.

While her music-theoretical performance here shifts away from any explicit notion of the psychedelic, what I'd like to propose is that her theorizing practice is an effect of her investment in the psychedelic imaginary. As Humphry Osmond had proposed, the psychedelic imaginary functions to displace our habits of thought—our usual modes of going about our modern, alienated lives. Reading her strategically, then, I propose that seem to be implicitly seeking to orient her readers to the music itself and the listening experience in ways that might open us out to the affective or the spiritual domains—to vital impulses or archetypal forms. It's less important, it seems, exactly how we imagine these "beyonds." It seems to me, rather, that her purpose is to orient us towards them so that they may transform us.

As I read it, then, Bonny's music theory is not primarily about producing knowledge about music, but about fostering a disposition towards the music—an opening to a transformative (perhaps psychedelic) experience. In order to produce this attitude, she draws on whatever conceptual tools are available and useful for the task for the particular audience. The psychedelic imaginary is not always the most useful. So other approaches that articulate the central ethos of the psychedelic as opening the self up serve as translating lenses—ways in to a listening experience that might prove transformative.

While I am reading this strategic attitude into Bonny's discourse, this heterodox approach to theorizing consciousness and music continues today as various psychological theories circulate through GIM discourse. In the next chapter I turn to one such theoretical imaginary—one that draws on images of the body and brain through psychological and neuroscientific

research on post-traumatic stress—through an ethnographic study of a contemporary therapist's practice.

Chapter 6 A Practice

In order to gain some insight into how Bonny's method and ideas are performed in contemporary practice, in the summer of 2015 I studied the private practice of a therapist I'm calling Anna.¹ Although I recorded sessions with several clients, here I focus on a single session with one.² I have chosen to focus on only one session so that I can better represent the temporality and texture of what a GIM session is like. And I chose this particular session because I found the conversation I had with Anna about the music in this session incredibly helpful in understanding her thinking. Throughout my discussion of Anna's thinking, however, I also draw from a number of other sessions and conversations we had.

In the first section of this chapter, I present a GIM session with a client who I am calling Jane.³ She is in her mid-thirties and had been working with Anna for a few years. Her parents

¹ Anna selected adult clients for possible participation in the study based on whether she regularly used GIM with the client, and whether she thought that the client would be comfortable with the idea of being recorded. If a client met these criteria, she would mention my project to them in person at the end of a session. If the client expressed interest in participating, she gave them a letter from me with further information about the project and my contact information. If the client reached out to me, I set up a meeting with them in order to go over the informed consent paperwork. As she herself was a part of my study, I also received informed consent from Anna to carry out the project. The Internal Review Board of the University of Michigan approved the design of this project (HUM00099721).

² Each week I interviewed the Anna about the sessions I had recorded. For each new client, the interview would start with an overview of the client's case history. After this, our conversations focused on sessions that involved GIM. Regarding these sessions, I would ask how she decided on the music program for a session and how she understood the client to have responded to the music. By the end of the summer, I had recorded five interviews with Anna and at least one session with six different clients.

³ What I provide is not a complete transcript of the session. I have summarized the majority of the "pre-session"—that is, the discussion between Anna and Jane before the music-listening "session." In summarizing, however, I have sought to maintain a sense of the conversation's tone, content, and form. For the listening portion of the session, I interweave Anna and Jane's conversation with descriptions of what is happening in the musical program. Here I also include occasional theoretical statements as to the reasoning behind some of Anna's questions or gesture toward what she may be thinking based on the interviews I explore in the second part of this chapter. The dialogue here is nearly verbatim. To supplement my narrative rendering of the listening session, I have transcribed the dialogue (entirely verbatim) and overlaid it on a reduced musical score to indicate the timing of what was said (Appendix B). For the "post-session," I have lightly edited the majority of their conversation. The transcription ends just before they wrap up by planning when to meet for the next session.

were addicted to heroine, and although they were around when she was a child, they were unable to offer her emotional support. A primary issues Jane is still working through are the effects of having grown up in this unsupportive environment. In remainder of the chapter, I then draw on my interviews to engage Anna's thinking about the psyche and music as we saw it performed in Jane's session.

A Session

Potted plants and framed pictures ornament homey furniture in the mint-toned room out of which Anna runs her practice. It's on the upper floor of an old house just off the main street of a gentrified neighborhood. The house was retrofitted to meet the needs of the counselors and social workers who rent the rooms for their private practices. The occasional unmuffled car or emergency vehicle cuts through the white noise generator in the hallway.

"I'm less smitten. That was something I realized very quickly. I'm still smitten ... just less so because I recognize my values." Jane recounts a conversation she had during a date about ten-year goals: he looked forward to retirement savings, she deeper connections with others. "That doesn't mean anything," he counters. "You're just saying you want things to get awesomer. What about graduating from therapy as a goal?" "One of my goals," she retorts, "is to never be so arrogant as to think that I don't need advice." Although she thought it was a normal conversation, he tensed up. When they got back to his apartment he couldn't get an erection.

She recognizes his emotional unavailability—a positive development, Anna points out. Jane agrees. "He doesn't have time to feel things. Showing weakness in his line of work is fatal. He's got money—good for him ..."

Jane sits on the edge of the sofa leaning forward, a slight hunch in her shoulders. Her left elbow rests on her thigh, forearm raised, casually shielding her torso. Every few seconds, she lightly picks at her lips.

At a slight lull in the conversation Anna sits up to signal a turn in the conversation—they had made other plans for today, and seven minutes have slipped away. But the moment passes too quickly. Jane continues debriefing just as Anna’s back leaves the chair.

Three more minutes pass.

Jane leans back on the sofa to illustrate his inability to trust in an elementary acro-yoga position. She sits back up before falling back into the sofa and crosses her legs as she concludes the story. Another lull in the conversation, this time more substantial.

Anna turns the conversation.

Previously, they planned on doing GIM today and explored possible “intentions,” or orienting themes, for the session. Something Jane kept coming back to was “the sadness.” Anna broaches the subject.

Jane’s discursive profusion clogs up. She speaks in fits and starts until seizing on an image.

A year ago. That’s when she noticed it. The sadness. Noticed that it was there—that it had always been there. It was in conversation with a partner. His awareness of his own sadness revealed hers—like an infection. No. Not an infection. He didn’t throw a spore at her. It was like finding a wall outlet in your home you’d never noticed before: it’s so nuanced that it had to be there all along, wired in. It didn’t just grow into the wall—not like a nail that you can drive into the wall at any time ...

To draw her away from these images and into the sadness, Anna asks, “As you’re sitting here talking about the sadness—as you’re coming into awareness of it—what emotion is present for you right now?”

Silence.

Still sitting cross-legged on the sofa, she stares at her knee, struggling to articulate it.

“... Complacency, is that an emotion? ... No, it’s not ... That’s not even how I feel ... Resignation? ... Is that defeat?” They eventually settle on a sense of apathy.

“So for the intention today, is it just simply ‘explore the sadness?’”

“Yeah.”

A brief pause. Then continuing her train of thought: “And then confusion ... can I say that? ... Because ... Apathy, complacency, resignation but then confusion simultaneously ... and that might be something completely different—that might be something totally different for you. ... Maybe it’s a little bit goth—mall gothy—like, ‘do I want to get rid of it?’ ... because it provides me with so much. It takes away, certainly, a lot more than it provides—a lot more than it provides. But the richness of what it does provide is like—is ... The viscosity of that is greater than what takes away. Like what it takes away might be pool of water, but what it gives might be like truffle oil.”

“Well today we can start with just exploring.”

It’s been a while since Jane has had a GIM session, so Anna offers some pointers.

“Remember that this is about shifting from your head to your heart—to the degree that you can, letting go of the intellectual thinking. It’s not about figuring it out. It’s about moving inward and letting the spontaneous answers come through imagery, through the body, through emotion, through whatever.”

Anna puts down her notes and stands up. She prepares the cot-sized futon, extending it lengthwise from the corner towards the center of the office.

Pensive, Jane concisely answers Anna's questions about her futon preferences. A pillow under the knees? No. A blanket? No, thank you. She stands up and takes the two steps from the sofa to the futon and lies supine—arms extended by her sides, palms flat on the mattress. She adjusts once, rocking her body top to bottom. You good? Mhmm. Jane crosses her feet. Takes a deep breath.

Anna slows her speech slightly—each syllable lent ample space. “As you're getting settled into this space ...”

She picks up a booklet of CDs and checks the clock across the room. Eighteen minutes had elapsed—only thirty-two left in the fifty-minute hour. It'll have to be a short program. *Melancholy* will do. After flipping a couple of pages she gets the CD and places it in the boom box. She sets the booklet down, picks up a clipboard, and returns to the induction.

“... Beginning to feel the breath in the body ...” Each word is given time to settle. “... the body resting on the futon ...” Each phrase, space to breathe. “... Body supported by the futon, the pillow ... beginning to move inward ... letting go of the conversation ... letting go of the thinking mind ... allowing the breath to deepen ... and soften ... moving ever more inward.”

Jane is still. Her torso rises and falls as she breathes. Sometimes several seconds go by with no motion—a long exhale following a deep inhale. Sometimes a more consistent tension and release as her breath shallows.

“And in a moment the music will join you to explore the sadness ... hearing the intention, ‘explore sadness.’ ... and noticing how that word, ‘sadness,’ is present ... without

analyzing ... without changing ... simply bringing awareness ... so allow the music to join you as you explore the sadness.”

She presses play.

*Leopold Stokowski’s orchestration of J.S. Bach’s Prelude in B minor from the first volume of the Well-tempered Clavier, BWV 869.*⁴

String orchestra. A pizzicato bass line supports two melodies, entrances staggered—the violin sections each singing with tight vibrato. Melodies alternate, sometimes holding over, sometimes anticipating the other’s motion. The tangled melodic skein gradually moves downwards—each line’s regular stepwise descent set back by an occasional upward leap.

After the texture completes the first phrase, Anna asks, “What do you begin to notice?”

The texture ascends, bass line pressing gently, relentlessly forward. Reaching ever higher, the lines accelerate, crescendoing before quickly falling to end another phrase.

“An image. ... And the image is like an empty room with a table with a white table cloth on it and a single bowl of fruit sitting on it.”

Suddenly bowed, the bass line puts on the brakes, moving stepwise down—a long unsettling bass trill falls to a quiet long tone.

“Where are you in relation to this room?”

“Inside it.”

Resuming, melodies disentangle—now a more regular weave taking turns moving with the plucks while the other sustains.

“And there are ... exits ... like entrances and exits into the room, there’s like three of them ... four.”

⁴ Because the specific performances used in this program are not currently public information, I refrain from referring to them throughout.

“What else is there to notice about this room?”

“It’s got a very tall ceiling, and one of the walls is windows and the other three walls have ... exits. They’re not doors, they’re just ways to get into other rooms. And it’s gray, the walls ... with ... columns ...” Although she’s inside the room, her noticings about it tend toward the factual. She reports as though she were a neutral observer.

The relentless pizzicato leaps between resonant mid-range plucks with high bottled-up tinks—the melodies’ vibratos quicken as the enmeshed voices surge upwards. At the climactic moment, the dense melodic doublings fall away.

“What is the mood of this room?” She asks her to notice something else—to shift from the objective facts of the space to the sense the space evokes in her.

Closing, shaking off the tension harbored in its tinny pizzicatos, the bass bows melodic material.

“Solitary and inviting.”

Anna echoes, “Mmm! Solitary ... and inviting,” emphasizing her sense of the space.

“It’s beautiful but it’s empty.”

Approaching a full close, upper voices lightly resist over a bass pedal. Hovering.

“What is your mood there, being there in the room?” Another nudge—this time shifting her from what the space evokes to what she herself feels.

A deep breath. “Eager.”

“Mmmm ... Eager.”

Just as the final chord quietly subsides, Anna presses the forward button, leaving only a short silence between the first and second pieces of the program.

Leopold Stokowski's orchestration of the Adagio from J.S. Bach's Toccata and Fugue in C Major for Organ, BWV 564.

“Feel the eagerness.”

Pressing forward, slogging—leaping over and over and over. A restless tune, settling then driving, disjointed and lurching.

“How do you notice that eagerness in the body?” Though she encountered it through an image, engaging it through the body might offer an evocative shift in perspective.

“Um, I feel it in ... my upper back ... and a little bit in my hands.” She’s locating it, shying away from *how* she feels it there—perhaps another distancing tactic. She isn’t quite ready to engage through the body. So Anna moves back.

“Do you have a sense what the eagerness is about?”

Strings pressing. Sticking. Lurching. Over ... and over. Shifting. Stuck ...

“Maybe to see like who or what is going to come ... into the space with me because ... there’s food out, there’s fruit.” Engaging the emotion through the image—a better way in for now.

Breath lightens the tension. A downward swoop rebounds, sequencing down steadily through each of the woodwinds, welcoming further timbral mingling.

“The space seems inviting.” Jane returns to her sense of the space, a movement outward.

“Mm.” To orient her back inwards, Anna repeats, “Eagerness to see who ... or what is going to come into this space with you. ... Be present to that eagerness.”

Strings ascend. Muted. Agitated.

“Is this a familiar feeling?”

“A little bit.”

“Hm ... a little bit”

Lightening—a reminiscence.

“Yeah.”

“To when?”

“Um ...” Jane speaks calmly, not changing her tone as the texture expands dramatically into a climactic cadence that envelopes her words. Anna leans in to hear what she says, noting it down. The surge quickly subsides and her words become discernable once more. “It’s like that eager, stressing feeling, anxiety feeling of what’s about to enter the space ... to those times, familiar to those times.”

Echo. Inhibited.

Anna echoes: “Feeling like ready ... trying to be ready, predict. Eager and the stress and anxiety of that.”

Quiet. Expansive—sturdy, glassy. Still.

“At what times in your life have you been in that place before?” Anna holds a second before forwarding to the next track.

Stokowski’s orchestration of J.S. Bach’s chorale, Mein Jesu! was vor Seelenweh, BWV 487. String orchestra.

Open and alone. Dwelling—a reprieve.

“Uh ... well ...” then in a conversational tone, as though breaking the session’s pretense, “When have I not?”

“Mmmm.” Then mirroring Jane’s shift in tone, “So it’s old.”

“... All the time.”

Falling—down to a serene restful pause. "... all the time," Anna echoes. "All the time. ... Eagerness ... waiting ... readiness ... stress, anxiety ... of what's about to enter the space."

A higher voice leads, repeating the opening—dwelling, falling.

"Can you feel that in your body?"

"Yeah. It's a downward weight that isn't coming from the outside, it's not external; it's already inside."

"Inside where?"

"My upper back. But in the middle of my body, not close to the surface."

"Let the music join that weight." *Anticipating, suspending, driving forward—quickly throttled, repeated at a forced even keel.* "What happens as you're present to that weight?"

"Nothing"—it's almost a whisper. "Maybe it feels like ... what happened ... uh yeah ... the" *Higher voice retreads the path.* "... I don't want to go ... I want to maintain distance from it."

"Mmmmm. You want to maintain distance from it?"

"Yeah."

"*Why?*" Her inflection expresses surprise at the idea that anyone would want to maintain a distance from it.

"Because, because ... because if I move closer towards it, ... it'll ... like it's a magnet ... it'll ... it pulls inward ... the things surrounding it."

"For just a moment ... for just a moment relax the distance." *A grounding echo.* "Relax the distance. ... What's happening?"

Her chin quivers. Tears.

"Yes ... stay there."

Stokowski's orchestral arrangement of J.S. Bach's aria, Jesus Christus, Gottes Sohn, from Cantata, BWV 4.

Expansive. Heavy. Perpetuum mobile—suspended, anticipating ... falling into the groove.

“Let the tears come.”

Bass presses forward, disjointed.

Jane remains motionless. Anna catches up on her note taking while offering space for Jane to dwell with the emotion.

Rolling on, inexorably. Brass interject. Triumphant. Or insouciant.

Anna leans forward resting her elbow on her thigh, chin resting on the base of her hand.

“What’s there?”

“Sadness.”

“Mmmm ... For just a moment ... allow the sadness ... let the music join the sadness.”

Indefatigable. Pressing—strings interject, lightening. Pushing. Stirring. Brass return.

Perpetuum mobile shifts down, upper strings aggressively bowing repeated notes.

After some time, Anna checks in: “And what’s happening?”

Crescendoing to a climax that immediately recedes to a quiet adagio—solo voices, a brief reprieve.

“It’s like right in front of my face dancing with me. And like daring me.”

Return. Constant. Relentless.

“Mmmm. Daring you. ... Daring you what?”

“To engage, to dance back.”

“Ah! ... And do you?”

“No.”

A turn cascades down the texture.

“Why?”

“Afraid to ... it’s ...”—*reprise, brass filling out the inner voices, melody accentuated with and additional octaves, soaring higher and higher and higher*—“confident, too profound to engage with.”

The texture grinds to a halt, expanding while approaching the final chord.

Stokowski’s arrangement of J.S. Bach’s Air from the Orchestral Suite No. 3 (“Air on the G String”), BWV 1068.

String orchestra. Static upper voices crescendo over a pizzicato bass line that divides the beat without pressing forward. Comforting.

“Too profound to engage with,” Anna repeats, “... because it’s confident.”

A tense high cello melodic fragment breaks the stasis, reaching over before falling.

Violins fill in, responding to the cello’s activation of the texture, alternating.

“Let this music join you.” Perhaps the shift in musical affect will afford another kind of engagement with the sadness. But Anna realizes that this piece often draws the client back from the depths of their travel, quickly concluding the imaginal trip.

The dialogue accelerates leading to the end of the phrase—basses bow a lead-in to a repetition of the opening material, violins now taking the melody, the intensity of the high cellos giving way to a glassy openness.

“And what’s happening?” Anna inquires.

“I don’t know ... It’s like maybe it’s ... I’m standing still but instead of it ... right in front of my face, it’s moving in the room, but And it’s like ... showing me. Like moving for me.”

Completing the repetition of the theme, the texture halts, bass falling away, leaving the upper voices hanging, holding over as the bass pizzicato returns. The texture moves forward again with the cellos taking the lead.

Anna reflects back to Jane: “It’s moving. You’re standing still, it’s moving. Maybe showing you. ... Showing you what?”

“It’s showing me its movement or that it can move by itself. ... Because before it was right in front of me and when I moved my head it moved with me or was ...” Jane trails off, leaving the sentence unfinished.

Tension increases as the texture sequentially ascends.

“What does it mean that it can move by itself?”

“That it ... has agency ... Just makes me scared.”

The second half of the piece repeats with the violins taking over the melody.

Anna prepares Jane: “For the last moments of the music ... allow awarenesses or wisdom from the session to come forward.”

Waves mount through ascending sequences. Subside and regroup—lines complementing, pushing, pulling.

A final check-in: “What is here right now?”

Reticently Jane answers, “... fear?”

“Mmmm ... fear.”

The texture slows down, cadencing on a light major triad. Silence.

“Fear.” Jane affirms.

Anna presses stop on the boom box.

“The music ends with the awareness or the presence of fear. Make sure this fear knows we can come back and listen to it. ... Fear will have the opportunity to express, to share its message. We can come back again and again as many times as necessary to fear and sadness.”

They remain motionless, suspended in the moment. Then Anna begins to draw Jane back to the space, saying, “And gently begin to return yourself to the room.”

Jane takes several deep breaths. Taking her time, she eventually clears the tears from her eyes before interlocking her hands over her stomach. She clinches her toes for several seconds, then stretches them briefly before relaxing them again. She stares at the ceiling.

“When you’re ready, sit up and tell me what you’re bringing back with you here.”

Jane rubs away the remainder of the tears’ residue, uncrosses her legs and sits up on the futon. Looking over to Anna, she says, “Um I dunno ... uh ...” Her right hand resumes picking at her lip.

“What’s this present right now?”

“It’s like this feeling of absolute certainty that if I engage with that it’s going to take me down. ... That little black grenade.”

“What gives you that absolute certainty?”

“I don’t know. ... It’s like, you know how you don’t necessarily have to have ever touched fire to know that you shouldn’t? That we don’t all have a common story about the time we put our hand in the fire just to prove to ourselves that it’s hot. That you just *know*. You know. It’s like that.”

“What’s interesting about this belief is that it’s probably not accurate. What’s interesting about emotions is that they seem really big and scary. This sadness seems too big if you connect with it.”

“It’s profound,” Jane interjects.

“It’s profound.” Anna affirms. “So the fear protects you. The fear says ‘Don’t go there, don’t go there!’ And when you were a kid it was too profound, it was too overwhelming, it was too much for you—because you were a kid. You couldn’t take care of yourself. You had no escape. You had no protection—very little protection. It was too much. So you start telling yourself, ‘It’s too much. Don’t go there, don’t go there. Wall it up. Put it back over there—can’t go there, too much.’ Now you’re an adult. You’re able to take care of yourself. You’re able to keep yourself safe. You’re able to provide for yourself. You’re no longer living under that roof. You’re in a very different situation. That message, that belief, that way of living no longer fits, which is why it’s causing so much agitation now—because it’s an old way. It was a useful survival mechanism back then. It’s no longer a useful survival mechanism. So it’s causing agitation, it’s bubbling forward. If it was still useful it wouldn’t be bubbling forward. And the truth with emotions is that when you go in them, you can go through them. When you stand outside of them, you spend a whole lot of energy keeping them away. That fear—the intensity of that fear—is all the energy collecting around the barrier. ‘Don’t go into the sadness. It’s too scary.’ The fear is huge. All that energy is brought to protect you from going into the sadness. And the solution is to go into the sadness.”

“I thought I already did. Once. I thought that like the winter ... September, October through maybe just recently, March, April—I thought I did.”

“Well you probably were. But it’s different with a guide, in a process to help you process it so you come out without carrying it. But what we know is that it’s there. Last session everything you talked about led back to the sadness. No matter what path you went down you

were like, ‘Yeah, but I’m back here with the sadness. It’s that sadness I just carry with me, that I’m wired for, that I’ve had for eons—’”

“—that I didn’t know I had until so recently.”

“And in here you were talking about ... hypervigilance ...” Anna checks her notes, “... that ‘alert, eager, ready, predictive, stress, anxiety, feeling about what’s about to enter.’ You know, that kind of keyed up and I asked when and what time have you felt this before and you said ‘when have I not?’ I said ‘So it’s old,’ and you said, ‘Yeah, it’s all the time.’ You know that is where the wiring set in. You were wired in that alert status—that’s in the body that you carry with you. And that sadness is probably wired in with that. So that’s what the work is. And it doesn’t take a lot of figuring it out in the head—it’s not a rational thing it’s an emotional thing.”

“... It’s like a little ... pineapple grenade ... that’s so little. You can hold it in your hand, but you know that it’s capable of so much. When you pull that pin out, that’s it. Yeah. It’s so small and compact. It’s like a dead star, like I don’t know, it’s ...”

“Yeah. It feels like it’s going to make you explode.”

“Yeah.”

“And the cool thing is emotions don’t kill anybody.”

Skeptical, Jane asks, “You sure?”

“Yeah. I’m absolutely sure about that. Efforts to avoid feeling emotion sometimes kills people. Emotions do not kill people.”

As the session closes, Anna offers a pep talk and some strategies for connecting with the emotions at home. “Pay attention to it. If you can, give it space. You know, go into your room draw a mandala. Do some yoga—gentle yoga to just be with the fear to be with the sadness. And

journal. Write a poem. ... Whatever fits for you. Connect in some way with it. Give it space. It wants voice. Give it voice. You can do it.”

“Okay.”

“What are you thinking?”

A pause, then nervous laughter. “I’m thinking that the biggest fear I have is that I’m going to live another decade in this brain.”

“When you say ‘in this brain,’ do you mean with these emotions?”

“Yeah.”

“You don’t have to. You could. But you don’t have to. And that’s the good news. Trauma is curable. You have to walk through it. This is the process. You’re in it.”

Head and Heart, Dividing and Dwelling

In their post-session conversation, Anna outlined how Jane might move forward in her healing process: she should go in and through the emotions that she built a barrier around. To begin doing so, Jane must acknowledge that she cannot solve her emotional problems in her “head”—they are not intellectual problems. In fact, Jane can only solve these problems by slowly removing the barrier she has erected between her intellect and her emotions—her “head” and her “heart.” This will require her to loosen the tight grip of her intellectualizing habits so that she might value the “messages” her emotions and body present.

In order to elucidate these concepts and images that orient her thinking and practice, in what follows I present how she spoke of them in our interviews. I begin with her concept of “the intellect” and continue with “the body” and “emotion.” I augment our conversations by engaging texts that she cited in our interviews (and related ones that she didn’t) on the neuroscience of trauma and the psychology of memory.

In my first interview with Anna about Jane, she told me, “Jane uses her intellect a lot as a defense.” Referencing the beginning of the session, she continued, “You probably got a taste of that in the pre-session. I was thinking, ‘Let’s stop talking and lets get to it!’ She can talk all day. I kind of cut her off.” A symptom of the intellect operating in a defensive capacity, Anna indicates, is excessive talk—going on and on, as though trying to avoid some other, more pressing matter. While talking on and on is a sign of an individual mobilizing the intellect as a defense, more generally, Anna also seems to understand that the intellect expresses itself through words.

Anna saw Jane’s intellect operating not only through her continual talking, but also in the content of her talk. As an example, Anna drew my attention to a moment in the pre-session that I elided in the session vignette. While recounting her date in the pre-session, Jane told Anna about a realization she had about a previous relationship: when her ex didn’t *understand* something, Jane said, he couldn’t *respect* it; but Jane thinks you should be able to respect things even if you don’t understand them.⁵ Here Jane distinguishes between two ways an individual can relate to things, and she used this distinction to make “intellectual” sense of her experience with her partner. For Anna, then, the intellect not only expresses itself primarily through talk, but also operates by drawing distinctions. While neither of these functions of the intellect are problems *per se*, they afford a set of defensive maneuvers that can lead to the kinds of emotional problems that Jane sought therapy to address.

Throughout the session, Anna pushed Jane away from engaging through the intellect. A clear instance of this occurred after Anna brought up the topic of Jane’s sadness. When Anna mentioned it, Jane’s talk slowed down as she tried to make sense of it. Eventually Jane seized on images to help her articulate the emotion. Anna seems to have understood Jane’s profusion of

⁵ As Jane put it, “the two are not synonymous. But for him they are.”

images as indicating that Jane was engaging the emotion through the intellect. To lead her away from this approach, Anna pushed her towards engaging her emotions in a different way by asking: “As you’re sitting here talking about the sadness—as you’re coming into awareness of it—what emotion is present for you right now?” In pushing Jane away from engaging through the intellect, Anna cues her to engage what is *present right now*. If pushing against an intellectual orientation is to orient instead to what is present right now, the intellect, she implies, functions to distance oneself from what is present.

Another instance of Anna pushing Jane away from engaging through the intellect occurred during the listening portion of the session. Looking through her notes as we discussed the session, Anna recalled,

We come to the end of the Adagio and she is in this space, there’s food in this fruit bowl. [...] She’s very descriptive of what’s in the room, [but] when you ask about emotion she has a hard time getting there. [...] [But] she had the description stuff.

While Jane described the elements of the room in detail, Jane herself was notably absent. It was as though she were a disembodied observer.⁶ For Anna this indicated a defensive use of the intellect—distancing herself from her emotions by offering objective description. In order to lead Jane to engage her imagery in a less intellect-centered way, Anna first asked about the mood of the room, before asking what mood Jane felt in that room. In this way she sought to draw to presence the emotions that her intellect sought to shield her from. Drawing on its distinction-drawing and distancing capacities, that is, the intellect, for Anna, may function to create and maintain distinctions and separations within the self—here between the intellect itself and “emotion.”

⁶ Although Anna’s opening question, “What do you begin to notice?,” primes a descriptive response, it leaves open the option to describe any kind of noticing—for instance, she could notice a feeling, some tension in the body, among others. The fact that the modality is called Guided Imagery and Music does clearly prime the traveler to respond to the question with an image. How one describes an image, however, need not be from the perspective of a disembodied observer.

After Anna oriented Jane to her emotion in the room, Jane identified it as “eagerness.” Continuing her emotion-centered questioning, Anna asked what might have seemed a peculiar question: “How do you notice that eagerness in the body?” Here she shifts from engaging an emotion through imagery to approaching emotion through “the body.” In clarifying her approach to the session, Anna told me,

I kept trying to come back to emotion and body, emotion and body. You can enter the emotion either way: by identifying the emotion or coming at it through the body and connecting with the emotion.

In the session, Jane responded to this question by trying to locate the emotion before once again describing the room. Anna likely understood these both as defensive intellectualizing responses. As she would tell me about a later session with Jane, “When she gets to something in the body [...] she doesn’t trust it.” And when she doesn’t trust something, Jane employs her habitual defense: the intellect. The intellect, therefore, not only affords a distancing or separation of oneself from emotion, but also from the body.⁷ Drawing together Anna’s talk of the intellect, then, we see that it affords being in the “head,” by which she means engaging things in an observational, distinction-drawing way that affords a provisional separation of one’s “head” from their emotions and body.

While the intellect functions well to solve certain kinds of problems, Anna insists that not all problems can be solved by the intellect. When an emotion keeps coming up in talk therapy, Anna encourages her clients to try GIM by saying:

This is not an intellectual problem. You’re not going to be able to figure it out. It’s in the emotions. It’s in the body. And really the best processing is over here on the futon with the music.

⁷ Anna makes this point most clearly when referencing how Jane responded to her questioning in her next session: “Her answers reflect the separateness of what’s happening in the emotions or in the body [and what’s happening in the head]. It’s kind of largely in the head.”

Healing, she indicates, does not come through a purely intellectual approach to the problem. Rather, healing comes through engaging the emotion and the body through an affective and embodied “processing.” It is this kind of processing, Anna contends, that GIM affords.

In order to gain insight into what Anna means by “emotion,” “the body” and “processing,” I will now turn to how she thinks about the nature of trauma and how to resolve post-traumatic stress. Following trauma therapist Peter A. Levine, Anna understands post-traumatic stress as resulting from an incomplete physiological response to a traumatic event. According to Levine, in the moment of danger the human organism has three possible instinctual responses: fight, flee, or freeze. Post-traumatic stress, Levine argues in *Waking the Tiger*, occurs when an organism does not “process” the energy built up in the body during a freeze response.

Though it has come to a dead stop, what ... tak[es] place in the [frozen organism’s] body is similar to what occurs in your car if you floor the accelerator and stomp on the brake simultaneously. The difference between the inner racing of the nervous system (engine) and the outer immobility (brake) of the body creates a forceful turbulence inside the body similar to a tornado. (Levine and Frederick 1997, 20)

After a predator leaves, Levine observes, a “frozen” animal that survives the traumatic event gets up, shakes its body to discharge the built up energy, and heads back to daily life—trauma processed, ready to continue living. According to Levine, however, humans often override this instinctual response and continue living with the frozen energy sticking in the body, “unprocessed.”

Levine argues that this capacity to override the instinctual processing response followed from the human evolution of the neocortex. In so arguing, Levine draws on the “triune model” of the brain,⁸ which understands the neocortex as the physiological locus of the rational mind or

⁸ This model became popular through the work of Paul D. MacLean (1990). Recent research disputes the simple evolutionary progression posited in MacLean’s model. In particular, findings demonstrate that reason, emotion, and instinct cannot be localized to these “parts” of the brain, and that MacLean’s evolutionary model (which posits the

“the intellect.” The other parts of the brain according to this model are the “reptilian brain” and the “mammalian or limbic brain,” which serve as the physiological locus of “instinct” and “emotion,” respectively (Levine and Frederick 1997, 17). Levine uses this model to provide an image of how the brain comprises a number of functions that can put the brain/organism in fundamental tension with itself.⁹ For Levine it is precisely a tension between the brain’s instinctual-emotional response (from the reptilian and limbic brain) and rational thinking (from the neocortex) that explains the human proclivity towards post-traumatic stress. In particular, a human’s rationality can override the instinctual-emotional response to processing a traumatic event, leaving the physiological residue of the event encoded in the body.¹⁰ Based on this image of the human organism, Levine proposes that in order to heal trauma, one must “thaw the freeze”—that is, complete the physiological processing of the traumatic event.

These ideas about trauma arose in an interview with Anna about another client. Whereas Jane hardly moved during the GIM session, this client—I will call him John—had significant, on-going embodied responses. To explain John’s movement, she said,

Peter Levine, *Waking the Tiger*—one of his lines is that it is as important to process physiologically as psychologically. The body needs to express. [...] Part of the healing is to thaw the freeze state and to have that expression. So on the futon the body can have that expression whether it is kind of kicking off the rapist or punching the bad guy, the body can release that.

The body needs to express, she says, because “the cells of the body hold memory.” By “cells” she does not mean neurons in the brain. She means, rather, that memory—something often localized in the brain—is distributed throughout the cells of the body. In order to heal trauma,

neocortex and limbic system as uniquely mammalian) fails to account for homologous structures in birds and reptiles (LeDoux 2012, 433).

⁹ Although not without its problems (as noted above), this central aspect of the triune brain theory—that the human brain is comprised of various functions that can put it in fundamental tension with itself—still stands.

¹⁰ According to Levine, “modern culture’s” emphasis on reason and thought affords this tension by separating individuals from their physical responses, thereby facilitating intellect-oriented responses to trauma that afford post-traumatic stress.

she indicates, therapy must engage these cells. Psychotherapy, that is, must involve body work—physiological processing.

In saying that the cells of the body hold memory, Anna seems to have thought that she was saying something I would be skeptical of. To assuage my presumed skepticism, she immediately followed up this statement by saying, “There’s research out there to support this and show this is not just woo-woo kind of thought!” I didn’t ask her to cite studies on the topic, but the research she means is likely the science drawn on by Levine and psychiatrist Bessel van der Kolk—another specialist in post-traumatic stress that she would cite in other conversations. When speaking of memory, both have drawn a distinction between kinds of memory: explicit or declarative memory and implicit or procedural memory.¹¹ Explicit or declarative memory is representational and requires conscious recollection of previous experiences. Implicit or procedural memory, on the other hand, is performed when previous experiences afford a particular disposition towards a current task or experience without conscious recollection of those previous experiences.¹² For example, experimental psychologist Larry R. Squire writes, “an aversive childhood event involving being knocked down by a large dog can lead to a stable declarative memory for the event itself as well as a long-lasting nondeclarative [i.e. procedural] fear of dogs ...” (2004, 173).¹³ This fear is not only a behavior, but the expression of a

¹¹ In conflating the explicit/implicit distinction with the declarative/procedural one, I follow Levine (Levine and Frederick 1997, 207–7; 1998) and van der Kolk (1994, 258). According to experimental psychologist Daniel, L. Schacter, however, implicit memory casts a wider net than does procedural memory. Furthermore, the explicit/implicit distinction was intended to be theory agnostic, whereas the declarative/procedural distinction is drawn from a particular theoretical perspective (Schacter 1987).

¹² Here I draw together Schacter’s description of explicit/implicit with Larry R. Squire’s description of declarative/nondeclarative. For Schacter, “explicit memory is revealed when performance on a task requires conscious recollection of previous experiences,” whereas “implicit memory is revealed when previous experiences facilitate performance on a task that does not require conscious or intentional recollection of those experiences” (1987, 501). According to Squire, “Declarative memory is representational. It provides a way to model the external world, and as a model of the world it is either true or false. In contrast, nondeclarative [or procedural] memory is neither true nor false. It is dispositional and is expressed through performance rather than recollection” (2004, 173).

¹³ Squire distinguishes between declarative and nondeclarative rather than declarative and procedural in an attempt to speak in terms less prone to dichotomizing. “Beginning in the mid 1980s, the perspective shifted to a framework

memory—an implicit memory that, some argue, can be dissociated from any explicit memory of the “aversive” event. Even when not remembered explicitly in “the mind,” that is, “the body” as van der Kolk says, “keeps the score.”¹⁴

Controversy surrounds the idea that traumatic memories can be dissociated in this way—encoded in procedural memory though never stored declaratively. Even more controversial is the idea that dissociated memories implicitly remembered in the body may be recovered in declarative memory through therapy.¹⁵ For Levine, however, the purpose of intervening in implicit “body memory” is not to recover an explicit memory of the traumatic event. Its purpose, rather, is to complete the physiological response in order to “discharge the tremendous energy generated by our survival preparations [that have since become] fixated [*sic*] into specific patterns of neuromuscular readiness” (1998, 116).¹⁶ Implicit traumatic memory, for Levine, “seeks completion and integration, not (explicit) remembering” (1998, 117).

Following her sources, when Anna speaks of memory as being “in the cells of the body,” she likely means memory of the implicit or procedural kind. While someone may also have explicit memory of a traumatic event, she indicates that it is not solely through talk about the explicit memory that trauma is best resolved. More effective, rather, is letting the body “express” its implicit, procedural memory of the event by completing its physiological response. This is

that accommodated multiple (i.e., more than two) memory systems. At that time, the term ‘nondeclarative’ was introduced with the idea that declarative memory refers to one memory system and that ‘nondeclarative memory’ is an umbrella term referring to several additional memory systems” (2004, 173).

¹⁴ This turn of phrase is the title of both a 1994 article and a 2014 best-selling book by van der Kolk.

¹⁵ While acknowledging the problems that have arisen around “false memory syndrome,” van der Kolk argues both that dissociated memories can be recovered and that such remembering is therapeutically efficacious. Detractors argue that there is no laboratory evidence for recovered traumatic memory, only anecdotal evidence. Furthermore, they point to suggestive therapeutic methods as priming patients to create false memories of traumatic events (McNally 2003, 2005).

¹⁶ Continuing, Levine writes, “Afferent feedback to the brain stem generated from these incomplete neuromuscular/autonomic responses maintains a state of acute and then chronic arousal and dysfunction in the central nervous system” (1998, 116).

what Anna means when she speaks of “processing”: an embodied working through of “memory in the cells of the body.”

In saying that the body has “memory” and seeks to “express” it, Anna implies that memory and expression are not solely functions of the intellect. While the intellect remembers declaratively and expresses discursively, the body remembers procedurally and expresses itself through what she calls “messages” from the body and the emotions. In her next session with Jane, the idea of such a “message” arose. Reading her session notes, Anna recounted their dialogue:¹⁷

Anna: What’s the emotion.

Jane: Panic.

[...]

Anna: Be with it without changing it ... [...] ... without analyzing it. Just be with it. ... Where is it in the body?

Jane: I can’t tell ... the left or right center of the chest.

Anna: Feel it, let the music join you. ... As you’re with this what happens?

Jane: It’s a tickling pressure that pulses.

Anna: Stay with that, does it get stronger, weaker, or stay the same?

Jane: Stays the same. But it feels kind of bad. Tickling feels kind of good.

Anna: Put your hand there. [*Jane puts her hand on her chest.*] Be present with that. ... What message does this feeling have?

Jane: It’s saying that it’s bad and it’s good. Bad because the pressure and weight, but good because something hits a spot that is not so bad.

Anna: What energy does this pressure have?

Jane: The energy of the pressure is not bad, not good. ... It’s like vitality.

Anna: Ahhh. Connect with the vitality. ... What message does the vitality have for you?

Jane: I don’t know.

Anna: That’s okay. Be with it. Be with the vitality allow the music to join. ... It’s okay if you don’t know what message the vitality may have. Just be with it. Feel the vitality. Allow the music to join.

Because Anna usually pushes Jane away from her intellectualizing habit, I found her decision to ask about the feeling’s “message” peculiar. Framing my question in this way, I asked why she decided to use this term.

¹⁷ I lost the audio of this session due to technical problems. The dialogue here is what Anna read from her notes during our interview which gives a sense of the thrust of the conversation while leaving out the nuance of how she phrased her queries.

For Jane one of the reasons I asked “what is the message?” is that I had done a lot of “be with it,” “feel it,” and there needs to be something else. [...] In general, surprisingly, the question either gets no response or an intuitive response. It’s not generally a cognitive response. It’s from intuition. And it’s kind of amazing when people are in that place what the answers can be. It can be very powerful. [...] So there is that inner wisdom that just kind of pops up—and it needs the question to pop up. I wasn’t really expecting much of anything. And as you could tell with Jane’s response, there’s a pause and a word and she was thinking. Oh well.

By “thinking” here she means thinking in a “cognitive” rather than “intuitive” mode. Whereas I was thinking of “message” in solely cognitive terms, Anna indicates that messages can be expressed both cognitively and intuitively. Insofar as she interprets the pause before Jane’s response as indicative of the cognitive mode of expression, she appears to align the cognitive mode with the intellect’s mediating and distancing operations. The intuitive mode, however, operates by expressing an “inner wisdom,” seemingly opening up some other domain outside of the intellect/emotion/body that orients her thinking—a domain from which intuitive messages flow: “wisdom.”

Wisdom, however, is a word that she rarely used in our interviews. She would only use the term at one other time. In that later interview, she would articulate the “wisdom” of the intuitive alongside the emotions.

[Such messages] do not come from the rational side of the brain where we process language. They come from the emotional side of the brain that’s intuitive and imaginative and so speaks in metaphors—speaks in images.

Here Anna draws on another model of the brain—a model that operates in addition to or in dialogue with the triune model. In speaking of “sides” she seems to refer to the functional distinctions between the right side and left side of the brain, that is, in terms of the brain’s functional lateralization. Here she may be conflating the triune model with popular understandings of the left-brain as rational and discursive and the right brain as intuitive and emotional. As with the triune model the image of the right/left brain distinction is more

complicated than its received pop-psychological image. However, what Anna seems to find useful about speaking in terms of the brain's "sides" is that it offers a simple way to speak of distinct aspects of our experience: the cognitive and the intuitive—aspects that can come into tension with one another.

Reading her "brain" discourse alongside the notion that messages may stem from an "inner wisdom" complicates the scientific veneer of her thinking. There is, it appears, more to her thinking than ideas based on neuroscientific and psychological research on the brain. I will return to this point in the final section of this chapter where I elaborate the ideas that appear to significantly orient her thinking and practice, even though she only briefly mentions them in our conversations.

For now, however, I will sum up her more brain-oriented discourse—the primary discourse present in our conversations. In dialogue with Levine, she appears to understand the three domains of the person she speaks of—intellect, emotions, and body—as corresponding to the three parts of the triune brain: neocortex, mammalian brain, and the limbic system. The intellect, for Anna and in this model, is the seat of rationality, and functions to draw distinctions—separating one thing from another.

While she uses a language of separating and mediating to describe the intellect, Anna uses a language of presence and immediacy in orienting to both the emotions and the body. Indeed, throughout our conversations, Anna consistently spoke of the intellect as a term distinct from the conjoined terms "emotion and the body." Because of her continual articulation of the two together, how exactly she conceptually distinguishes "emotion" and "the body" is not entirely clear. My sense, though, is that she finds these two terms useful for cuing her clients to engage less through the intellect during therapy. And while the "emotion" and "body" offer

distinct cues, it appears that the goal of these cues is to lead to the client to orient not through brain's intellectual, rational side, but through its emotional-embodied, intuitive side. While she uses three terms, then, two of them seem to orient towards the "intuitive" while the other orients towards the "rational" or "cognitive."

Lastly, we saw that for Anna the intellect is not the only part of the human organism that has the capacity to remember and to express. The body remembers through procedural, implicit memory and may send messages through bodily sensations like Jane's tickling pressure. The emotions also appear intertwined with procedural memory insofar as the dispositions such memories afford are at once embodied and emotional (but also, perhaps, intellectual). And finally, the emotions express, Anna says, by sending "intuitive" messages through imagery and metaphor.

In finishing up our conversation about Jane's session, I asked Anna how she thought it went.

I think it was good. You know, it was a beginning. It was a good beginning. [...] It's about removing one brick at a time [from the wall her defenses have erected]. It's not about bringing a wrecking ball in and destroying the wall. [...] In this case maybe it was two or three bricks, [...] not a whole section of the wall. [...] And with someone who has had to be as protective as Jane has in her life, this was major. In kind of measurable terms not so much. But that's okay, because it takes a lot of these little steps before there's any big step. So it was good. She engaged in it. She got over onto the futon and she engaged in it.

By moving over to the futon she began to practice orienting through her intellect in a new way. Rather than using it defensively to separate herself from her emotions and body, she began to dwell with the emotions and the body, letting her intuitive, emotional, and embodied messages present themselves to her thinking mind. She did, that is, precisely what Anna encouraged her to do in her pre-session pep talk: she shifted from her head to her heart, and, to the degree that she could, she let go of the intellectual thinking.

Music As Psychodynamic Potential

Anna values this loosening of the intellect not only as a remedy for Jane's traumatic symptoms, but also as a basis for her own thinking more generally. What I mean by this is that Anna continually speaks in terms that draw together intellectual, emotional, and embodied engagements with the matter at hand rather than speaking in terms that separate them out. Because of this, her ideas about music offer a valuable counterpoint to the thinking of those she calls "music people."

Anna is not a music therapist and never had any training in music prior to studying GIM. In fact, she is self-avowedly non-musical. The first time we met she told me that she had "no rhythm" and was unable to carry a tune. Although I didn't consciously seek out this kind of person to work with, I found her distance from music-theoretical training valuable. For, although she understands that music people have a very specific technical vocabulary for talking about music, she doesn't care much about how exactly you identify particular formal or structural elements in a piece of music.¹⁸ What she cares about, rather, is what she calls music's "psychodynamic properties."

In debriefing our experiences at the 2015 conference of the Association for Music and Imagery (AMI), Anna performed this attitude toward discourse about music. In conversation

¹⁸ I use the word "technical" to describe a "music person's" vocabulary for lack of a better term. I mean "technical" in the Oxford English Dictionary's sense of "the specialized use or meaning of language in a particular field." In this way what I am calling a technical vocabulary is what Anna refers to as "music person" talk. When Anna refers to this talk, she usually refers to terms that relate to music's "formal" properties. As we will see, these terms are as basic as "note" and "chord." In order to avoid debates about what is meant by "formal" or "structural" properties, later I speak of "technical properties," by which I mean the technical vocabulary through which "music people" refer to music's "properties." In Anna's experience this technical language tends towards the formal or structural—what Bonny calls music's morphology.

about a presentation of a new music program called *REK*, she said, “It was an intense program.” And one moment of intensity became a point of discussion in the presentation.¹⁹

There was a note held for ninety seconds. Actually it was a chord—she [the presenter] corrected herself. And I’m thinking, “The difference is? ... That’s right, that’s right! I remember that one!” [We both laugh.] You see there’s the difference [i.e. between “music people” and herself]. I mean, my immediate thought was like, “Oh my God, ninety seconds! What’s building up to that?” And, “Oh my God, that would be hard to sustain.” I’m thinking the psychodynamics of it—which she was too, and that’s why she was talking about it. But the fact that it’s a chord versus a note You know, so it may not be as hollow, or it may not be as lonely. A single note can be pretty lonely. A chord, at least you got another buddy or two in there. But it’s still pretty desolate to hold it for ninety seconds.

While she privileges psychodynamic over technical talk, she does aptly demonstrates that distinctions drawn in technical discourse do afford psychodynamic responses—the loneliness of a single note in comparison with having buddies in a chord. The core psychodynamic property of those ninety seconds, however, she implied, is not determined by whether it was a note or a chord, but rather by its sheer length. Of course, this length—ninety seconds—is a technical property. But it is this property that she finds most psychodynamically salient. To be concerned over whether it was a chord or a note, Anna’s response indicates, seemed to miss the forest for the trees—though the trees, she understands, can be significant as well.

As the idea of “psychodynamic” is central to Anna’s thinking about music, I’ll begin by elaborating how she understands the term. The term itself, of course, originates in psychoanalytic discourse to refer to hypotheses about how energies moving through parts of the psyche could explain an individual’s behavior. In speaking of music’s psychodynamic properties, however, Anna refers not only to dynamics within a psyche, but also between the psyche and various

¹⁹ Cathy McKinney presented the program in a talk called “*REK*: A New Advanced Music Program.” R.E.K. are the initials of the individual who designed the program. “Months before her death,” McKinney write in the abstract, “GIM Fellow and Primary Trainer Roseann Kasayka designed a new, advanced music program. The presenter will share the program first through describing the selections. Participants will then have the opportunity to choose their method of listening. NOTE: This music is intense and the session is for Fellows only.” As it is an experimental program, there is no public information about the pieces of music that make up *REK*.

objects a psyche comes into relationships with. A psychodynamic property of a piece of music, then, refers to the particular ways that a psyche might relate to that music. For example, when I asked her elaborate on what she meant by music's psychodynamic properties, she told me: "Some music may push, some music may pull, some music may hold, some music may stir, some music may pluck, some music may poke." Although she doesn't use the term, we may understand Anna's "properties" as "affordances"—a set of responses the music affords its listeners. As such, a particular piece of music, as we will see, can have a number of seemingly contradictory properties in that a single piece of music may afford very different responses.

Drawing this notion of music's psychodynamic properties into dialogue with Jane's session, Anna mentioned one particular psychodynamic property of the music program that she hoped would positively affect Jane.

It has the stirring. The Prelude and the Adagio do a bit of stirring and then you move into "Mein Jesu." And then there's the Easter cantata and it ends with Air on G [...] It's nice since there's some stirring in the first part and then things kind of quiet down in the "Mein Jesu," and there's space for grief, sadness. [...] With the cantata coming next it can be kind of reminiscent [...] You get another four minutes to come back and revisit some of that stirring [...]

By "stirring," Anna means what happens when we colloquially speak of "stirring things up."

When somebody is psychodynamically "stuck," she said, "stirring can help get things moving" by "evoking emotion."

Continuing to clarify what she means by stirring, she conceded that most music evokes emotion—even music she wouldn't call stirring. What's unique about stirring music, she indicated, is the particular way it goes about evoking emotion.

I think psychodynamically it's more aggressive than other music. [...] [For example,] the music in the cantata is going to come again and again and again [...]. So it's more like anything that's rhythmic that repeats, especially, and it's discomfort. It's like waves knocking you down at the beach. You get knocked down and you stand up and another one comes and you get tired of getting knocked down and you surrender to whatever. At

the beach we hope you don't surrender and drown. Bad analogy I guess [...]. But we do want them to surrender to the emotion and give in to whatever that is.²⁰

While the general affect of stirring music is somewhat aggressive, the technical properties of the Cantata she homes in on are repetition and rhythmicity.

Given that the Prelude and Adagio also “do a bit of stirring” and she references repetition and rhythmicity as technical properties affording that psychodynamic, I'll briefly explore how these pieces' technical properties might afford “stirring.” Here I operate under the assumption that pieces with a shared psychodynamic property will have similar technical properties. This is certainly an oversimplification of the relationship between technical and psychodynamic properties. But approaching the music in this way will help to make some further points about music's psychodynamic properties.

The technical properties Anna identified to clarify stirring consisted in being rhythmic and repeating. Of course, nearly all music is rhythmic and involves repetition. But we can make some technical sense of what she means by noting that each of these pieces has a voice that moves steadily through the entire piece. In the Prelude and Adagio it is the bass and cello line, and in the Cantata it is the violin line. Because she describes stirring as a “more aggressive” property, the existence of a voice that insists on continually moving at the same pace for the entire piece might contribute to a sense of aggressiveness through it's inexorability. Beyond this similarity, however, the lines share little. The Prelude's pianissimo bass line is pizzicato and moves primarily stepwise. The Adagio's, while also pianissimo, is arco and primarily octave leaps. The Cantata's line, while arco, moves about twice as fast and mixes skips and leaps into a

²⁰ In saying this, she is presuming the individual “surrendering” has the necessary “ego strength” to be undergoing intense psychodynamic work. In discussing how she conducts intake for new clients, she told me: “After I do the brief introduction [to my therapeutic practice, including GIM] in the very first session, I'm thinking treatment-wise what needs to happen. A person needs a level of stability in life. They need to have some security—remember Maslow's hierarchy of needs. The basic needs need to be okay in order to do depth work. So depending on where the person comes in dictates how quickly we can get to the depth work.”

fortissimo compound melody. In spite of these differences in character, however, she understands that these pieces all exhibit the property of stirring.

In saying that these pieces are stirring, however, she does not mean that their differences in technical properties have no psychodynamic significance. Indeed, the stepwise movement of the bass line in the prelude affords another psychodynamic property:

[...] in the Prelude there's kind of a stepping. And people will often describe it as they are stepping down stairs. It's measured, predictable, kind of short intervals so that it feels like a walking step almost.

Here, rather than describing the music as an external force stirring up one's emotion, the music allows the listener to embody the motion of the stepping music. Because the line is pizzicato, furthermore, it has another psychodynamic property:

If you've got some music with pizzicato [it can] feel like it's [...] plucking your last nerve [...] like it's plucking an emotion. [...] The stirring doesn't usually get as many projections as things like plucking can. [When the music is plucking,] people will often say [...] "Oh, that music is bad," or "That music is irritating me." The stirring doesn't usually create that kind of response.

The Prelude, then, has at least these three psychodynamic properties. The primary one Anna was hoping to harness in the session with Jane is stirring. But it also affords additional or contrasting relationships to the piece through its other psychodynamic properties: plucking the listener's nerves or embodying its stepping motion. A piece of music, that is, comprises a multiplicity of psychodynamic properties.

Although she chose the program for its stirring, *Melancholy* offers a reprieve from the stirring in the third piece of the program.²¹

"Mein Jesu" is kind of expansive and open. It often evokes feelings of loneliness or being alone because it feels broad and empty. But it's a constant. [...] So it's not going to shake you loose—it's not going to jar you for the most part. It's going to give space for whatever emotion has been brought up in the previous piece—it's going to give space to

²¹ James Borling, the individual who presented on GIM and addiction at the 2015 AMI (see chapter three), developed this program (Bruscia and Grocke 2002, 567).

be with that. [...] [However,] if somebody has some issues around abandonment, being alone, that piece may be the most evocative piece for that traveler in the session because it taps into that “Oh my gosh I’m here, I’m alone. I see this desert scene and I’m all by myself.” It may be the biggest piece for them because of that personal thing.

The psychodynamic properties of “Mein Jesu,” that is, include both rather non-evocatively holding the space for an emotion already present for some and, somewhat contradictorily, evoking a strong sense of loneliness or abandonment for others. For Jane, “Mein Jesu” may have functioned more to evoke than to hold. It was, after all, at the conclusion of this piece that the sadness arose, leading to the only movement in her body in the entire session: her chin quivered as tears welled up in her eyes. This is not to say, however, that the music did not also hold. Indeed, much of the music used in GIM, as we saw with *REK*, does both at the same time—evoke an emotion that it also holds.

In conversation about a later session with Jane, we spoke further on music that is “holding” in relation to a psychodynamic property of “nurturing.” Jane’s intention for that session was to explore rejuvenating strength and energy, and Anna chose a “contemporary” rather than “classical” program for the session, *Life Blood*. This program is a sequence of tracks from the eponymous album by Joanne Shenandoah.

[...] like the title suggests it has that nurturing. But it’s not just a lullaby kind of nurturing. It’s a stronger, grounded, and—especially with the female vocals—[has] a maternal strength to it. [...] I think [it] is more grounding, as you said, it’s more of a solid, you know, I can feel my feet ...²²

Part of this sense of grounding in the Shenandoah likely stems from how the recording evokes a vast space in “nature” through wooden wind chimes and birds chirping over warm yet sturdy synth pads. As Anna described it,

²² She attributes the idea of grounding to me because earlier in the conversation she played the opening of *Life Blood* and asked, “What does it evoke for you?” I responded, “Something grounding, very ... nurturing.” Although she attributes “grounding” to me, when she introduced the music she described it as “grounded,” which likely primed my own response of “grounding.”

[Speaking over the music] Open. And these are very “opening” kind of sounds. Big. Can you hear those birds? [...] It’s pulling you in gently ... or ... that’s more of an invitation than a pull or a push. We have some [pieces where] it’s more like “You’re going!” But this is more of an invitation—it’s there, it’s an opening. The door has been opened; the curtain is lifted.

As the introduction to this piece continues, the musical texture takes up the invitation with a piano entering with a brief arpeggiation, then a flute before Shenandoah’s voice joins—all examples of entering into the texture that listeners may follow.

Anna juxtaposed this track with another to demonstrate how Shenandoah’s stronger, more grounded nurturing differs from something more purely “holding.” The contrasting piece that she played is a version of Pachelbel’s canon that opens with synthesized backing before a violin enters with the slow, stepwise descent.

[Speaking over the music] So this—with the violin—it’s a little more pure. The music is very holding. It’s not taking you anywhere. It’s not really evocative. It’s holding. So I guess maybe one way to say it is that this is more holding, [whereas] I think the Shenandoah is more grounding [...].

The Pachelbel arrangement begins with synthesized handchimes arpeggiating the harmonic progression. Technical properties that could afford the less evocative, more purely holding psychodynamic property of this music include the texture and timbre of the accompaniment. In the Pachelbel, the chord progression begins in an Alberti bass fashion—the chimes demarcating the division of the beat. The sound design of the handchimes emphasizes the articulation and a long sustain in a clear yet warm waveform. This differs from the textural and timbral presentation of the Shenandoah. There, the opening consists of block chords with a slow onset and a long release. The timbre of the synth is darker, though still warm.

The difference in affect that Anna is demonstrating for me is not between music that holds and music that does not hold. Rather, she is hoping to communicate the distinct ways that

these pieces of music create a specific kind of holding environment.²³ The Pachelbel holds in a more “pure” sense, for Anna, in that it is less evocative—it would likely function well to hold an emotion that some other piece of music evoked. This more purely holding music lets the listener dwell with what was evoked rather than offering any transformation of the held emotion. The Shenandoah, however, offers an empowered strength and groundedness that holds while also animating and rejuvenating—evoking.

So far I’ve explored how Anna understands music’s psychodynamic properties as they relate to the evocation of emotion. As “the body” is also an important aspect of her understanding of the psyche, however, she also sees music’s psychodynamics as affording embodied responses. How a client responds to music in the GIM, she says, often depends on how they engage things in general. As an intellectualizer, Jane engaged the music through her intellect and eventually through her emotions but not her body—she “hasn’t given herself permission to go there,” Anna said. John, on the other hand, she told me, “is a very kinesthetic, body-oriented person, [...] so he does move a lot. And energy. You saw a lot of that. Energy just kind of flows.” In general, however, Anna says that clients often move through a more embodied phase of listening when they are working through “big energy” emotions.

For most people, I’ve seen that as they are doing their GIM work over time there are phases that are more expressive or body-emotive when they are working with anger or big energy or any kind of body violation or physical assault or rape or any of those things. [...] On the futon the body can have that expression [...] the body can release that ... move it through. Then that work passes and then people are generally more quiet.

²³ With the notion of holding, she draws on a concept central to the thinking of psychoanalyst D.W. Winnicott. Drawing on metaphors of parental care, Winnicott shifted psychoanalytic theory and practice by emphasizing the inherent potential of an infant to become a healthy individual given a “good enough” environment through childhood. A good enough environment is one that meets the needs of the child, and includes being held. For Winnicott, by creating a holding environment in the therapeutic setting, the analyst could foster a regression to dependence in which the patient’s childhood traumas could be relived and repaired (Slochower 2018).

The music affords this expression, she says, by creating a holding space for this intense emotionality—a holding environment that supports embodied, emotional release. “In a nutshell that’s what GIM makes available, [...] that’s what the music provides: a container to hold so that people are more easily able to go there in a GIM session rather than sitting upright and talking.” This musical container affords emotional expression through the body and through the mind—ideally an integration of the two that leads towards healing.

In orienting to music in terms of psychodynamic properties, Anna understands music in terms of its potential modes of affording psychological and/or physiological processing. She orients to music as a set of potentials to affect the psyche. The words that she uses to describe these potentials are gerunds that orient us to the kinds of action that cause the effect the music affords. What aspects of the music will be realized in a listener’s response, in turn, depends on the affordance of structure of the individual who is listening—as we saw with the differences between John’s more embodied and Jane’s more enminded musical encounters. The process of selecting music in GIM, then, is to offer a set of affordances that the individual can best make use of over time in order to express emotionality through the mind and/or the body.

Archetype and Soul

Notably absent from my conversations with Anna was talk of spirituality. Given the centrality of “spirit” to Bonny’s understanding of the mind and to GIM discourse at large, Anna’s focus on elaborating her thought without explicit spiritual reference feels peculiar in retrospect. Indeed, in looking back to materials from my training in GIM, it’s interesting to see how Anna’s talk about her practice emphasized some aspects of the ideas of GIM training over others. For instance, in more Bonnyian fashion, music, I was told in training, functions to “connect” the conscious mind with the subconscious and superconscious mind. Resonating with

this connecting role, furthermore, music also functions as a “carrier” in that it “carries the Mystery of human experiences and addresses the Big Questions of Life”; “Music transmits a Higher Order of Truth”; “Music is encoded with Collective themes universal to everyone.” Not only does music “help access” the traveler’s “psychodynamics,” as Anna emphasized throughout our conversations, but also those “layers of the psyche” beyond the personal: the “Archetypal and Transpersonal.”

Late in the summer with Anna, I recall mentioning my interest in writing on the spiritual aspect of GIM discourse—likely as one of our conversations was wrapping up because this is not on any of my recordings. My vague recollection is that Anna was surprised at my interest in this. I forget anything beyond this sense of surprise. She may have had this reaction, however, because spirituality, in her mind, is a peculiar thing for a “researcher” to be interested in exploring because research, as the term is understood in the GIM world, is of the quantitative, outcome-measuring kind. So when I approached her to do an ethnographically oriented project, she may have carried over the values of that other type of research into my own. And I may have afforded such a notion because one part of research plan involved the “coding” of qualitative data—an aspect of the research I abandoned in the end. So this may be one reason why the topic did not arise much in conversations: following my presumed research values, she may have slanted her discourse about the therapy and music towards thinking that would be more legible to a more “scientific” discourse.

Anna’s investment in spiritual work, however, did arise obliquely in conversation when I asked about her use of the term “archetypal” in a session with John. She had referred to his image of a “ruin” in this way, so I asked how she understood the term. And it was actually in this

context that she spoke of the “cognitive” and “intuitive” sides of the brain that I drew on earlier to make sense of how she understands the psyche’s messages.

In the way that Carl Jung used the word archetypal. Ruins—the archetypal connection is things falling apart: things ancient, things of a previous time of wisdom. [...] Jung would talk about an archetypal common meaning theme. And it’s where our psyche talks to us in a metaphor, like in a dream. And those images for dreams don’t come from the rational side of the brain where we process language. They come from the emotional side of the brain that’s intuitive and imaginative and so speaks in metaphors, speaks in images. [...] It’s useful to explore an image from that point of view.

Anna draws on the “left-brain”/“right-brain” distinction not only in relation to the rational and intuitive modes. Archetypal images also, following this notion, arise through the right brain’s intuitive and creative capacities. By drawing on a brain-centered discourse, she articulates the ideas in terms more legible to a “researcher.” However, turning to a Jung-inspired thinker she cited as influential on her own thinking, a more explicit investment in orienting through the concepts of the soul and spirit quickly emerge.

Although we did not speak in depth about any of the individuals she cited, one author Anna expressed particular interest in was Thomas Moore.²⁴ Moore encapsulates his central concern in the title of his bestselling book: *Care of the Soul* (1992). In this book, he pushes against psychotherapies that seek to “fix” a person’s problems, and instead argues for the value of continual practice of caring for the soul—a practice that orients to the opportunity for spiritual growth afforded by listening to one’s “problems” instead of attempting to eradicate them. In speaking of a soul, however, Moore does not mean some immortal thing. Rather, he means “a quality or a dimension of experiencing life and ourselves [that] has to do with depth, value, relatedness, heart, and personal substance” (1992, 5).

²⁴ Other authors she mentioned in conversation include James Hillman, Robert A. Johnson, Jack Sanford, Monika Wikman, Edward Tick, and Michael Conforti—all of whom draw on the work of Jung. The only author for whom she cited a specific book, however, was Moore.

Anna may have been drawing on Moore's notion of the soul in an interview about another client that she had worked with for a number of years. At the beginning of their work together, Greg believed that he did not have the capacity to feel emotion. By the time I was observing her practice, however, he had changed dramatically.

... I should say he has massively rewired his personality or his being—his soul might actually be a better word because the outward personality is not so much, but his whole internal system. That kind of [therapeutic] work doesn't come along often because it's intense and time-consuming and most people aren't going to put into that. But he's a totally different human being.

This is the only time the idea of a soul came up in our conversations. The notion of “wiring,” though, as we saw in Jane's session, served as a common metaphor for how she characterized the work being done in therapy. And while Anna draws on the research on the brain to talk about a disconnect in the wiring and how one may rewire oneself, the goal of her therapeutic approach is not, I believe following Moore, to fix the brain's wiring, but to foster a kind of experiencing that nourishes the soul.

This might help to explain why at the end of Jane's session, Anna pushed back on how Jane referred to her dread of still “living in this brain” in a decade. For Anna, to heal is not to fix Jane's brain, but to go “in and through” the emotions through a process—a ritual practice the goal of which is to nourish her soul. In this moment, that is, Anna appears to have strategically recast the term from brain to emotion in order to once again push Jane away from her intellectualizing habit that seeks to fix things “in her head” rather than to connect and dwell with her emotions through the “heart.”

Anna, then, is attuned to issues of discursive strategy. In speaking with Jane and me, Anna speaks of “emotion” and “wiring” as terms that play on a modern imaginary while also pushing us towards orienting to practices that trouble that imaginary. In particular, the notion of

“wiring” plays at once to the modern desire to “fix” things (as Moore sees it), while also reminding us that “wiring” develops over time and “rewiring” is a difficult, lengthy processes—something that will take “practice” and “care.” “Emotion” also appears to function as a translational notion that bridges between modern psychological discourse and a notion of a “soul,” for emotion’s inscrutability demonstrates the value of trusting in practices of orienting to things beyond the grip of the intellect.²⁵ While Anna spoke to me primarily in terms legible to modern psychology, then, the wider frame of her practice appears to orient to psychotherapy as a kind of spiritual practice.

Conclusion

Anna, as we have seen, orients to the internal dynamics of the psyche through three terms: intellect, emotions, and the body. The intellect is the seat of reason and operates by drawing distinctions between things. While the emotions and the body are distinct terms she often speaks of them together as domains through which one may better value and engage things like feelings and intuitions. Following Levine, Anna sees Jane’s psychological problems as stemming from her defensive use of the intellect that shields her from attending to the messages her body and emotions are communicating. The goal of their work together, then, is to open Jane up to these embodied-emotional messages so that she can process the trauma remembered in the cells of her body.

Anna sees GIM as offering a useful way into doing this work of loosening Jane’s habitual intellectual defenses because the music creates an affective environment for the client to engage through the music’s psychodynamic properties. Although it took a couple of pieces of music and several cues to engage through the emotions and the body, during “Mein Jesu” Jane appears to

²⁵ And for Moore, the concept of emotion serves these mediating ends perfectly because for him, and perhaps also for Anna, the “soul” is the “seat of the deepest emotions” (1992, 203).

have connected with her emotions—a good start for the long, slow process of taking down the wall she has built up around her emotions.

Although Anna's discourse appears ever further distanced from the psychedelic imaginary, I have proposed that Anna's psychodynamic and brain-oriented concepts might serve as a strategic, translational language for her more spiritual investments. While she may think less through the psychedelic imaginary than did Bonny, she appears, that is, to maintain an investment in GIM as a kind of practice that orients the listener to something greater than themselves. And although Anna also speaks of music primarily through the psychoanalytic notion of psychodynamics, I view this too as framed by a psychedelic attitude—an orientation to fostering a transformational experience through music-listening that connects the alienated, intellectualizing subject with both their emotional and spiritual worlds. In continuing to this dissertation's conclusion, then, I begin with another of psychodynamic properties of music that Anna described to me: integrating—a property that opens up a way of drawing GIM discourse into dialogue with music theory, while also allowing me to take stock of how we might orient anew in dialogue with the psychedelic listener.

Chapter 7 Integrating

Air

Melancholy, the music program Anna chose for Jane's session, closes with Leopold Stokowski's arrangement of the Air from J.S. Bach's Orchestral Suite, No. 3—the piece popularly known as “Air on the G String.” While the Air always concludes *Melancholy*, Anna informed me that there are three options for the middle of the program: “The Cantata—you could put it before ‘Mein Jesu,’ [after ‘Mein Jesu,'] or skip it altogether. So there are three variations there.” When I asked her why she chose the option she did—using the Cantata following “Mein Jesu”—Anna said,

I used the Cantata because the tears had started, and there was something she would hopefully connect with and process before we move to Air which starts to wrap it up. The Air is five minutes long but it starts that integration and people start shifting. So [with the Cantata] it's like, well, “let's have another couple of minutes and see what happens.” And it was useful. Since the end of “Mein Jesu” was where the first tear happened—where emotion happened—I gave it some space. [...] The Air would have started to clean it up. And right after Air started, I was echoing “It's too profound to engage with,” then “let the music join you ... what's happening?” Jane replied, “I don't know. I'm standing still ... ,” and it was gone. If someone was really into it, they could bridge that transition to Air but if they're not really firmly in it, the Air is going to bring them out and start to integrate it—start to close it up.

The pieces of music that end GIM programs, she told me, usually have this “integrating” psychodynamic property. Grasping for some technical vocabulary to describe integrating music, Anna told me,

Any music that has (I've lost music language, but let's see if you can follow me) that steady, consistent, predictable kind of rhythm and chords—and predictable is probably the best term I can use—will help integrate.

To contrast integrating music with non-integrating music, she played Stokowski's orchestration of the fugue from Bach's Passacaglia and Fugue in C minor (BWV 582). In this piece, she said while speaking over the complex contrapuntal texture with instruments entering and exiting, timbres quickly shifting, "there's nothing calming and bringing together." Integrating music, on the other hand, "does have layers to it [like the fugue], [but] it's all very predictable, very easy. There aren't surprises you're not like *gasp*. It's like, 'Ah yeah. And there's another stitch, and there's another stitch, and we're closing it up.'" An integrating piece of music performs a stitching together of the musical texture in such a way as to afford a psychodynamic "stitching together" of the various strands of experience that arose over the course of the session.

In order to make more traditionally music-theoretical sense of this integrating psychodynamic property based on Anna's talk of stitching, I'll begin this chapter with an analysis of this piece of music, focusing on how we might understand its musical texture as affording an "integrating" psychodynamic relation through its technical properties. Because Anna implies that the shift to a strong integrating function occurs quickly in the Air, I focus here on the first twelve bars of the piece—its repeated six-bar opening phrase.¹

A useful way I've found to understand the Air as affording an integrating psychodynamic is through the melodic expression of its upper voices. The phrase begins and ends with melodic long tones—or, rather, the phrase begins and ends in repose from which the melodies emerge and to which they return. The phrase, that is, performs a movement from an integrated repose to relative disintegration back to integration. In this way the texture eases itself into the stitching together of the compound melodies.

¹ Although Bach indicates a repeat with a repeat sign, Stokowski writes out the repeat, changing the instrumentation of the texture in the repetition. I elide this significant musical factor in my discussion of voice leading that follows, though I gesture towards how this textural shift might also afford a sense of integrating in concluding the analysis.

A stitching together occurs between these moments of repose in the two primary melodic voices. These voices form a dialogue—each articulating a compound melodic motion while the other voice either rests or holds a long tone. The initiating melodic voice activates the upper voice texture by reaching over its long tone before quickly descending over an octave to a relative repose and leaping back up an octave to play another long tone. That melodic motion then ripples through the texture to a second voice, which responds by reaching upwards to the first voice’s resting register before falling back to its own. The opening phrase continues with this dialogue in which the two voices move between each other’s registers. As the phrase comes to a close, the initiating voice takes over all of the salient melodic motion, rolling downwards and downwards towards the responding voice that now accompanies in counterpoint. Because the primary melodic voices alternate throughout the phrase, we may understand their dialogic interplay as resulting from the dividing of a single melodic line—a kind of disintegration. In Figure 19, I provide a rough stitching together of the melodic motion of the two voices to render the “whole melody.”² The purpose of my recomposition is not to demonstrate how things could have been otherwise. Rather, I present this as a notional melodic whole that is latent in the hearing of the texture I am offering—a whole that we may experience as fragmented. The jagged lines that cross through the “whole” melody in the figure illustrate this fragmentation into the two actual melodic voices of the Air. Where the jagged line crosses through the “whole” melody, the melodic material switches actual melodic voices.

² In my examples I have rendered the register of the melodies as in Bach’s original. Stokowski shifts the upper voice down an octave for the initial presentation of the phrase before bringing it back up to Bach’s original for the repeat. I discuss this textural shift as a potential site of integrating below.

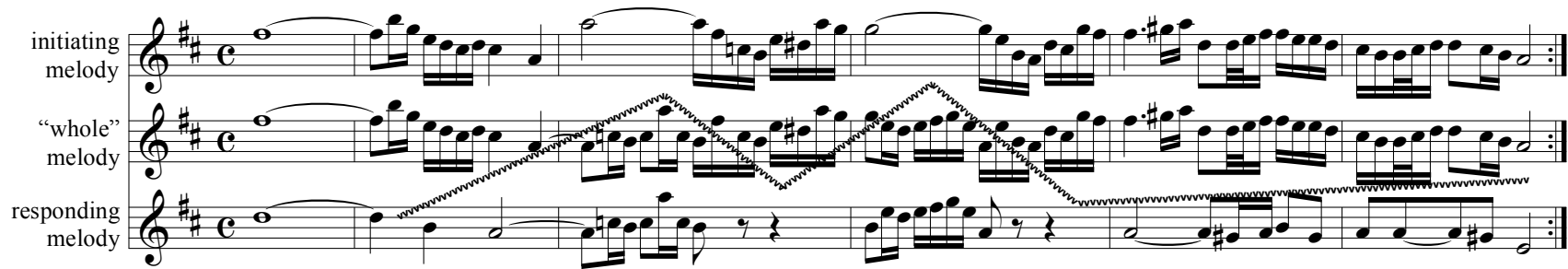


Figure 19. The notional “whole” melody in the middle, fragmented into the two actual melodies above and below it. J.S. Bach, “Air” from Orchestral Suite No. 3 in D major (BWV 1068), mm. 1–6.

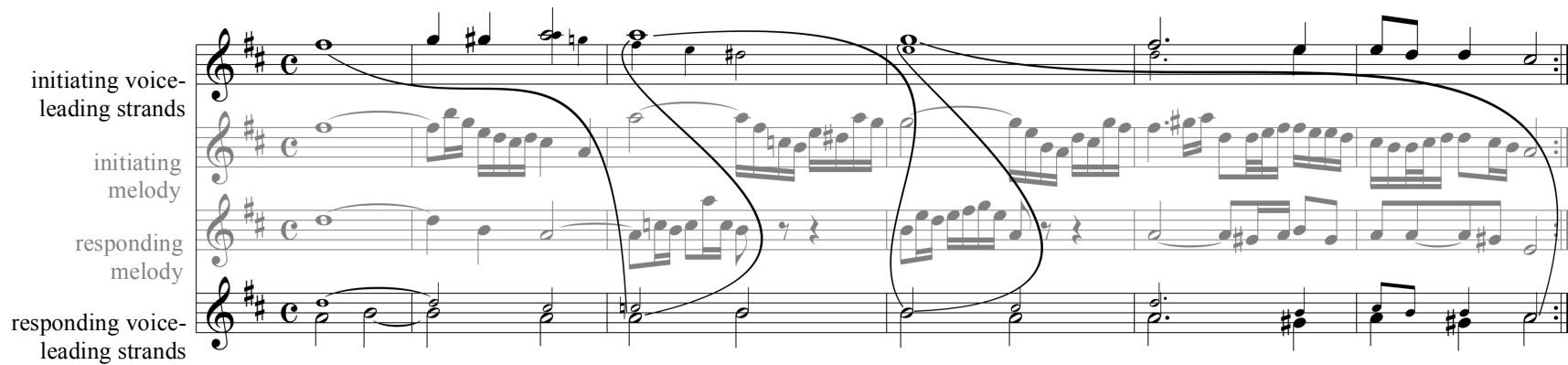


Figure 20. Latent voice-leading strands being stitched together by the actual melodies (strands in the reduction are based on the initiating and responding melodies as well as other parts of the musical texture)

Orienting in another way to the musical material latent in the Air's texture, we can make further sense of how these melodies perform an integrating function. In Figure 20, I reduce the upper voice texture to the voice-leading strands that the initiating and responding compound melodies articulate. Each of the actual melodies, we see, alternates between its own and the other melody's primary voice leading strand—sometimes glancing against and sometimes dwelling with the other strand before retreating back to its register. In this way, the melodies might be expressing both a resistance to (glancing) and movement towards (dwelling) integration. The slurs in the figure seek to visually capture the sense in which I propose we understand the compound melodies as a stitching together of disparate voice-leading strands. By the end of the first phrase, however, a movement towards integrating becomes the dominant expression insofar as the initiating voice falls to dwell in the pitch space of the responding voice's voice-leading strand and, as mentioned earlier, the upper voice texture returns to its opening stasis.

Of course, construing pieces of music in this way—as an integrated stitching together of strands of voice leading—is something music theorists invested in a Schenkerian approach to analysis see in every piece of music they study. But this doesn't mean that every piece of music amenable to this kind of analysis actually affords the integrating psychodynamic. As Anna told me, the Bach fugue was not integrating, but opening up. And the Prelude, Adagio, and Cantata—all pieces easily construed in terms of voice-leading strands—"stir" things up rather than integrate. Whether or not a piece is stirring or integrating, then, depends not solely on whether we may represent strands of voice leading being tied together, but rather *how* the voice leading strands are expressed in the actual musical texture. And the compound melodic activity of the melodies in the Air, perhaps, expresses in such a way that it performs an integrating kind of tying together of the voice-leading strands rather than an unpredictable flinging of strands more

tenuously integrated in a texture. From this voice-leading perspective, then, there is no absolute distinction between integrating and non-integrating music, but instead there is a relative performance within the music-expressive texture of something we may sense and make sense of as integrating.

Thus far I have focused on this piece's music-textural performance of integrating through the lens of Schenker-inspired voice-leading analysis,¹ but other aspects of the musical texture also support hearing it as expressing and affording the integrating psychodynamic property. For instance, Stokowski arranges the initial exposition of the opening phrase with the cellos performing the initiating melody, down an octave. The second time through, the first violins take over the melody and the cellos play the responding melody. This timbral shift in the melodic relations may serve as integrating in a sense different from the one I explored with the voice-leading strands: the registral and affective interchange between the lines performs a drawing together of musical dimensions that Anna articulates as offering closing: the going back over of material with a new consciousness insofar as the material is recast in a different affective register. Other aspects to explore might include the performance choices in the particular recording used regarding balance, tempo, dynamics, bowings, etc.²

But my purpose here is not to offer an exhaustive analysis of what kinds of musical parameters come together to afford integration. I seek, rather, to gesture towards a stitching together of the disparate discourses of music theory and GIM. And I happen to find the Schenkerian lens particularly illuminating for two reasons. The first reason is the one I've been working to demonstrate: that this approach to thinking about the texture of the Air helps me to

¹ More specifically, my Schenkerian inspiration comes from Schenker's lengthy discussion of the *cantus firmus* in *Counterpoint*, Book 1 ([1910] 2001). See, for example, his analysis of a bar of a Handel keyboard piece ([1910] 2001, 59).

² As I mentioned in chapter 6, because the specific performances used in this program are not currently public information, I refrain from referring to them here.

make sense of how this piece might afford the integrating psychodynamic. The second reason has been latent, but serves to introduce the purpose of this chapter: it shows how integrating involves a tying together of the thematic strands expressed explicitly and implicitly throughout the text(ure). This second reason, that is, offers me a plan for how to conclude my own text: by performing an integrating of its disparate thematic strands.

To further elaborate on how this chapter should perform this integration, let's turn back to how Anna speaks of the role of the final piece in a GIM program.

The last piece is like if you've been in your dream, you're waking up. It's not really opening and inviting. It's not like a solid door closing. It's a coming together—not bringing up more stuff.

The purpose of an integrating piece is not to render a final, fully integrated whole—a solid door closing. Rather, its purpose, Anna indicates, is to begin drawing the listener out of their listening-dreaming experience (*à la* Lawes) of an altered state of consciousness (*à la* Bonny). The primary utility of using an integrating piece of music is that it affords a bringing back into “normal” consciousness the material that came up in the listening-dreaming encounter.

The integrating psychodynamic, furthermore, serves to reorient the client's everyday habits of thought in light of the listening-dreaming experience. Thus Bonny writes:

When the psyche is opened [by “loosening defensive blockages which stand in the way of inner self-knowing”], a reintegration hopefully will occur in which the client will be encouraged to exercise knowledgeable control of personal life events. This control is akin to Maslow's Self-Realization, or to stage six of Assagioli's Psychosynthesis. (1978a, 42)³

Integrating is about drawing those repressed, defended elements of the self experienced during the listening encounter back to “normal” consciousness such that the incapacitating barriers Anna saw in Jane's psyche might be slowly eroded. Integrating, that is, affords a taking stock so that the self may go about living more fully in the future. And while during the integrating

³ Here Bonny most likely means Maslow's term “self-actualization.”

process it might appear that “more stuff” is coming up, that stuff had actually been there in the background all along, animating the process. In integrating we bring these strands out into the open, and connect them with our everyday lives.

Taking inspiration from the idea that stitching together voice-leading strands performs and affords this sort of integrating function, in this chapter, I work to draw together the strands of this dissertation. In analyzing a piece of music in dialogue with a GIM practitioner I have begun this process in a familiar site for music theorists: the music. In integrating these disparate discourses, I have here sought to perform one way forward for music-theoretical discourse: drawing our analytic tools into dialogue with the discourse of those outside of our field who are practicing music theory in other terms. But in drawing the notion of the psychedelic into dialogue with music theory, many other options open up. For, as we saw with the Saskatchewan group, the encounter with the psychedelic can prove transformative of one’s attitude toward the terms of one’s work—can lead to unforeseen developments and lead to a rethinking of our lives as we integrate the psychedelic attitude into our daily practices.

In this chapter, then, I explore three sites of music-theoretical daily practice in order to think through how we might integrate the psychedelic ethos I’ve been exploring into our lives. Following the image of opening up and out of the psychedelic, I order these in such a way that their scope expands. First, in dialogue with current reflection on the “hidden curriculum” of music theory, I propose that we might complement our current primary pedagogical tasks with others. Second, I explore how integrating the psychedelic ethos into our research might attune our disciplinary work more towards the affective resonances of our discourse. Third, I seek to perform this kind of disciplinary work through a reading of the contemporary field—drawing an image of music theory in dialogue with Jane. As I have been reading all psychedelic discourse,

this is meant to be strategic—oriented towards creating affects/effects through my representational practice. I then conclude by integrating the images of the modern and psychedelic listener.

Recognizing

In music theory, discussion of our “hidden curriculum,” usually centers on how we implicitly teach a system of musical values by privileging a canon of works.⁴ While I concur that it’s troubling that music theory continues to afford the stance that the music of dead white European males from the eighteenth and nineteenth centuries is the best music, I also think that this focus on repertoire misses a deeper hidden curriculum we, inadvertently I think, perpetuate: that in order to really know music, you must know it through the representing, recognizing intellect—that is, you must know it as the image of the modern listener does.

I’ve been arguing throughout, however, that we music theorists know—in *the cells of our bodies*—that this mode of orienting to music is not actually what makes our knowledge about music a truly *musical* knowing—it’s not what animates us, what we value most fully. This was what Vernon L. Kliever was arguing in his contribution to the 1976 CMS panel: that our emphasis on grading representations of the music as though it were an indication of musical knowledge affords students the idea that they heard “musical” content when they did not.

It is not unlikely that stressing the name of an event is directly responsible for closing-off the achievement of an adequate musical experience, and that nominalism deludes a person into believing that musical understanding is being achieved. (1977, 139)

Although we stress the representations in our grading, however, through our teaching we do actually try to foster a form of listening that recognizes music not solely through naming but also through a recognition of music’s affective qualities—for example, scale-degree qualia. The

⁴ For a recent study of music theory’s hidden curriculum see Cora S. Palfy and Eric Gilson’s “The Hidden Curriculum in the Music Theory Classroom” (2018).

purpose of aural skills work is not about fostering absolute pitch—that capacity for the naming recognition to operate to its utmost. Indeed, we push our students with absolute pitch to hear otherwise—to recognize not only through the name, but also through the quality. These dynamic qualities of the tone, as Zuckerkandl calls them, are a major part of what make music (at least the kind of music we privilege in our canon) musical.

We operationalize this mode of qualitative, affect-oriented listening, however, in order to produce representations of the music in one particular way—through the Western system of music notation. In so doing, I’m proposing that our hidden curriculum affords in our students a mistaken understanding: the idea that the purpose of a dictation exercise is to produce an accurate, pitch- and rhythm-based, representation of what was heard. This misunderstanding has led many of my students to wish they had absolute pitch because then things would be so much easier—so much more efficient for them. But this short-circuits the actual point of the exercise: to recognize the music in the affective register of the dynamic tonal field—to resonate with the music. It just happens that recognizing music in this register also helps the students represent the pitches—something much easier to grade. But the point is not to represent the music—that’s just the medium through which we can see if a student is listening to the music in that particular affective register.

Of course, this representation-facilitating affective register is not the only way to skillfully listen to music. As a music theorist habituated to this “aural skills” form of listening practice, I find the capacity of individuals to “travel” with music in GIM an incredibly difficult skill to acquire. And I don’t think it’s any less an aural skill than the one we privilege in the aural skills classroom. I wonder then if we might somehow, as pedagogues, demonstrate that we also value other modes of orienting to listening and expressing our listening experiences to our

students. We might thereby begin to disafford the notion that to properly listen, one must be able to represent through the naming recognition.

I believe that displacing this notion would be good for music theory. For, in not contextualizing the value of the aural skills we teach in relation to other listening practices, it is easy to lead students to devalue those other listening practices as somehow not rising to the status of listening. Indeed, I experienced this over the course of my own training. I had somehow internalized the idea at some point in my music-theoretical training that, if I couldn't take the piece in dictation, then I wasn't listening right. This is, of course, ridiculous, and perhaps a case of my own misrecognition of the value and purpose of what I was being taught. But the discourses around the value of music-theoretical training often emphasize its role in making students better musicians. And what aural training affords—it seemed to me—was precisely the capacity to notate what is heard. So I felt deficient. Because I was listening to the music, but I wasn't listening like the image of listening I thought I was supposed to be striving for: the modern listener.

What I'm proposing, then, is that our hidden curriculum has a strong tendency to convey the idea that the “proper” way to “know” the music is through the image of the modern listener. This is, of course, a valuable way of knowing. But I'm not so sure that we want to be in the business of propagating negative affects by privileging this as *the* image of listening. And I'm not so sure this is what we mean to be doing. We are, after all, music lovers.

Representing-Arranging-Affecting

But how can we maintain our position and legibility within the academy if we begin to move away from the modern listener? How can we speak about music in a way that both recognizes the music and at the same time affords an affect-oriented listening to the music in

light of that discourse? For all its notoriety, I read Carolyn Abbate's "Music—Drastic or Gnostic?" (2004) as posing these very questions in the language of philosopher Vladimir Jankélévitch. More squarely within music theory, I read these as the questions animating the "bubbling forward" of affects in the latter half of David Lewin's classic "phenomenology" essay (1986). It's even what Pieter C. van den Toorn appears so concerned with in his screed against Susan McClary's feminist readings of musical works (1991).⁵

These are also the questions latent in the turn of phrase I began this dissertation with: "If you think you've heard the music before, then you're not listening." But Lawes' isn't nearly as interested in answering these questions I'm reading into his conditional statement as we academics are. While he doesn't offer answers, what he does instead is something I've found helpful: he proposes a different concept of what listening is. Listening *is* about recognizing, but not, paraphrasing Anna listening when you attend to the music through the defensive intellect. Rather you are listening when you engage the music in a way that loosens the intellect so that you not only dwell with the emotions and the body, but also care for the soul.

Although Lawes articulates it in a pithy, provocative conditional statement, I believe that, like Bonny and Anna, his statement should be read as strategic in nature rather than as a statement of absolute fact. In making the statement, he leads us to question the emphasis we have placed on intellectualizing recognition in order to understand that *recognizing* and *listening* are not one and the same—that there is another integral aspect to listening, which is what I think of as the *affective* register of the recognition.

For Bonny, Anna, and Lawes, in order to attend primarily to this aspect of listening, a different technique of listening must be fostered—a technique that affords an attunement to the

⁵ See also Vivian Luong's reading of van den Toorn's ideal music-loving practice and its relationship to music-analytical production in "Rethinking Music Loving" (2017).

affective dynamics of the music. And Bonny developed such a technique through the arrangement of bodies in a therapeutic landscape she borrowed from her research in psychedelic psychotherapy.

For us academics who express not by arranging bodies in a therapeutic landscape but through writing, this raises a problem: how do we write if our goal is to afford such a listening? If we are writing, using our intellectual faculties, how do we use those faculties to orient our readers to affective dynamics rather than reified representations?

Although this issue of discourse is not their primary concern, GIM therapists grapple with this problem as well—for they too must speak about music in their trainings and in their therapeutic practices in ways that afford psychedelic listening. Throughout this dissertation, then, I have explored their talk about music in order to gain some more insight, following in the footsteps of phenomenological, feminist, and queer music theory, into how we might write.

Following Bonny's teachings on how music's "morphology" affords certain "moods," GIM therapists' discourse about music orients readers not primarily to the music's relatively objective, representational abstractions, but to intersubjective, psychodynamic affordances. What the music *is* has less to do with how we may characterize it in morphological terms and more to do with how we understand its capacities to affect listeners—or precisely what Gilles Deleuze (1988, 1992), following Spinoza (1994), call a body's (in this case, the music's) affects.

This is not to say that GIM therapists do not use a faculty of recognition to name affects. It's more that their use of recognition to identify affects operates in a different register than does the use of recognition to name the "morphological" aspects of the music. And in order to attune to the affective register we must experiment with experience. This is what Anna did during in our conversations when she would turn on a piece of music and ask me how it affected me. As

with Spinoza, however, Anna never had any pretense to fully know of the music's affects, for, as Deleuze recasts Spinoza: "We do not even know of what a body is capable," nor can we know in advance (1992, 226). Of course there are patterns that you might experience in practice: *certain kinds* of people often experience *certain kinds* of music in a *certain kind* of way. But all of these *kinds* are provisional. And there is nothing *certain* about how anyone will experience the music.

This is the primary lesson I see both in GIM discourse and discourse on the psychedelic: knowing involves practices that orient to things beyond the representational register of the recognition. This lesson, in turn, necessitates a shift in thinking: to value thought that orients not only through the provisional transcendence of the modern subject's recognition, but also through an immanent experience-recognition of the dynamic ensemble of affects that constitute our bodies and worlds.

But it's hard to do this in any sustained fashion. We live, after all, in worlds that afford investing exclusively in the modern critical stance. It's just so productive. And because it's so productive, it offers some sense of security within the precarity of our worlds. The modern critical stance, then, is not only useful, but also necessary for living—coping—in our world. And thinking otherwise could prove perilous. But a singular, defensive investment in the modern critical stance, as I'll explore later, is actually proving more perilous.

As I read her, then, Bonny's purpose—and my own here—is to attempt to demonstrate the value of an ethos that can easily be dismissed by the modern critical stance for many reasons: for lack of productivity; for lack of "intellectual rigor"; for drawing talk of the spiritual into what ought to be a secular discourse. And just as Bonny was concerned with how she would sound to her colleagues in music therapy, for all these reasons, I'm concerned with my own legibility. Like hers, this dissertation draws together a motley assortment of sources in an attempt to

perform what I see as the productive potential for scholarship that inhabits, in Eve Kosofsky Sedgwick's terms, a more reparative rather than paranoid position (2003). What this kind of scholarship produces is of a different kind than the products of the modern critical stance—something that might seem too touchy feely for a modern: a disposition towards caring for the self and the other so that positive rather than negative affects might proliferate. As I said, however, this isn't easy to do in my world—the neoliberal academy—where a scarcity of resources affords the proliferation of resentment and anxiety.

Imaging

In chapter two I opened by discussing an exchange between Forte and Dubiel in order to demonstrate how Forte helped shape music-theoretical discourse on an intellectual ethos of Latour's modern critical stance—an attitude that, in its music-theoretical instance, seeks to maintain a purified distinction between the structure of music and the experience of that structure.⁶ By engaging methodological discourse throughout the field's history, I sought to demonstrate that music theorists have not only been concerned with creating knowledge about musical structure (either explanatory or descriptive), but have also always desired to attend to the animating role of musical experience for their music-structural discourse. As a part of an institution that had come to value modern, secularized knowledge production, the field necessarily took up the modern critical stance in order to establish itself as a viable intellectual discipline. Following Latour's cheeky turn of phrase, though, what I hoped to demonstrate is that music theory “has never been modern” in the sense that theorists have always been concerned with a hybrid object—music as a structure-experience that we seem to *know* can never be disentangled. Thus, we only heuristically operate under the notion that we can ever really

⁶ I also offered context on how this development was not peculiar to music theory, but part of a larger shift in the values of the American academy beginning in the late nineteenth-century.

produce pure knowledge about an objective musical structure. Doing so helps our productivity (for attending to the complications of hybrids takes an immense amount of time) and legibility (for “explaining musical structure” is how we may describe our job), both of which are necessary for success in the contemporary academy.

Following Latour, however, the work we produce under the modern critical stance—analyses of and theories about music—is not, as Dubiel argues, what we say it is: knowledge that explains musical structure. Rather, what we have always been producing was knowledge-attitude hybrids. Through our disciplinary work we perform a stance towards the things we study, a stance that we ask our readers to take on and perform themselves. Through the very attitude performed in our discourse, that is, we afford the proliferation not only of knowledge, but also of the modern critical stance itself. And while this stance has been incredibly productive, it’s not without problems.

This leads me back to a thread I left hanging earlier: that solely orienting through the modern critical attitude is, in fact, more perilous than thinking otherwise. For Latour, this peril is climatological in nature: because we have been *so* productive inhabiting this stance, we have brought ourselves face to face with an existential threat to humanity—climate change. And while the stakes aren’t as high in music-theoretical discourse, insofar as we foster this stance, we are complicit. But the perils I wish to point to in the music-theoretical context have to do with more local affective concerns. The way forward Latour, however, offers is a way forward for us as well: to begin orienting to the hybrids we have been producing all along *as such* in order to trace their effects. Central to Latour’s critique, then, is an ethical intervention. And it is this ethical moment that I wish to draw into music-theoretical discourse—for music theorists, in my experience, seem to skirt around these issues when engaging critiques of their work.

An illustrative instance arises in Patrick McCreless's "Rethinking Contemporary Music Theory." He begins with an image that he likens to the field of music theory.

A well-known cartoon from the *New Yorker* shows two overweight and presumably retired executives sipping martinis and relaxing in bathing suits on the deck of a not insubstantial yacht. "I used to think I was intelligent, ambitious, and hard-working," remarks one to the other. "By the time I discovered I was merely obsessive-compulsive, I'd already made my pile."

This retired executive might well stand for contemporary American music theory in the mid-1990s, thirty-five to forty years after its advent in our universities and conservatories—time enough for a full career, from underling to executive, from assistant professor to professor emeritus. (1997, 13)

Having produced a pile of work, music theorists began to contemplate the value of their work, what drove them to create this pile. Writing at a time when this very pile is under fire from the new musicology, McCreless writes, following his Foucauldian analysis of these disciplinary spats,

music theory, like the retired executive on the yacht, has, whether one likes it or not, established itself in an enviable position of power: it has already "made its pile." It has learned that its claim to power, and indeed its central research agenda, at least in the view of some, was compromised from the outset by a questionable ideology. The power that it now enjoys may even have been gained in part through the dark workings of an unconscious obsession, rather than the virtuous hard work and search for truth that it always imagined to be its driving force. But what should it do? Should it flatly deny that it has been compromised and proceed with business as usual? Should it abrogate its power and begin again, trying better to match its vision and its practice the second time around? Or should it, like the executive in the cartoon, wisely accept the reality that no knowledge or power is ever pure, and revel in its accomplishments anyway?

To no one's surprise, I, as a practicing music theorist, would opt for the third course: for a music theory that comes to grips with postmodernism while continuing to build on and value its own achievements of the past. (1997, 48)

His conclusion troubles me. In saying that we should "wisely accept the reality that no knowledge or power is ever pure, and revel in its accomplishments," McCreless short-circuits the taking-of-account necessary to move forward in light of critiques of the discipline. Or, even more troubling, he affords readers the idea that his work here—using Foucault to trace music theory's disciplinary history—has adequately completed the work of "com[ing] to grips with

postmodernism,” so that we may now move on, “continuing to build on and value [music theory’s] achievements of the past.”

But this response insufficiently responds to the critique—and certainly doesn’t come to grips with “postmodernism.” Yes, of course no knowledge or power is ever “pure.” Following Latour and even Foucault, however, *we must hold ourselves accountable* to the *effects* of our knowledge/power.⁷ We ought not simply ignore how our colleagues see our work performing problematic values and just keep reveling in our products because nothing is ever “pure.” The pivotal question that McCreless ignores is this: what does this pile of music-theoretical work *do*—aside from what Forte sees under the critical modern stance as accumulating explanatory knowledge?

A lot of different things, to be sure. But one possible effect mentioned briefly and sporadically throughout music-theoretical discourse follows in a vein similar to Kerman: that music theory performs an outmoded aesthetic ideology that emerged from philosophies that also buttressed Europe’s colonial projects.⁸ This genealogical argument, however, easily falls prey to the counter Joseph N. Straus articulates well: we ought “not abandon [our music-analytical tools] on the [...] grounds that they suffer some ineradicable stain of their origin” (1995, [8]).

However, Straus does propose a reason we might consider doing so: “until it can be shown that our pleasures and enjoyments are immoral or harmful to others, I hope we may continue to

⁷ In following McCreless in saying that we have “power,” I do not mean to overstate how much power music theory has in the larger field of academic power relations. Our power is, in fact, quite minimal. Regarding whatever power we have, though, I think we should hold ourselves accountable for its effect.

⁸ In the music-theoretical discourse, this is usually not discussed explicitly in terms of colonialism, but in terms of systems of oppression more generally. For example, Adam Krims writes, “It certainly should be kept in mind that modeling musical ‘structure’ risks aestheticizing and formalizing music, thus eliding historical consciousness and reproducing social structures of domination. And it must also be acknowledged that the field of music theory is frequently complicit in this regard (and often in remarkably unselfconscious ways)” (1998, 11). And Bryan Parkhurst writes, “The addressees of a music analysis should be attuned to the institutional and disciplinary forms of power and coercion (both hidden and overt) that the analysis may serve to exercise or extend. We should be on the lookout for, and endeavor to unearth, forms of ideological control or domination encoded in analytical utterances that have gone unrecognized both by the analyst herself and by her audience” (2013, [29]).

indulge them” (1995, [7]). Here, then, we must respond not simply by telling an origin story about music theory (as McCreless does). We must, rather, see the effects of our orientation in action—check in on how our work might be causing harm to some, while also bringing joy to others.

The harm I wish to foreground is found less in the content of music-theoretical discourse—and modern, secularized academic discourse at large—than in the mode of orienting it performs and implicitly values over others. My critique, then, is not particular to music theory. “Mainstream” music-theoretical work—as Fred Everett Maus calls it⁹—is just one location within the fragmented disciplinary and cultural landscape that performs those orientations to things that thinkers I’ve engaged characterize as modern.

Throughout this dissertation, we’ve seen a number of therapists centrally concerned with some notion of the modern and the troubles attending the modern’s psyche. Although this discourse is often less oriented to currents in philosophical discourse, Latour’s theme of separation in the modern critical stance resonates with their understanding of the modern. For example, speaking of the modern condition in Alcoholics Anonymous discourse, Ernest Kurtz writes,

Alcoholics Anonymous both speaks to this modern pain and sharpens these critiques of the modern situation. The pinch of alienation, AA suggests, comes less from man’s separation from the product of his labor than from modernity’s claim and attempt to separate three aspects of human life and experience that are in reality essentially conjoined—the physical, the mental, and the spiritual. (1979, 203)

Anna’s understanding of Jane offers a more concrete example. What I, drawing on Latour, call the modern critical attitude, Anna calls an intellectual defense: a disposition towards disengaging the emotions and the body in favor of making intellectual sense of things. As we

⁹ In what follows I use the terms “mainstream” and “fringe” in reference to Maus’ understanding of them in “Masculine Discourse in Music Theory” (1993).

saw, the intellect draws distinctions—separates things out—in order to find logical relations between things. This is not a problem in itself. In so doing, however, the intellect affords a distancing of the self from the matter at hand—a distancing that may be carried over into the self as the defensive posture that habitually avoids engaging the self’s own emotions and body. Now that Jane lives in a situation where this defensive posture is no longer necessary, her emotions have started “bubbling forward”—a development that her intellectualizing defense suppresses. However, in order to heal, Anna says, Jane must go in and through her emotions—removing the immense wall she has built up between her intellect and emotions one or two bricks at a time.

Perhaps, then, Anna’s image of Jane might offer an illuminating alternative to McCreless’s image of music theory. Music theory emerged in an academic milieu unsupportive of emotional and embodied modes of orienting to musical expression. Although we know that these are an integral part of musical life, music theory inculcated a paranoid voice that says engaging this part of musical life is less rigorous and leads to unsubstantiated talk—talk that would make music theory incorrigible.¹⁰ So mainstream music theory developed a properly intellectualizing habit that, while not a problem as one among many approaches to things, turned into a defensive posture that helped music theory make sense of itself and its academic value as a discipline distinct from others. The fringe of the field, however, has always been bubbling forward with talk of personal experience, engaging emotion and the body—topics embarrassingly personal that the mainstream works to either ignore or incorporate through the

¹⁰ Here I paraphrase some Milton Babbitt’s vision of music-theoretical discourse. He writes, for instance, “presumably it can be agreed that questions of musical theory construction attend and include all matters of the form, the manner of formulation, and the signification of statements about individual musical compositions, and the subsumption of such statements into higher level theory, constructed purely logically from the empirical acts of examination of the individual compositions” (1965, 49–50). He then continues by distinguishing this kind of discourse from “what has passed generally for the language of musical discourse, that language in which the incorrigible personal statement is granted the grammatical form of an attributive proposition, and in which negation—therefore—does not produce a contradiction; that wonderful language which permits anything to be said and virtually nothing to be communicated” (1965, 50).

defensive intellect, thereby missing opportunities to orient otherwise by dwelling with and working through these integral aspects of musical life. The solution, as Anna notes, is not to make intellectual sense of these aspects of music. Rather, the solution is to orient in a different way: a way that integrates rather than separates.

One thing that this orientation to integrating might do is to open music theorists to entering into dialogue with both the worlds around the musical encounters and the worlds within them. Rather than seeing them as separate, the psychedelic cosmology sees them as either opening out to or animating the other. The task of such a recast music-theoretical discourse would be to *strategically* trace the openings, draw the connections in order to refigure our musical—which is always (and has always been) also a refiguring of our broader—worlds. This is the intervention, as I see it, that music theory’s fringe has always been calling for.

Listening

Throughout this dissertation, I have been proposing that we view music theory as a practice centered on implicit images of what it means to listen. I have explored two such images that orient widely diverging music-theoretical practices. The academic field of music theory, I argued, is premised on the image of the modern listener—a listener who recognizes what is heard. GIM and psychedelic psychotherapeutic music-theoretical discourse, I proposed, is premised on the image of the psychedelic listener—a listener who through hearing the music transforms themselves by opening up and out to the world. In separating these images, however, I do not mean to imply that they are oppositional. Rather, as I hoped to show in chapter two, the modern image contains within it an impulse towards the psychedelic (figured as “sublime”); and as I hoped to show in chapter one, the psychedelic imaginary is itself figured in relation to the modern—as an escape, a line of flight.

Both images are at once valuable and limiting. Because the value of the modern listener to music-theoretical discourse is, I think, quite obvious, I have spent most of my time discussing its limitations. But to be clear: the modern listener is what allows me to be writing these words. It is the ground on which we produce discourse that is legible within the academy, valuable for practicing musicians, and fulfilling for ourselves. Following the arguments of feminist and queer music theory, however, I have been arguing that our often-implicit investment in this image as the condition of possibility for music-theoretical production limits what we view as music-theoretical discourse and practice. While this limiting was helpful in order to strategically situate ourselves within the disciplinary terrain of the modern academy, this work has been accomplished. And in reaping its benefits, here I seek to integrate our practices with those we have yet to recognize as music theorists.

The primary value of the psychedelic listener, as we have seen, is in how it may foster psychological healing. What this image offers professional music-theoretical discourse, however, is a refiguring of the nature of our work. Following Bonny's theorization that I explored in chapter five, the psychedelic image reminds us that our discourse and thinking about music is never *only* producing knowledge. Rather, our discourse is always also performing an attitude towards what it is we are studying. An ethic. The psychedelic image of listening brings the ethical moment of our discursive practices to attention because it reminds us that we are not, in the final analysis, autonomous subjects recognizing the properties of objects—we are individuals constituting and constituted by our real-imaginary worlds. In reminding us that the modern image has itself also always been strategic, the psychedelic offers us an alternative.

Although resituating music-theoretical work as strategic is a primary benefit of the psychedelic image, the very strategies it offers highlight its limitations. Within the logics of the

contemporary academy, the psychedelic image is limited in that as a listening position, it is not concerned with the production of modern knowledge, but with the production of listening techniques oriented to self-transformation. That is, a psychedelic music theory would be didactic in the moralizing sense that university reformers in the late nineteenth century sought to expunge from the academy through its modernization/secularization. And while I do not see this as in itself a limitation of the image in theory, in practice the psychedelic image could never function as the central ground for the discipline of music theory in the contemporary academy. Nor do I think it should be. My purpose here was never to find a replacement for the modern listener. Rather my purpose has been to seek out other listening positions, find some value in them, and see how inhabiting these might transform our own so that we might foster a more inclusive, integrating music theory.

So let me end with another image, an image of a listener who is neither modern nor psychedelic, but who partakes in modern and psychedelic practices. A listener who finds value in these and other images of listening. A listener who shuttles between these positions, practicing them in order to produce discourse that might refigure their practices—practices of listening but also of living. A person who sees in them strategies for making and re-making themselves and their worlds. Just as the psychedelic was always already within the modern, within the image of psychedelic, I propose, has always been this third listener. What I mean to be sketching as a way forward, then, is not a psychedelic music theory, but the possibility of a third music theory that the image of a psychedelic music theory helps us to begin at once imagining and also recognizing in the work of ourselves and others.

Appendices

Appendix A. Tables of recordings indicated for use in psychedelic psychotherapy sessions

All tables adapted from the lists in Bonny and Pahnke’s article draft and published article. I have indicated the “type” of the music based on how either Bonny and Pahnke characterize the music in the article or based on how Bonny describes the music in her “Notes and Guidelines.” If these texts do not discuss the pieces, I indicate this with a “-” under type. Selections marked with “*” appear in the published article but not in earlier draft. Selections marked with “†” appear in the draft but not in published article.

Table 3. Selections and alternate selections for phases 1 and 2: pre-onset and onset (hours 0 to 1½)

Selections	Type
Mantovani, <i>Songs to Remember</i>	S
Vivaldi, Guitar concerto in D (adagio)	S
Vaughan Williams, Fantasia on Greensleeves	S
Beethoven, Piano Concerto No. 5 (adagio)	-
Brahms, Symphony No. 1 (allegro, andante)	S
Strauss, A Hero’s Life (selections)	-
Mozart, Laudate Dominum: Vesperas, K339, Ave Verum, K 618	S
Smetana, Moldau	D
Bach, St. Matthew Passion; Erbarme dich, mein Gott	D
Alternate Selections	Type
*Peter, Paul and Mary, <i>Album</i>	S
*Beatles, <i>Let It Be</i>	S
†Mantovani, <i>Sentimental Strings</i>	S
Albinoni, Sinfonia for Orchestra	-
Vivaldi, The Four Seasons (Winter)	D
Grieg, Piano Concerto (allegro, adagio)	-
Brahms, Piano Concerto No. 2 (Serkin)	-
Rachmaninoff, Piano Concerto No. 2 (moderato, adagio)	-
Roger Wagner, <i>House of the Lord</i> ; Panis Angelicus, Lord’s Prayer, Ave Maria	-
Bach, Toccata and Fugue in D	-
Strauss, Der Rosenkavalier (Act 3, duet)	-

Table 4. Selections and alternate selections for phase 3: building toward peak intensity (hours 1½ to 3½)

Selections 1½ to 2½ hours	Type
Mormon Tabernacle Choir: Come, Come Ye Saints; O, My Father: Lord's Prayer I	S
Elgar: Enigma Variations; #8,9	S
Brahms: The German Requiem; part 1	D
Brahms: Symphony #3; poco Allegretto	S
Boccherini: Cello Concerto in D; Allegro	-
Bach: Arioso	S
2½ to 3½ hours	
Vivaldi: Gloria; Et in Terra Pax	-
Bach: Come, Sweet Death (vocal and instrumental versions)	S
Wagner: Tristan and Isolde; Liebestod	S
Beethoven: Symphony #9; Adagio	S
Gounod: St. Cecilia Mass: Offertoire, Sanctus, Benedictus	P
Strauss: Death and Transfiguration (Transfiguration only)	P
Alternative Selections 1½ to 2½ hours	Type
Mormon Tabernacle Choir: Beloved Choruses II	S
Beethoven: Piano Concerto #3, Allegro, Largo	-
Rimsky-Korsakoff: Scheherazade	-
Brahms: Symphony #4: Andante Moderato	S
Grofe: Grand Canyon Suite, Sunrise	P
Brahms: The German Requiem; part 2	D
Beethoven: Symphony #5	D
2½ to 3½ hours	
Gounod: St. Cecilia Mass; Kyrie, Credo	P
Scriabin: Poem of Ecstasy	-
Mahalia Jackson: I Believe	S
Simon and Garfunkel: Bridge Over Troubled Waters	-
N. Luboff Choir: Inspiration	S

Table 5. Selections and alternate selections for phase 4: peak intensity (hours 3½ to 5)

Selections	Type
Faure: Requiem: Sanctus In Paradisium	P
Barber: Adagio for Strings	P
Wagner: Lohengrin; Prelude to Act I	S
Brahms: Violin Concerto; Adagio	S
Brahms: The German Requiem; part 4 & 5	P
N. Luboff Choir: Inspiration, Deep River	P
Tschaikowski: A Golden Coudlet	-
Tschesnekoff: Salvation is Created	-
Bach: Air for the G String	-
Alternate Selections	Type (phase)
Palestrina: Stabat Mater	-
Bach: Concerto for Two Violins; Largo	-
Mormon Tabernacle Choir: Beloved Choruses II	S
Verdi: Requiem	-
Brahms: The German Requiem; part 7	P

Table 6. Selections and alternate selections for phases 5 and 6: re-entry and return to normal consciousness (hours 5 and 6)

Selections hour 5	Type
Mahler: Symphony #4: Ruhvell	-
Music for Zen Meditation	S
Holst: The Planets; Venus	-
Songs of the Auvergne, Brezairola	-
Copland: Appalachian Spring (last half)	S
Villa-Lobos: Bachinas Brasileiras #5	S
hour 6	
Misa Criolla	S
Respighi: Pines of Rome: Ciancola	-
Simon and Garfunkel: Scarboro Fair, Homeward Bound, El Condor	-
Moody Blues: Question of Balance; Minstrel Song, Dawning is the Day	S
Sound of Music (Selections)	-
J. Mathis: Goodnight, Dear Lord	S
Alternate Selections hour 5	Type
Beethoven: Symphony #6; Allegro	-
Paul Horn: Inside	-
Classical Ragas of India	-
Joy is Like the Rain	-
Mormon Tabernacle Choir: The Lord is My Shepard	?
Ravel: Daphnis and Chloe: part I	-
hour 6	
N. Luboff Choir: Appassionata	S
Sinding: Suite #10; Adagio	-
Britten: A Ceremony of Carols (selections)	-
Ray Repp: Sing Praise	-
Coltrane: A Love Supreme	-
Debussy: Girl with the Flaxen Hair, Sunken Cathedral	-

Appendix B. GIM session transcription of Jane's GIM session

Figure 21. Transcription of Jane's GIM session. Program: *Melancholy*.

Bach-Stokowski, Prelude in B Minor

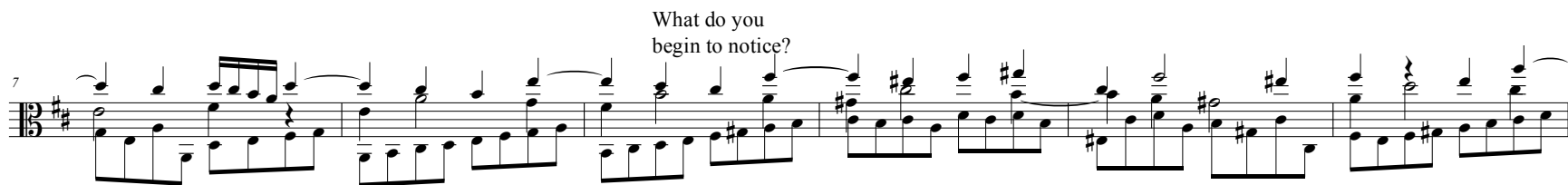
Anna:

Andante [(♩ = ca. 60)]



Musical notation for the first system of the transcription, showing the piano accompaniment for the first six measures of the piece. The notation is in B minor, 4/4 time, and features a steady eighth-note bass line and a more melodic upper line.

Jane:



Musical notation for the second system of the transcription, starting at measure 7. The text "What do you begin to notice?" is written above the staff. The notation continues with the piano accompaniment.



Musical notation for the third system of the transcription, starting at measure 13. The text "Mhm" and "Mm" are written above the staff. To the right of the staff, the text "Where are you in relation to this room?" is written. The notation continues with the piano accompaniment.

Uh an image

Uh ...

And the image is like an empty room with a table with a white tablecloth on it and a single bowl of fruit sitting on it.

(Figure 22 cont.)

Inside it.

And there are ...

... exits ...

like entrances and exits
into the room, there's
like three of them

... four.

271

Hm

What else is there
to notice about
this room?

Uh ...

It's got a very
tall ceiling ...

and one of the walls is
windows and the other
three walls have ...

Uh ...

exits.

not—they're
not doors
they're just ...

ways to get
into other
rooms.

And it's, uh ...

gray ... the walls ... with

(Figure 22 cont.)

36

columns and [inaudible]

What is the mood of this room?

272

42

Uh ... Solitary and inviting

Mmm. Solitary and inviting

Because it's beautiful, but it's, it's empty.

Hmm

What is your mood there, being there in the room?

Mm. Eager.

Eager.

Bach-Stokowski, Adagio from the Toccata and Fugue in C Major for Organ

Feel the eagerness.

Adagio [$\text{♩} = \text{ca. } 50$]

How do you notice that eagerness in the body, how do you feel that?

Um, I feel it in ...

my upper back ...

(Figure 22 cont.)

5 Hm. Do you have a sense what the eagerness is about?

and a little bit in my hands. Um To maybe to see like who or what is going to come into the space with me because there's ...

9 there's food out, there's fruit ... that might be [indiscernible] Mmmm Mm The space seems inviting. Eagerness to see who ... or what is going to come into this space with you.

13 Be present to that eagerness. Is this a familiar feeling? Hm ... a little bit. A little bit. Yeah.

Detailed description: The image shows a musical score for a vocal piece, continuing from Figure 22. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system starts at measure 5 and includes the lyrics 'and a little bit in my hands.' and 'Um To maybe to see like who or what is going to come into the space with me because there's ...'. The second system starts at measure 9 and includes the lyrics 'there's food out, there's fruit ... that might be [indiscernible] The space seems inviting.' and 'Eagerness to see who ... or what is going to come into this space with you.'. The third system starts at measure 13 and includes the lyrics 'Be present to that eagerness. Is this a familiar feeling? Hm ... a little bit. A little bit. Yeah.'. The score includes various musical notations such as notes, rests, and dynamic markings like 'Hm.', 'Mmmm', and 'Mm'.

(Figure 22 cont.)

Musical score for Figure 22 cont. (top section). The score is in bass clef with a key signature of one sharp (F#). It begins at measure 17 with the text "To when?". The melody consists of eighth and sixteenth notes. Below the staff, there are vocalizations: "Um ..." under measures 17-18, "[indiscernible]" under measures 19-20, and "It's like that eager stressing feeling, anxiety feeling about what's about to enter the space ..." under measures 21-22.

274

Musical score for Figure 22 cont. (middle section). The score is in bass clef with a key signature of one sharp (F#). It begins at measure 21 with the text "to those times ... familiar to those times." The melody consists of eighth and sixteenth notes. Below the staff, there are vocalizations: "Mhmm" under measures 23-24 and "Mhmm" under measures 25-26. Above the staff, there are four phrases: "Feeling like ready ..." under measure 21, "Trying to be ready, predict ..." under measure 22, "Eager and the stress and anxiety of that." under measure 23, and "At what times in your life have you been in that place before?" under measure 24.

Bach-Stokowski, Mein Jesu! was vor Seelenweh.

Musical score for Bach-Stokowski, Mein Jesu! was vor Seelenweh. The score is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It begins with the tempo marking "[Largo (♩ = ca. 46)]". The melody consists of quarter and eighth notes. Below the staff, there are vocalizations: "Um ..." under measures 1-2, "Well when have I not?" under measures 3-4, "Mm" under measure 5, "Hm." under measure 6, "So it's old." under measure 7, "Mhm." under measure 8, and "All the time." under measure 9.

(Figure 22 cont.)

275

5 All the time ... Eagerness ... waiting ... readiness ... stress, anxiety of what's about to enter the space. Can you feel that in your body?

9 Describe that. Yeah. Um ... It's a downward weight ... that isn't coming from the outside. It's not external. It's already inside. Inside where? Mmm, my upper back. But in the middle of my body, not close to the surface.

13 Let the music join that weight.

The musical score consists of three systems of music in bass clef with a key signature of one flat. The first system (measures 5-8) features a melodic line with eighth and quarter notes, and a bass line with chords and single notes. The second system (measures 9-12) continues the melody and bass line, with some notes beamed together. The third system (measures 13-16) shows a more active melodic line with eighth notes and a bass line with sustained chords.

(Figure 22 cont.)

17

What happens ...
as you're present
to that weight?

Nothing. Maybe it feels ... Like what happened ... Uh yeah, the ...

21

I don't
want to go.

I wan to maintain
distance from it.

Mmmmm.

You want to
maintain distance
from it.

Why?

Yeah

Because,
because ...

because if I move closer
towards it, it'll ...

25

like it's a
magnet ...

It pulls inward ... the
things surrounding it.

For just a moment ...
for just a moment relax
the distance.

(Figure 22 cont.)

28

Relax the distance. What's happening? Yes ... stay there.

Bach-Stokowski, Chorale from Easter Cantata

277

Let the tears come.

[Allegro non troppo (♩ = ca. 104)]

5

(Figure 22 cont.)

9

What's there?

Sadness.

Detailed description: This system of musical notation covers measures 9 through 12. It features a treble clef and a key signature of one sharp (F#). The melody is characterized by a continuous eighth-note pattern. The lyrics 'What's there?' are positioned above the staff at the beginning of measure 10, and 'Sadness.' is placed at the end of measure 12.

13

Mmmm.

For just a moment ...

allow the sadness ...

Let me music join the sadness.

Detailed description: This system of musical notation covers measures 13 through 16. It continues with the same treble clef and key signature. The melody maintains its eighth-note texture. The lyrics 'Mmmm.' appear at the start of measure 13. 'For just a moment ...' and 'allow the sadness ...' are placed above the staff in measures 14 and 15 respectively. 'Let me music join the sadness.' is written above the staff in measure 16.

17

Detailed description: This system of musical notation covers measures 17 through 20. It continues with the same treble clef and key signature. The melody maintains its eighth-note texture. There are no lyrics present in this system.

(Figure 22 cont.)

21

Musical notation for measures 21-24. The score consists of two staves. The upper staff contains a complex melodic line with many sixteenth notes and some slurs. The lower staff contains a bass line with mostly quarter and eighth notes.

279

25

And what's happening?

Musical notation for measures 25-28. The upper staff continues the melodic line with lyrics. The lower staff continues the bass line.

It's like right in front of my face. It's dancing with me. And like ... daring me.

29

Mmmmm Daring you. Daring you what? Ah! And do you?

Musical notation for measures 29-32. The upper staff continues the melodic line with lyrics. The lower staff continues the bass line.

To engage with it, to dance back.

(Figure 22 cont.)

33

nn-nnm.

Why?

37

Mmm.

8^{va}

Afraid to ... it's uh ... it's confident ...

41

8^{va}

Mmmmm.

too profound ... to engage with.

(Figure 22 cont.)

Bach-Stokowski, Air from Orchestral Suite No. 3

Too profound to
engage with ...

because it's
confident.

Let this music
join you.

[Moderato (♩ = ca. 72)]

The first system of musical notation consists of four measures. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble, including some sixteenth-note passages.

281

And what's
happening?

The second system of musical notation consists of four measures, starting with a measure number '5' at the beginning. The notation continues with the same instrumental parts as the first system, showing the continuation of the melodic and accompanimental lines.

Hm.

Mmmm.

The third system of musical notation consists of four measures, starting with a measure number '9' at the beginning. The notation continues with the same instrumental parts, showing the continuation of the melodic and accompanimental lines.

I don't
know ...

It's like maybe
it's ... um ...

I'm ... standing still ... [indiscernible]

right in front of
my face, like it's
moving in the
room by itself.

(Figure 22 cont.)

Mmmm. It's moving. You're standing still.
It's moving. Maybe showing you Showing you what?

13

And it's like ... showing like it's moving for me. Uh,

What does it mean that it can move by itself?

282

17

It's showing me it's movement or that it can move by itself ... Because before it was right in front of me and when I moved my head it moved with me or was ... That ...

Mmm. Mmm.

21

... it ... has agency. Just makes me scared.

(Figure 22 cont.)

For the last moments
of the music ...

25

Allow awareneses or
wisdom from the session to
come forward.

29

What is here
right now?

33

Mmm ... fear

Fear?

Fear

Detailed description: The image shows three systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has two sharps (F# and C#). The first system starts at measure 25 and includes the lyrics 'For the last moments of the music ...' and 'Allow awareneses or wisdom from the session to come forward.' The second system starts at measure 29 and includes the lyric 'What is here right now?'. The third system starts at measure 33 and includes the lyrics 'Mmm ... fear', 'Fear?', and 'Fear'.

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