

Music, Imagery and Affect: A Cross-Cultural Exploration
Of Responses to Chinese and Western Classical Music

Karlyn Johnson Hanks

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**MUSIC, IMAGERY AND AFFECT:
A CROSS-CULTURAL EXPLORATION OF RESPONSES
TO CHINESE AND WESTERN CLASSICAL MUSIC**

A dissertation submitted to the
Institute for Clinical Social Work
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by

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Abstract

This is a cross-cultural phenomenological study of imagery and affect produced by subjects listening to Western and Chinese classical music while in a deeply relaxed state. The purpose was to explore the essential structure of the subjects' responses to selected music with especial reference to the discovery of responses which would transcend the personal and cultural level and thus be representative of the archetypal level.

The tape of music developed for the study consists of eleven carefully selected and programmed selections of Chinese and Western classical music. Music was the most constant element in the study.

In Taiwan and the United States volunteer subjects were tested individually, using a form of the Jungian method of active imagination, with music, in a method developed by Bonny. All subjects in both cultures entered the altered state of consciousness and produced affective imagery and follow-up drawing(s).

Responses were subjected to an analysis using the method of Giorgi against the background of Jungian and Kohutian theory.

The major finding is that the psyche has a propensity for acting according to patterns in response to music. Archetypal content, often personally and culturally differentiated, is common to many or all responses, even across widely disparate cultures and music, and even when a translator is required. Both groups of subjects produced remarkably similar responses to both kinds of music. The findings are discussed with reference to Jungian archetypal theory, Kohutian theory of music and psychology, and cross-cultural theory.

Among the clinical implications: this method is effective for cross-cultural use, work with unconscious material, and potentially as a diagnostic tool. Scrupulous ethical care is demanded because of its potential to bypass personal and cultural defenses and inhibitions and provide relatively ready access to sensitive unconscious material.

The meaning of my existence is that life
has addressed a question to me.

--C. G. Jung
Memories, Dreams, Reflections

To my Mother

Bernita Kroll Johnson

who introduced me to music
and fostered my love of it

and

To my Daughter

Amy Kathryn Hanks

whose deep relatedness to the Chinese culture
made this study possible

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Jay, my husband, whose help and commitment have been constant

A. Lowry Johnson, my father, who provided a start toward this project, and had the satisfaction of knowing I was on the way

On Music

Thunder comes resounding out of the earth:
The image of enthusiasm.
Thus the ancient kings made music
In order to honor merit,
And offered it with splendor
To the Supreme Deity,
Inviting their ancestors to be present.

--I Ching
Hexagram 16

Music is . . . the essence of order and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless, dazzling, passionate and eternal form.

--Plato

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils...
Let no such man be trusted.

--Shakespeare
The Merchant of Venice

Without music life would be a mistake.

--Nietzsche

It is the musician's role . . . to help us express genuine emotions. When music takes on that responsibility, it draws upon the best kind of human effort and is deeply therapeutic, harmonizing the physical and spiritual, the intellectual and emotional, joining body and soul.

--Yehudi Menuhin
The Music of Man

Today it is possible to approach music on the one hand with the apparatus of modern atomic science and on the other through the perceptions of depth psychology. . . . It is the responsibility of . . . music . . . to bring back into the limelight the original function of music--its links with the deepest in human experience.

--Peter Michael Hamel
Through Music to the Self

A Note on Chinese Words and Names

Chinese words may appear with different forms or spellings throughout this dissertation, due to two factors:

1. There is a difference in Romanization of the characters, depending on historical preference or preference of a particular author. For example, Liang uses the older form, ch'in, in his 1969 work, and the newer pinyin form, gin, in his 1985 work.

2. Sometimes a specific person has Anglicized his name differently in different works. For example, Liang Minyue's name appears in that form in his 1985 book, but in earlier works he refers to himself as David Ming-yueh Liang.

Rather than use the pinyin form, introduced in recent years by the People's Republic of China, I have elected to use the older Romanization throughout. It is less confusing and more closely approximates the sound of the pronounced words. There are two exceptions to this general plan:

1. When a quoted word is in pinyin in the original I will use the original and translate into the old Romanization for consistency and clarity.

2. I will use names in the form in which they appear in the quoted source.

On Quoting the Subjects

Certain difficulties are encountered in attempting to include verbatim excerpts from transcripts made of the subjects' responses to a study such as this. Responses are frequently punctuated by periods of silence. In addition, subjects often repeat, re-phrase, qualify and clarify. Often they speak in phrases and incomplete sentences. There are errors in grammar and syntax. I have edited the quoted transcript sections just enough to make the essences and meanings easily readable and immediately accessible to the reader. A notation of "... " indicates that the subject paused, while "()" indicates editing for the sake of clarity or brevity. For the sake of confidentiality, I have disguised any identifying information that appeared in the subjects' responses.

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CHAPTER I

STATEMENT OF THE QUESTION

Introduction

This study grew out of my long-term interest in the uses and function of music and my more recent interest in Chinese culture and music.

People all over the world respond to music. Within the past 20 years, clinical processes of transformation have been developed which make use of the imagery and affect produced while listening to music in a deeply relaxed state (Bonny & Savary, 1973). Both clients and therapists attest to its value; however, there has been little research exploring the content, form and nature of the imagery and affect produced. There has been no work at all attempting to ascertain whether there may be a cross-cultural application of this method.

This study is a qualitative-descriptive, cross-cultural and comparative study of the responses in imagery and affect experienced by Chinese and Western individuals while listening to especially selected Chinese and Western classical music while in a deeply relaxed state.

Data gathered were subjected to phenomenological analysis which resulted in categories of imaginal and affective experience.

The Central Question

This is a cross-cultural phenomenological study of imagery and affect produced by subjects listening to Western and Chinese classical music while in a deeply relaxed state. The purpose is to explore systematically the content, form, and nature of the subjects' experiences of the music in order to determine the essential structure of that experience, and with especial reference to the possibility of discovery of responses that would transcend the personal and cultural level and thus be representative of the archetypal level.

Potential Value of the Data

Both therapists and clients attest to the effectiveness of the use of music and affective imagery in psychotherapy, but there had been virtually no research exploring the content, form, and nature of the affective imagery produced by clients. Clinical experience suggested that such responses may fall into several broad categories: imaginal, affective, and physiological responses and personal, cultural and archetypal responses. My specific interest lay in exploring this area, especially with reference to the presence of patterns of response across cultures--that is, archetypal imagery.

My clinical experience is that individuals listening to the same music at different times may experience completely different imagery and affect in response to the

music, apparently depending on psychological processes in the moment. On the other hand, I had also made a casual observation of a small sample of imagery and affect to a particular musical selection (Brahms, Symphony #1, Poco allegretto), which strongly suggested that some of the imagery evoked is archetypal, that is, similar for different people at different times. This study provides data toward development of a specific hypothesis about imagery and affect in response to certain music.

According to Jungian theory, peoples of all cultures share the archetypes of the collective unconscious in common, but each culture elaborates images of the archetypal experience along its own unique cultural lines. On the basis of Jung's theory, and drawing from my own experience in the use of music as a therapeutic tool, it seemed that if subjects in this study produced data that included imagery, some of that imagery might be personal, some cultural, and some archetypal in nature. I assumed that data on the experience of individuals from two diverse cultural groups to the same musical stimuli could be of especial significance for Jungian theory should it suggest experience that transcends cultural conditioning, that is, experience that is archetypal in nature.

Clinicians working cross-culturally, both here and abroad, need to understand what factors are similar and unique to their Asian and Western clients in order to facil-

itate psychological work. I anticipated that the findings of this study would also add to our understanding of the use of music as a therapeutic modality and would have implications for cross-cultural work. Learning how to blend our widely diverse Eastern and Western cultures in a manner that facilitates the blend while supporting the ways in which each culture is unique and can inform the other is a challenge of our time and of the future. One way potentially to promote understanding is to work with the assets of each culture--among them imagery and music.

CHAPTER II

BACKGROUND FOR THIS STUDY

For the purpose of setting this study in context, the following is a brief historical survey of the uses of imagery, affect, and music; a brief orientation to the history and use of Chinese music; and a brief orientation to the philosophical underpinnings of the cross-cultural aspect of the study.

Imagery and Its Associated Affect

The use of affect-laden imagery as a therapeutic tool has been the focus of scholars of a variety of disciplines from archeology to psychology for about the past 100 years (Samuels & Samuels, 1975, p. 21). The earliest images have been found in caves all over Europe and Africa and are dated between 60,000 and 10,000 B.C. (p. 13). Religious figures and philosophers in most cultures have used visualization for healing and for stimulating development and transformation.

According to ancient hermetic philosophy (beginning with the Egyptian Hermes Trismegistus), images held in the mind can affect the universe (Samuels & Samuels, 1975, p. 21). People believed that by using this process they could change their mental state to any desired state. Perhaps the modern-day adaptation of this is the

"affirmations" used by some people in the hope of changing their life situation.

Ancient Sumerians, Assyrians, Babylonians, Greeks, and Romans all used images of the gods, especially fertility gods, to evoke, or invoke, successful agricultural endeavors and personal transformation. An example is the Eleusinian mysteries, in which a mind-altering substance and probably a dramatic evocation of the Kore god image were used to achieve a transformation of consciousness. In addition, all of the following have used subjective visualization for therapeutic purposes: Platonists (Greece), Sufis (Persia), Buddhists and Hindus (India, Tibet and elsewhere in the Orient), Christian Gnostics, Jewish Kabbalists, and Rosicrucians.

Reports of visions, dreams, and their interpretations are found in the Old and New Testaments--for example, Genesis 40:9, 41:1-7; Job 4:12; Acts 16:9 (Jerusalem Bible, 1966). Modern-day religious practices use visualization to assist people in achieving their spiritual goals. An example is the eucharistic ceremony in which the communicant is encouraged to hold the idea that Christ is present in the bread and wine (Book of Common Prayer, 1979, pp. 334-338).

Samuels & Samuels (1975, pp. 65-72), citing both theory and research, state that visualization is associated with changes in energy, affect, and physiology. It evokes a focus and clarity of mind that goes beyond boundaries and

ordinary awarenesses. The image becomes the compelling focal point for achieving change.

The taboo death is an extreme form of visualization. In some tribes it is believed that if the tribesman believes his soul is stolen, and if this is public knowledge, he will die in a few days. Medical evidence does not substantiate any cause for death. If, however, he is told the curse is broken, or his soul has been returned, he frequently recovers (Frank, 1961, p. 42).

In contrast, in recent years the Simontons in Texas have developed a method of visualization which they say their research shows has been effective in prolonging and even saving the lives of cancer patients (Simonton et al., 1978, pp. 10-12). The Simonton method involves visualizing the body's own defense systems (immune system, white blood cells) acting in combination with other prescribed destroyers of cancer cells such as radiation or chemotherapeutic agents visualized as fierce destroyers, such as armies.

Samuels & Samuels (1975, pp. 234-236) cite studies by Bates, Dick-Read, Wolfe and Luria on the use of visualization to control pain. This may be done by visualizing something pleasant or positive, or by changing the perception of the pain through visualization. For example, if the pain is visualized as a huge wound, the task will be to visualize the wound shrinking. Theoretically, the pain will diminish accordingly.

Early psychologists such as William James, Francis Galton and Edward Titchener thought the image was a fundamental concept in psychology. John Watson, a behaviorist, emphasized scientific methodology, which assumed that only what could be measured was valid. It wasn't until the 1960s that psychology again became interested in imagery. In 1964 psychologist Robert Holt published a paper titled "Imagery: The Return of the Ostracized" (Samuels & Samuels, 1975, p. 37).

Meanwhile, in psychiatry, with the discovery of the unconscious, it was realized that one could become aware of previously unknown inner images. Breuer was the first to use images, in the therapy of Anna O. Both Freud and Jung worked with dream images, and observed that when affectively charged images were brought to consciousness, neurotic symptoms could be relieved, and the patient experienced healing.

Jung used imagery in the exploration of his own unconscious, often writing about or painting the images. He thought the production of the images was autonomous, not an ego task, and was not limited to repressed memories. In his work he attempted to translate affect into images, or to find the images concealed in the affect, that is, the archetypes.

Archetypes (see Glossary) are experienced as forms of typical experience expressed in images and their associated

affect. They occur all over the earth as constituents of myth, folklore, and legend and as autochthonous products of unconscious origin. Archetypal images may appear in dreams or fantasy, especially when one has to face difficult inner or outer events, or in psychotic states.

Among other uses of imagery are induced hypnagogic state (Kubie, 1943), induced dreams (Sacerdote hypnotized patients and suggested they dream with a pleasant ending), and visualization to control spontaneous uncontrollable fantasies. Behaviorists since the 1960s have used visualization in desensitization, for phobias and anxiety, and in aversive training. Hypnosis is a form of visualization that has been used since the time of the mesmerists in the 1800s.

In the late 1940s a Frenchman, Desoille, used a technique he called "directed daydreams" (rêve éveillé). He was especially interested in the phenomena of ascent and descent in the imagery and thought these were connected with creative sublimation and instinctual motivations, respectively. At about the same time, two German psychiatrists were working with imagery: Frederking, with his technique of deep relaxation and symbolism, and Mauz, who used directed imagery to recall pleasant memories, unlock repressed emotions, and stimulate natural healing.

An Italian, Assagioli, developed psychosynthesis, in which the patient is directed in symbolic visualization.

In this country Fritz Perls expanded on the use of imagery by asking his patients to identify with/become the various figures in the visualization or dream.

The Psychological Power of Music

There is every reason to include music within the purview of clinical studies. Indeed, one wonders why more theoreticians have not done so.

Zuckerkandl says that of all the experiences of our senses, tone is the only one known to belong exclusively to life. Light, color, sound, odor, taste, solidity, fluidity, gaseousness, heat and cold--all are also to be found in inanimate nature (Zuckerkandl, 1956, p. 1).¹

Sound is perhaps the first and predominant sense experience of the fetus in utero and is one of the last awarenesses of the dying person. Deeply unconscious patients are known to be aware of sound.

In the creation myths of a number of cultures, it is primordial vibration or sound that is responsible for the generation of matter from nothingness. The biblical creation myth makes it appear that sound preceded light ("And God said, 'Let there be light'" [italics added]).

¹ Zuckerkandl seems not to have considered such tones as the sound of wind on the sands, produced by the combined action of nonliving elements.

Detloff (1978, pp. 143-144), a Jungian analyst, writes that in the Japanese Kototama principle, thought to be around 4000 years old, sounds are

the most central essences, to which the trigrams of the I Ching, numbers, elements, color, etc., are related. The sounds contain all the essential possibilities and thus together form a complete matrix or "mirror" for reflecting almost any content. These sounds are the basis for building words [and therefore presumably vocal music] regardless of the specific language. To draw an analogy with chemistry, sounds make up words as the elements make up molecules. Thus, in our framework, the sounds are related in a deep, essential, elemental way to the archetypes.

Sound in the form of music has been a part of every culture known to man (Zuckermandl, 1956, p. 1). Mythology tells of the use of music in prehistoric cultures, and anthropology of its use in preliterate cultures. Some investigators assume human speech was originally chant-like. Harps were found in the royal graves of Ur (c. 5000-2500 B. C.). One of the oldest known musical systems comes from China, about 26 centuries B.C.

It is interesting that no culture that we know of has ever limited itself to the sounds of nature. All have developed some form of music for some important use in the culture. In fact,

music and therapy have been inseparable throughout man's history. Each culture has determined the nature and use of its music in the treatment of illness. Mystic, therapeutic powers have often been attributed to music even in cultures that took pride in their rationality. Men have believed that music cured illness by warding off evil spirits, absolving sins, introducing moral and ethical forces into human lives, placating the gods and bringing into balance

the four humours once supposed to determine human temperament (Gaston, 1968, p. 1).

In ancient China and Egypt, music was believed to be so fundamental as "to reflect the principles that govern the universe. It had the power to uplift or degrade the psyche, to make or break whole civilizations" (Zweig, 1985). "The superior man tries to promote music as a means to the perfection of human culture. When such music prevails, and people's minds are led towards the right ideals and aspirations, we may see the appearance of a great nation" (Confucius, quoted in Bonny & Savary, 1973, p. 1). Music was used for the collective good.

Gaston, writing in 1968, also comments on the use of music for the collective good. It is often concerned with the kinds of emotions that draw people together (e.g., patriotism, love, loyalty, religion) and it promotes a feeling of belonging. It also influences behavior, (e.g., in shopping centers and churches, and at athletic events and dances). Perhaps there would be no need for music if there were adequate verbal expression. "The best substitute for music is poverty-stricken" (p. 23).

Music is communication of such special quality that for thousands of years it has been thought to be mystical or supernatural, probably at least in part because of its supportive and transformative effect on affect. No other explanation has seemed necessary or possible. Zuckerkandl

(1956, p.6) argues that is precisely why music must be studied.

Music is a most intimate type of communication. It involves people totally and in such a unique way that painful loneliness can be alleviated. It is usually nonthreatening and nonpunitive. Fundamental to understanding its effectiveness seems to be that music is nonverbal and preverbal communication. In addition to being communication, it is supportive and something to project one's feelings into safely. Music both stimulates and permits affect in all its intensity.

Major psychological theorists have had relatively little to say about music, except to link it with affect. Kohut says that Freud was unable to open himself to the experience of music or modern art. He would not allow himself to be moved by something he could not explain. Freud was aware of this and apparently realized it was a price he paid for his logical, rational way of being (Kohut, 1978, pp. 294-5).

Freud, Ferenczi, and Reik discussed "the haunting melody" (the tune that comes to mind spontaneously) and Reik wrote a book on it which Kohut reviewed (Kohut, 1978, p. 189). There is agreement that the haunting melody is unconsciously determined, but question over whether it has to do with intrinsically musical factors (e.g., when it occurs in a "musical person") or extramusical associations.

Both Reik and Ferenczi think it is the rhythm corresponding to an affective state that determines the associative emergence of a tune. Reik claims that "music is the language of psychic reality . . . an emotional expression much more adequate than words" (Kohut, 1978, p. 189).

Jung addresses this question (CW 3:111-122) and relates these "melodic automisms" to a partial emergence of repressed thoughts that are associated with an underlying complex and expressed in the words of the tune that has come to mind. He says that the purposive activity of singing or whistling the tune prevents the complex from becoming fully conscious, referring to Freud's idea that singing and whistling frequently accompany activities that do not require complete "cathexis of attention."

My own observation is that any element associated with the music--rhythm, words, musical thematic material, or affect associated with the music--may be responsible for its emergence in the psyche. This would seem to correspond to Jungian analyst Edward C. Whitmont's statement that directly connects music with affect: "Nowadays, music is for me the primary connection to the psyche, the soul, the spirit, and the unconscious. Whenever I want to know how I feel, I go to the piano" (1984, p. xiii).

Jung makes very few references to music in the Collected Works. He does draw a parallel between alchemy and music (14:87, note). He states that psychotherapy finally

recognizes the importance of perceiving and giving shape to images through painting, drawing, or even composing, using as his examples Bach's Art of the Fugue, and the archetypes in Wagner's works, especially--presumably--the Ring Cycle (14:754). He goes on to say that these phenomena arise from unconscious compensations produced by the Zeitgeist, but does not discuss it further.

Both Jung and Kohut did address the topic of music and the psyche in a way that is directly relevant to this study. That work will be discussed in the Literature Review.

Imagery and Music Together

"Guided imagery and music" is a contemporary depth approach to using music as a therapeutic modality. It was developed in the early 1970s by Helen Bonny; I see it as a form of active imagination (as described by Jung--see Chapter III, Literature Review). In active imagination (e.g., sandplay), the ego holds its own integrity, but it also pushes against the frontier of what is possible for it by engaging imaginatively in new and hitherto impossible actions or experiences.

The music, with its known form and structure, provides, within the relationship with the therapist, a container and grounding for the psychological work. It allows, gives permission for, and facilitates sensations, imaginal material, and deeply nonverbal affect and other material to emerge from the unconscious. The music also allows release

of ego control and facilitates movement from outer to inner stimuli. Music and therapist are co-therapists, supporting and facilitating the experience of affective imagery (Bonny, 1978a, pp. 4-9).

In addition to form and structure, other boundaries implied in the use of music are the involvement of other people, such as the composer and performer(s), who may be perceived to have composed and performed out of feelings somewhat like the patient's.

While the imagery produced may be fantasy material, it is not as "purely" unconscious material as, for example, dream material, in that it has been stimulated by outer variables: the music and the therapist.

The procedure described below is a synthesis of the Bonny monologs and my own personal training in the use of the technique of guided imagery and music, from 1981 to the present.

The procedure makes use of the various requirements for visualization: a room that guarantees privacy, room for the client to lie comfortably in the supine position (sitting is possible but does not allow for the same depth of relaxation), eyeshades to block out external light (especially if the internal lighting cannot be somewhat dimmed), and blanket (body temperature drops).

The therapist sits close to the client's head and begins an induction, the purpose of which is to relax the

body and focus the mind. I start my inductions with deep breathing, the locus of which changes as relaxation sets in. Progressive muscle relaxation or visual relaxation techniques are often used.

The focusing image is best taken from the client's own material, frequently from previous imagery, but also from important verbal material in the "talking" part of the session. Affective themes and images from the client guide the selection of music for the session.

The image is introduced and the inner senses stimulated by suggestion to imagine color, shape, texture, smell, accompanying sounds, feeling, and oneself in relation to the image (for example: a rose).

The therapist then suggests that music will be introduced into the experience. While the music is playing, the patient describes the unfolding of the imagery and frequently experiences an affective response to the music. A change in the patient's vocal production and breathing are indicative of a deeply relaxed state. The therapist facilitates the process with appropriate open-ended and nondirective interventions, taking notes the entire time. The notes will later be used by both therapist and patient.

When the music is finished (typically 30-40 minutes), the therapist provides grounding verbally by suggesting a return from the imagery and the altered state to the reality of the room. There is some discussion of the patient's

perception of the experience. I elicit descriptive comments on which I take notes. The client makes personal associations to the material. Both client and therapist may make cultural and archetypal associations. The experience may be further grounded by the patient drawing some images that are in some way representative of the experience; often they represent the most affectively charged parts of the experience. The entire experience and the symbols produced in the process are understood in much the same way as dreams are understood and worked with, as messages from the unconscious which may be interpreted to add knowledge or insight to the ego (Stein, 1982, p. 137-138) and which connect the client with affect. However, interpretation to the client is not considered to be a requirement of this technique. The transformation, as in sandplay and other forms of active imagination, flows primarily from the experience itself.

It is my clinical experience that responses to such a musical experience may consist of "pure" imagery without apparent affect, "pure" affect without apparent imagery, a combination of imagery and affect, personal responses such as memories or the working through of personal issues, culture-specific responses such as places or practices, kinesthetic and/or autonomic responses, and archetypal responses which by definition imply a deep connection of imagery with affect.

The therapist's responsibilities are several. It is important that the therapist be attuned to both client and music. The therapist must know the music well, in order to be able to match it to the client's affect (start where the client is), and also in order to be able to respect the process of music and client by making well-timed interventions, rather than, for example, intervening while there is something especially important going on musically that the client's imagery may be following. It is equally important to observe a lack of response to obviously important musical points. The process also requires that the therapist understand and respect the power of the unconscious and of the music. Clinical judgment must be used in determining appropriate use of this modality. It is not for everyone; if naively or simplistically used, the client can be overwhelmed by the unconscious.

The therapist must be comfortable with the mechanics of the equipment involved. Extra tapes, pens, paper must be within arms' reach. The therapist's own physical comfort must be provided for. It is important that the therapist develop observational skill for physiologic signs--for example, REM, change in skin color, muscle tension and breathing. The therapist's voice must be trained for this method, since it is the first instrument heard in the process; soft resonance is important, but may change

depending on the affect of the client (e.g., soft resonance will not do if the client is expressing rage).

The therapist needs to have a sense and understanding of the various pieces of music in the repertoire in terms of their melody, harmony, rhythm, tone color, and structure and must maintain awareness of each of these elements within the session. One develops a sense of which instruments might be therapeutic for which client, and of the periodicity of the music with both its theoretic and its therapeutic possibilities. One client may be especially affected by massed strings and English music, for example, and another by solo violin.

The use of music seems to allow exploration of areas of the unconscious previously unknown to or resisted by the client, or to invite other perspectives. It also attracts (usually within 30 seconds) and holds the attention of the client, and sustains, or may change, the emotional state (Bonny, all writings; trainings, 1981-present). Music is chosen from either preprogrammed tapes or tapes especially made for the situation.

Until the present time, this technique has been used only with Western classical music. This study requires the understanding and use of music from another culture.

Chinese Music

The Chinese musical system is one of the oldest known musical systems in the world. That is part of the reason it has been chosen for this study.

The term "Chinese classical music" includes both traditional music and what Liang Mingyue (in his book, Music of the Billion, this study's primary source of literature on Chinese musicology) calls "high art music." This was the music of the "literati-gentry," or elite class of people, and as such would be comparable to the classical music of the West, which tended originally to be composed for the church or court. However, unlike most Western classical music, Chinese classical music has an intimate evolutionary, or feedback, relationship with folk and popular music, the majority of Chinese classical music compositions being "re-composed" from those sources (Liang, 1985, p. 13). I will discuss Chinese music in an introductory way, assuming the reader approaches this field as a novice, much as I did.

According to the record in the Spring and Autumn Annals of Lü Pu-wei, the twelve pitches [lus] used in Chinese music were invented during the reign of the [mythical] Yellow Emperor [Huang Ti] or about 26 centuries B.C. The Greek system was invented six centuries B.C. (Liang Tsai-ping, undated article, p. 3).

From the time of the first Huang-ti, emperors traditionally ordered musicians and astrologers to work together to calculate the proper length of the imperial pipe (bamboo flute) in order to achieve "the pitch of a man's voice

when he spoke without passion" (Aero, 1980). All other pitches in the scale were mathematically proportional to this one fundamental (or absolute) pitch, called huang chung. Huang chung was thought to be an eternal note and the cornerstone of good government. The failure of a dynasty to succeed was thought to be due to the inability to find the proper huang chung.

Ironically, it was another Huang-ti (Shih Huang-ti) who in the Ch'in dynasty (c. 221-207 B.C.) directed that all books and instruments be destroyed and the practice of music stopped. That directive has been approximated only one other time in Chinese history, at the beginning of the Cultural Revolution (1949), when traditional and Westernized music activities were censored in favor of the use of music only for political purposes.

With the exception of those two times, Chinese music (yue) has always been broadly related to all aspects of living. The word yue in its inclusive sense means art and music (Liang Mingyue, 1985, p. 11-12), and was always one of the four fundamental societal functions in China. (The others were morals, law, and politics.) Every feudal state, dynasty, and republic throughout China's history had some sort of official music organization, such as a Bureau of Music, a situation unique to China and indicative of the importance of music in the culture.

Liang Tsai-ping, a Chinese master musician and father of Liang Minyue (himself a master musician), states that ancient Chinese music surpassed Western music in both scope and refinement in all of its phases--musical instruments, music notation and pitch pipes, songs, dances and drama, especially in the time of the Chou (c. 1122-249 B.C.) and T'ang (c. 618-907 A.D.) dynasties (Liang Tsai-ping, n.d.). In recent years, Liang Tsai-ping has assumed a leading role in fostering the successful renaissance of ancient Chinese music in Taiwan.

Cross-Cultural Considerations

In the process of examining any imagery produced by subjects in this study, the question of cultural influence on the imagery will be considered.

Chinese culture, however much it may have become Westernized in recent years, is rooted in a rich and complex civilization more than 4,000 years old. To speak of Chinese history is to speak not in terms of centuries, but of millennia.

Western culture is based on the Judeo-Christian tradition; I am assuming reader knowledge of this tradition. In contrast, one of the primary records of ancient Chinese wisdom and thought available to us is the I Ching (Book of Changes), in which both Taoism and Confucianism have their roots in the 6th century B.C. (Buddhism was a comparative latecomer to China, in the early centuries A.D.) Only the

I Ching, of all Confucian classics, escaped the great purge of the arts under Huang-ti. Originally thought to be a book on divination, Jung and others recognized it as an oracle, or book of wisdom. The wisdom of the I Ching then, may be said to constitute the unconscious underpinning of Chinese thought and society, even though the book itself may not be used much today.

As the world "shrinks," Eastern and Western peoples are showing more interest in each other's culture. Western and Eastern peoples visit, study, work, and live in each other's countries and cultures. C. G. Jung saw Western society as extraverted and Eastern society as introverted. In that sense, Western extraverted ways are being introduced and blended into the Orient--for example, clothing, buildings, music, fast food. Eastern introverted ways are being introduced into the West--for example, martial arts and meditation.

In summary, this brief survey of the historical functions and uses of music, imagery, and affect suggests the appropriateness of combining all three elements in an exploratory study of these two cultures.

CHAPTER III

LITERATURE REVIEW

Introduction

There is no body of literature specifically relevant to the particular constellation of elements of this study: affect, image, archetypes, Chinese and Western classical music, and cross-cultural work. Therefore this review addresses these elements as they are currently found in the literature, singly and in dyads. Although the literature on each is voluminous, this review is restricted to discussion of these elements only as directly pertinent to this study. For the sake of clarity the literature review is divided into four sections.

The first section will concern imagery and affect, primarily as related to Jung's theory of the archetypes of the collective unconscious and to contemporary Jungian Louis Stewart's developing theory of archetypal affect and image. I will also discuss one Jungian method of working with archetypal imagery, active imagination. Finally, since the archetypes are also by definition related to soma, and since a category of somatic responses is expected, I will briefly discuss the literature on somatic response to visualization.

The second section will address the topic of music and major psychological theory, especially that of Heinz Kohut, as it potentially pertains to understanding the

results of this study. Discussion of the contemporary use of particular music as a method of exploring the unconscious, linking it both to Kohut's theory and to Jung's theory of the archetypes and use of active imagination, will conclude this section.

The third section, on cross-cultural psychology's search for universals, will be related to the theory of the archetypes and is of use in understanding the categories that emerged in this study.

The third section also serves as a bridge to section four, in which I will discuss imagery, affect, and music in the context of Chinese culture. Imagery will be considered in regard to its ancient role in the culture, and affect in the context of current psychological research in Taiwan, which relates affect to imagery. Both will be connected with questions about and possibilities of response of the Chinese subjects. Finally, I will briefly acquaint the reader with the psychological implications, both personal and societal, of traditional Chinese music that impacted on both groups of subjects.

Imagery, Affect, and Archetypes

In psychology, Freud and Jung developed the concept and importance of working with imagery and its associated affect as key to unlocking the unconscious.

Freud concluded that images were more primitive than verbal thought and that in the process of dream analysis

and free association memories locked in the unconscious could be released. He linked images to primary process thought: "It is possible for thought processes to become conscious through a reversion to visual residues. . . . Thinking in pictures . . . approximates more closely to unconscious processes than does thinking in words, and is unquestionably older than the latter both ontogenetically and phylogenetically" (Freud, 1960, p. 19). His thinking seems to be heading toward a concept not unlike that of the collective unconscious, developed by Jung.

The concepts of imagery and affect are intrinsically interwoven in Jung's theory of the archetypes of the collective unconscious (see Glossary), a theory deeply central to analytical psychology.

The affects had always held "a central position in Jung's analytical psychology as 'energy', [punctuation in the original] 'value', source of 'feelings', 'imagery', and 'new consciousness', and most significantly as the 'bridge' between body and psyche, instinct and spirit" (Stewart, 1987, p. 35, quoting Jung, CW 9ii:52-53, 61; 9i:179; 18:589; Jung, 1961, p. 177). For Jung, emotion is synonymous with affect, and is a "psychic feeling-state" and "a physiological innervation-state" marked by a "peculiar disturbance of the ideational process" resulting from an abaissement du niveau mental (CW 6:681) (see Glossary).

Jung eventually moved to discussing the affects in terms of the archetypes of the collective unconscious. Archetypes are defined as inherited potentialities for patterns of human experience which, at their very essence, carry an affective charge and may make themselves known through an image, known as the archetypal image. In other words, the archetype itself is invisible and archetypal content is expressed metaphorically, usually as image and its associated affect.

Archetypes are the "structural dominants" of the psyche (CW, 1958, 11:2-22)--that is, all experience has an archetypal base. However, probably only a portion of the archetypes have been identified, among them the wise old man, wise old woman, mother, father, child, family, lovers, the circle, the masculine, the feminine, and elements of nature.

Because it is an invisible nodal point of the psyche, the archetype belongs to what Jung terms the psychoid realm. Only when the archetype is expressed in individual psychic material does it become psychic rather than psychoid, and only then does it become accessible to consciousness. He compared this phenomenon to the color spectrum, which moves from the invisible, or ultraviolet end (psychoid, archetypes), to the visible, infrared end (psychic, archetypal images) (Jung, CW 8:410-420).

For example, one pattern of human experience, known to many (if not all) cultures, is the wise old man, who may be regarded with awe, respect, reverence or even as holy. We don't know what the essence, or prototype, of the wise old man looks like, but we are able to recognize his qualities in known human figures (archetypal images), and respond emotionally to them (e.g., Moses, Socrates, Abraham, Gandhi, Schweitzer, a revered elder statesman). We can recognize or potentially behave as a wise old man as surely as we can recognize or behave in accordance with any biological instinct, such as hunger. The archetype may become personally meaningful when we have an affectively charged dream about a wise old man, or become fascinated by a figure such as Schweitzer.

The archetypes "reside" in the collective unconscious (Jung, CW 8:39). That is, the group of archetypes constitute the collective unconscious, which is the repository of all human experience back to its remotest beginning. Jung thought of archetypes as the psychological concomitants of the biological instincts, that is, as a priori conditioning factors. Like the biological instincts, archetypes are inherited in that they are a part of the generic structure of the human psyche, just as there is a generic configuration to the physical patterning of the species (e.g., all humans have legs, arms and opposable thumbs). The fundamental pattern of an archetype is immutable, but it may be made

manifest in many forms. Jacobi (1959, p. 53) states that an archetype and its images are like a theme and variations; however, in this case, the tune is never apprehended in its true form, only in its variations (one could also compare this to jazz). For example, if the archetype of the wise old man were to appear in the data of this study, it might take the form of Lao-tzu, Gandhi, or Schweitzer.

James Hillman's scholarly Emotion (1961) is the most comprehensive treatment of affect theory in the Jungian literature. His conclusions are similar to Jung's. However, Hillman and other Jungians deal more with the concepts of affect and archetype than with specific affects (Stewart, 1987, p.36).

Louis Stewart, reporting on affect and archetype (1987, pp. 35-46), examines the relationship of affect to imagination in the context of the archetypes. The archetype "appears as a 'behavior pattern,' has a 'specific charge,' and develops 'numinous effects' which express themselves as 'affects.' . . . Finally the archetype appears in consciousness as an image/idea" (p. 36). Drawing primarily on the work of Jung, and the contemporary affect theory of Hillman and of Sylvan Tomkins (1962-63), Stewart moves toward a theory of a system of archetypal affects that seems particularly relevant to categorizing and understanding the data in this study:

Briefly stated, the archetypal affects may be thought of as an innate, regulatory system of the psyche which

functions as an unconscious energetic, orienting an apperceptive/response system which has evolved to replace an earlier system of programmed instinct. It comprises a dynamic system of seven archetypal affects. Two of the archetypal affects, ecstasy and excitement, function as twin aspects of libido, an expression of the life instinct, making it certain that new-born mammals, and particularly humans, will enter the world with joie de vivre and divine curiosity. This assures an active engagement with the world through which the fundamentals of life experience are acquired. In addition, there are four archetypal affects of the primal self, also, to be sure, expressions of the life instinct, which are oriented to basic existential dimensions of life. These are terror, anguish, rage, and disgust/ humiliation. A fifth archetypal affect of the primal self, startle, serves the functions of centring and reorientation. Each of these primal affects has presumably evolved in relationship to specific dimensions of the world and the self. (Stewart, 1987, p. 40)

Stewart assumes that

the archetypal affects have necessarily evolved as an affective system of apperception and response, a kind of psychological immune system to protect the self, so to speak, which reacts autonomously to the archetypal crises of life . . . and that this has required the evolution of potential image/imprints appropriate to the life of humans, which includes a spiritual dimension. (p. 43)

Following is a brief summary of Stewart's system of seven archetypal affects, what evokes them, and their images and compensatory images.

Archetypal affects of the libido (life instinct or energy)

Joy/ecstasy--Associated with play, being, the familiar and cherished, Eros.

Interest/excitement--Associated with curiosity, becoming, the new and novel, Logos.

Archetypal affects of the self (see Glossary)

Called primal affects, these are responses to the fundamental crises of life, and consist of two pairs of opposites:

fear/terror and sadness/anguish
anger/rage and contempt/humiliation

Fear/terror--Stimulated by the experience of the unknown, intangible and wholly other

Primary image: the abyss
Compensatory image: the holy mountain

Sadness/anguish--Stimulated by the experience of loss and the need for the tangible presence of loved ones

Primary image: the Void
Compensatory image: nature in all its beauty

Anger/rage--Stimulated by the experiences of restriction of autonomy and impersonal coercion imposed by the nature of the world

Primary image: chaos
Compensatory image: the ordered cosmos

Contempt/humiliation--Stimulated by the experiences of rejection and personal coercion imposed by relationships

Primary image: alienation
Compensatory image: utopian communities

Fifth primal affect--startle--Stimulated by the unexpected, which leads to centering and reorientation. Its opposite is shock, in which all other affects are in abeyance.

The compensatory images are thought of as the "ultimate self" (or teleological self) in that they are indicative of the pinnacle of human values and, according to Henderson (1984, p. 84), alternate with the experience of the affects of the primal self in a progression and regression during

the course of therapy. Henderson goes on to say that this "movement may represent the energetic basis of all psychic reality." I wondered, then, whether this movement might be represented during the course of the subjects' experience with music.

Further, both Henderson and Stewart indicate that the categories of the ultimate self "have phylogenetically evolved and are ontogenetically developed, out of the archetypal affects of the primal self" (Stewart, 1987, p. 43; see also Henderson, 1984, pp. 84-85). That is, the categories of the primal self contain the seeds of the ultimate self, perhaps as the yin and yang of the Taoist circle contain the seeds of the opposite.

Stewart concludes (p. 44) that categories of the imagination are "structured through the interaction of the libido with the primal self." He suggests that ego functions and cultural attitudes are also structured by the "twin dynamisms of the libido, joy/play and interest/curiosity with the world and the self" and that the seeds of the libido functions are to be found in the archetypal affects of the primal self.

Jung developed a technique of working with archetypal content of the psyche still used in some Jungian analyses today: active imagination. This is the technique, with the addition of music, that was used in this study. Active imagination is a process in which the critical function of

the ego is set aside in order to experience an "other" from the unconscious. One Jungian analyst, John Perry, calls this "other" content "affect images," which speak directly to the feeling system and elicit an immediate response (Perry, 1970a, pp. 1-12). It requires active, alert participation of the ego in order to engage in real dialogue with these other, or archetypal, contents rather than passively accepting the message of the unconscious (Edinger, 1974, pp. 78, 84). The dialogue may be in the form of art, music, dance or writing. Jung (1960) says that "The whole procedure is a kind of enrichment and clarification of the affect, whereby the affect and its contents [which may be in the form of images] are brought nearer to consciousness, becoming at the same time more impressive and more understandable" (CW 8:167).

Active imagination is a powerful facilitator of transformation of the personality and in the late stages of therapy, facilitates independence from the therapist. It can be done alone or with a therapist. It is especially used in the later stages of therapy when sufficient ego strength has developed. If done naively or without adequate controls or grounding, it can be destructive; one can be overwhelmed by unconscious contents, or become inflated by identification with them, rather than using them symbolically (Stein, 1982, pp. 173-191).

Hans Carl Leuner and Helen Bonny have developed methods of working with imagery and affect. Bonny's work has already been described. Leuner, a German psychiatrist, developed a technique called "guided affective imagery" (1950s-1960s). In GAI, the patient's state of consciousness is similar to that in a meditative state. The experience of GAI is paradoxical in that the patient is living in and moving through a GAI fantasy state while being simultaneously aware that he is doing this with the therapist in the process of treatment. To this point it is similar to active imagination. Leuner had ten standard visualizations he thought were symbolic of life events. He used them in conjunction with the techniques he called confrontation (psychological), feeding, and reconciliation (Leuner, 1969, p. 5). In GAI, the state of consciousness of the subject is similar to that experienced in active imagination or guided imagery and music, but the latter two are not limited by a specific number of visualizations or Leuner's techniques.

Finally, imagery in the form of visualization has long been associated with somatic response. It is not unusual for body temperature to drop, breathing to change and for people to have other unusual somatic sensations in the process of guided imagery and music. As noted above, Jung directly connects physiological response with the experience of the archetypes. In addition, more recent experimental evidence suggests that visualization affects

the autonomic nervous system, the cerebral cortex, the endocrine system, muscle groups and a wide variety of physiological conditions such as blood pressure, heart rate, body temperature, muscle tension, and breathing (Samuels & Samuels, 1975, pp. 65, 224).

In summary, Jung's theory of archetypes links affect and image and is further developed by Stewart's system of archetypal affect and image. Jung's technique of active imagination combined with Bonny's technique using music and imagery provides a useful tool for discovering the extent to which responses to music contain personal, cultural, and archetypal material.

Music and Psychological Theory

"Everyone knows" that music is therapeutic; all cultures have known so for thousands of years. However, very little scientific work has been done relating music to psychological theory. Freud apparently avoided the question.

Jung made some tantalizing comments on music in relation to archetypes and depth work, as noted above in the Background section. He is also reported (Jensen, 1982, p. 125) to have said he was familiar with the whole classical repertoire that he thought deals with deeply archetypal (affective) material not usually understood by performers. Margaret Tilly, a concert pianist and music therapist, discussed with and demonstrated to Jung her therapeutic work. According to her recollection, Jung was profoundly

moved and stated to her that music should be a part of every analysis because it "reaches the deep archetypal [affective] material that we can only sometimes reach in our analytical work with patients" (Jensen, 1982. p. 125). Tilly herself has published on the masculine and feminine (archetypal) principles in music (Tilly, 1947, pp. 477-483).

Kohut is the only major theorist I am aware of who tries to correlate music with developmental and affect theory. He examines statements about music by Aristotle, Schopenhauer, Kant, and Plato and concludes that they would assign music to an id function. In contrast, he believes that statements by K. P. E. Bach, Rousseau, Darwin, and Spencer assign purposeful aspects to music, and therefore imply the involvement of ego. Kohut thinks musical enjoyment involves the total personality. He works on explaining "the mechanism of the production of pleasure in the listener which will take into account the essential universality of the experience, as well as the circumstances which can prevent the experience from being pleasurable" (Kohut, 1978, p. 137). The "essential universality" of the experience for Kohut parallels the archetypal nature of the experience for Jung.

Kohut thinks that, from the standpoint of the id, music is a cathartic experience, a transference phenomenon, a compromise formation, or a sublimation. "Tensions produced

by repressed wishes are allowed vicarious release in the musical emotion . . ." (Kohut, 1978, p. 235).

From the standpoint of the ego, Kohut sees music as providing an experience of mastery, a concept that may have especial relevance when subjects are listening to music from another culture. (If Kohut had written about this later, he might have spoken not of ego, but of self.) He relates this to what he calls the infant's first experience with sound, which he believes is threatening and produces the Moro reflex in the infant, who is hypersensitive to noise. (The Moro reflex is sometimes called the "startle reaction," in which the arms and legs instinctively move in a gesture of apparent protection.) Even the infant's own cry is perceived as other, and therefore threatening. Feeding and satiation are therefore equated with subsiding noise. Kohut concludes "that the adult archaic mental apparatus, whether in the infant, in primitive man, or, under special circumstances, in the adult, has the tendency to perceive sound as a direct threat and to react reflexly [sic] to it with anxiety" (Kohut and Levarie, 1959, quoted in Kohut, 1978, p. 237).

He distinguishes between the adult ego, the adult musical ego and the infantile psyche. The adult ego is most at home in the world of words, concepts, and images. The adult musical ego is capable of understanding musical form and content, that is, beginning and ending of pieces,

repetition of passages, style, and instrumentation. "With this background of security, the musical ego can now playfully repeat the traumatic threat and enjoy it" (Kohut, 1978, p. 237). Dissonance and tension in the composition are equivalent to being psychologically threatened or overwhelmed. When the musical task is too complex, and mastery is not possible, music may be greeted by booing, hissing (counternoise), or compulsive laughter. When the music returns to consonance, there is relief and even enjoyment, which Kohut believes replays the early mastery of sound.

Kohut's theory about music and the ego does not take into account the prenatal experience of sound, especially maternal heartbeat, which is now thought to give a sense of security to the neonate. Holding the infant close in a backback or chestpack and playing records or tapes that represent or are sounds of the womb are experiences designed to repeat the infant's initial experience of security in sound. Also the Moro reflex is associated not only with sound, but with other sudden threats to the infant (e.g. visual, or threat of falling). Since sound is linked with life, the stoppage of sound may equal death, not satiation. However, Kohut's theory does provide an explanation for repetition of the mastery experience postnatally.

Kohut thinks the connection between music and superego occurs when our participation in the music is weighted toward rules and obedience to them. Submission to such

rules gives a person a feeling of having "done right." As an example of this he cites Schumann's intense study of Bach's music in order to maintain superego control to avert a psychosis (Kohut, 1978, p. 239). Similarly, the music in this study was chosen with attention to its structure helping the subjects to maintain control rather than risking too great an "opening up" of the unconscious.

Kohut sees musical development as paralleling other psychological developmental processes: (a) the principle of gradual development of primary to secondary processes, (b) the developmental hierarchy of psychological stages, and (c) regression.

Kohut defines primary processes as primitive forms of tension mastery by direct, rapid discharge, and secondary processes as more refined and complex, involving tension-tolerant functions like concept formation, logical thinking, planning, and problem solving. He gives an example in musical terms: a simple rhythm or tune (primary process) is often layered over with sophisticated elaborations or variations (secondary process) (p. 240). Superego content and form may be expressed on the level of secondary process by sound that may have the frightening sound of the voice of conscience. Kohut believes that the deepest layers of superego have connections with the acoustic sphere and gives as his example the infant at breast being interrupted by the sound of the father's voice. He equates this with

the disturbance the adult feels at the intrusion of guilt feelings (p. 243).

He also relates primary and secondary process to Freud's advice around "evenly hovering attention," which implies being attuned to the primary process components that may be evident in the sound and tone of the patient's communications. Kohut sees the sound of the patient's voice as "the music which lies behind the meaningful words" (p. 243). That is, the therapist listens not only to the words uttered by the patient, but to the manner in which they are said.

The meaning and function of music can also be related to the depth of the psychological layer that is activated. This can be seen in the fact that if the same piece of music is played for different people, or the same people at different times, the reactions will be different, depending on the layer of the personality that is touched. This belief of Kohut's touches on a central question of this study (see Potential Value of the Data).

In the earliest psychological organization (preverbal, pre-ego, pre-object), the psyche cannot register its needs or provide for relieving them. Tensions remain at a physical level; the resultant rage is automatic tension release, unaccompanied by psychological fantasies. Kohut believes that a return to such functioning is found in organ neuroses, such as hypertension, in which anger is translated into physiological phenomena. The task for the patient is to

learn psychological forms of discharge of the rage. He believes that musical experience may relieve such tensions, therefore diminishing rage by "permitting the regressive experience of primitive narcissistic equilibrium" (Kohut 1978, p. 245). Soothing, nurturing music may create the feeling of being comforted.

Regression in service of the ego is also facilitated by music, in Kohut's opinion. Controlled, temporary regressions tend to prevent or counteract uncontrolled, chronic ones by offering a "subtle transition to preverbal modes of psychological thinking" (p. 253). My clinical experience suggests that it is not unusual for patients to regress during the experience of guided imagery and music and that these episodes do enhance the work in progress.

Other, more current, work exploring the effects of music includes Manfred Clynes, in Australia, who claims to have "broken the code" to musicality with his discovery of "essentic forms," which are measurable patterns of primary emotional responses (without personal association) induced by music. He claims that essentic forms are biologically and genetically linked and that music triggers what he calls "generalized emotions," which are emotions not associated with any reason or event, other than the music itself (Zweig, 1985, pp. 1-6).

Considerable work is being done worldwide exploring the somatic effects of music. Since we know that

visualization also produces somatic responses, it is worthwhile briefly to survey this work.

Zweig (pp. 1-6) reports that brain scans reveal under musical stimuli that music produces more complex right/left brain activity than previously thought; that work was done by John Mazziotta, Reed Neurological Institute, UCLA (Zweig, p. 2). Robert Effron, a professor of neurology at the University of California at Davis, believes his own studies reveal that "probably the most complex cognitive thing a human being can do" is to focus on the sound of an individual instrument within an orchestra (p. 2), something which not infrequently happens within the context of guided imagery and music.

Oliver Sacks, M.D., has written (1983) of his experience with his usually physically rigid Parkinson's patients becoming flexible and mobile with music therapy and of his personal experience with music as a facilitator to safety and recovery in a life-threatening situation (1984), suggesting that music has somatic and psychological effects.

The World Congress on Music in Medicine in October 1985 discussed such new findings in research as: (a) music produces more complicated right/left brain activity than previously thought as well as other right/left brain phenomena (the research on brain hemisphere activity is beyond the scope of this study); (b) music appears to massage organs, entrain biorhythms, alter hormone levels, reduce

stress, and increase learning; (c) anesthetized patients show less physiological stress when "listening" to music on headphones than patients who do not have benefit of music; (d) in Norway, researchers are using a "music bath" to stimulate relaxation and sleep in mentally retarded and spastic children. At Stanford the relationship between endorphins and music is being studied.

Linda H. Keiser, a musicologist with The Institute for Music and Imagery (Baltimore) has been exploring the effect of different instrument groups on body systems, for example percussion on heart, blood flow; woodwinds on respiratory system; brass on intestines (coils) and bones; strings on vocal cords, nervous system, veins, arteries, muscles, tendons (personal communication, September 1983).

It is interesting to note how much of this work on somatic effects of music parallels work on somatic effects of visualization. One might expect that since visualization and music often have similar effects they might be synergistic when used together.

The International Institute for Comparative Music Studies (Berlin), under the auspices of the International Music Council of UNESCO, is doing intercultural music studies, as reported in its journal, The World of Music, but I have found no reports here or elsewhere in which music and archetypal imagery are being explored on a cross-cultural level.

In summary, despite its age-old reputation for being therapeutic, music is scarcely represented among the works of major psychological theorists. Kohut's work is the most specific and evidence of his theories is represented in the data. Although Jung said very little about music, his theory of the archetypal content of music may be the most relevant in accounting for the universal response to music.

Cross-Cultural Exploration

This section will relate the theory of the archetypes to cross-cultural psychology's search for universals.

"Cross-cultural psychology is the systematic study of behavior and experience as it occurs in different cultures, is influenced by culture or results in changes in existing cultures" (Triandis, 1980, p. 1). The major purpose of cross-cultural psychology is to study, test, and elucidate the generality of psychological laws--that is, to discover and define universals, so that cultural differences may be better understood. Of major concern in cross-cultural work is the distinction between the culture-specific dimensions and the universal dimensions of a phenomenon.

The term "universal," in the context of cross-cultural psychology, seems to apply predominantly to behavior. However, according to Lonner (1980, p. 165), the issue of universals has been "benignly neglected" in cross-cultural psychology for two reasons. The first is that the study

of psychological phenomena is, de facto, the study of universals. The second has to do with the widespread influence of behaviorism, which contends that all behavior is the result of universal laws of learning and therefore transcends cultural and value systems.

Building on a system of behavioral universals suggested by Jaynes and Bressler in 1971, Lonner (1980, p. 167ff.) proposes a "possible taxonomy of psychological universals," some of which he believes are unequivocal and others of which "defy empirical proof." While the list of seven categories of psychological universals is interesting, only two seem especially relevant to this study.

The first category is that of Variform universals, which are best understood in the context of cultural relativism, or the cultural influences on simple universals, such as how emotions are expressed. I will discuss this more thoroughly in the section on Chinese culture.

Systematic behavioral universals are divided into three overlapping categories which Lonner discusses at some length. The first two are (a) sequential and invariant theories, such as those of Piaget and Erikson and (b) hierarchical and structural theories, such as Murray's psychogenic need theory. The third category is dynamic and holistic theories, such as those of Freud, Adler, and Jung. Of particular interest for this study is his description of Jung's approach to the study of humanity as "clearly and

deeply universalistic" (Lonner, 1980, p. 172). In his discussion of Jung, Lonner refers to Joseph Henderson's claim that myths have a universal pattern and that the signs and symbols in myths derive from the archetypes of the collective unconscious. Continuing, he quotes Edward Edinger's assertion (Edinger, 1974, p. 157) that the form of human experience is invariant, while the functions vary according to cultural determinants. This also relates to phenomenology, as we shall see later (Chapter IV, Methodology).

Another universal experience, described by Munroe, Munroe & Whiting (1981, p. 275ff.) is that of the altered state of consciousness. Altered states of consciousness are dissociative states outside the range of usual waking conditions; among them are dreaming, trance, hypnotic and drug-induced states. A majority of cultures have institutionalized some of these states, especially as used in sacred ceremonies. There is also evidence that some of these states may allow compensatory expression of feelings and some means of coping with conflict. Clinical experience suggests that an altered state of consciousness does allow for expression of compensatory feelings and conflict resolution, since it provides access to the unconscious.

Imagery, Affect, and Music in Chinese Culture

This section of the literature review will concern imagery, affect, and music in the context of Chinese culture and relate them to possible findings in this study.

The history of the use of images in the Chinese culture begins perhaps with the I Ching in which images play a central role. Imagery continues to play an important role in both music and other expressions of affect, as will be discussed below.

Triandis states that the data base in cross-cultural psychology is seriously lacking in material from Asian cultures (1980, p. ix). However Arthur Kleinman, with his extensive and thorough work on the United States and Taiwan (1980), provides interesting and useful information relevant to this study. While his work is based on research in Taiwan, Kleinman believes it has relevance as a "tentative and incomplete account of Chinese cultural categories and values" (p. 133), especially in the area of psychophysiology.

In Taiwan, cultural norms protect one from ever having to talk about one's private and inner world; this is a door that is closed, even to oneself. It is therefore "extremely difficult" to elicit personal feelings from the Taiwanese because their orientation is to others, not to the inner self. They are taught not to attend to feelings and consequently have little experience in differentiating and expressing feelings (Kleinman, 1980, p. 136). Personal affect is not to be openly expressed because it may endanger close interpersonal relationships, considered more important than one's own psychological well-being. (p. 133). When personally "upset," one is expected to "endure" (p. 135).

Kleinman (p. 136) places ideas and feelings of the Taiwanese in two categories: (a) superficial (shallow and conventional) and (b) deep and private (almost never shared with anyone, sometimes the only privacy available in a crowded and congested culture).

Because it is also believed that "excessive" emotional expression upsets the harmonious functioning of the body and therefore may cause disease, the emphasis is on attending to physical complaints (Kleinman, p. 135ff). The language is rich in terms for bodily symptoms, but there is little psychological terminology.

Personal ideas, values, and feelings are conveyed indirectly, through descriptions of situations. Affect is inferred. Metaphors for feelings are conveyed in physical imagery; for example, the heart is believed to be the seat of emotions and the liver is associated with anger (Kleinman, pp. 141, 135).

Kleinman states that

there is no difference in quality or intensity of the primary (uncognized) affects felt by the Americans and similar affects felt by Chinese or individuals from any other culture, leaving aside, of course, individual psychological differences found in all cultures. There is a cultural difference in quality or intensity of secondary (cognized) affects, however; that is to say, once labeled "anger," "sadness," or huo-ch'i ta, affects differ. (p. 147)

That is, culturally constituted cognitive coping mechanisms are learned by the individual in order to manage affective

experience. These coping strategies are universals and are sometimes maladaptive (p. 150).

Kleinman (p. 172) believes that the Chinese reduce the intensity of affect by keeping feelings undifferentiated, and by using additional coping strategies of minimization, dissociation (or denial), suppression and somatization.

Chinese Music

This final section is presented to provide the necessary underpinnings for understanding the uses of Chinese music and its performance, especially with reference to its use in portraying and evoking the imaginal realm, and how that may impact on this study. In the process, I will also point out some of its differences from Western music, to give the reader a better understanding of the implications of comparing responses to the two.

Chinese classical music is characterized by simplicity and economy. The melody uses five and seven tone scales without harmony. Other characteristics are "archetypical" construction of musical instruments (Liang Mingyue, 1985, p. 27), non-specific instrumentation, shared repertory, and monophonic/heterophonic textures. For this study I chose music performed as faithfully as possible to this tradition.

Chinese music is medium/performer-oriented, as opposed to the repertory or composer orientation of Western classical music. Liang (p. 21-22) says that classical Chinese

compositions are recomposed from existing sources such as folk or popular music and tablatures. A given composition might be transcribed or recomposed for any instrument or group by the performer. Each master artist internalizes and recomposes each piece, shaping it out of his own life experience, philosophy, musicianship, and his instrument's unique qualities. In the West, there is more emphasis on performing pieces in the manner intended by the composer, and although a piece might be transcribed for another instrument or group it is not considered to be recomposed. It has been my experience that to listen to two different Chinese musicians playing the same piece may well be like hearing two different pieces; one must know the basic structure of the piece in order to recognize it. (In this way it is similar to jazz.) For this study, I chose pieces played by the most master performers I was able to find, knowing that the same piece played by another performer or on a different instrument might elicit different results.

The predominant performance form has been solo, or lead instruments (and performers) with small groups. This practice is reflected in the music chosen for this study.

Most Chinese classical compositions are either programmatic or descriptive, that is, they may be musical poems depicting nature symbolism or a musical narrative recounting some journey or episode. This kind of composition is often characterized by symbolic, or imitative, sounds

relating to the content, such as birds or waves (Liang Mingyue, 1985, pp. 17-18). The music selected for this study was also largely programmatic, implying the possibility of imagery that would reflect the program content.

Liang also comments that intuition and imagination are both important in the composer-performer-listener complex. "Imagination--image making--is directly responsive to musical sensation and is derived from religio-philosophical and historical or contextual subject matter, as well as descriptive and programmatic associations" (p. 176).

There are four basic elements in music. In developmental order they are rhythm, melody, harmony and timbre (Copland, 1939, p. 31). Since the development of harmony in the 9th century A.D., the four have worked together often in an extremely complex way (Copland, 1967, p. 31). In Chinese music, however, rhythm is subordinate to melody, is usually in duple meter (2/4, 4/4), and may be free or asymmetrical. Traditionally harmony is a minor factor. However, consideration of timbre has been a significant cultural trait since the 8th century B.C. Timbre is thought to identify the soul, or living quality of music, and the "correspondence of timbre to the macrocosm was given the gravest consideration" (Liang Mingyue, 1985, p. 24). These different qualities were a part of the selection of the music for this study.

A final characteristic of much Chinese classical music is use of the untempered scale (see Glossary), which accounts for the "out of tune" quality heard by Westerners. This is present in some of the music in the study.

Liang (pp. 18-19) states that Chinese high art music is used to facilitate expression of human emotions (compare with Kleinman's comments on the difficulty of expressing emotions) and gives evidence of one's spiritual dedication. In this study, the music of the ch'in represents the high art tradition of classical music. Preliminary testing suggested it is indeed associated with emotional and spiritual expression.

Liang also tells us (p. 169) that in Chinese high art music it is "difficult to tell where aural, visual and tactile sense leave off and the supersensory realm proceeds," in which idea or imagination is more important than sound. He says that the word "supersensory" was never defined, but may refer to the overtone series, or to "a spiritual or mental image manifestation in which sound is heard in the mind or memory. This is the zhi (inner substance) level of understanding and may represent a manifestation of the archetype. Liang says (p. 170) high art music is "to please the heart-mind (spirit) rather than the ear."

Confucius discusses in the Yueji "Annotations on Music" section of the Liji "Book of Rites" the basic aesthetic of

high art music. Its goal is the "conjunction of man's sound nature with the universal sound order" (Liang, p. 173). This appears to be close to the idea of the Kototama principle, and thus to the archetypes as discussed by Detloff (above, page 11).

Finally, Liang (p. 177) discusses the "use of symbolism that differentiates one culture from another and identifies its meaningful traditionality." Subjective symbolism is impressionistic/expressionistic or descriptive/programmatic, such as "Pinshalouyan" ("Wild Geese Alighting on a Sandy Beach"), in which timbral shadings, tempo variations and other techniques are used to paint a musical picture of the descending geese (p. 183). Objective symbolism derives from the ancient philosophies that designate music as the spiritual and acoustical reflection of the universe and thus the potential harmonizer of man, society, and nature. An example might be "Mei-hua san-nung" ("Three Variations on Plum Blossom"), used in this study.

In summary, there were some potential obstacles to this research project. On the one hand, a Chinese cultural tradition rich in imagery suggested that subjects might respond well to the task of producing imagery. On the other hand, the cultural tradition limiting affective response might well have been a limiting factor in the Chinese subjects' production of data. It was also possible that affect might be produced in terms of physical imagery.

I thought the unfamiliar qualities of Chinese music itself might affect the responses of the U.S. subjects.

CHAPTER IV

METHODOLOGY

Introduction

From the standpoint of cross-cultural psychology, this study is technically "bicultural" rather than "cross-cultural" since it includes only two cultures, Chinese and Western. Triandis (1980, p. 3) states that culture is defined by time, place and language. I am defining "culture" more broadly than Triandis because I am using music that transcends the concept of time, place, and language. The music is generically "European" (generally termed "Western") and "Chinese," although it may originate in specific countries of the Western world or regions of China.

Bicultural research was initially done out of a rather naive framework of having an "interesting topic or hypothesis" and testing in two cultures. Such research is often unrelated to any theoretical position and therefore difficult to interpret meaningfully. In this study, however, the data will be analyzed making use of the assumptions of archetypal theory, within the framework of analytical psychology, which has a long empirical tradition of associating certain images to archetypes.

At the level of a doctoral dissertation with a theoretical framework and the already complicated demands of studying two cultures, it seems realistic and appropriate

to use a bicultural framework. This study, however, could have implications for a broader-based cross-cultural study.

Triandis (1980, p. 7) has stated that one cannot take a psychological method and use it in another culture without "drastic modification." However, he is not specific about whether he is referring to all kinds of methodology. In the current study, the use of the same methodology is crucial.

This study, then, is in the spirit of those psychologists and anthropologists who favor nonquantitative methods. Among them is Gregory Bateson, who said, "One can attempt to define the measurable by dealing with highly simplified hypothetical situations, with grossly simplified value systems reduced to a single scale, but one is then dodging most of the things we will be interested in" (Klineberg, 1980, p. 41).

This is a phenomenological (descriptive) research project. The phenomena I am exploring are the essential structures of individuals' experiences of music across and within cultural barriers; do they transcend cultural barriers or can the responses be shown to be merely cultural and personal?

Phenomenology is the science of the essential structures (eidos) of consciousness and is based on the intuitive grasping of the essences of phenomena. Phenomenological research focuses on structures of experience, those

organizing principles of consciousness that give form and meaning to the lifeworld. Phenomenological research was developed by Husserl "to gain knowledge of the invariant structures of consciousness" (Polkinghorne, 1983, p. 203). Its goal is to understand the essential structure of the phenomenon being studied. These essential organizational structures are presumed to be in the background of all experience and give order and form to the experience. This parallels the concept of archetype as giving order and form to the psyche. Since this study is set in the context of the theory of archetypes, phenomenology is an especially relevant methodology.

Husserl wanted to understand the nature of the forms, rather than the sense data collected. He saw the sense data as appearing in meaningful configurations given form by the essential nonempirical eidos (essential structures). The eidos can be grasped only by a kind of methodological archeological "dig," that is, going down through the strata of the experience to reveal the meaning-giving structures.

The existential-phenomenological system of inquiry includes several methods of research which focus on describing the basic structures of lived experience. Included within this methodological group are ethnomethodology and phenomenological psychology.

Husserl was interested in investigating consciousness as a pure realm that could be considered separately from

the empirical realm of facts. His work has been further developed by such philosophers of science as Martin Heidegger (1927), Schutz (1932), and Merleau-Ponty (1945). Heidegger thought of consciousness not as a separate world, but as a "formation of historically lived human existence" (Polkinghorne, p. 205). Merleau-Ponty emphasized the relationship between "the structures of experience and the embodied condition of human existence" (Polkinghorne, p. 205), emphasizing the spatial and temporal aspects of experience. Schutz added the context of giving meaning to the experience and understanding the subjective experience or motivation of the individual.

Amedeo Giorgi (Duquesne University, Pittsburgh) has worked on developing methods for describing psychological meanings, or human structures. Drawing on Merleau-Ponty's work, he thinks the structures of human experience yield the data for the human sciences. He believes investigations should move from their structures to psychological meaning, that is, from "basic and universal description to the unique and individual experiences of people in the world" (Polkinghorne, p. 210), and vice versa. Although phenomenologists often discuss more philosophy than method, Giorgi begins with the individual descriptions and through his method of "empirical phenomenological analysis " (Polkinghorne, pp. 210, 211), develops a more general description of a phenomenological structure by going through the following steps:

1. Reading the entire description of the interview to get a sense of the whole
2. Reading the description again, more slowly, to attend to each perception of transition of meaning (intentional discovering of the experience)
3. Eliminating redundancies; clarifying and elaborating to oneself the meaning of the units just constituted by relating them to each other and the whole
4. Reflection on the units, in the subject's language, and determination of the essence of that phenomenon for the subject; transformation of the unit into the language of psychological science
5. Synthesizing and integrating the insights into a consistent description of the essential structure

Re-stating the above, one describes the phenomenon, and then penetrates it with deeper descriptions until the structure is made clear.

Giorgi distinguishes between structure, level, and type. Structure is "a network of relations that is lived through rather than known . . . thus to be aware of a structure is to be present to the very organization of the world as one lives and thinks it" (Polkinghorne, 1983, p. 211). This is very similar to the construct of archetype, which is experienced in imagery and/or affect, but cannot be directly apprehended. Level refers to the degree of presence of a

structure, and type to changes in the appearance of the structure. Level and type would be similar to the concept of archetypal image.

In general, then, phenomenology is the science of essential structures of consciousness. Essences are present in the general stream of consciousness and give form to experience. However, essences themselves are not seen but appear in meaningful configuration and can be inferred through methodical reflection. They are the constants, the "givens" of consciousness which remain identical in all their possible variations.

Design of This Study

This is a qualitative cross-cultural study aimed at exploring and categorizing experiences of imagery and affect experienced by individuals listening to Western classical and Chinese classical music while in a state of deep relaxation.

For the purpose of this study, an image may be defined as a mental picture or "sense" of a mental experience of a person, place, or thing, real or imaginary, known or unknown. Images may be personal, (e.g., memories), culturally specific (e.g., images with cultural historical context), or may transcend the personal and cultural. The affect associated with image may be exhibited (e.g., tears), described, or felt as a body sensation, perhaps involving the autonomic nervous system.

This study was conducted in the United States and Taiwan, with a group of 9-10 subjects in each place. For the Chinese sample, I found English-speaking Chinese subjects born and reared in Taiwan or Hong Kong. None had lived or traveled in a Western culture. I sought subjects in the university communities of Taipei on the assumption that interested and willing participants might be found there. The assumption was correct, although not all of the subjects were students.

The complete "interviews" of each subject were hand- and tape-recorded, to allow for later verification of accuracy of content and translation. A translator was present for all sessions in Taipei. Accuracy of translation was verified by a second translator who listened to the tapes independently. (See Chapter VII for additional information on the role of the translator.)

Because of the anticipated logistical problems in obtaining the Taipei sample, the number and characteristics of the group of U.S. subjects (from the Bay Area) were matched as closely as possible to those of the Taipei sample. This second group was born and reared in the United States, with no experience living or traveling in an Asian culture. (See Chapter VI for additional information on the subjects.)

The number of subjects (9-10 in each location) seemed realistic in view of the relatively brief amount of lead time I had to locate subjects in Taiwan, the difficulty of

locating enough subjects whose English fluency was adequate and who were willing to participate in a study that requested exposure of inner feelings and images, and the amount of time I was able to spend there. It is also adequate for the requirements of qualitative and phenomenological research, since one does not expect to generalize from the results of such research.

I attempted to match subjects in terms of age range, gender, student or nonstudent status, and lack of experience living in the "other culture." This match would provide for some similarity in developmental stage, experience in living at somewhat comparable levels of sophistication, and a somewhat similar experience of the world community in the course of their own lifetimes. The cultural experiences of individuals in both groups varied widely, of course.

Both musicians and nonmusicians respond to Bonny's method of guided imagery and music, but highly trained musicians may need special consideration. Therefore no professional or highly trained avocational musicians were included in this study.

In a preliminary interview, each subject was informed of the nature and design of the study and was assisted in feeling comfortable in the setting and with the interviewer (see Appendix B: Statement to Subjects). Telling the subjects the nature and design of the research might impact them in several ways. First, willingness to share openly

the question and design might help to establish the trust necessary for subjects to participate fully in the study. This would be especially important because of the one-to-one design; subjects would not have others of their own "group" present for support and might feel quite vulnerable about what they were being asked to do. Some might feel some sense of competition, either with their own or with the other group of subjects. It was equally possible that some sense of closeness with the imagined "own" or other group might be felt.

Telling the subjects what kinds of experiences they might expect in response to the music was done in order to instruct them about what to report and normalize what might well be a unique or unusual experience for each of them. Usually this kind of preparation fulfills two functions (and did so in this study). First, it is reassuring, since people new to this method are frequently anxious about what, if anything, will be experienced, and are concerned about self-revelation and vulnerability. It also acts as a suggestion that images or other responses be produced, although in this instance no specific image was suggested in the induction, in order that the imagery be wholly that of each subject (see Appendix E).

The setting was to be a comfortable space designed to promote a feeling of confidentiality and trust. As it

developed, the settings in the two locations were widely disparate (see Chapter VI for additional information).

Once comfort and trust were established, the subject was asked to lie in the supine position on a comfortable floor mat. A blanket was offered for warmth. Eyeshades were offered to screen out light and other visual distractions. Earphones which permit simultaneous hearing of recorded music and conversation in the room were to be used to provide the subject with a sense of the immediacy of the music and to allow for dialogue between subject and researcher. This plan changed after the music was selected (see Chapter VII).

I spoke a two-part induction. The first part was designed to relax the body; it consisted of a stretching exercise proven to be effective for that purpose and for the purpose of initiating the process of psychological stretching needed for coping with music that might be foreign and even dissonant to the ear. I assumed it would also promote relaxation in this new situation since it is universally known as a gesture of relaxation. (See Chapter VII for discussion of the findings in regard to the induction.) The second part of the induction, designed for focusing the mind and activating the imagination and senses, suggested that the person imagine him/herself lying in another place, and noting the sensory details of that place. This open-ended and neutral suggestion left imagery open

to the imagination of the subject, rather than something suggested by the researcher, which could confound the process. The same two-part induction was used for all subjects (see Appendix E).

The induction was designed to facilitate the subject's moving into an alternative state of consciousness, in which the ego is still engaged but also has access to the imaginal realm. At the completion of the induction, a music tape especially designed for this study was turned on and the subject was asked to relate aloud whatever imaginal or other experience was evoked by the music. I responded to the subject's verbal productions with appropriate open-ended and nondirective comments and questions in order to facilitate clarity regarding the nature of the subject's experience. To promote a feeling of trust and comfort in this unusual situation, Western subjects heard Western music before they heard Chinese music, and Chinese subjects heard the Chinese music first. In this way, each group had an experience of the familiar first, toward building maximum trust. At the conclusion of the music, the subject was assisted in returning to the state of ordinary consciousness. The strong suggestion was made that, as a part of the grounding process, the subject do a drawing with pastels (see discussion of the drawings, Chapter VII). In addition to being an effective and often necessary grounding tool, the drawing became a source of additional

data, producing additional images, colors, and shapes that provided information relative to the affective impact of the experience of the music. During the grounding process the subject was invited to share any further comments, reflections or questions about the experience. This material also became part of the data.

The entire proceeding was tape recorded and hand transcribed for intensive study and analysis of form, level, and content of imagery following the method developed by Giorgi (see above, p. 61). The data collected were subjected to Giorgi's system of "methodological reflection to allow understanding of the essences" of each subject's experiences and the experiences of the subjects as a group. In keeping with the usual approach to phenomenological research, I attempted to take as neutral a stance as possible, in order not to confound the data with my own assumptions. It is the task of the researcher to exercise consciousness in order to be freed of as many assumptions as possible and to "bracket" or suspend them in the service of the research.

Becker (1986) suggests a method for ongoing bracketing of assumptions as the research proceeds:

As the interviews begin, the interviewer continues to monitor, and often record, a changing awareness of his/her biases and preconceptions. In doing so, the interviewer continues to validate a growing understanding of the phenomenon. He/she temporarily suspends these insights, in order to be led, by each interviewee's unique experiences, to a new and perhaps fuller understanding of things not yet perceived. A research journal is a useful tool for keeping track of positive and negative reactions to the content and

process of interviews. The research journal provides a place to capture and reflect upon the experiential nuances of the interviews as well as the emerging outlines of the phenomenon's constituents and structure. (p. 114)

I followed Becker's suggestion of keeping a research journal in which to note the emergence of assumptions of which I was not initially aware, as well as the other content she suggests.

To begin to penetrate the data I planned to first reread and relisten to each subject's interview to get a deeper sense of the whole interview and whole group of interviews, making notes on possible categories, questions, assumptions, and ideas.

I planned then to divide the data according to each musical selection used in order to examine as a group all the responses to each selection and begin to define categories of response to the music. For example, I thought possible categories might be affect stated by the subject, affect expressed by the subject, images of nature, gender images, images of the musician, and somatic responses.

I expected this musical piece-by-piece analysis to lead to reviewing with a deeper and fuller sense each individual's response to the whole. I thought that some categories might apply to the entire response of a subject. For example, the responses of some subjects might be largely descriptive, those of others much more reflective or affective.

Next I planned to reflect on the elements of the categories that emerged to see whether they could be conceptualized in other ways. For example they might lend themselves at another level to categories of archetypal experience such as experiences of the masculine or feminine principles or experiences of the Self (see Glossary).

Finally, I planned to attempt to synthesize and integrate these phenomena into an understanding of the general structure, form, and content of this experience. The actual process used was very similar to what I had anticipated and is described sequentially in Chapter VII.

Selection of the Music

Music is central to the methodology of this study. The selection and program order of the specific music used were critical for the experience of the subjects. Any other music, or the same music performed by other musicians, or with other instrumentation (in the case of the Chinese music), or heard in different sequence or on other equipment might have led to very different results. The many factors involved in the selection of the music will be discussed in Chapter V.

Ethical Considerations

Any depth experience has the potential for bringing up material that has great impact emotionally, on a spectrum ranging from awe to great emotional pain. Therefore, in the

context of ethical considerations for research, the subjects of this study were considered "at risk." Subjects were so advised during the initial interview (see Appendix B). Their right to ask questions or withdraw from the study at any time was affirmed. Subjects signed an informed consent form (see Appendix C) guaranteeing confidentiality and anonymity, affirming that they understood potential risks and that they might withdraw from the study at any time.

I planned to make use of my clinical judgment to screen out any potential subject who did not appear emotionally stable enough to participate in the research experience. I also planned to exercise my responsibility as a clinician to monitor continuously the subjects' emotional responses to the experience and to make appropriate interventions in the event that a subject did experience a powerful or distressing emotional response, including stopping the experience, if necessary. Neither of these interventions proved necessary.

I scheduled adequate time following the music and imagery experience to "ground" the subject, and to assure him/her and myself that the normal state of ego consciousness had returned. One method of doing so was the strong suggestion that they do a picture with pastels and paper. A cup of tea was offered. A brief interview followed to discuss the experience, answer further questions, and handle any additional material that came up.

Chinese subjects had my Taipei telephone number and U.S. address, and U.S. subjects had my Bay Area telephone number. They were encouraged to contact me for follow-up as needed. On arriving in Taipei, I determined the location of reputable mental health facilities in the event that a referral became necessary. In the Bay Area, I planned to make referrals as appropriate. No referrals were necessary in either location.

I required that both interpreters guarantee confidentiality and accuracy. In addition, I required that the Taipei interpreter first have her own session with the music in order to be as sensitive as possible to the experience of the subjects. Both interpreters signed forms guaranteeing ethical responsibility (see Appendix D).

CHAPTER V

SELECTION OF THE MUSIC

General Comments

The purpose of this chapter is to present the factors involved in selecting the particular set of music and performers used in this study.

Selection of the music was made in consultation with two musicologists. One has been intimately involved with designing tapes of classical Western music that have been proven to evoke imagery. The Western classical music was selected from those tapes or on the basis of other recommendations made by this musicologist or on my own judgment. Chinese classical music was selected in consultation with a Chinese/American anthropologist/ethnomusicologist. Only music generally considered to be from the classical traditions of each culture was used. For the purpose of this study, "classical music" refers to music commonly understood to be "serious" or "concert" music, usually performed in a relatively formal setting.

The music selected takes into account distinguishing characteristics and performance practices of each culture. Vocal music was ruled out for three reasons: (a) the extreme difference in vocal production between the two cultures, (b) the psychological significance of the human

voice, and (c) the influence of words on imagery. Among the characteristics common to Chinese music are:

- Use of pentatonic, septatonic (both Oriental) and diatonic scale
- Use of untempered scale
- Use of solo or lead instruments
- Combination of plucked zithers and lutes with struck dulcimer
- Predominance of treble register
- Ch'in as solo instrument (thought to reflect the transcendent more than any other Chinese instrument)
- Blended strings, winds, and percussion
- Rhythmic structure in duple time
- Emphasis on melody
- General quality of simplicity and economy

Western music was selected with regard to the following characteristics:

- Use of diatonic, or modern scale
- Use of tempered scale
- Duple, triple, or other rhythmic structure
- Use of horn and brass sounds
- Full orchestra with complex sonority
- Inclusion of bass register
- Complex integration of rhythm, melody, harmony, timbre
- Major and minor modes
- Varying major periods of classical music--medieval, Baroque, classic, Romantic, and 20th-century

All music was selected with attention to its imagery-evoking possibilities, diverse musical characteristics, attention to key signatures allowing easy flow from one piece to the next, and bridging between the music of the two cultures.

In preparation for this study I listened to the selected music repeatedly, in both a normal, ego-aware state and an altered state of consciousness produced by deep relaxation and self-hypnosis. This allowed me to observe and bracket my own responses, to become as familiar as

possible with the music, and thus be as responsive as possible to understanding the subjects' experiences.

The music used is an original tape which I made specifically for this study. In actuality two tapes were made. They use the same music, but the cultural sections are reversed since the goal was to have the subjects in each cultural group listen first to music of their own culture, to build trust, followed by the experience with the "foreign" music. Two sides of one tape were eventually used. Henceforth, the two sides of the tape will be referred to as follows: W-->C (Western music followed by Chinese music) and C-->W (Chinese music followed by Western music).

It was therefore important that the initial piece of Western music be a good introduction into the entire music process for the Westerners who would hear the W-->C tape. It was equally important that it be a good transition piece for the C-->W tape, since it would introduce the Chinese to Western classical music after hearing their own music. The same factors were true for the initial piece of Chinese music.

Similarly, it was important that the final Western piece be selected with attention to its being a good transition into the Chinese music for the W-->C tape, and a suitable conclusion for the C-->W tape. The same had to be true for the final piece of Chinese music.

This meant that that two groups of subjects would have different experiences of the musical form and structure of the tape, which could influence their responses. After deliberation, I decided the trust-building of hearing the music of one's own culture first was the most important consideration.

The timing of each musical selection was critical, since allowance had to be made for including the various elements of music as listed previously. This made it necessary to look for relatively brief pieces, movements, or discrete excerpts of larger pieces. The musical interpretation of each piece was important for its degree of musicianship, musicality, its imagery-evoking potential, and its ability to "fit" in the time period of the tape; I wanted a tape of not more than 45 minutes.

This would give time for approximately 22 minutes of each kind of music and allow for reasonable representation of all the necessary characteristics of each kind of music. I also wanted to avoid two potentially problematic factors: (a) creating disruption by changing the tape in the middle of the process and (b) tiring the subjects.

As it developed, the timing of the entire tape is 43:13 minutes, with the five Western pieces having a total time of 21:57 minutes and the six Chinese pieces having a total time of 21:56 minutes. I had hoped for a relatively

balanced tape in terms of time; this particular timing was most unplanned and fortuitous.

Many pieces, readings of each piece and combinations of pieces were reviewed in order to meet all the requirements and constraints of the study. Moreover, I had to be comfortable working with these selections for multiple hearings and the duration of the study.

I selected only first-rate performers of the music. I thought their performances and musicianship would be most likely to reflect the essence and possible archetypal core of the music. Where performances seemed of equal calibre, the deciding criteria became personal judgment and timing.

As a musician myself, I have a broad general knowledge of Western music, performance practice and musical periods. However, the music for this tape was selected without additional study of program notes, characteristics of musical periods, or other information that might influence my responses to the music or my expectations of subjects' responses.

After first testing the tape on myself, I tested it with several friends and colleagues who volunteered their services as pilot study subjects. It was not necessary to further refine the tape after these trial tests. In fact, the data gleaned from them suggested possible trends

in the responses of the subjects and helped me to bracket some assumptions.

The Western Classical Music

General Comments

The whole overwhelming literature of Western classical music was available to me, but selections had to be guided by the parameters mentioned above. I made the judgment that only music of generally acknowledged first-rate Western composers would be used. I thought their music would have the potential to increase the validity of the study and perhaps be more connected with universal (archetypal) responses by virtue of its enduring quality, and that my interest and involvement in it would remain constant over time.

I decided to shape the section of Western music on a continuum of relatively simple music to more complex music and to develop it on a historical continuum, from early music to relatively contemporary music. This made programmatic sense and allowed for introducing gradually a full range of Western music. Brief comments follow on the factors involved in selecting the Western music.

WM 1--John Dowland (1562-1626). "Forlorn Hope Fancy" (3:39). Paul O'Dette, lute

I chose music of the lute for the initial piece because of its gentle, evocative quality. In addition to being well known in the literature of early Western music, other

forms of the lute are also used in China (see pipa, below). I therefore felt that the quality of its plucked strings also had the potential of making the lute a good transition instrument for the C-->W side of the tape, where it would be the first Western piece heard by Chinese subjects.

I reviewed primarily works of Dowland, Byrd, and Bach, finally selecting the Dowland for its musical period, its skill of composition, and the moody chromaticism that makes Dowland's work so moving. It begins with a single chromatic descending line that becomes canonic, and which I thought might engage the listener immediately.

The tempo is 4/4 and the key is G minor. After a slow, reflective beginning, there is a brief section of considerable motion and an "upward" feeling within the minor mode, leading to a conclusion on a G major chord. Some of the test subjects commented that with the first few single notes they were unsure whether this was Western or Chinese music, which seemed to affirm that this piece would be suitable for both beginning and transition.

Dowland, an Englishman, was known in his lifetime all over Europe as the outstanding lutanist of his day. He lived and worked in England, Paris, and Italy and held court positions in Denmark and, in his final years, England.

Paul O'Dette, lutanist, is also widely known as a classical guitarist and has performed in solo recitals and with early music ensembles in many parts of the world

and on recordings. In 1977, at the age of 23, he became Director of Early Music at the Eastman School of Music, Rochester, New York.

WM 2--Johann Sebastian Bach (1685-1750). "Sonata in E Flat Major for Flute and Harpsichord, Movement 2: Siciliano," BWV 1031 (2:29). Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, harpsichord

This lovely Siciliano movement is a logical sequel to the Dowland in both its G minor key and the plucked string quality of the harpsichord, in addition to which we hear the flute, well known in both the Western world and China as an early and even mythological instrument. Its tempo, 6/8, gives the feeling of both duple and triple time. In his program notes to the record, Olivier Alain notes that this movement is one of "utter grace" within a sonata that is all "peace and light."

The six flute sonatas are known as some of Bach's chief compositions of chamber music (Grout, 1960, p. 391). They were written between approximately 1715 and 1725 (between his 30th and 40th years) in a period when his musical ideas were laid out in "remarkably broad form," creating a richness of musical content and ingenuity of composition (Bach, see Discography). Since Bach's works usually reflected his current employment, so the flute sonatas were probably composed for court or domestic entertainment.

One of the Western world's greatest composers and musicians, Bach is known for the genius of his music, which is noted for the "balance between harmonic and contrapuntal forces, the strength of rhythm, the clarity of form, the grandeur of proportion, the imaginative use of pictorial and symbolic figures, the intensity of expression always controlled by a ruling architectural idea and the technical perfection of every detail" (Grout, 1960, p. 400).

Jean-Pierre Rampal is perhaps the best known and most recorded flutist in the world today, and is here performing with one of Europe's outstanding harpsichordists, Robert Veyron-Lacroix.

WM 3--Wolfgang Amadeus Mozart (1756-91). "Horn Concerto Number 4 in E Flat Major, Movement 2: Romanze: Andante," K. 495, (4:52). Barry Tuckwell, horn and Conductor, English Chamber Orchestra

This movement is in the key of B major, the relative major key to the G minor key of the Bach, and the first major key heard on this tape. The movement begins on a single, quiet F in the French horn, just one whole tone lower than the flute at the end of the Bach.

The solo horn is presented because it, like the orchestral sound, is totally unlike anything in Chinese music. The concerto was written for a well-known horn player of Mozart's time, and this movement is especially designed to demonstrate a cantabile horn sound. The

orchestra is the small chamber orchestra of Mozart's time (compared to the larger 19th- and 20th-century orchestras). It is relatively quiet throughout and so provides the listener with a gentle introduction into orchestral sound. The musical structure of the movement is also relatively uncomplicated, so that the listener is not overwhelmed.

Distinguished music historian Donald Jay Grout notes (1960, p. 455) that Mozart's music is a synthesis of the music of the 18th century (as was Bach's of the 17th century), "illumined by his own transcendent genius . . . and [its] quality of universality."

Grout continues:

Mozart's universe is wholly one of art music; he cared nothing for natural scenery. . . . Nowhere in his music do we find . . . musical landscapes . . . Mozart's personal and aristocratic quality is related to another characteristic which we may call absolute musicality. It is useless to try to connect his music with particular biographical events. The vicissitudes of Mozart's life left no immediate or obvious traces in his works, which seem to come out of an ideal realm undisturbed by the accidents of common life. Mozart's real existence--like that of all artists, but to a greater degree than with most--was in this inner ideal realm, to which the happenings of his everyday existence were but a troubled and shadowy parallel; and only his inner life is reflected in music. (p. 455)

This piece is performed by Barry Tuckwell, perhaps today's best known virtuoso of the French horn.

WM 4--Johannes Brahms (1833-97). "Symphony #1 in C Minor, Opus 68, Movement 3: Un poco allegretto e grazioso" (4:30). Berlin Philharmonic, Karl Böhm, Conductor

While the Classic period (Mozart) was characterized by "order, equilibrium, control, [and] perfection within acknowledged limits" (Grout, 1960, p. 493), the Romantic period (all of the 19th century) developed harmonic technique and instrumental color and is known especially for three characteristics: (a) its strange beauty--"something far off, legendary, fantastic or marvelous, an imaginary or ideal world compared to the present," (b) its boundlessness and aspiration to transcend the world, and (c) its freedom, impatience of limits, and statement by allusion, suggestion or symbol (Grout, p. 493).

Brahms' work represents the conservative element within the Romantic period (Grout, p. 498). He followed the classical forms of musical structure but with richer, more lush sonorities and tone color and "profoundly expressive, Schubertian lyric breadth of melodic line [and] a ballad-like quality of Romantic strangeness" (Grout, p. 540).

The third movement of Brahms' first symphony presents the first full orchestral sound on this tape. The movement is one of the shortest symphonic movements in the orchestral literature and was chosen for its proven imagery-evoking ability. (It should be noted that I did not simply pass over Beethoven, who is probably a more towering musical

figure than Brahms, but his symphonic movements are too long for inclusion on this tape and, programmatically, full orchestra was needed at this point in the tape.)

As such a short movement, the third is often omitted from mention by reviewers of this massive symphony. Some critics believe that the symphony as a whole represents Brahms' inner experience of the Alps, which he visited at about this time. It may especially reflect his response to his first hearing of the alpenhorn, which may be seen in his particular use of French horn in the symphony. Other reviewers think it reflects some of Brahms's other experiences of the 1860s--the death of his good friend Schumann and the influence of Beethoven's work at that time (the work is sometimes referred to as "Beethoven's 10th," although in fact it is musically more related to the fifth).

The third movement begins with a simple and quiet theme introduced by woodwinds a major fourth above the end of the Mozart. It moves rapidly into a motion-filled piece of varying moods and tensions. A second theme is introduced initially by flute and later by horn fanfares recalling the flute and horn of the Bach and Mozart selections preceding. The movement goes on into a full orchestral climax before the fanfare theme recurs and slows the pace in a quiet pizzicato section. The original theme is brought back and concludes with a minor climax,

ending in an upward feeling of suspension, emphasized by quiet woodwinds.

The version chosen for this research is performed by the Berlin Philharmonic, led by Karl Böhm. It is one of the major orchestras of the world today, known for its particularly fine sound.

WM 5--Igor Stravinsky (1882-1972). "Firebird: Suite for Orchestra (1919 version): Berceuse and Finale" (7:02). London Symphony Orchestra, Claudio Abbado, Conductor

Stravinsky is a composer "whose works exemplify nearly every significant musical tendency of the first half of the twentieth century, whose career might almost by itself serve as an epitome of that changeful epoch, and whose influence on two generations of composers has been as great as, if not greater than, Wagner's influence between 1870 and 1910" (Grout, 1960, p. 631).

The Firebird (1910) was Stravinsky's first principal work for ballet, and the work that made him famous. It "stems from the Russian nationalist tradition, and has the exotic orientalism and rich sensuous orchestration of Stravinsky's teacher, Rimsky-Korsakov" (Grout, p. 631). The version on this tape is from the 1919 suite that the composer arranged from the original score. It is faithful to the original in its tone colors but uses a smaller orchestra to achieve the effect.

The "Berceuse" begins with pianissimo woodwinds two octaves (minus one tone) below the ending of the Brahms.

Although a lullaby, its mood is dark and mysterious. The first nodal point for the listener is a harp glissando, followed a few measures later by another. The second major nodal point comes a few minutes later. At the quietest, darkest, most tremulous moment of the piece the French horn introduces a major theme. This theme is repeated constantly in one form or another from this point to the end of the piece, its grand orchestral climax being achieved by a combination of changes in meter, tempo, instrumentation, and volume. This kind of sound is nonexistent in traditional Chinese music. The horn again recalls the Mozart and Brahms preceding, and the theme itself has a pentatonic flavor, suggesting the Chinese music to follow (on the W-->C side). On the C-->W side, it recalls the Chinese music at the beginning. The rhythm is remarkable in that it moves from a beat with a pulse of 6 to one with a feeling of 7, unusual for both Western and Chinese music.

Firebird is the only Western piece that is specifically a program piece, making it suitable for transition to the Chinese music, which is largely programmatic.

Finally, the firebird is the equivalent of the phoenix in Chinese (and other) mythology. Although the subjects might not know the piece by either name or sound, I wondered whether the theme of the phoenix might be suggested in the responses to the music.

The Chinese Classical Music

General Comments

Selection of the Chinese music was governed by the availability of appropriate music on record or tape. Very little such music is available, largely because it is only now undergoing renaissance in Taiwan and on the Mainland. Relatively little music that is truly representative of the ancient music has been recorded. I was fortunate to have access to commercial tapes and records from Taiwan, the Mainland, and the United States, as well as some from a private collection. My own acculturation to Chinese classical music and the selection of this music for the tape were assisted by a Chinese-born anthropologist/ethnomusicologist.

My primary goal was to present the broadest possible variety of traditional music and instrumentation, beginning with the earliest known instrument mythologically, flute, and proceeding through selections with especial attention to shaping the tape in a musically inviting way. One of the participants involved in the pilot test (a psychotherapist/musician) commented that this half of the tape "gets more Chinese" as it progresses, with the final pieces sounding in some way more reflective of the collective (e.g., cultural celebrations).

Chinese classical music is medium/performer-oriented unlike composer-oriented Western classical music. In

practice, this means that if, for example, the Brahms 1st Symphony were played in San Francisco, Munich, or Beijing it would be immediately recognizable to anyone at all familiar with the music. The same score would be used for each reading although interpretations might vary somewhat according to the conductor and skill of the orchestra.

In the medium/performer-oriented music of China, the basic structure of a piece is realized through the philosophy, musicianship, and particular instrument of the performing musician. Therefore each reading of a piece, whether by the same or a different performer, has the potential of being quite different and perhaps even unrecognizable to anyone not familiar with the basic structure of the piece. Responses to different readings of Chinese music therefore have the potential to vary greatly.

I have chosen selections by master musicians as much as possible, to present the most accurate, musical, and faithful-to-tradition performances. Clearly, however, the same pieces, played on other instruments and by other performers, might have produced very different responses in the subjects of this study.

Following are brief comments on the pieces selected for the Chinese music tape.

CM 1--A Fair Lady and a Cowherd (1:52). Chen Yu-kang, k'un ti (medium-size bamboo flute). Lu-sheng Ensemble, Liang Tsai-ping, Director

This is a tune adapted from a Peking opera, portraying the repartee between a cowherd and a lady whom he intercepts on the road to her mother's house. The excerpt on this tape was cut from the original on the record for purposes of time and imagery-producing potential.

The k'un ti is a transverse flute with six finger holes. An additional hole is covered by a thin bamboo membrane, giving the instrument its "wavering poignant" sound, a sound that has an "edge" to it, compared with the usual rounded flute sound. The k'un ti is especially used in operatic performances (Liang Mingyue, pp. 268-269).

This piece and instrument were chosen to begin the Chinese music for several reasons. The bamboo flute is traditionally and mythologically the earliest instrument in Chinese history. The relative simplicity of the instrument and tune makes it easy to accept and therefore an appropriate beginning. The sound of the flute is familiar to Western ears, so this had the potential of being a good transition piece. Finally, after the huge, complicated and climactic ending of the Stravinsky, a return to utter simplicity seemed the only possible alternative. This is also in keeping with the resurrection/transformation theme of The Firebird.

CM 2--Pinshalouyan ("Wild Geese Alighting on a Sandy Beach") (4:10). Liang Tsai-ping, cheng (16-stringed zither), and Liang Ming-yue, hsiao (bamboo flute)

Pinshalouyan was chosen, in part, because in Chinese classical music it is among the relatively well-known pieces. Liang Mingyue tells us (1985, p. 204) that it dates from the early Ming dynasty (ca. 1368-1644) and represents the "traveler's homesick sentiments in autumn" through its depiction of a single goose or flock of geese in flight, with conflicting feelings of freedom and loneliness (p. 183). Its lacey delicacy, combined with unique vibrati and portamenti, sounds exotic to Western ears.

It is played here by two of the world's master musicians of Chinese music. Liang Tsai-ping's primary instrument is the cheng, a 16-stringed, bridged zither similar to the koto of Japan. In China, the history of this instrument extends back at least 2000 years and is steeped in legend. The sound of plucked strings, introduced here, provides gentle introduction to this category of Chinese instruments and therefore to the next two cuts on the tape.

The hsiao is an end-blown (vertical) bamboo flute and provides a sound that is a bridge from the previous piece, but this instrument has a range somewhat lower than the transverse flute. Liang states (p. 270) that it is popular in solo style for its "poetic and controlled breathy tones," which are certainly apparent in this piece.

CM 3--Mei-hua san-nung ("Three variations on Plum Blossom") (6:65). David Ming-Yueh Liang, ch'in (7-stringed zither)

With this piece we come to the ch'in, the instrument considered "the most highly esteemed of the Chinese musical instruments, having a legacy rich in literature and lore, as ancient as the beginnings of Chinese civilization" (Liang, p. 197). The ch'in is another ancient Chinese musical instrument extant today, having been conceived about 2600 B.C. It has always been known as the instrument of the scholarly and aristocratic, and its music is highly sophisticated. I will discuss ch'in lore at some length because, as it developed, the responses to the music of the ch'in were some of the most remarkable in the study.

The ch'in is associated with transcendence and metaphysics and with the "symbolic and psycho-aesthetics" in Chinese music (Liang, p. 171). Thought to have been played by Confucius, the ch'in is associated with an entire ideology of its own. Confucius comments in the Liji that the quality of its sound is "pure and intelligent, which enables the establishment of righteousness. A superior man hearing the sound of the ch'in would contemplate on righteous ministers" (Liang, p. 179).

The ch'in is a simply constructed instrument, essentially a rectangular flat wooden "box" with seven silk strings of various thicknesses stretched over the top. The body is painted with a mixture of lacquer and ground

keratinous resin mixed with the dust of precious metals to achieve both strength and beauty. Its construction is said to represent the cosmos, with the lower part representing earth, the rounded upper part the heavens, and the strings the planets.

Technically, it is an extremely complicated instrument to play, with three separate categories of pitches: open notes which represent earth, stopped notes which represent humanity, and harmonics which represent heaven (Lindy Li Mark, Ph.D., ethnomusicologist, personal communication). It has both elaborate and subtle timbral nuances, partially a result of, for example, the fact that more than sixty kinds of techniques exist for fingering vibrati alone.

The ch'in and its music are the subject of much scholarly inquiry. Liang Minyue's doctoral dissertation was on vibrato form in the ch'in, and he is in fact known as one of the world authorities on and master player of the ch'in. There is, however, little recorded ch'in music, but Liang does have one record (and tape) out, from which Mei-hua san-nung ("Three Variations on Plum Blossom") is taken.

The plum blossom, traditional five-petalled flower of China, blooms while the frost is still on the ground and hence is said to represent a person who is persevering and virtuous by nature. This piece purportedly originated in the Eastern Qin Dynasty (ca. 317-420 A.D.) and

was arranged for the ch'in in the Tang dynasty (618-907 A.D.) The earliest tablature for it dates from the Ming dynasty (1468-1644) (Liang Mingyue, in notes for the recording, see Discography).

CM 4--High Mountains and Running Water (4:00). Lui-Tsun-yuen, pipa (lute)

The pipa was perhaps the most important instrument introduced into Chinese culture during the Han dynasty (206 B.C.-A.D. 220) from Central Asia. Its development may have been originally influenced by the plucked lutes of the ancient Middle Eastern kingdoms through contact on the trade routes. Ultimately it developed into the pear-shaped, lute-like instrument known today, similar in appearance to the lute of the Western world.

The sound of the pipa is perhaps the best-known sound of Chinese music to Western ears, and results from the plucking of its silk strings by real or synthetic finger nails. It is used often in operas and ensembles. Highly technical and virtuoso solo techniques have also developed for the pipa and are evident in the piece on this tape. The performer is a noted Chinese male musician, but traditionally the instrument is associated with a woman player.

CM 5--Flying Kites (1:52). Sue Lee Pounders, kao-hu, and Patty Foltz, yang-ch'in (struck dulcimer). Asian Music Ensemble, Northern Illinois University, Han Kuo-huang, Director

Kite flying, an activity traditionally associated with China, is represented here by the sliding sound of the kao-hu, a high violin-like instrument and the yang-ch'in, or struck dulcimer.

The kao-hu is one of a family of instruments called hu-ch'in, translated as "stringed instrument of the barbarian," a generic term for Chinese bowed chordophone instruments which were probably introduced by the Turks or Mongols in the 13th century (Liang Mingyue, 1985, p. 273). These instruments have long necks, usually two strings (occasionally four), a sounding box of bamboo or coconut shell, and sometimes a sounding board of snakeskin. Like the viol family of the Western world, they are played in a vertical, or upright, position.

The yang-ch'in is a metal-stringed dulcimer which is struck with bamboo sticks. It was probably introduced into China from the Middle East in the 15th century (Liang, p. 275). Its stringed quality provides some continuity with the preceding pieces, but its rather straightforward rhythmic and upbeat quality presents a new dimension, especially when combined with the kao-hu.

This was the only selection I was able to find that highlights either of these instruments, and its delightful upbeat quality provides a change of pace for the listener.

Interestingly, it is performed not by a Chinese ensemble but rather the Asian Music Ensemble of Northern Illinois State University, directed by Han Kuo-Huang, a well-known scholar of Asian music.

CM 6--Flower Ball Dance (A Classical Dance for Orchestra) (3:37). Private pressing by members of the Ethnomusicology Program, Northern Illinois State University, Han Kuo-huang, Director

Han's group also performs this classical ensemble piece in which almost all categories of Chinese instruments are identifiable to the initiated ear; only the membranophones (drums) are omitted. This was the only available example of a truly traditional ensemble piece.

Its graceful form, elegance, and restraint made it an appropriate ending piece for the Chinese music, a kind of instrumental summation of all that had been heard before. At the same time, the plucked strings are clearly heard. This makes it a suitable transition to the Western lute piece.

In summary, all music for this study was selected with attention to: the distinguishing characteristics of the music of each culture; historical sequence, significance and performance practice; appropriate and necessary programming considerations, and my own personal preference.

CHAPTER VI

CROSS-CULTURAL CONTEXT

Introduction

One purpose of this chapter is to provide the reader with some understanding of the cultural context of the Chinese subjects by illustrating some of the differences and similarities between the two cultures. The second purpose is to illustrate the experience of the acculturation of the researcher and how that experience may have affected the researcher and the research.

In the remainder of the chapter I will briefly discuss the differences and similarities between the two test sites, the two groups of subjects, and the two translators.

Comments on Taiwan

Margery Wolf's excellent anthropological study (1968) of a Taiwanese village gives a vivid picture of the island itself:

Taiwan is a beautiful green island, 240 miles long and 88 miles wide. [The southern third of the island is bisected by the Tropic of Cancer.] On the east coast the mountains rise straight from the sea to over 13,000 feet. Stretches of one-lane highway connecting north and south are literally carved out of cliffs that hang over the Pacific. The mountains, a steep, tangled mass of rich tropical foliage and giant trees, appear uninhabitable and uninhabited, but the remnants of nine different aborigine groups somehow manage a living on their precipitous slopes. In the west the mountains descend less dramatically onto a fertile plain that extends to the sea. It is on the rich, alluvial soils of this plain that the

majority of the twelve million [in 1968] Chinese inhabitants make their home. Nearly every tillable foot of land is sectioned and under cultivation. [Family graves dot the fields.] (p. 3)

Two dialects of Chinese are spoken on the island. Mandarin is the principal dialect of Taipei. Outside of Taipei, most of the people speak the Taiwanese dialect, which is not understandable to most Mandarin speakers. For this reason, all Taiwanese television is subtitled in Chinese characters, the universal written language for Taiwan and the Mainland.

Taipei, the capital city, is on the northern end of the island in a basin almost surrounded by mountains. It grew considerably under the Japanese occupation from 1895 to 1945, but even when the Republic of China (founded 1912) established the city as its center in 1949, Taipei was considered a "sleepy, backwater town" (Reid, 1984). Since 1949 there has been bitter enmity among the Chinese on Taiwan toward the People's Republic of China on the Mainland. Visiting had not been allowed until late 1987, so in a sense many of the Chinese on Taiwan have been cut off from their families and their roots.

Economically, Taiwan is still considered a developing country. As late as the mid-1960s the city had few roads that were paved; pedicabs were the primary means of transportation. Its major growth has taken place in the 1970s, during the time the subjects for this study were growing to young adulthood. Taiwan's living standards are higher

than any other Asian country except Japan, yet in 1984 each household still had only about 188 square feet of living space (about the size of a single car garage) (Reid, 1984).

Probably no amount of preparation can be sufficient for a first experience in an Asian culture, and for the riot of sensations that constitute Taipei and Taiwan. Vivid impressions of that time, subjected to over a year's reflection, have led me to question Jung's belief in the "introversion" of Eastern culture.

The first subject could not be scheduled until four days after my arrival in Taipei. In the meantime an unforeseen opportunity arose through the translator to immediately accompany a Taiwanese television film crew to agricultural country in the southern part of the island, where they were making a semi-documentary for Taiwanese television.

This was a 24-hour experience richer than is usually available to the "standard American tourist": traveling and living with a group of Taiwanese actors, producers, and technicians while they filmed a program on a noted agricultural scientist at the government research center he directs in rural south central Taiwan. Thus the first 36 hours in Taiwan consisted of close contact with artistic, scientific, technological, and farming communities.

My research journal notes that these first two days in Taiwan influenced and changed my ideas about how to talk to the Chinese subjects, how to present ideas and concepts to them, and how simply to "be with" them. After only the first day there, I noted how "foreign" the Western music on my own tape sounded to me.

On the basis of these earliest experiences in Taiwan, I reworked parts of the Statement to Subjects and the Induction [see Appendices B and E] to simplify the language, to reflect the coming together of the two cultures and my general feeling of a certain "earthiness" of the Eastern culture. Experiences of the culture continued to alternate with the research sessions with the subjects, always contributing something new to my understanding of the culture, its people, and the music.

Flying into Taipei one sees the beautiful high mountains that are the backbone of the island and patches of kelly green rice paddies. Entering Taipei (population 3,000,000), one is plunged into a city that is teeming, congested, noisy, dusty, and often hot and humid. There are said to be 50,000 taxis and thousands of buses and private cars. Motorcycles and motor scooters (also in the thousands) jam the streets and park (sometimes drive) on the sidewalks. It is not unusual to see an entire family of four or five people on one motorcyle, one child draped over the handlebars and the others sandwiched between

parents and on the back of the cycle. Some cyclists wear face masks to protect against pollution. Traffic moves very fast; horns seem to be more frequently used than brakes. Bicycles and hand- or cycle-drawn carts of merchandise, vegetables, or garbage use the same lanes as speeding cars, taxis, and buses. Traffic patterns often appear to be anarchical.

This seems more a city of contrast than of integration. Glistening steel and glass buildings with names like IBM, Hilton, Swensen's, or MacDonald's may stand next to drab gray Japanese colonial architecture or ancient, traditional, gaudy Taoist temples where residents go to practice their religion. One of the most elegant restaurants in town (white table linen and crystal chandeliers) is in the middle of seamy, steamy Snake Alley, a notorious landmark.

Aside from the large, Western-appearing businesses and department stores downtown, the neighborhoods are filled with small family-owned and -run shops, often open from 8:00 a.m. to 10:00 p.m., with the children of the family playing or sleeping among the dusty goods. During the day, one can often easily see from the sales floor into the family living quarters in the rear of the shop and note there the family shrine with its incense and red altar lights. At night a metal corrugated door is pulled down, closing the shop to sidewalk access, and the family retreats to its living quarters.

Some merchants have no shops and display their wares, often fruits and vegetables, on the curbs and sidewalks. Tiny "mom and pop" noodle or rice stands abound, charging minuscule amounts for a meal-size bowl of noodles, dumplings or other simple meal. Near one I noticed a large uncovered bowl of tofu soaking on the open sidewalk. Health codes are still lax, and hepatitis B is a problem. Open sewers are not uncommon and public toilet facilities are often extremely primitive.

The sounds of the city are also a riot of impressions. It is exceptionally noisy, with the sounds of jets and surface traffic, the cries of pedlars, the sounds of Westernized Chinese pop music or perhaps a few older musicians "jamming" on traditional instruments or preparing for an outdoor traditional opera, or the "smack" of mah jong tiles.

Taiwan is the repository of ancient Chinese culture. The Mainland has been communized and Hong Kong heavily influenced by the British. It is to Taiwan that the Chinese return for important celebrations and recognition of what is uniquely Chinese. In Taipei the celebration of Double Ten Day (October 10), the anniversary of the founding of the Republic of China, is second only to the celebration of Lunar New Year. The National Palace Museum, its vaults built into the side of mountain for security, is the treasure chest of thousands of priceless ancient art objects such as paintings, calligraphy, and jade carvings. All

were spirited out of the National Palace in Beijing in the two hours before the Japanese attacked. After a tortuous flight from the Japanese that wound all over China and used every available means of transportation, they finally arrived in Taipei. It is said that it would take 24 years to see all of these objects and that where these treasures reside, there is China. To be in the presence of these treasures is to lose a sense of the present day and to marvel at the sophistication of the ancients.

It is also in Taiwan that an important development in Chinese music is taking place: the renaissance of traditional music, led by Professor Liang Tsai-ping, now 77. It was my good fortune to be able to have a lengthy private meeting with Professor Liang to learn about Chinese music from one of its masters and to hear him perform in illustration of the music (see Chapter V, Selection of the Music). Through him and through my translator I had a private tour of an important exhibition about ancient musical instruments and music. As a result I gained information that otherwise would not have been available to me, or to any casual visitor.

In short, I tried in every way possible to open myself to potential acculturating experiences in the time I was there. A brief list of other such experiences includes visiting ancient temples filled with worshippers, letting myself be guided around back lanes of a village by young

Chinese schoolgirls who were intrigued because my Caucasian translator could speak their language, staying in a Buddhist monastery, visiting a Taiwanese traveling opera and being invited backstage and onstage by the performers, and simply talking with and being with as many people as possible. On one occasion, driving down a country highway, I decided not to drive through something that looked like sawdust covering my lane; later I learned it was a farmer's entire rice crop, spread out and drying as has been traditional for thousands of years.

We saw very few Westerners in Taiwan, and we felt and were made quite aware of our status as "foreigners." Even so, generally people were warm, friendly, hospitable, and kind, as well as curious.

It is my impression that although the Western influence is evident almost everywhere in Taiwan, it is only façade or persona where it appears. One has only to scratch the surface to be aware of traditional and ancient China. "For all its modern appointments, Taipei has not succumbed to the creeping Westernization that has infected the very social fabric of such cities as Hong Kong. . . . In their headlong lunge into the future, neither [Taipei] nor its people have left behind their glorious heritage" (Reid, 1984, p. 109). I wondered whether this might be reflected in the responses of the subjects for this study.

I believe that my deep interest in the culture and openness to its experiences continually affected my work with the Chinese subjects in a positive way and was a contributing factor to the willingness of the subjects to be as open as they were in their responses.

In a way, my experience as a newcomer in their culture, which I shared with them, paralleled their experiences as novices in the process of this study.

The Test Sites: Taipei and Bay Area

The two test sites were quite dissimilar. Each will be described in the light of the possible effects on the subjects as well as the effect of my comfort level in each setting. Taipei itself has already been described.

Taipei Site

The translator's apartment, where the research sessions took place, is in a mountain neighborhood in southeast Taipei. It is a neighborhood where many government and military officials live; a guard in a guard house protects residents by screening those who come into the area. There are many closely congested high-rise apartment buildings on the lower part of the mountain and large private homes above. At rush hours, a little local shuttle bus takes well-dressed residents down the hill to the neighborhood business area to connect with public transportation. It is a little known and hard to reach area.

Nevertheless, subjects were willing to make the real effort necessary to get there, some in the middle of a major holiday week (Double Ten Day), some in spite of heavy schedules and having to reschedule for various reasons, and some in spite of getting lost or having other difficulties finding the place. One of the facts I continue to ponder is that they were willing to go to this trouble to participate in a study that might require them to be quite vulnerable with an unknown "foreigner." It was a self-selected group.

The actual room used was a small bedroom in the translator's apartment. For the initial conversation, the subject and I were seated on straw mats on the floor. When the subject indicated readiness to proceed with the study, he/she was asked to lie on a lightly padded tatami (straw mat) on the floor.

Although it was hot, it was necessary to close the window because of the noise from outside, even in this relatively isolated area. Even then, sounds of the culture are clearly audible on the tape recordings of the sessions: jets going over, children playing, dogs barking, people walking by, the musical cry of the vegetable man. Occasionally cooking smells drifted in. Only one subject commented on being distracted by all of this, but still produced imagery. I was quite concerned about all the external sounds, but think they are so much a part of the

culture that the other subjects either did not especially notice them or took them in stride, as is usual in daily life there. I tried to be attentive to any problems with distraction that the subjects might be having but concluded in the end that, except for one subject, I was more concerned about the setting than they were.

The sound equipment used in Taiwan was an Aiwa "Walkman" model tape recorder connected to small but very adequate speakers.

Bay Area Site

The study setting in the Bay Area was my private office, a spacious comfortable room in an old turn-of-the-century house in an easy-to-reach location. Ornamental plaster decorations on the ceiling and walls give the room a feeling of warm elegance. Although near a major thoroughfare, noise is not generally a distraction, save for an occasional siren.

Subjects there were greeted by me and first seated in a comfortable chair for the "getting acquainted" talk and "Statement to Subjects"; they moved to a foam futon for the major part of the session.

The sound equipment used was a large Sanyo tape recorder with self-contained speakers, minimizing the confusion of electrical cords and connections that had been necessary in Taipei. In both locations, tapes of the session were made on a small Craig tape recorder with

a remote microphone which was easily attached to the subject's clothing.

None of the subjects was aware of the difference in settings. I, however, was aware of being more at ease in my own office, with my own equipment and without the potential of so much noise distraction. The lack of potential language barrier also made it a more comfortable situation for me. On the other hand, during the testing here, I was maintaining my normal full working schedule; I was no longer "on vacation" as I had been in Taipei. In general, though, I felt less tension in myself during the process of testing the Bay Area subjects.

Testing was done in the Bay Area in the weeks surrounding Thanksgiving and Christmas, with final examinations being a factor for several subjects. Still, they appeared at the scheduled times and seemed very interested in the study. This too was a self-selected group.

The Subjects

Taipei

The translator located the subjects in Taipei by the process of "putting the word out" through friends, colleagues, and the faculty of various institutions. We requested Chinese who speak the Mandarin dialect and English, who had never lived or traveled in a Western culture and were neither professional nor highly trained amateur musicians. Ten qualified people were found.

Nine became subjects for this study; the tenth forgot her appointment and there was not time to reschedule or replace her. Because the numbers of people interested in participating in the study frequently shifted during the two weeks I was in Taiwan, I literally did not know until almost the final day how many subjects I would have.

As expected, the subjects were people of university age, ranging from 19 to 28 years. The Chinese subjects were:

- C1 19-year-old female accounting student
- C2 22-year-old female economics student
- C3 26-year-old female English language newspaper reporter
- C4 28-year-old male, recent graduate in industrial engineering
- C5 22-year-old male economics student, born and reared in Hong Kong (the only subject not from Taiwan)
- C6 27-year-old female accountant
- C7 28-year-old female secretary
- C8 27-year-old male recent graduate in mathematics
- C9 25-year-old female graduate in Library Science; classifies musical materials for a radio station

The translator initially interviewed and screened all subjects for their interest in and qualifications for the study. The Mandarin dialect was used for this initial

contact. I believe that this initial contact in their own dialect helped to build the trust necessary for the successful completion of the study. The one exception to this was C5, whose native dialect is Cantonese; however, at the time of the study he was living and studying in a city that required that he use primarily Mandarin.

Bay Area

The subjects in the United States were located in a similar way. I informed friends and colleagues of my interest in locating qualified subjects and placed notices at the Asian library at UC Berkeley, thinking that Westerners interested in Asian studies might be interested in this project. There were no responses from the posted notices, but 11 people did respond through personal contact. One was screened out because she had lived in Japan for 6 months; however, she located three other people who did become part of the 10-subject U.S. group. I attempted to match the U.S. subjects to the Chinese subjects in terms of age range and gender in addition to the other general requirements for participation in the study.

The U.S. subjects were:

- W10 25-year-old female speech therapist
- W11 22-year-old male graduating senior in English
- W12 20-year-old male welding student
- W13 22-year-old female research assistant
- W14 21-year-old female industrial engineering senior

- W15 21-year-old female student majoring in English
- W16 26-year-old male medical student
- W17 25-year-old female medical student
- W18 19-year-old biochemistry major
- W19 28-year-old female MSW student

In all, among the Chinese subjects there were six women and three men; among the U.S. subjects six women and four men. Eight of the U.S. subjects were students doing either undergraduate or graduate work. Three of the Chinese were current students and three others had been students in the very recent months; they had either not yet moved on to employment or had just been employed. The average age of the U.S. subjects was 22.9; the average age of the Chinese subjects was 24.8.

The Translators

The translator in Taiwan was a 20-year-old U.S. student, there to engage in the ongoing study of the Chinese language and Mandarin dialect. She had studied the language for approximately three years and had lived in Taipei for about one and one-half of those years. She was employed by a Taipei import-export company as translator and narrator of their world-wide promotional video tapes.

Once back in the United States, I engaged an independent translator to review the work of the first translator for reliability. The second translator was a

Mandarin-speaking Chinese native of Beijing and a Ph.D. candidate in comparative literature at the University of California at Berkeley. He is a published author and a professional translator. He was provided with both the hand-written transcripts and the tape recordings of the research sessions in Taiwan. He validated the work of the first translator.

CHAPTER VII

PRESENTATION OF THE FINDINGS

Introduction

This chapter is in five sections. The first describes two general findings pertaining to research with the Chinese subjects: feasibility and the role of the translator.

The second section includes some general comments on use of and changes in the methodology.

The third section describes findings that were apparent in the process of doing the research. This is followed by a description of the process of penetrating and analyzing the data.

In the fourth section I will present the findings for each musical selection in the study. Responses of Chinese and U.S. subjects are discussed separately and comparatively.

The final section is a brief coverage of individual themes and patterns that emerged during the research and the data analysis.

Research with the Chinese Subjects

Research in Taiwan

One of the major general findings is that this study "worked" in Taipei. Several factors mitigated against it: (a) the findings of Arthur Kleinman (see Chapter III,

Literature Review) regarding the cultural prohibition against feeling or expressing affect or any inner psychological state, (b) my relative naivete as a first-time visitor to an Asian culture, (c) my status as a "foreigner," (d) the language barrier, and (e) the difficulties of the test site.

The first of these was probably the most important and raised the question of whether anyone would be willing to volunteer for such a study. The subjects who did volunteer had doubts that they would produce imagery. I have appreciated the independent comments of three people who expressed surprise that any Chinese subjects were able to expose themselves at an inner level: my anthropologist/ethnomusicologist consultant, the Taipei translator, and one of the subjects (C3), who considered herself different from other Chinese in her ability and desire to relate at the affective level.

The Role of the Translator

Another major general finding is that it proved very possible to use a translator with the method of guided imagery and music. It did not appear to inhibit the process of response, even in the session that had to be totally translated (C6). In fact, it appeared to promote trust, assuring the Chinese that someone would be there who could understand them in their own language. One (C1) made a clear transference to the translator, who became a part

of that subject's imagery. The trust clearly began when the translator did the initial screening in Mandarin and must have been instrumental in the subjects' willingness to commit themselves to the study at all.

Also, the translator is deeply interested in Chinese music, was committed to the idea and process of the study, and is very sensitive to Chinese culture and Chinese custom. Her own experience as a test subject sensitized her to the experiences of the subjects. Her sensitivity to the nuance of what was needed when interpretation was necessary was apparent from the beginning.

I am not sure that just any person who knew Mandarin would work well. The above factors, combined with my close and collegial working relationship with this translator were effective. The subjects knew that the translator was my daughter. This may have contributed to their positive response, since the concept of filial piety (see Glossary) is highly regarded in Chinese culture. This was never mentioned by a subject, but it is a deeply ingrained cultural value.

Methodology

All subjects went into an altered state of consciousness, as evidenced by their vocal production, breathing, general appearance of relaxation, and statements after the music. Further evidence for the transition into an altered state is that, although the Taipei temperature

was hot and humid and the windows were closed against the noise, some subjects required the blanket for warmth because of the drop in body temperature.

All subjects produced an initial image on suggestion. Several were personal but the rest were not.

Eyeshades were offered to screen out distracting light, but very few subjects used them initially in either group. One or two in each group requested them after the session had started.

I had planned to offer earphones. However, the final Chinese music selection uses woodblocks. When I heard them on earphones and realized that the effect made me feel like I was being hit on the head, I ruled them out in sympathy for the subjects. I did not want to eliminate that particular music for the reasons given in Chapter V, Selection of the Music.

The carefully designed stretching induction did not work with the Chinese. Initially, I thought it might be a language problem, but even when I demonstrated the stretching, they seemed unable to participate fully. I decided it was probably due to inhibition mixed with anxiety. It seemed to help to stretch along with them, or even to move into a more autogenic induction (see Glossary), to which they seemed to respond well. The U.S. subjects had little or no difficulty with the stretching induction and seemed to enjoy it.

Two Chinese subjects felt more comfortable beginning their sessions sitting up. Soon after the music started, one announced that she felt "safe" and lay down; the other remained sitting for the entire session. This did not appear to interfere with their responding to the music.

Data Analysis

Trial Sessions

Thoughts about the data analysis actually began with the trial music sessions in which people volunteered to "test" the music tape with me. I began to notice certain responses, especially to two selections, and to wonder whether they might be indicative of trends to come. Specifically, these were responses to the Brahms (WM4) and "Plum Blossom" (the ch'in, CM3). (Music selections will henceforth be referred to by number of order on the tape, e.g., WM4 indicating the fourth piece of Western music, or CM3, indicating the third piece of Chinese music.) Imagery of forests and mountains stood out in WM4. Numinous experiences of a wise old man or woman occurred in all of the trial subjects in response to CM3. I bracketed these responses in my mind.

Findings in Process

As the sessions took place, I listened for and made notes of recurring themes, ideas for categories, and any other responses or ideas that occurred to me. After each

session I made further notes on ideas, thoughts, or reactions to the subjects or their responses.

The following are some general observations made during the study sessions:

1. The Chinese subjects had a great desire to please me, to "perform" as they thought I wanted. Each required considerable reassurance that his or her own unique responses were desired and were acceptable. I suspect this had to do with the Chinese cultural value of pleasing one's elders through proper performance. This was not the case with the U.S. subjects, all of whom moved into the experience with more confidence, even though none had ever had a similar experience.

2. In both groups of subjects, WM4 and CM3 continued to produce the most apparent similarities in response. WM4 pulled responses of mountain and forest imagery in both groups. CM3 continued to pull numinous responses. Frequently with the first note of the music there would be a sudden shift in imagery to a qualitatively different kind of response, perhaps a marked somatic response, or a markedly unusual image or vantage point. Often I noted images of a numinous figure possessed of some kind of special quality or wisdom.

3. The Chinese had a great deal of ancient cultural imagery to the Chinese music. With the introduction of

the Western music, most seemed to shift easily to specified Western European images.

4. The U.S. subjects did not easily shift to Chinese imagery when Chinese music was introduced, although there was no unusual disruption in the general flow of imagery. Although they had been told they would be hearing Chinese music, imagery specifically referred to as "Chinese" was almost absent from U.S. subjects. Instead, other cultures were mentioned: Spanish, South American, Japanese, American Indian, and generic Asian or nonspecific. Sometimes there was a confusion of cultural images, that is, mixing one culture with another (e.g., a woman in a kimono with castanets), or a kind of cultural stereotyping. Some subjects realized they were stereotyping and were chagrined.

5. There were relatively fewer responses than anticipated that could be considered solely personal images. Cultural images were frequent in the Chinese. Everyone had images that were more purely archetypal, but I did not notice striking trends in archetypal imagery while doing the sessions, except for WM4 and CM3.

6. Several Chinese subjects had responses of fear to WM5. This initially made me feel guilty, since this was the last music they heard and I regretted that the experience ended with fear. However, it seemed to bother me more than it did them.

7. To my surprise, some Chinese responded with imagery from Western mythology or fairy tale (e.g., Greek myth, Snow White, Christianity).

The next section will describe the process I followed in working with the data and will define the categories that emerged from the data. I will then present the findings for each musical selection.

Penetrating the Data

Learning how to penetrate the data was perhaps the most difficult part of the work. The following sequence of steps was employed.

1. The tapes of the sessions of the Chinese subjects were validated by a second translator.

2. I reviewed each subject's session by listening to the tape recording of it and amending the hand transcript as necessary, in order to have a relatively complete written document, to note nuance of tone of voice or affect, and to make additional notes about possible categories, ideas, or questions.

3. From the second step, I made a tentative list of categories.

4. I photocopied the transcripts of the 19 sessions and separated the copies by musical selection and subject group, thus dividing the data into 22 separate parts (e.g., the responses of the Chinese subjects to each of the 11 selections, the responses of the U.S. subjects to the same).

5. I analyzed each set of responses thoroughly to determine categories.

6. In an attempt to determine patterns of response, I made charts of the categories for each piece of music (see Appendices I and J) and completed them for each subject, using a color coding I developed.

7. At the same time, I made charts of the categories for each individual in an attempt to look graphically at variations and patterns in individual responses (see Appendix I). This step suggested that it might lend itself to development as a diagnostic tool, as the patterns of responses were markedly different for each subject and to some extent confirmed clinical impressions I had about each subject.

8. The charts for each piece of music, while very interesting, were too general and did not lead to a sufficient understanding of the data.

9. I returned to work with the categories and while doing so began to examine each person's response to each piece of music in order to determine the essence of that experience, much as I might work clinically with a dream. This step led almost immediately to a deeper penetration of the data.

The final method used, then, is a combination of working with the categories of response and the essential experience of the subject. The charts then became useful

in terms of the general pattern of responses. This method is consistent with the goal of phenomenological research in that it leads to an understanding of the essential structures of the experience.

The Categories

Twenty categories emerged from the data, some of which are further subdivided as will be seen below. All will be listed and, where necessary, described.

Affect

1. Stated by subject--the subject states how he/she feels
2. Expressed by subject--the subject laughs, cries
3. Stated of/by image--"The old man says he's sad,"
"I think the old man looks sad."
4. Expressed by image--"The children are laughing."
5. Affect image--affects not otherwise stated or expressed, but implied by image

Animal Kingdom

1. Real--horse, dog, bird
2. Imaginary--dragon

Color--Any stated or implied color (e.g., sunrise implies certain colors)

Culture

1. Subject's own culture
2. Chinese culture
3. U.S. culture

4. Other Asian culture
5. Other culture
6. None stated or implied

Gender

1. Male
2. Female
3. None stated or implied (e.g., "I see a person in white").

Indoor/Outdoor--imagery that is specified as such

Man/Man-made--stated or implied

Music/Musician

1. Any stated reference to the music
2. Any stated reference to the musician(s) or instrument(s)

Nature--any element of nature (e.g., wind, earth, moon, garden)

Participant/Observer

1. Subject action--"I'm walking, I'm dancing".
2. Subject passive action--subject places him/herself in the imagined scene, but is not part of the action (e.g., "They can't see me, but I'm there"; "I'm there, but just observing from a distance."
3. Subject alone--no other person, animal or being present

4. Subject alone in the presence of others--others are in the scene but the subject feels alone in the crowd
5. Subject interacting with image--"The dragon wants me to climb on his back."
6. Subject observing only--subject not "in" the imagery, but observing only, similar to viewing a film
7. Image acting--the image is actively moving, speaking

Personal--the imagery is known to the subject in the real, outer world, (e.g., "I'm at my family's cabin on the lake.")

Primary Qualities of Imagery--my assessment of ways in which the subject talks about the imagery

1. Participatory--subject is actively participating in the imagery (e.g., "I'm running, dancing, floating.")
2. Affective--response is primarily affective
3. Reflective--response is primarily thoughtful, or in some way reflecting on the imagery
4. Descriptive--response primarily describes the imagery.

Qualities, Traits, Characteristics--"The ancient people were dignified and persevering."

Religion, Philosophy--any mention of a religious or philosophical nature, (e.g., the Hare Krishnas, Buddha, angels, a goddess, someone who holds the values for a society)

Sensations, nonvisual--touch, hearing, taste, smell, inner somatic sensations (e.g., "I feel it in my stomach.")

Time

1. Time of day, stated or implied (e.g., early morning, sunrise/sunset, "It's 9:00.")
2. Season
3. Future/past

Transition--any statement or implication of change of place, affect, being (e.g., "I'm crossing a bridge," "The lower part of my body seems to be moving to the side.")

Unusual

1. Focal images--any image or partial image that is somehow highlighted, spotlighted, or surrounded by darkness (e.g., fingers on vibrating strings surrounded by darkness, a single musician spotlighted on dark stage)
2. Sensations--any unusual sensation such as spinning, feeling the blood flow through the body, feeling unable to move a body part

3. Images/vantage points--any image or vantage point that would not be possible to the subject in normal everyday life (e.g., floating above the water, riding a dragon)

(For further discussion of the categories, see Findings for Each Musical Selection and p. 216, below.)

Findings for Each Musical Selection

Introduction

This section contains the results of the analysis of the responses in imagery and affect to the eleven selections of music.

For ease in organization and understanding, I will treat the findings for each musical selection separately. Within that framework, I will present the findings for the Chinese and U.S. subjects separately and then comparatively, with the exception of the responses to CM 3, WM 4, and CM 5, which will be discussed comparatively only, due to the similar nature of the responses for each group of subjects.

I will begin with WM 1 and CM 1, as stated above, because of their parallel positions on each tape as introductory and transition pieces. I will then discuss CM 2-6 and WM 2-5.

An examination of the following will conclude the chapter: the subjects' reflections and reactions after hearing the music, the drawings done by the subjects, and individual subjects' patterns of response to the music.

WM 1--John Dowland, "Forlorn Hope Fancy," (lute)

U.S. subjects. The U.S subjects' response to this piece consisted of three major elements. It was an overwhelmingly participatory experience of joy, comfort, and relaxation, of transition and of water.

All 10 subjects either stated, expressed, or had imagery expressing degrees of the archetypal affect of joy/ecstasy (e.g., smiles and laughter; words like "peaceful, relaxed, soothing, honeymoon, secure, comfort, being cradled," and the beauty of nature). Normally the minor mode in music is thought of as expressive or suggestive of sadness, but only 1 subject (W19) expressed a sense of sadness and loneliness. This changed to "feeling soothed and good" when the music shifted to a more positive feeling.

Five started in settings that were familiar to them (e.g., a family cabin, a favorite campground, a favorite beach) and 5 were in unfamiliar places or states of being (e.g., floating on a lily pad, or "under a tree and the ground is moving; it's like being cradled"). All were positive places, even when unfamiliar.

All 10 had transition imagery within the course of the music, for example walking, running, sunrise/sunset (4 subjects), and of moving from the initial image to a new and different place or state of being. Two went into powerful somatic responses (1 felt himself rotating backwards in mid-air; the other had a feeling of having his body lifted into the sky). Others moved into a new setting or culture; 1 went underwater.

A striking finding is that 9 of the 10 had water imagery in response to this piece. Two were in lake settings and "heard" the waves gently lapping; 4 were on

ocean beaches (2 "heard" the waves breaking); 2 experienced gentle, warm rain; 1 was floating on water in an "awesome" fantasy scene of great beauty. The 10th began her experience in a familiar and beloved grassy field.

In the tradition of Jungian archetypal theory, bodies of water are associated with the unconscious, either personal or collective (Jung, CW 5:320). This imagery appearing in response to the initial piece of music suggests the activation of an unconscious process. In addition, the transition imagery suggests a transition into the process of the imagery and into the realm of the unconscious as expressed in spontaneous activation of the imagination. Transitions during the course of the music suggest a descent into the unconscious. The music itself suggests transition, with its descending chromatic motion. It "goes" someplace, with the descending motion suggesting descent into the unconscious.

Water is also associated with the archetypal feminine. This association, combined with the stated affect of joy and the experience of the familiar, suggest that for the Western subjects this piece is strongly associated with the archetypal feminine [see Glossary].

The feminine was implied in the induction, which suggested an experience of the familiar and of comfort. It may also be that in the Bay Area places of comfort and relaxation are especially associated with water.

Most of the subjects, however, stayed with the water imagery, suggesting that the music itself sustained that imagery.

Six of the Western subjects specified their own culture, while 3 specified another but familiar culture (Paris, two tropical beaches). One began in a fantasy place.

A few examples of responses:

W10 I'm at my family's cabin...lying on the front porch on a soft fold-out bed...It's very warm...The deer are walking and stepping on pine needles with graceful steps. I'm very relaxed...very comfortable and secure...() The deer are starting to run...

W11 ...As soon as the music started, it changed from morning to sunset...more golden and yellow and orange than the blue and white of the morning...It's over the ocean...()...I'm on the beach sitting facing it...()...The music gives me the feeling of rotating backwards, my feet over my head...It's wild! ()

W12 I'm in a large conifer forest () There's a creek somewhere...I can hear it () It's not a creek...It's a lake with small waves.

W13 It's very relaxing...an old field...in the place where I went to school () Now I'm in Spain () the music takes me elsewhere.

W14 I'm watching water break on the shore of the ocean. It's dusk...feels soothing...I'm alone...I'm walking in the dry sand, barefoot...sand is warmish and dry...The sun just set.

W15 (smiles) I'm under a tree and the ground's moving...It's not scary; it's like being cradled, really nice...I feel it in my whole body...I'm feeling a little dizzy...It's starting to rain a little...splashes of warm rain...() Now I'm in King Arthur's court ()

W16 There's water on the left. Reflections are undulating on the ceiling above (laughs). I was indoors; now I'm floating on what would be a lily pad ()...a grand feeling.

W17 It's raining...a nice smell () slow,
big drops ()

W18 I'm at a tropical beach () The waves sound
nice () I'm feeling very relaxed ()

W19 It's the beach () where I went on my honey-
moon () It's desolate and lonely, walking, thinking
about life...() I'm playing the guitar () don't
feel lonely anymore...it's soothing...()

In summary, the U.S. subjects have an experience of pleasure, of comfort and relaxation, of transition and of water. All suggest some kind of immersion in an unconscious process.

Chinese subjects. For the Chinese subjects the response to this piece was marked by two major experiences: transition and darkness. The only implication of water is that of a river (2 subjects), and an island (1 subject), both of which imply transition.

This is the first piece of Western music heard by the Chinese, the transition into Western music. Every subject's imagery shows the experience of transition.

Three of the Chinese subjects remained within their own culture, but made transitions: 1 walked to another place and day became night; 1 walked to a mountain top, in many cultures considered to be a place of transition or transformation (Cooper, 1978, p. 109) and lamented the transition from ancient to modern culture; 1 flowed away from a known civilization to a kind of unknown place of nothingness.

Six subjects immediately made the transition to what was specified by them as Western European imagery, although a few mixed European cultures with each other or with Chinese culture. One saw an Italian musician, but behind him was a small, hungry black boy with rice bowl and chopsticks. One saw a piano, but the musician was dressed in Chinese clothing. One could not decide whether he was in Spain or Greece, and whether this might be an experience of Greek mythology.

This was not the participatory experience for the Chinese that it was for the U.S. subjects. Only 3 were active participants and 2 were passive. In fact, it was more an experience of "other" or "alienation," expressed primarily by nonparticipation and a state of reported or implied darkness in the imagery.

For 4 subjects the darkness surrounds the (focal) image, which is of the performer (three musicians, one mime) expressing feelings of sadness, loneliness, and anger through the performance. The performer is always seen in a completely undecorated, bare, dark place. One is highlighted by the shadowy figure of the small black boy with rice bowl, mentioned above.

Other experiences of darkness and transition include sadness and mourning for the ancient traditional unity with nature, the fearful experience of flowing into a

"too quiet" place, an unknown horseman dressed in black, and the darkness of night (although in a familiar setting).

As noted above, this piece is in the minor mode, which may account for some of the darkness. I think, however, that it is more related to the experience of cultural change since it occurs in combination with transition themes, focal images and the experience of the "other" music. Darkness also implies the yin, or feminine, but the predominant affects expressed are negative, perhaps implying a kind of experience of the negative feminine.

It is interesting that no subject specifies U.S. imagery, although they knew that I was from the United States. The music is of course European in origin. The following are examples of the Chinese responses to WM 1:

C1 I'm sitting in a Western opera house ()
Onstage is a man dressed like Shakespeare's time...
the same dark background () he's traveling in the
dark ()

C2 I see a young Italian. He frowns and seems very
serious about playing the instrument...and wearing
a black velvet costume...He feels a little bit angry
() Behind his back is a little boy who is black
and looks very hungry, with ragged clothes and holding
a white bowl full of rice.

C4 Someone's playing piano, alone...No one [else]
is there. Only a piano, nothing else in the room...I
see him from his side...He's over thirty, wearing
dark clothes, ancient. It's very dark in the room.

C5 The bird doesn't sing anymore...I'm flowing
away from here ()

C6 () I've gone to a beautiful place in Europe.
A man in a black riding suit is riding toward [me] ()

C7 I'm lonely, by myself...I'm playing this in a big, empty house...I'm a man, very sad...I feel I'm middle-aged () I'm a composer...The atmosphere is Western () I keep on playing...feel something inside which I want to express through my music.

C8 () I'm across the country () in Spain now. () Maybe it's a harp; if so () it might be a woman connected with Greek mythology.

C9 It's night...the kite disappears () I'm walking on a mountain road () talking about a feeling ()

It is also interesting that the Chinese experienced darkness when introduced to the Western music, while a response of other/confusion is suggested in the imagery of the Westerners being introduced to the Chinese music (see below, CM 1). This may be due to the fact that Western music is relatively better known in Taiwan than is Chinese music here.

WM 1 occurs at the beginning of the music experience for the Western subjects and in the middle of the experience for the Chinese subjects, introducing them to Western music. It is therefore important to discuss next the responses to WM 1 in relationship to the responses to CM 1, which holds a corresponding place on the C-->W tape.

In summary, the 2 groups had in common the experience of transition. The Chinese responded in the character of the music (minor mode, title--"Forlorn Hope Fancy") and in response to the unfamiliar, while the U.S. subjects primarily had the affect of joy, possibly attributable to the induction, and to the fact that they were listening

to music of their own culture. Both darkness and confusion are common to the experience of transition.

CM 1--"A Fair Lady and a Cowherd," k'un ti (bamboo flute)

Chinese subjects. This is the first piece of music heard by the Chinese subjects. Although the stretching induction had not been particularly successful, all made the transition to an altered state, as noted by changed breathing, changes in body temperature, their imagery, and their post-session slowed response, sense of wonder, and slowed ability and desire to return to a state of ordinary consciousness.

Initially, all made some sort of intracultural transition. Three were in the subject's own personal realm: the subjects found themselves in some favorite place (e.g., a mountain near her parents' home, the campus of her university). Five made a transition to ancient times in their culture (e.g., "I'm a country boy in traditional costume," "I'm in the emperor's palace"). One found herself in Mainland China, where she had never been. One went into a state in which he floated over familiar and unfamiliar territory for the entire session, seeing things from a new vantage point. In the post-session discussion, he clarified that the territory he floated over was always Chinese.

In addition, all had imagery suggesting transition: bridges and rivers (4 subjects), walking on a road (2),

oneself in ancient times (3), a personally familiar place but now seen in ancient times, and finally oneself as a child of opposite sex in ancient times.

All nature images were of the Chinese countryside.

All of the subjects placed themselves within the imagery scene, although only 3 were active within the imagery; the others all were passive. All were alone.

Affectively, the response was overwhelmingly one of happiness, joy, comfort, and the familiar.

Overall, for the Chinese subjects, this was the experience of being comfortable in one's own culture, both in current and historical context.

Following are some examples of the imagery of the Chinese:

C1 I've never been there...It is in Mainland China...a big grassy field with many sheep...I'm just lying on the grass, very relaxed...There are some big pointed rocks...The sky is blue.

C2 It seems like I'm a country boy playing the Chinese flute, wearing Chinese traditional costume... I'm twelve or thirteen, very happy...I'm crossing a bridge on a little river.

C3 It's on a mountain near my parents' house. Clouds are drifting slowly on top of the mountain. Leaves of bamboo are moving in the breeze ()

C6 I'm in a palace, the emperor's palace...It's a very big place...I'm on a bed...It's very beautiful ...It's during the day...I'm very comfortable and relaxed.

C7 The music takes me to the countryside... I feel very relaxed () There are rice paddies... It's warm and the sun is shining ()

C9 It's the campus of the University [in Taipei]. It's very beautiful () It's evening...I sit on the meadow, staring to the skies, watching the birds...I lie down, feel quiet, thinking about my childhood, and flying kites with my brothers in autumn...I feel very good.

In summary, the Chinese subjects have an experience of transition into a new state. It is marked by pleasure, comfort and tradition.

U.S. subjects. This piece is the transition into Chinese music for the U.S. subjects. The essence of the experience for every subject is transition to the unfamiliar, and the imagery of the transition is characterized by confusion, apprehension and/or a sense of newness, exploration, and curiosity. In contrast, the expressed affect is overwhelmingly one of happiness and joy, but with the addition of some expressed anxiety, alienation, the unfamiliar, and curiosity/exploration (8 responses). Some of these experiences included being in a crowded bazaar in an ill-defined place, the occurrence of rapidly changing images, confusion about where one finds oneself at all, cultural confusion, and culture-combining.

All but 2 subjects placed themselves within the imagery but, unlike the Chinese, none was active within the imagery. All were passive and 2 were simply observers outside the imagery scene, which may indicate their difficulty in making the transition at all.

Interestingly, although the subjects had been told in the Statement to Subjects (see Appendix B) that they

would be hearing Chinese music, only 2 made any reference to anything Chinese in the imagery, and 1 of those was not even sure her image was Chinese. In fact, she was in a bazaar where there was also a belly dancer. On the other hand, the subjects do refer to several other cultures: Japanese, Thai, nonspecific Asian, American Indian, Irish, Mediterranean, and undefined, fantasy, or utopian cultures.

Following are a few examples of the U.S. subjects' imagery:

W10 I'm in a foreign place...not sure where, an open market with booths of bamboo with grass coverings on top. It's crowded and people are bustling back and forth...At first they look Chinese...now I'm not sure...() Someone is doing a belly dance demonstration...no shoes, wearing harem pants, waving her arms over her head.

W11 Rapid images of Indians and finally an old wise man who is Chinese...he has long white hair, a wispy beard, loose clothing and is very comfortable in baggy clothing that is red, white and black. He's working with wood, () with very mixed feeling ()

W12 ...some sort of court...very oriental homes

W13 ... makes me think of being on a simple boat on a river...The only sound is the person playing... someone on the shore playing to the wind, air, and sky...a man with a beard that's dark, thick, and straight, dark clothes and a round closed tassel-teardrop shape on top. I'm going down the river in the boat. It's interesting to see a new place...I'm not sure if I want to be alone.

W15 (smiles)...I'm at home in my bed () I don't want to get up () I'm picturing being in a Japanese garden () I'm back in my room...no garden now.

W16 A frog, cricket, or some small animal....A small insect that...it's like a butterfly...calling, singing...() It's a humanoid creature, a little elf as tall as the grass, doing a dance with his arms

waving...I'm looking from above...he may actually know I'm there ()

W17 Birds, water...a big pond...an Asian garden, women in kimonos...such stereotypes () A man walking down the road () with a twig with a sack on it () not admitting to any feelings, hard to read ()

W18 I see myself around a campfire () images of Indians and the Old West () I see the person playing the harmonica () he looks Italian or Mediterranean.

W19 The ground is wet...People are coming out of huts to see if there's any damage [from the storm that occurred in her imagery in the previous piece]... An elf sitting on my hut is playing the flute or pipe...green hat on...kind of happy...Irish. [This subject actually had moved into this new culture at the end of the previous piece, but now begins exploring the unfamiliar.]

In summary, subjects of both cultures have an experience of transition and expressed happiness. For the Chinese, however, this is an experience of the culturally familiar, and for the U.S. subjects it is an experience of confusion and of the unfamiliar.

CM 1 and WM 1 Compared

The responses to both pieces are associated with transition, either intracultural or intercultural. The images suggest the archetypal experience of transition, for example bridges, rivers, bazaars, roads, mountain tops, sunrise/sunset, entering/exiting. The transitions seem to imply moving into an altered state, moving still more deeply into the unconscious, and moving between cultures.

Each group of subjects has a primary affect of joy to music of its own culture but of stated joy with images

of darkness or confusion/unfamiliar to the music of the other culture. The Chinese do not experience the confusion that the U.S. subjects experience, probably because Western music is more familiar there than is Chinese classical music here. Similarly, each group of subjects tends to participate more fully in the imagery in response to the music of his/her own culture.

Initial image. As noted above, 9 of the US subjects had initial images involving water, especially lakes and ocean beaches. The only water implied in the initial images of the Chinese subjects was in the form of rivers (3 subjects, but in only 1 of them was a river the central image) and one rice paddy.

I think this may reflect a cultural difference. China (although not Taiwan) has only one seacoast. Massive areas of the country are away from any major bodies of water, save for rivers. Chinese paintings and poetry are full of mountains, but not of seascapes. On the other hand, Taiwan is surrounded by water; there are rice paddies and many gardens with ponds. However, the major tourist attraction is Alishan, a mountain, not the beaches.

The U.S. is largely bounded by water: the two oceans, the Gulf of Mexico, the Great Lakes. In the Bay Area we certainly go to the beaches to relax more easily than we can go to the mountains. As coastal residents, we seem

to be more oriented to major bodies of water than are residents of Taipei, whose city is landlocked.

In summary, the responses to CM 1 and WM 1 were similar in evoking images of the archetype of transition. Archetypal affects are present but seem culturally determined, as are the initial images of the subjects.

CM 2--"Pinshalouyan," or "Wild Geese Descending on a Sandy Beach," cheng (16-stringed zither) and hsiao (vertical flute)

Chinese subjects. CM 2 is an overwhelmingly cultural experience for the Chinese subjects. All but 1 specifically reflects on ancient tradition, dress, architecture, and/or character, often with a sense of both beauty and sadness. Six of the subjects reflected with sadness on some aspect of ancient vs. modern Chinese culture, suggesting the presence of an intracultural conflict and a great sense of the long history of the culture.

No subject was active within the imagery. Five were passive within the imagery and 4 were simply observers of the imagery. Often there was a reflective quality present.

The following examples illustrate the imagery of the Chinese subjects:

C1 I'm thinking of a Chinese traditional palace
() I'm watching some women in traditional [Ming dynasty] costume ()

C2 I have tears in my eyes...it's true. It reminds me, with some sadness and bitterness of our Chinese history...like the Chinese gu-ch'in [ancient ch'in]. I remember some very elegant character of the Chinese

people in our ancestors. () So I cry; maybe others don't feel sad in hearing [this] music. ()

C3 () It reminds me of Chinese poems concerning Buddha or Taoism ()

C4 It's in the morning...an Asian place...around me are many mountains and beautiful scenery. It's ancient times, but modern clothing...near Taipei, on Yang Ming Shan [Yang Ming Mountain].

C6 A girl in the palace () in traditional women's gown ()

C7 It's in ancient times. I feel like a legend...very romantic...A girl is playing this kind of instrument. It's ancient...in the Ming dynasty () She plays so she can have a connection with the memory. She's beautiful, about 22, with a long Ming dynasty gown of many colors () I'm not in the scene

C8 () I'm naturally guided to a typical image of a Chinese family () A traditional Chinese house with a pool with a lotus plant on it ()

C9 () I'm thinking of ancient stories--maybe a poet who is upset, who is reading and writing, but not feeling good. I'm on a meadow, a little bit sad, thinking of my hometown and my parents, brother, and sister.

In summary, CM 2 provides an opportunity for the Chinese subjects to reflect on the traditions of their culture.

U.S. subjects. "Pinshalouyan" is an overwhelmingly "other culture" experience for the U.S. subjects. Eight of them still experience confusion, but 5 are now able to state that confusion in some way. Only 1 relates it directly to the music, and even then not in a cause-and-effect way. Only 2 mention the possibility of anything Chinese. For example:

W10 I see one of the Chinese or Japanese rooms with screen doors...I'm walking in; it's a restaurant () I can't figure out if I'm alone or with others () A woman is dancing () All really absorbed in her dancing...smiling...she balances on one foot...She wears flowing gold and maroon harem pants. Her top is goldy colored, short sleeved, a midriff...There are patterns of birds, cranes, on the screens behind.

W14 () A store in Chinatown...a lot of stuff () kimonos, masks of imaginary faces with tense expressions--not happy.

W17 It's a restaurant with geisha girls serving tea, a MASH episode...serving tea with a screen behind them, decorative and partitioning...A woman trying to catch a bird in a butterfly net...A Japanese restaurant where we eat sushi a lot () can't get over the stereotypical images () I often see instruments, like one string and sometimes hands playing them.

There is considerable nature imagery stated or implied in the responses of nine of the ten subjects. The predominant element mentioned or alluded to is earth (21 subjects), followed by water (14), air (11), and fire (2). Eight of the subjects have the experience of being close to nature in some way. Two are actually in a culture (1 in the Andes, 1 in a nonspecific place) that is "closely bonded with nature." One is trying to understand the mystery of nature. Others are simply experiencing aspects of nature. All are alone, or alone with others in the experience. Sometimes the imagery makes a sudden shift to something unusual. For example:

W12--There's a jellyfish in a pond, a transparent blue () There's a terraced, very green hillside... () a large wooden structure with a pointy roof, canted, maybe oriental style? A very small brook is somewhere near, falling a low distance. () There's a creek going into the woods. I want to follow it...

() Lots of purple, curved purple, deep purple with canary yellow and red...and spots...Purple like a curved purple swoosh [voice reflects awe].

W13 Instrument makes me think of ripples in the water () But it's a culture very set in nature, or with a few simple shacks or huts () They feel bonded to the earth, get food and fish from the water () They might sit and listen to this music together, as a pastime, thinking of their existence and happiness.

W14 I see a cooler, much smaller pond () surrounded by rocks more than grass...the water is clear...can see the bottom ()

W15 I feel like I'm swimming, pushing water past myself. It's so warm...feel really healthy () I'm on a rocky beach, dancing and turning in circles... () I'm imagining being inside the flute () Puffs of air are going past me, but I'm dancing inside the flute. ()

W16 () Tall grass is coming over my left shoulder () There's moss around...I'm seeing bamboo grow up at a strange angle toward me ()

W18 () A prairie in the U.S. with mountains in the background () the sun in the sky at midday ()

W19 () a small village in the Andes ()

One person actually had imagery directly reflecting the name and intent of the piece:

W11 A large white swan on a green lake() I'm looking at the eye...it's mysterious to not be able to get into it...there's something there I could never get to...It takes me to formations of migrating birds, a 'V' in the air, not swans, but a good size bird...They're dots against a blue sky...white wispy clouds, pale blue ()

The predominant affect in this piece is joy (21 responses), with seven expressions of sadness and minimal tension or fear. There were six expressions of interest/curiosity.

All still have transition imagery (e.g., see above, W12, W15 and W11) or a transition in images, but that is a part of the programmatic imagery (as stated in the title) of the piece. For example, W16 comes up against a fearful transition:

Now I'm seeing someone playing the flute with tall grass coming over the left shoulder...I'm playing the flute () (sigh)...a little sad and lonely, and hurt, like a sharp pain () I'm looking out of a cave () It's scary inside...if I lean out too far, I'll fall. [In the post-session discussion this subject stated that the pain always corresponded to the portamenti in the music.]

In summary, "Pinshalouyan" is still associated with "otherness" in the imagery of the U.S. subjects; however, it is an experience of pleasure and beauty, for the most part.

Comparison, Chinese and U.S. subjects. While the Chinese responses to CM 2 are primarily associated with the beauty and tradition of their culture, often with some nostalgia, the U.S. subjects have an experience of "otherness" and often of nature. Responses to this piece demonstrate cultural expressions of archetypal material in both Chinese and Western subjects, and archetypal material more directly in the expressions of nature.

CM 3--"Mei-hua san-nung" (Three Variations on Plum Blossom), ch'in (7-stringed zither)

Because of the striking similarity in the responses of both Chinese and U.S. subjects to CM 3 I will discuss the

findings relevant to this piece comparatively only, and not separately.

Initially apparent in the response of virtually every subject was what felt to me during the session like a sudden shift in the imagery, sometimes even in response to the first note of the piece, into a whole new order of response, which I have called unusual (see below, p. 220). The unusual are the responses that involve marked or out-of-the-ordinary somatic reactions, images, or vantage points that are not of the order of "every-day-outer-world" experience, and focal images (images or parts of images highlighted in some way and surrounded by darkness).

Seven of the 9 Chinese subjects have such a sudden shift, as do 9 of the 10 U.S. subjects. Even without the suddenness of the shift, all subjects in both groups move into this order of imagery in a way not seen in response to any other music in this study. Indeed, most of the subjects have more than one of the three kinds of unusual responses. Nine have all three types (2 Chinese, 7 U.S.); 6 have two types (3 of each culture); and 3 Chinese subjects each have one unusual kind of response.

Looked at in another way, 16 subjects experience unusual vantage points or images (all U.S. and 6 Chinese); 14 experience unusual somatic responses (8 U.S. and 6 Chinese); and 13 experience focal images (9 U.S. and 4 Chinese). In all, the U.S. subjects demonstrate a greater

concentration of unusual responses than do the Chinese (see Appendix J).

Darkness/night is also a part of the sudden shift in response and occurs frequently in both groups (9 Chinese, 7 U.S.). Nature images do not predominate in this piece; however, where nature images occur among the Chinese they are predominantly expressed in words such as "darkness, fog, cloudy, forest, and cave." No such clear pattern exists in the U.S. responses; there are fewer nature images in general.

Most striking is the numinous quality of responses in both groups. The numinous finds expression in the high number of unusual responses; in responses of joy and ecstasy (24 in each group); of awe, fear, and mystery (U.S. 11, Chinese 15); and in somatic responses (4 in each culture).

In addition, the U.S. subjects expressed a moderate level of interest/curiosity/excitement (11) compared to the Chinese (3). The U.S. subjects also expressed sadness/loneliness (9 responses), alienation (7) and anger (4) while the Chinese did not, except for 1 subject (see C7, below). This difference may be in response to the "otherness" of the music, but I think that more probably it represents differentiation of feeling, whether to the "otherness" of the music, or the experience of "otherness." The 2 groups present equal responses of tension (6 each)

that are perhaps more associated with the "otherness" and tension of the music.

The particular constellation of responses to the music of the ch'in seems to me to be evoked by the sounds of the instrument, its depth and range of sound, the psychological depths reached by the experience of the music, and the playing of this master musician. Only 3 Chinese and 2 U.S. subjects do not directly respond to the music or to the musician. The 3 Chinese all have focal and/or unusual images or vantage points, somatic responses, or a sudden shift to a scene of antiquity. Of the 2 U.S. subjects, 1 has a sudden shift to marked somatic responses and unusual imagery and the other to an awesome experience of the imagery. For example:

C1 I see two legs walking on steps...didn't see the top part, background is dark...Two legs going up, it keeps going () No feeling () They are long, endless steps. ()

C5 The wind is blowing stronger...blowing me. I'm moving, moving in the clouds, like a bird flying. I'm a bit afraid of falling in the water () Now I'm up again...My body feels real heavy....now it's lighter. I'm flowing up again...Everything is very quiet.

C6--I'm seeing an ancient inn. Lanterns are hanging outside...It's night and I'm going outside to watch the moon. There's a big tree outside, an old-fashioned kind of tree...it's round and large...Off to the side ...a group of old people drinking tea and chatting ()

W11 Strong images of formless things...I feel the heartbeat and blood rushing through, especially my face, hands and feet, and stomach...Feels very good, but always comes back to my face [face reddened]. Images of rivers that start and stop, flow fast and

slow down () Images of color come swirling in--reds, purples, blacks, palm trees () My mind is racing through a whole catalog of trees, like a forestry test, but not a test feeling...A rapid feeling and my mind keeps up...I feel comfortable and excited ()

W16 ...now I have a strong platform and can walk out. Round solid steps in the air...secure...they move a bit under my feet...allowing me to walk. Now there's something up behind and to the left, miniature of large circles of steps, floating through the air...It's really beautiful...yeah [voice reflects awe]...I'm seeing a waterfall that's kind of...leisurely one...someone is showing it to me...His or her arm indicating the waterfall, an Asian arm robed in white with a gold pattern at the edge ()

For the Chinese who have specific responses to the music or musician, all but one of the responses have to do with ancient wisdom, values, philosophy and the traditions of the culture. For example:

C2 Oh! My whole body feels like (tears)...a swell of cool feeling...It also feels like an ocean covered with thick dark clouds, reaching the horizon...The clouds part and are illuminated by the rising or setting sun, and sitting there in the middle, next to the moon, is a wise old man playing the gu-ch'in () (tears) I'm now seeing our traditional dragon, yes, he's among the clouds () he looks at me very gently (tears) () The dragon is coming again... He leads me to the clouds (laughter and shaking head "no"); it seems like I'm sitting on his back! ()

C3 The feeling is of ancient Chinese poems...about Taoism. () The poems tell us to see with our eyes, find a beauty. () [It] reminds me of [Taoist] poems very important to me [quotes in Chinese, later translated by herself and verified by both translators]

You can see no one in the woods
But you can hear talking
The sunset filters through the leaves
And reflects on the mosses.

[She later described this poem and place as a place where one can be according to one's own nature.]

C4 He is very happy who plays this music...He () just wants to live a peaceful life...doesn't want power or position.

C8 A calm, elegant woman in her back yard...It's hard to see this architecture in Taiwan now because it's so old...The music tells me it's an elegant, educated family with much antique flavor () Quiet elegant, ancient people, ancient clothes, hard to describe, just can tell that they're ancient people.

The one Chinese response to the music that does not reflect ancient wisdom still reflects a sudden shift to the mysterious, fearful, and awesome:

C7 I feel I'm going to a mountain cave...It's black and mysterious () frightening. I don't know what's ahead () I'm tense, by myself () very deep in this cave. I feel a little frightened () I stopped... stopped...I feel trapped () I'm not frightened but confused...I don't know why I didn't continue...It's not happy music () I feel music and tense pressure in my heart area [gestures to that area on her body]. I'm glad it's over...I'm feeling good.

The entire response of 5 of the Western subjects is devoted to the music or musician and its/his qualities. Three other subjects have responses in which the musician is important. No other piece in this study evoked this kind of response.

All see the musician as a focal image. Seven see him as masculine. One saw herself as the musician, expressing her feelings, and 1 added a woman musician to the image of the male musician, to console and inspire him.

The musician in the imagery is seen to have or express religio-spiritual/philosophic qualities, no matter what his age. He lives for and/or is absorbed in his music. Six of the subjects specifically identify with the musician and his feelings, which have to do with sadness and a sense of alienation or of not being understood. Often he

is seen as searching for and expressing deep meaning and values. One can see the musician and his qualities combined with the subjects' unusual responses in the following examples:

W10 I'm seeing a guy playing bass guitar () He lives for his music and that's ok () The light is on him, we're in the dark () I feel depressed for him. I'm taking on his feelings, lonely, kind of like I've been searching and haven't quite found the niche. I'm feeling it now in his music...he's looking for his place ().

W12 ...The musician is very near me () I can feel the string...it's just part of me...my essence.

W13 It's a very dark temple, a few lights on the people playing this music...seems religious () The notes vibrate through your head () can feel it going from one side to the other, then out...like...head doing funny things () It almost seems like the sounds are going in patterns of waves over the instrument () The musician is feeling the music more and the waves of sound () are images for him () like reading a poem not understood by others. But he understands...something serious about his life and philosophy.

W17 () I actually just saw a hand playing the instrument () [he's] Ozawa-like, or John Lennon ()

W18 I feel whoever is playing is very close to me. The sound seems close and distinct and powerful...even the little sounds. There's a reason for every note...kind of spiritual. The person is thinking about something very spiritual...God, maybe () He's to himself, philosophical, wondering about what everything means, and it shows through his music. He thinks there's something more than what the world has to offer, like an afterlife [nose reddened] () I could see what he's going through.

W19 () It's an old man, big, an American Indian, sitting on a stool, playing a cross between a drum and a harp...He's all by himself on the stage... There's a tribal circle dance around him () This is his thing, his role in society, a musician with religious and spiritual meaning connected with the earth and air...There's crying behind him...The music is

crying...A woman comes, consoles him, dressed as Pocahontas ()

One might call him a musician/philosopher, or identify him with the archetype of the wise old man, or the deepest meaning and values of the culture. One person identifies him as having the qualities of Seiji Ozawa or John Lennon, both of whom have sought to bridge Eastern and Western values and philosophy.

Gender images in the imagery were predominantly male for both groups of subjects. When there were female images, they generally were not the central figure in the imagery.

Other similarities in response were:

This piece evoked the greatest number of nonvisual sensations (6 Chinese subjects, 8 U.S. subjects).

Most subjects in both groups were either in the imagery passively or were observers only. Only 2 Chinese and 3 U.S. subjects were active participants in the imagery. Five of the Chinese and 6 of the U.S. subjects considered themselves alone in the experience.

CM 3 had the greatest religio-spiritual/philosophical response of any of the pieces in this study (3 Chinese and 5 U.S. subjects). The responses to it also represented the greatest amount of reflective responses of any of the pieces in this study (6 Chinese, 9 U.S. subjects).

In Chinese thought the ch'in is associated with transcendence (see Chapter V, Selection of the Music), so it

is of special note that the subjects in this study responded with experiences of the numinous.

This piece represents one of the thematic categories of ch'in music, the depiction of scenery, which almost always is a metaphor for individual aspirations, such as perseverance, transcendence, or other characteristics of the national spirit (Liang Mingyue, 1985, p. 207). These characteristics are notable in the responses above.

To further amplify and give meaning to the remarkable responses of the subjects, I will briefly discuss what Liang refers to (1985, p. 208) as the qindao (ch'intao, old Romanization), or "way of the ch'in," which he discusses at some length in his 1969 and 1985 volumes.

One of the qualities of the way of the ch'in is a "kinesthetic-acoustic sensibility" (1985, p. 208). While Liang refers to it in terms of the playing of the ch'in, something of the kinesthetic quality also appears to have communicated itself to many of the subjects, as seen in their somatic/kinesthetic responses.

"Ch'in literature in various forms of sayings, legends, praises, and theories is scattered throughout valuable ancient treatises, old classics, annals, general music history books, ch'in handbooks, and, more recently, articles and essays" (Liang, 1969, p. 5). What is strikingly consistent in all of these is its reputation for being a sacred instrument, the playing of which, in the proper

frame of mind, can further the meditative experience and enable one to reach certain desired states of consciousness.

Restraint is a key word connected with the ch'in, and implies that the setting for playing it and listening to it must be controlled in order "to achieve the proper effect" (1969, p. 136). Liang's own experience in playing it (1969, p. 136) is that

it is necessary to clear the mind of all other thoughts, make it pure, and concentrate only on the ch'in, the composition to be played, and the mood to be evoked. This instrument can be most engrossing and rewarding if one can get involved with it, while its softness and subtle tones can be the most boring for one whose mind and whole self are not "in tune" with the instrument. . . . It is almost necessary to think of one pitch at a time, and not the whole melodic line, or a phrase. . . . Every facet of the ch'in is restrained, whether spiritually, emotionally, technically, or physically.

This kind of restraint, concentration and devotion also communicated itself to the subjects. One wonders whether, when the responses were more of a personal and less numinous nature, those subjects were not able to be as involved with the instrument.

Ch'in lore is often expressed in lofty or flowery terms, but is always associated with the highest goals and values. The primary inspiration of ch'in ideology was Confucianism (Liang, 1969, p. 143). Later the Taoists, originally opposed to music in general, influenced the qindao with their reference to the importance of playing it as a private form of meditation and communion with nature. Perhaps, in the Taoist manner, this extends to

the importance of living in communion with one's own nature, as mentioned by several of the subjects.

While technique is clearly important, and is in fact complex, elaborate, and subtle, what is apparent over and over in ch'in lore is that once known, any emphasis on technique must be released (this is parallel to fine performance on any instrument and also to Jungian analytic method.) In order to "play it with the heart and whole spirit tuned in to the world of nature . . . it should not be just a matter of playing the notations. . . .The sound itself is not important, but the feeling that is communicated is the vital essential of [the] music" (Liang, 1969, p. 157). Liang elaborates this point in combination with his point about the kinesthetic sensibilities of ch'in playing with the following poem (1969, p. 157; 1985, p. 209), attributed to famous poet Tao Yuanming, who wrote of playing the ch'in:

The hands touch the seven strings

The eyes watch the flying geese.

When freed from technique, the player is free to experience transcendence. To some extent, this is true of all music performance, but seems to have especially communicated itself to subjects in this study.

In summary, the findings in response to CM 3 constitute some of the most striking in this study. The playing of the ch'in evokes an archetypal response that is numinous

in all subjects of both cultures. The spirit, intent, and philosophy of the instrument are apparent in the responses of modern-day Chinese and Western young people, of whom few in the Chinese culture and none in the U.S. have had any exposure whatsoever to the instrument or the music before hearing it in this study. Interestingly, the responses appear more intense or pristine in the U.S. subjects. As might be expected, the Chinese subjects' responses are more connected with the long traditions of their culture.

CM 4--"High Mountains and Running Water," pipa (lute)

Chinese subjects. For the Chinese subjects this piece represents an experience of people and affect. Eight of the 9 subjects have the experience of ancient Chinese culture and its feeling, or feelings about it. The feelings vary. Six specifically combine or contrast ancient and modern culture. Five specifically refer to the musician, or in one instance dancer, performing to express feelings or describe an event.

The most frequent affect expressed or stated is pleasure, although anger is sometimes expressed at the climax of the music. The principal color implied or stated is, however, darkness.

Six of the subjects have principal images that are feminine. Indeed, the pipa is traditionally thought of as being played by a woman and is associated with several

female historical personalities, although the performer on this tape is a man.

Five of the subjects are active within the imagery; 1 is passive. Four are simply observers of the imagery. The image is active in 7 of the 9.

Following are some examples of the imagery of the Chinese subjects:

C1 I see a movie star sitting on the ground, playing pipa...Her name is Lu Hsiu-ling...she is dressed in () a Ching dynasty costume. Her hair style is quite traditional () She now looks a little bit angry. ()

C2 I see a very beautiful woman with fine black hair, and a Chinese type mantle with hood...She seems to be like Wang Zhaojun, a famous woman in the Han dynasty (see Glossary)...[playing the pipa] Behind her and across a river is a pavilion...Chinese style () The dragon appears again...he's in the cloud...He's a black one...Ooh! Now I'm on the dragon's back again, in the cloud. I can see the top of the Chinese pavilion, and the hat of the girl playing pipa.

C4 The person playing has something on his [sic] mind... Maybe her husband went to the army...a sad song...She would just like to express her feeling... It's beautiful, traditional...() she wants to express her feeling. It would be a relief.

C6 () An ancient man is galloping toward me () I like him.

C7 I feel I'm a girl dancing...in the Ming or Ching dynasty, dancing for the emperor, trying to please him with my dance, a folk dance () I smile to him; he smiles to me. I dance very quickly; I enjoy it... I'm pretty...I'm wearing a traditional long gown, yellow, and I dance with long pink ribbons () I'm very, very happy because I () dance with my feelings

C8 () The music tells me () a girl is playing this instrument () the player is a little angrier () and might fancy two groups of soldiers fighting in the field.

In summary, the Chinese responses to CM 4 are people-oriented and affective. The subjects are especially affective about Chinese culture, both ancient and modern.

U.S. subjects. For the U.S. subjects the response to this piece is also one of people and affect. There are very few nature images.

The images of 8 of the 10 subjects show the experience of being at the least uncomfortable in a situation and at the most, feeling trapped. There is a desire, or perhaps struggle, to break out.

Affect ranged from interest/curiosity (12 responses) to a cluster of more intense responses to an uncomfortable situation. Anger, sadness, futility, alienation and a feeling of suppression accounted for 20 of the affective responses. Six of the subjects included dance as an expression of emotion. Also for 6, an evoked memory was stated or implied.

Color, when expressed, tended toward the experience of the dark. This seems to parallel the expressed or stated affect.

Culturally, these subjects' responses are quite literally all over the map. Various sites or groups implying nationalities in the United States are mentioned: the Bowery, the Hare Krishnas, pizza parlor, and 3 references to American Indians. Also referred to are Spain (2), Africa and the Ukraine. Japan was implied in 1 person's

response (a dancer in a kimono). Only 1 person specified a Chinese image. I find this fascinating, especially since the sound of the pipa may be the best (or only) known sound of a Chinese stringed instrument to the Western ear.

Responses of gender are equally divided. The primary image is as likely to be male as female.

Only 3 of the subjects were active participants in the imagery. Nine of the 10 were almost always in the role of observer.

Several examples of the imagery of these subjects are:

W10 [Entire response is a reminiscence about feeling exceptionally uncomfortable while visiting a Hare Krishna temple with an acquaintance who was worshipping there.]

W11 () My hands feel like they're frozen blocks of ice, a feeling of being weighted down. It's strongest in my hands, but also in my right leg and chest...some kind of weight...my hands are getting free...striking...old weathered wood, on a barn. I was on the inside but looking at it from the outside...watching myself trying to break out.

W12 () One old Indian with dark eyes remembers dancing ()

W13 () like a Chinese farmer, 70 and not working anymore () then a Chinese dancer () telling a story of working hard on the farm in the spring ()

W14 () I picture a campfire () with an Indian dancing around it ()

W15 I feel like I'm in the Bowery...a really poor section. Poor immigrants...really sad, poor. People look really sober () They don't notice me; they're preoccupied. Nobody's talking. There's a lot of anger in the streets but it's futile () Now little girls in Ukrainian dress are dancing () They're not having a good time, just dancing.

W16 I'm seeing a figure like a starfish with twenty points doing cartwheels...It's a person in pink clothes with all the drapes that were the arms...She's dancing in a stately way () now more rigorous, bordering on violence () moving her body in quick, circumscribed motions. I feel tense watching her--dance is an expression of severity...(sigh)...of the parental figure that tells you what you can and can't do...She's adamant, older, skinny, wants to stamp down all of the emotions I'm feeling () I want to escape, but am trapped by strings like piano wires ()

W17 Music sounded Spanish...Woman has a fluttering fan...she's become Asian, dancing, dressed in a kimono...But now she's Spanish, with castanets, turning, stepping () a bird flying furiously in a cage, trying to get out ()

W19 () American Indian dancing, softer than what I've heard. A bird in a cage; it can't get out. It's flying about frantically, a canary. Another bird on the outside trying to help...it got out ()

In summary, the U.S. subjects also respond to this music with images of people and affect. They, however, include in their responses a feeling of discomfort, sometimes with a desire to break out.

Comparison, U.S. and Chinese subjects. The experience of both groups of subjects is characterized by people, affect, and darkness. There are relatively few nature images. The nationality of the people and the kinds of affect, however, differ between the 2 groups.

For the Chinese, this is primarily an experience of their own culture, ancient and modern. Cultural memories are evoked. The U.S. subjects primarily experience other cultures. Even when the imagery takes place within the U.S. the culture is often not the subject's own (e.g., the Bowery, American Indian). As stated above, it is

particularly interesting that the culture mentioned by U.S. subjects is almost always specifically not Chinese, even though they knew this to be Chinese music.

The most frequent affect for the Chinese was pleasure. This is in marked contrast to the U.S. subjects, whose responses range from interest/curiosity to a variety of responses to being in an unfamiliar, confining, or restrictive situation. These responses are on the scales of anger/rage and contempt/humiliation that might be expected when there is restriction of autonomy. Corresponding with these affective responses of the U.S. subjects is the emphasis on the dark in color. The minor mode quality of the music may contribute to this finding.

It is interesting that the Chinese respond with pleasure but that their imagery is often dark. Perhaps this suggests an ambivalent response. Some of the cultural memories are indeed beautiful but also are associated with restriction of autonomy.

Finally, the Chinese refer more frequently to the music and musician, probably due to their long knowledge of the instrument and its popularity. This may also contribute to their more frequent response of participating directly in the imagery (5 compared to only 3 U.S. subjects).

In summary, this music, played on a well-known traditional Chinese instrument, evokes basically similar

responses: people (rather than nature), expression of affect, and darkness. The individual experience of those responses, however, varies first according to culture and then according to the individual.

CM 5--"Flying Kites," kao-hu (high violin) and y'ang ch'in (struck dulcimer)

Chinese subjects. This piece is strongly associated with what Meyer (1956, p. 258) calls "cultural connotations"; that is, the Chinese subjects' responses to it are "the result of the associations made between some aspect of the musical organization and extramusical experience." The experiences cited by the Chinese subjects included various kinds of celebrations or allusions to celebration: marriage (2), the lunar new year, traditional dancing, ribbon dancing (a kind of traditional dance), a mother taking her newborn child to the grandmother's home, flying kites near a temple in autumn, and Chinese opera. Eight of the 9 subjects had these associations.

The associated affect of all 9 subjects belongs to the realm of pleasure/joy/the familiar/Eros. Following are a few examples of the responses to this short piece:

C1 I see two Chinese opera characters (smiles)

C2 This is very fun (smiling). It seems like somebody's going to get married () The meipo [the woman who arranges marriages, negotiates between the two families] is walking back and forth () There are young boys and girls (smiles)

C3 This one reminds me of society and neighbors...like a lunar new year...[formerly] a happier celebration

C4 Several people are traditional dancing ()

C6 Now it's day...I'm wearing very beautiful clothes...ancient...from the T'ang dynasty...I'm dancing the ancient ribbon dance...The ribbons are pink...I'm very happy.

C7 (sigh)...I feel I am a mother carrying my baby in my arms () I'm rocking it to sleep, and I sing for him. I love him () I'm going home to my mother, so happy because I'm going home...long journey home.

C8 This was such pleasant music...usually when people have a nice or cheerful thing, like a marriage...we expect something enjoyable...wear red clothes () I think of Ming or Ching dynasty ()

C9 () I'm flying kites near the temple at the University () It's autumn...I like fall very much ...Flying higher and higher...the wind feels good ...green trees and yellow temple...mixed with red.

In summary, the Chinese subjects' responses to CM 5 reflect joy, family, and cultural celebrations.

U.S. subjects. The experience of the U.S. subjects was quite different from that of the Chinese. The essential imagery experience centered around confusion and a sense of the unknown and unfamiliar. Affect ranged from happiness and laughter (although sometimes the laughter was tension-filled) to interest/curiosity to confusion, ambivalence, dislike, and alienation. Some tried to make some sense of the confusion of musical sounds or images; others resisted. Four noted that their images were Asian, but only 1 specified Chinese.

W11 It's a rush and stampede of people and animals. I decided not to be in them () an avalanche of people () It's out of control...I feel a real

hollowness in my stomach...I feel distaste and dislike...in my mouth...something bitter. Heat is radiating in my legs. I have a desire to find something that would help me stay out, a way to put myself in a place where I could find energy and strength.

W12 () I'm at a loss of what to do ()

W13 Singing or an instrument? () I'm thinking it is someone singing...like country music () like playing with spoons or knee-slapping ()

W14 ...Oriental movie...bazaar...people shopping for everything () I'm walking through it...feeling tense ()

W15 (laughs) I feel like I'm in Chinatown, very traditional or typical...I can't relate to it; it's whiny. I'm not attracted () images of geisha girls, jade gardens...a montage of all that's supposed to be Asian.

W16 This is happier...It's laughing (smiles)...Now there's a new person doing things...happy but doesn't have to be smiling on the outside...I don't know if it's a man or woman...spreading out his or her arms...

W19 Sounds like a synthesizer (smiles)...can't think...country music...slap your thighs (laughs) ...banjo, haystacks...turkey in the straw...farm...outdoorsy...square dancing.

In summary, the subjects seemed to be trying to cope through whatever imagery was available to them with the experience of very unfamiliar sounds.

Comparison, U.S. and Chinese subjects. Clearly the Chinese were very much "at home" with music quite familiar to them. Both their affect and imagery support this conclusion. For the U.S. subjects it was an experience of the unfamiliar, which was sometimes exciting and fun or alternatively simply interesting or even distasteful.

CM 6--"Flower Ball Dance" (a classical dance for orchestra)

Chinese subjects. For the Chinese subjects the responses to this piece represent a kind of coming face-to-face with tradition, especially at festival times. Festivals mentioned in the responses are the Mid-Autumn Festival (3), Lunar New Year (2) and the Dragon Boat races (see Glossary for brief discussion of these Chinese festivals). Also mentioned were the traditions of kite flying in autumn, traditional dancing, ribbon dancing (a specific form of traditional dancing), traditional stage make-up, Chinese goddesses, a traditional music competition, tea, and Chinese opera.

Seven of the 9 subjects spoke of things traditionally Chinese. One continued his experience of floating over the culture with loneliness in the midst of beauty. The 9th subject blocked, unable to respond at all to what she called the "jangling sound" of the music.

The predominant affect is pleasure. One subject (C3), however, is torn with bittersweet emotions of the culture "then and now." As noted above, 1 (C5) is lonely, but this too has a kind of bittersweet quality. As noted above, 1 blocked.

Interestingly, although this music pulls for the strongest cultural connotations of all, only 2 of the subjects are active participants in the imagery; 1 is a passive participant. The rest are observers of active

images. All but 2 of the subjects specifically referred to the music or musician.

Following are some examples of the Chinese subjects' imagery:

C2 ...Oh! () A teacher is watching his student playing the musical instrument; he's a very old, old man. He strokes his beard, a Chinese old man's beard. He's watching his students play flute and hsiao. () Ooh!...the Mid-Autumn Festival, a very important Chinese festival, the moon festival () Fairies are flying down...Chinese goddesses. () (They) are flying near the teacher and pulling his beard and tickling him...

C3 ...(tears)...Now even holidays are too busy...() This music sounds like the music we often hear on holidays. People are very happy () But it's very hard for us to tell others how we feel...very, very hard. I'm different from ordinary because I like to think and feel ().

C6 It's celebration music...a festival...New Year...or the Dragon Boat festival...People decorate their house...their living room with hanging lamps, lanterns and colored streamers...decorative lights are red...

C7 ...There was a party...Some people were just dancing in the traditional way...a feather fan in hand..elegant. They dance in the ancient way. ()

C9 () This music makes me feel autumn...yellow leaves, wind, dry weather...I feel like flying kites in autumn. [puts quilt over herself]

The Chinese subjects' experience of this music is primarily that of the traditions and festivals of China. While some are based on clearly cultural images, such as the dragon, which has different meanings in East and West, others seem to be based on patterns of experience in the human psyche. Two of the festivals, Lunar New Year and the Mid-Autumn festival, are centered around the moon,

which is a symbol of the feminine principle (see Glossary). Other examples are: kites, a cultural manifestation of the ritual connection between heaven and earth (Jobes, Vol. 2, 1962, p. 234); goddesses may represent the feminine principle (Jung, CW, 9i:315); the seasons, the recurring cycles of life, each with its own meaning (Cooper, 1978, p. 146; Eberhard, 1983, p. 260); and dance, the release of creative energy and affect release (Chodorow, 1982, p. 193). Thus the response to this piece is a good illustration of how imagery may be cultural or a cultural connotation of archetypal content.

U.S. subjects. With widely varying images, this is an experience of contrasts for all of the U.S. subjects. The contrast seems to be in imagery or affect that conveys some sense of restriction or control versus some sense of life or release of energy. In several instances, something breaks its boundaries in some apparently positive way. The predominant affect is joy (22 expressions), with 8 references to interest/excitement.

Following are some examples of the imagery of the U.S. subjects:

W10 [reminisces about having grown out of feeling very shy and inexperienced]

W11 I'm feeling I can get to that place...images of heat, warmth and energy...I could run forever () freely () I have a feeling of accomplishment. The music is strong...a feeling of achievement...not the hopelessness that was starting [refers to CM 5]

W12 The plaza keeps coming back...very ornamentally dressed Oriental girls...faces are white...their

eyes almost don't exist. They're doing very controlled steps () Their faces are expressionless () The river matters more...kind of a wavy essence to everything.

W13 () Now I almost imagine being in a Chinese city...early, on a balcony...looking out...the music is playing. I'm watching people get started...a little movement, and definitely energy.

W15 I'm creating a love story...A Japanese girl in a garden. I'm watching her, but I understand it from her perspective. () She's holding a white and pink gardenia with five petals. She's wearing a () traditional dress, but not like a geisha dress...He's totally Western, in a suit. () She gives him the flower...and he's not there. She's peaceful...she imagined him. () Now she's in shorts and walking goofy...bent knees and happy and childish...

W16 () It's a real happy feeling...carefree...like a kid rubbing his hands in anticipation ()

W17 ()...Stately women...regency period...with heads of state () It's a fine affair, a dance. () The people out back...shaking down ()...humble people...hard workers...in an alley with concrete steps and dirt. I see both sets now...women with fans, and workers. I identify with the back step crowd ()

W18 ...I'm still on a ship...away from port...dull ...but when you look into yourself...I see a sailor ...reading sort of a book about adventure () looking forward to what is ahead...like the idea of going somewhere new and exciting...

In summary, the predominant experience of the U.S. subjects in response to this traditional piece of Chinese music is one of contrast. The graceful form, restraint, and elegance of the music may account for the sense of control or restriction. Perhaps the contrasting release of energy is compensatory.

Comparison, Chinese and U.S. subjects. Release of energy and the experience of joy are the common experiences in response to this piece. Both responses occur in both

groups of subjects. The Chinese subjects experience the release of energy in conjunction with traditions of the culture, such as festivals, while the U.S. subjects, not having a common knowledge of this kind of music, experience the release of energy in a whole variety of ways. The release of energy is of an archetypal pattern of experience, with its ultimate images perhaps known as volcanoes, storms, or explosions. The experiences of all the subjects are much more subtle than that, perhaps more in accord with the music, but do seem to illustrate the archetype.

While the Chinese associate the music with their own culture, as would be anticipated, the U.S. subjects vary in the geographic placement of their imagery. The imagery of 4 is nonspecific Asian, 2 with the possibility suggested of the imagery being Chinese; 1 specifies Japanese. One states the locale as the United States; 1 implies the United States, and two others imply the United States or Europe.

The imagery is largely nonparticipatory. Most of the subjects of both groups were observers of the imagery. The images, primarily of people, were quite active--for example, dancing, celebrating, playing, or in general being in motion. This could be consistent with a piece that is an identified dance.

We now turn to the responses to the Western classical music.

WM 2--Johann Sebastian Bach, "Sonata in E Flat Major for Flute and Harpsichord, Movement 2: Siciliano"

U.S. subjects. A consistent theme in the U.S. subjects' response to this piece is beauty and pleasure. Seven of the subjects found this in observing the beauty of broad expanses of nature and people living in tune with nature. Six of them make some sort of happy regression--for example to a nursery scene or to some other past experience associated with a positive response. Some incorporate into the scene some feeling of suspension, being "held" or contained.

The female is a prominent gender image, and although it is sometimes balanced by a male image there is in general also a strong sense of the archetypal feminine. Fields of flowers, lush and verdant forests and mountains, the dance, the nursery, pastel colors and softness are all experienced in response to this piece.

Interestingly, 4 of the U.S. subjects specified or implied some culture other than their own, among them English, Swiss, French, German/Austrian, and Mexican. One person's imagery combined present and past by placing himself and his fantasy wife in the early U.S., circa Washington and Franklin.

All subjects were participants in the imagery. Five participated actively and 5 passively.

Following are several examples of the imagery of the U.S. subjects:

W10 It's quiet () I see dancers, ballet...two... male and female...She is in pink and he in off-white ...They're dancing slowly () The stage is dark and the spotlight is on them () They're in love, gazing into each other's eyes, focused only on each other. I'm in the audience, the only person there...

W11 () I'm on a mountain top, with the wind echoing through the mountains...very green and...like a rain forest, life-filled and abundant....I've been climbing, but am now standing looking at green valleys and other mountains.

W12 () A blonde-haired girl () not quite in focus...Now she looks up and sees snow-covered mountains about a large forest ()

W13 Wildflowers...It's spring () It's the English countryside () So many flowers in the distance... pastels..No one is around; it's very quiet. There are dark wood houses...makes me think of Heidi's house on a hill () I can just see miles of rolling hills () All high above sea level. There's a view around every corner.

W14 () I'm kind of dancing around on a beach (smiling)...feels kind of silly ()

W15--(smiles) My body feels strange () The music is soothing...I don't see anything. It's soft and white...I feel like nursery age...I'm not alone, but nobody is with me either...It's nice...I'm really happy...(smiles) I feel like I have a playmate, but no one is there...It's all white and soft...I feel kind of suspended, like a fish...No direction, just held.

W16 () I'm thinking of a place, a beautiful meadow after a day's hike...it opened up before us...just beautiful...(sigh).

W18 This music is quaint...I can see myself being married, and my wife is walking around in suspension () It's not a contemporary house...There are no modern appliances. It's the Benjamin Franklin, George Washington period ()

W19 [on the Mexican beach] Seagulls are flying.

A fishing boat goes by () It's getting dark ()
I like to be the last to leave ()

In summary, the U.S. subjects' response to WM 2 is primarily one of beauty and pleasure, broad expanses of nature, regression, and a pleasant sense of being held or contained.

Chinese subjects. The Chinese subjects' primary affective response was also pleasure. The only image that implies anything other than that is C1's image of a poor little match girl standing in the snow trying to sell matches, and even she is described by C1 as "beautiful."

Five of the subjects had imagery of the beauty of nature, often a broad, expansive view of nature. Even where the expanse of beauty is great, there is some sense of restraint or containment, often in the expression of affect.

All but 3 subjects specify in what culture their imagery is set. One remained in Taipei; one has gone home to Hong Kong, where he sees his family in a particular room of their home. Two refer to a nonspecific Western culture, and the others refer to Dutch, Danish, and African cultures.

Four subjects include children in their imagery. This may imply a kind of regression or unlived potentialities.

Gender images are predominantly female. In addition, the archetypal feminine is strongly implied with the images

of nature, flowers, trees, moonlight, and the dance (2 subjects).

Below are imagery samples from the Chinese subjects:

C1 I see a poor girl standing in the snow...She's beautiful...She wears a Dutch costume...It's colorful () She's trying to sell matches...She's about 15.

C2 () Oh! There's a great plain growing full of little flowers, swaying by a winged breeze...There are little mountains, hills, and little girls with baskets, picking the flowers...tasting tiny fruit () and smiling...()

C3 This one (smiles) reminds me of a Western forest () A lot of tall trees, pine trees...It's foggy now...with sunlight or moonlight...There's a stream among the trees...I'm walking, watching the flowing river, and the moonlight on the water.

C4 () Movie music...when the music is playing the movie shows beautiful scenery, like the movie Out of Africa. () I'm seeing it from up above...see many horses running, birds flying, sunset, very beautiful.

C5 () I'm seeing my family () I'm still floating and they cannot see me.

C6 I see a lot of trees, and rabbits jumping () I look up and see a beautiful blue sky, with little birds flying...I'm taking a walk, walking in the grass () The dew on the grass is cool and comfortable. It's a very beautiful place.

C7 I'm a dancer again...dancing ballet onstage () with a man () We cooperate well, in tacit agreement ()

C8 () A musician is playing () very calm and quiet () like a story about a kind of philosophy ()

C9 I'm still on the road, dancing lightly, near the temple...in beautiful clothes () Lightly and gracefully, like a dream.

In summary, the Chinese subjects also had a response of pleasure to WM 2, often associated with the beauty of nature.

Comparison, U.S. and Chinese subjects. In spite of the minor mode of the music, its quiet and elegantly restrained joy apparently communicated itself to the subjects. All of their responses reflected pleasure. More than one half of each group of subjects responded with broad expanses of the beauty of nature, often with some sense of containment or suspension.

Of the nature images, images of earth predominated. These in combination with the images of female gender suggest that this piece is strongly associated with the archetypal feminine, with "being," joy, and Eros.

The imagery more than validates Alain's statement (see page 79 above) that this work is associated with "utter grace" and "peace and light." It is interesting that this piece was written during a time when Bach's musical ideas were being laid out in "remarkably broad form" and "grandeur of proportion." I wonder whether this quality of his work might be reflected in the broad expanses of nature in the imagery of the subjects even though the piece itself is quiet and has a relatively uncomplicated structure.

This remarkably balanced work seems to constellate the opposites of broad expanses of nature in the imagery,

combined with some sense of restraint, being "held," and suspension. On another level, there is a sense of restraint in the music and its spare instrumentation, but this is compensated by the broad, boundless quality of the imagery. Finally, an inner movement of a concerto sometimes has the quality of being suspended, or a kind of resting, between two other, frequently more rapid-paced movements.

WM 3--Wolfgang Amadeus Mozart, "Horn Concerto Number 4 in E Flat Major, Movement 2: Romanze: Andante," French horn and orchestra

U.S. subjects. Central to the responses of the U.S. subjects is the feeling of joy, of the familiar, and of "being." This is accompanied by frequent references to the states of warmth and cold, and to the dark, or darkened colors. Central to 5 subjects' responses is some experience of the beauty and fullness of nature; 2 others have a similar experience but it is not central to the imagery experience. Nature images abound, especially connected with earth (e.g., fields/meadows--10, forests--10, desert --6, flowers--5, mountains--5). Sky, wind, and air imagery was the next strongest of the nature imagery, with 18 citations. For most of the subjects, people were not of central importance in the imagery.

Six of the subjects have unusual somatic experiences: 5 of these are combined with unusual vantage points or images. Interestingly, 2 of the subjects had imagery or kinesthetic experiences suggestive of a regression to an

early age. One other kind of regressive experience occurred: regression of historical period, in which the subject experienced with some awe famous sights and periods in U.S. history.

The U.S. subjects experienced a variety of cultures in response to this music. Among the places noted are Alaska, Switzerland, Vienna, Europe, Mexico, and the early United States.

Following are some samples of the U.S. subjects' responses to the Mozart:

W10 ...I see the fields in The Sound of Music...It's the top of the Alps...The wind is blowing and tall grass is swaying () flowers all around. () I'm () watching a little shepherd with sheep behind him () The sun is shining...it's very warm...Now it's getting dark () Clouds are moving in...It looks like it's gonna rain and I'm alone...It's scary and I'm lonely () The shepherd and his wife invite me into their Swiss cabin. [Subject was responding to a darkening in the music in the darker part of the imagery.]

W11 ...the image of warmth...Being surrounded and engulfed by something...Not like a blanket...more like another person...It's a nice feeling () in the center of my stomach extending down into my thighs and knees...and it radiates up into my chest and shoulders...I'm now out in the desert, very comfortable and very happy. There's lots of scrub and bushes, and a plain with mountains in the distance. ()

W12 Now I'm standing in a forest of birch trees losing their leaves in the autumn () A river is nearby () Serenity () I'm very high in the air...I'm seeing something like what a parachuter would see, from above...But I'm still in the forest () Now I'm walking through snow up to my knees, downhill to a bowl... There's a cabin with smoke and dogs, huskies, two or three of them, outside, huddled in the snow keeping warm.

W13 () It also takes me to Vienna or elsewhere in Europe...castles...winter...blue sky...silhouettes of bare trees...a place I'd like to go ()

W14 (sigh)...In a park, tall trees, weird but mellow ()

W15 The white is being pulled away, feeling sluggish. The fluff isn't there, but something won't let me move...it's okay, I don't feel oppressed. It dissipates as I talk about it...I'm back outside ...The clouds and sky are dark blue...() I feel like I'm above everything, not on the ground () I'm seeing everything from above () I don't have much idea where my body is, can't see it; it's like how I dream ()

W16 The sun's rising over a large mountain. There's clouds that are rolling in majestic fashion over the mountain () The clouds are warm and tumbling () I feel like I could be under water () I see a house in the trees...I'm moving toward it, like riding on air, moving in and out through the redwoods...It's a house of cold stone...A lonely old man is inside, very wise...He doesn't usually let people visit. () He's saying through the music that there's a simple lesson I was supposed to have learned as a child...how beautiful and simple life can be...

W18 [pictures famous sights from the historical U.S.] It feels like I'm in another time...awe-inspiring to see how people lived before and be there with them.

W19 () We stayed at the beach...the sun is coming up...it's going to be a nice day...it's getting warm...Daffodils are everywhere ()

In summary, the responses of the U.S. subjects to WM 3 center around joy and the experience of the familiar, especially expressed in nature images.

Chinese subjects. The responses of the Chinese subjects also center around the feeling of joy and imagery of the experience of being in the beauty of nature, often with small animals around. Three were in a forest with a

stream and small animals; 2 were in the "countryside," 1 on the beach, and 1 at the North Pole. The Chinese subjects also frequently referred by image or implication to "cool" or "cold"--for example, the words "fresh," "ice," "snow," and "North Pole." The remaining 2 Chinese subjects' imagery took place in a concert hall. People were centrally important in the responses of only 3 subjects, but almost all were famous or important people such as Tzeng Lian-shan, a conductor/prince, Amadeus, Beethoven, Sun Yat-sen, Placido Domingo.

The imagery of 4 was clearly European. One combined East and West, 1 was in Africa, 1 was in Hong Kong and 1 in Taipei. One was nonspecific.

Following are the responses of some of the Chinese subjects:

C1 ...(smile) I see myself...dancing on ice....I'm alone. I dance a slow dance to the music...I feel very happy and I'm smiling...I'm wearing a red dress () trimmed with white fur, like Tzeng Lian-shan's dress...but now she looks like Amy [translator] () It's in the North Pole...I also see some icebergs.

C3 It's quiet, not "death quiet" like the movie Interiors but a very calm quiet...I feel relaxed...I'm by a stream, with some flowers () A deer...uncommon here...but this is a Western forest...tries to smell the flowers () Little animals are running around ()

C4 () They fly above the clouds () I think they don't have this experience before..feel very good ()

C6 I've gone to the oceanside, near sunset. The ocean is very calm...I'm watching the waves roll toward me and the sea gulls flying () Off in the distance are sailboats...There's a light, cool wind...I can smell the sea water...I see a lot of fishing

boats returning. The sun turns red, getting closer and closer to the horizon ()

C7 It's dawn now () Peaceful...fresh air...in the forest. I take a big deep breath...feel the air and the morning dew. I'm walking on the grass..The air is fresh...I feel peaceful and I walk and walk alone. () Small animals are there...rabbits jumping, birds flying ()

C8 () I am in a field...in Europe...maybe in a forest...at dawn. The sun just came out...I feel very comfortable...(smiles) I enjoy it. () Horses are coming...I would like to ride but have no saddle...nor do I know how. I pick some grass for him to eat (smiling) it's like a dog plays with me. We are so close...(smiles). ()

C9 I'm at a concert () in Dr. Sun Yat-sen Memorial () watching the conductor, like Placido Domingo, and smiling at my friend ()

In summary, the Chinese subjects respond to WM 3 primarily with imagery expressing the beauty and joy of nature.

Comparison, U.S. and Chinese subjects. The experience of affect in both groups was primarily in the sphere of pleasure/joy/being. Imagery was primarily in the sphere of the beauty of nature. Although there were few people in the imagery, those that were mentioned were all famous or important to the subject.

Culture did not seem to be an issue. Three subjects in each group specified being in their own culture, but all the rest either specified being in some other culture or did not specify.

I think images of warmth may reflect the warm sound of the French horn. The selection as a whole, however,

is one that is calm, serene, quiet, and does not engender intensity of affect; perhaps in this sense it is "cool."

It is interesting that, as noted in Chapter V, Selection of the Music, Mozart did not write about nature or compose music specifically reflective of landscapes; his music is said to reflect not his outer life, but his inner nature. These subjects imaged natural scenes of great beauty in response to his music. I wonder whether this reflects not only the subjects' inner life but also Mozart's. This is probably unknowable.

However that may be, the imagery and the affect in response to this piece are clearly in the area of the archetypal feminine: joy, pleasure in "being," warmth, safety, security, cradling, and the earth.

WM 4--Johannes Brahms, "Symphony #1 in C Minor, Movement 3: Un poco allegretto e grazioso"

Comparison, U.S. and Chinese subjects. The responses to this music are full of motion, probably reflecting the feeling of movement present in a piece marked poco allegretto e grazioso (a little quickly and gracefully). In general, it appears that the Chinese subjects tended to respond to the joyous nature of the piece as a whole. The U.S. subjects responded not only to the whole but also to the inner musical tensions and transitions.

More specifically, the Chinese subjects had predominantly the experience of joy, movement expressing joy and

relatedness, and relatedness to nature. There was considerable movement expressing feeling: dance (6), running/jumping (3), and walking (4). Joy was directly verbally expressed 13 times and inferred 3 more times. The verbal expression was reinforced by images of dancing, running, and jumping. There was a frequent feeling of expressing one's true nature.

The experience of the U.S. subjects was much less clear. Joy is present (7 responses), and is frequently connected with movement, often dance (6), running/jumping (4) and walking (3). There is, however, equal mention or inference of discomfort (7), expressed as "tension," "not completely comfortable," "strange, weird," "don't enjoy it," and "dangerous." There is also equal mention of interest/curiosity/exploration (7). These two, discomfort and interest/exploration, sometimes are found together. Often the imagery started with a pleasant scene and moved into imagery involving more tension with the development section of the piece. Sometimes the imagery stayed with the tension, but for an equal number of subjects it resolved into pleasant, joyful imagery with the return of the initial theme, toward the end of the movement.

Scenes of mountains or forests, or of mountain forests occur somewhere within the imagery of 8 subjects (4 in each group). In 4 more (2 in each group) this kind of imagery occurs in a lesser degree. Interestingly, this

corresponds with my earlier casual observation of imagery in response to this selection. As noted in Chapter V, this symphony is thought to represent Brahms' inner experience of his first visit to the Alps. This appears to have been communicated to nearly one half of the subjects of this study, but why did others not respond with forest and mountain imagery? The data for both groups reveals that those who did not respond with forest and mountain imagery often did respond with images of dancers, perhaps a more pure and somatic way of expressing the affect.

The Chinese subjects were more actively involved in their imagery (5, and 1 was passively involved). All 6 of these considered themselves alone or alone with others.

Among the U.S. subjects, only 3 were actively involved and 5 were passively involved. All 8 considered themselves alone, or alone with others.

In short, the responses of joy, running, dancing, and motion seem to suggest a kind of boundlessness and freedom. At the same time the responses of beautiful forests and mountains seem to suggest a kind of marvelous world of the imagination, or unconscious. These are all consistent with the characteristics of music of the Romantic period.

Following are some of the responses of the Chinese and U.S. subjects:

C1 ...Very beautiful scenery () and a young girl like Amy () she looks very happy. She's carrying a bamboo basket with some flowers in it, five petalled

flowers of different colors. She's on a mountain.
Behind her is a big mountain, like Fuji Mountain ()

C2 Oh, it looks like a Renoir painting...young
girls are picnicking ()

C3 The farther I go, the broader the field, like the
beginning of The Sound of Music. () No goals--
like the Chinese poem

Picking yellow and white flowers

by the Eastern fence

Suddenly he lifted his head

and saw Tzung-nan mountain--

You don't try to catch something, but suddenly you
find it--and that's happiness () [it's the experience
of] the unexpected ()

C4 () This is for dancing...two persons are
dancing very fast around the floor ()

C6 I see a lot of lights...coming out of the sea
...looks like the lights of boats on the water.
It's very beautiful. Lots of stars in the sky...I
seem to have gone to another place....Lots of people
are dancing in a Western style palace () It's a
very beautiful hall () watching them dance...feels
very happy there.

C7 I'm in the mountains () I feel like dancing
and jumping. I want to be myself in the forest.
I'm dancing through the woods, circling, enjoying
it. No one else is there...I can be just by myself
() I've stopped dancing...I keep on walking. Now
I'm on top of the mountain, in a cloud....It's a
very high mountain...I feel on the top.

C9 It's in the morning....I'm taking a walk on a
mountain road....I feel a little cold...it's early
winter...but feel in good spirits...very good spirits
()

W10 () I'm back in the theatre...it's a little
kids' musical....They're all in costume as animals ()
they're all hopping around like animals on the stage
() There are big green mountains in the backdrop ()

W11 Nice. At the change of the music it's a forest
--lots of trees, no sunlight, the ground wet and
muddy--moss in the trees--The forest just got sunny--
more scattered trees and green grass () I'm not
completely comfortable...a tension...the Alps come
to mind...it's not really an image, just a pattern

of color that reminds me of them...like looking at mountains through a telescopic lens ()

W12 () I'm walking in a forest away from the house. The mountains are very full with rocks and snow...I can see the valley below with no snow () an astronaut floating...I'm seeing him...don't know where I am...he's outside his ship. The earth is reflecting from his face shield ()

W13 () Now I'm in a forest...the three deep sounds made me think of a bear...there's a little blonde girl, Alice in Wonderland...peering out. The bear is gone...she's exploring, like a child playing in the forest...each thing is so interesting.

W15 (smiles)...Now I'm ice skating on a pond...reminds me of being young...exhilarating...lots of people...playful...Now we're inside...with people in costumes....It's a celebration...rich velvet, dark burgundy, blues, fun, rich and indulgent...late 1800s. People are dancing, laughing, like a big waltz scene from a movie...like no celebration I've been to...

In summary, responses of the U.S. and Chinese subjects were quite similar to WM 4, with the U.S. subjects giving a more differentiated response. It is particularly interesting that about half of the subjects in each group responded with imagery of forests and mountains, a clear indication of response at an archetypal level.

WM 5--Igor Stravinsky, "Firebird: Suite for Orchestra: Berceuse and Finale"

Comparison U.S. and Chinese subjects. Every subject in both groups has an experience of the opposites, usually stated in some form of dark versus light. One Chinese subject expresses the opposites in terms of masculine and feminine, which also implies dark/light in the traditional symbolism of both cultures (see Glossary). Another Chinese

subject expresses the opposites in terms of tiger and snake, natural enemies. Everyone else specifically has imagery that is or implies dark and light; sometimes they refer to actual colors, but there is much more frequent reference to "dark" and "light." Almost without exception the images shift from dark to light with the introduction of the French horn theme, which I call the "salvation theme." Subjects sometimes consciously connected their shift in imagery to this musical event.

The experience often is initially fearful, leading to a joyful, perhaps even ecstatic or awesome experience that is numinous in character. Five Chinese subjects and seven U.S. subjects had numinous experiences. Fear is expressed per se, or as the mysterious or unknown 30 times in each group. Joy and awe are also expressed per se and as peace, contentment, and amazement (U.S. subjects at least 35 times, Chinese subjects at least 30 times). These are the markedly predominant affects for both groups.

For the Chinese subjects, the images are both Western and Chinese. Brief examples are: Snow White story, Chinese dragon, Western versus Chinese mountains, darkness versus the safety of a church, the Christian resurrection experience, and the frailty of a kite in a storm versus the safety of one's own childhood bed. For several of the Chinese subjects, the full crashing fortissimo of the climax of Firebird was frightening and overwhelming, so

that although their imagery had turned to light, it again became dark.

In the U.S. group, six stated or implied their own culture, three stated or implied some other culture, and two were not culture-specific.

Most of the US subjects experienced some kind of fearful anticipation (or alienation, or confrontation with a dangerous or shadowy figure or experience) resolving with some release of affect (literal or metaphoric, e.g., a volcano erupting) with accompanying images of huge bright flowers, glittery images, or a utopian community. Often there were accompanying and unusual somatic reactions, such as chills, feeling the music in one's body, feeling strength and accomplishment in one's body.

Four subjects (2 from each group) specifically had Christian imagery as the "light." Three had Christmas experiences, and 1 had a resurrection experience.

Responses are heavily participatory. Only 1 Chinese subject is "simply" an observer. Four were actively involved in the imagery and 4 passively. Seven U.S. subjects were actively involved in the imagery, and 4 passively. Only 1 person (C2) interacted with the image. All the rest in both groups were alone (2 U.S. subjects and 1 Chinese) or alone with others (6 Chinese and 8 U.S.).

Where there are gender images, more are male than are female. Among the Chinese subjects, 5 gender images

are male and 3 female, compared with 7 male and 3 female gender images in the imagery of the U.S. subjects.

Although many unusual images and somatic sensations are experienced in response to this piece, there are not as many as in response to CM 3, nor is there such a marked and sudden shift to this kind of imagery. Of course this piece begins very quietly and not with the initial striking, vibrating sound of two widely separated notes of the ch'in.

Following are several of the responses of both Chinese and U.S. subjects:

Chinese subjects

C1 ...Back to the opera...a Western one...with the same background. A witch is () looking for Snow White... she doesn't find her. She's dressed in a black outfit and pointed hat...with an ugly face ()... [horn]...a prince comes out...He's looking for Snow White too...He's running on the horse ()...she follows the prince because she thinks he will find Snow White.

C2 ...a gloomy, weird, Western castle. () Oh!..the dragon again...crawling...staring around the world () Very strange...Oh...Ooh!...suddenly...a big sun has sprung up. () Now it fades. () I'm standing on top of the castle. The very top of the castle is square like a quadrant. In the center there's a () big, deep endless hole. You have to have sunlight to be able to see through it (). Half of the sky is still in darkness () [horn]...Ooh! () Oh, my! The dragon is in the sun () There's darkness with evil spirits ()

C3 I see Western style mountains, the Olympic mountains...amazing...Mountains look different in China () Western mountains are tall and large but have a humanistic flavor. Chinese mountains have a spirit...Chinese mountains are like a woman...they have spirit and are tender and soft. Western mountains are hard...like the traditional point of view of men () You can be on Chinese mountains () seems... something wants to happen...very quiet like before a storm...[horn] () Now I see Western women...dressed

in ballet clothes...white and soft dresses...The mountains are green so the white is outstanding () I see the mountains grow larger and more grand () but I can also feel the greatness and the danger of it...

C6 ...midnight...no one is there () It's very beautiful like a palace () too quiet...I feel scared... () It's very dark outside...[but in the distance] is a light place () [horn]...I've arrived at a church () It feels safer there...(sighs) ()

C7 It's very peaceful...I know I'm on top [of a mountain] () I feel like I'm flying in the sky () It's good...It seems like angels singing from a secret place...lots of them...young children in white gowns. They approach and approach...I feel very peaceful...feel like a miracle () as if I'm a Christian...feels explosive...so many things inside of here [gestures to chest]. I want to explode...I feel like giving.

C8 () The feeling of the music is so profound... () can't see the limit...it's very dark now, the music tells me () [horn] () I saw a castle () a bright future to come.

C9 ...I'm in my room in my childhood bed with yellow light...It's Christmas night...here comes Santa, but I'm sleeping () I think about stars, quiet Christmas nights () Some rays of light, bright...[horn]...Bright light...white in the morning...I feel good in my future ...I see white kites...The sky turns to black...I'm a little afraid and run to my home...Thunder and lightning...(frowns)...The kites are torn. My kite becomes a black bird () It fell down...it's on the ground, torn. I feel a little afraid...It's alright because I'm safe in the house.

U.S. Subjects

W10 I see darkness. It's scary...Something's looming ()...a haunted house like in Psycho. It's up on a hill with () the full moon shining on it () I'm walking toward the door...My heart is pounding... () [Horn]...the mood is changing...A flower's blooming. I'm not in the house anymore...It's huge, and more than one...bright...pinks and oranges...

W11 It's a different desert...very, very broad with less vegetation () an Indian looking across () alone. My first feeling was content, but it changed to discontent () I have bodily sensations of moving

back and forth...wiggling like a sidewinder. The bottom half of me is leaving...it's moving off sideways. () [horn] () Lots of sunlight and brightness, like a large green meadow and dandelions...A big thunderhead rolled across...I feel victory...in my body...()

W12 It's starting to snow...I found a place to sit and watch it snow...I have a warm wool blanket...Some sort of falcon is fighting the wind...I see him near, but he may not be...[harp glissando]...like water colors running down something, blue and white over purple...also yellow...The snow is deep...I can only feel my feet () [horn] () Brilliant colored chain mail...all rainbow colors with a glittery effect...it's water shining.

W15 Now I'm wandering in a city late at night. I don't like being there () I don't feel safe. () I feel threatened...I don't feel good..[shakes head negatively] () I'm watching my shadow () I guess I can't...don't want to...look closer. [horn] I'm sitting in church...It's midnight mass on Christmas Eve at National Cathedral. () I feel really safe...A lot of color...glittering...like sunshine after a storm () (smiles)...yeah...and resolved (smiles).

W16 It's nighttime...and someone is sneaking stealthily through tall grass in a marsh...looking for someone () I guess it's me. () I'm treading water...It's up to my ears, but I can breathe...Only my eyes are over the water () Hey! It's the face of a dragon, with eyebrows coming up and out...an evil-looking creature () in the water with me...[horn] () But I'm soaring in great circles way off the earth...Now I'm down on the branch of a tree...Flowers are blossoming rapidly () I'm feeling an explosion like a volcano...The molten lava is bubbling below... () The mountain is growing...I've got chills...I'm now spinning up into the air ().

W18 ...walking through a dark forest...searching for something...It feels like something has gone wrong () It's day, but dark because the trees are covering the light...Something's not good around me. () Something happened. I came out into the open () It's brighter there () [horn] Now I feel very strong...The fear is gone...I can conquer...I feel like I can do anything...a top-of-the-world sort of thing...

W19 It's scarey music. I'm feeling uptight... especially in my stomach...like something's going to happen () White horses are running downstream, bareback () I get on one...I'm riding fast () kind of like there's nobody else in the world anymore () [horn] We escaped over the mountain on the horse... It's really beautiful on the other side. People...got away from the disaster...It's green with gardening and planting...like another world, untouched.

In summary, the responses clearly show the experience of the opposites. The darkness of the "Berceuse" is reflected in the initial parts of the subjects' responses, and the light implied by the "salvation theme" is also reflected in the responses and is consistent with the symbolism of the rebirth of the phoenix. What was unexpected was the Chinese subjects' response of fear and darkness to the grand orchestral climax at the end. However, whether the response to the climax was fear or ecstasy, both often had the quality of the archetypal sense of the numinous.

After analyzing the data of the subjects, I decided to read various synopses of the story of the Firebird ballet. I found that it too is a story of the opposites of light and dark, or good and evil. I quote the following synopsis by Douglas Kenyon on the Deutsche Grammophon recording (see Discography):

The story of the Firebird is based on two Russian folk tales. The Firebird, brilliantly colored symbol of goodness, and Kashchei, green-taloned ogre who represents evil, vie for the soul of the young prince. . . . Only the Firebird knows how to break the spell Kashchei has woven, by opening the egg-shaped casket which contains his soul.

That transformation is achieved in the triumphal ending of the piece and implied in the responses of some of the subjects.

After the Music

After listening to the music, subjects lay on the mat commenting and reflecting on the music experience while making the transition from the altered state to full ego awareness. The subjects made use of this time for several things: reflecting on current feelings, on images and feelings during the music; amplifying feelings or images that had occurred; and reflecting on the process of the experience. Some commented on the music; a few compared the two sets of music and/or their responses to each. A few related their imagery to current life concerns or problems, making their own interpretations or gaining some insight.

All subjects commented on feeling "good" and relaxed as a result of the experience, although two of the Chinese subjects noted that they felt tired. Fatigue may have been a comment on the length of the tape; however, they were not speaking in their native language, which also may have been tiring. Several subjects in both groups commented on the difficulty of returning to full ego awareness and noted somatic symptoms of the altered state: feeling unable to move the body or body parts, feeling heaviness in the body, or that the head/body felt molded

to the mat. A few commented on their feelings of fear during the music. All but one of these was in response to WM 5; the one was responding to his encounter with an ensnaring mother figure during CM 4.

In general, the responses of the U.S. subjects were more fully elaborated and differentiated, as were their responses to the music. This could be a function of the Chinese cultural prohibition against awareness of and expression of feeling and its nuance, and a lack of language for it, and/or difficulty with interpretation into English. I tend to discount the latter, since there was a translator available to assist with that function.

When the subject had returned to sufficient ego awareness and felt like proceeding, I introduced the drawing paper and pastels.

The Drawings

Every subject did at least one drawing. In addition, 4 Chinese and 3 U.S. subjects did an additional one to three drawings (1 U.S. subject did four drawings). This task was embraced rather eagerly by all subjects, although the Chinese subjects again needed considerable permission to draw whatever they felt like drawing. Once this permission was assured, they proceeded quite comfortably; in fact, two of them hummed or whistled while drawing. All subjects appeared to be quite involved in the drawings as they proceeded. Some drew in silence and others spoke of what

they were drawing. The tape recorder was still on during this phase so that no potential data was lost.

Looked at as a whole group of 29 pictures, some differences between the drawings of the 2 groups of subjects can be observed rather readily.

In general, the Chinese subjects' drawings are very lightly colored and are airy and impressionistic in feeling. Of their 14 drawings, all but 4 present an experience of a sort of line drawing. It was interesting to note that all of the Chinese subjects held the pastels at the end, much as one would hold a calligraphy pen.

Of the 15 drawings by U.S. subjects, 12 present a rather more fully developed experience of what the subject was trying to convey through the picture. A greater variety, hue, and intensity of color were used, so the pictures as a group are generally more full of detail and more colorful. Apparent pathology is more evident in some of the pictures. One subject shows a blocked-off part of herself, a "house where no one has ever been," walled off by heavy black lines. Another shows himself behind bars, surveying a split between distressing and hopeful aspects of his psyche; it is a distressing and unhappy portrait. In a second picture he draws flowing blue and green lines over the entire paper, with yellow ("hope") showing through and comments that in this picture

he frees himself. All of the images had been a part of his response to the music.

Only 1 subject (U.S.) included nothing from her music imagery in her drawing, saying that she "always used to draw" variations on a particular image, but her mother had always analyzed them [too much]. Probably I was receiving a negative mother transference at that point.

Three subjects from each group included a representation of their own image in the picture, perhaps indicating their participation in the imagery. In addition, 5 subjects (all U.S.) included in their drawing extra-imagery elements--that is, images that had not been present during the playing of the music. This may be seen as further amplification of the imagery that occurred during the music session.

Some of the subjects had an image that spanned several of the musical selections. Several subjects in each group expressed that image in their drawings (4 Chinese and 3 U.S.).

The musical selections represented most often in the drawings were CM 1 and WM 5 (9 each), WM 1 (8), CM 3 and WM 4 (7). These are the two initial/transition pieces and the pieces to which there was the greatest cross-cultural archetypal response. All of the subjects' drawings contain archetypal images.

In summary, the opportunity to do a drawing was welcomed and intently focussed on by the subjects. It seemed to help to ground them while providing them the opportunity to more fully express some aspects of their experience with the music. The drawings of the U.S. subjects are in general more fully developed and colorful than are those of the Chinese, paralleling the findings in response to the music and the post-music session, in which the U.S. responses were more fully developed and differentiated. Finally, the numbers of drawings in which images from the two introduction/transition pieces and CM 3, WM 4, and WM 5 support the findings that these pieces had the greatest archetypal responses.

Individual Themes and Patterns of Response

As has just been shown, similarities at archetypal and cultural levels exist in the responses to a considerable degree. Reading the examples above gives the reader a glimpse of the enormous individual variation in response. Although individual findings are not the focus of this study, they are of clinical interest from the standpoint of how the individual relates to the personal and cultural and how each of these realms relates to the archetypal. Finally, all responses may be fundamentally an expression of the archetypes, whether they are expressed that way directly or expressed in personal or cultural terms.

Each individual transcript is like an individual thumbprint which can be read, as a dream or projective test is read, and can to some extent be charted. Many individual responses showed a theme, or themes, that ran through the entire session. Sometimes the theme was a running story line that arched over several musical selections. Sometimes the theme was a particular kind of response that showed itself quite consistently throughout, such as a somatic response or a reflective quality to the entire response. Some responses primarily reflected the person's own personal realm or the cultural realm, at least on the surface. Others seemed to reflect the archetypal realm more obviously.

I will list the subjects below with a corresponding statement of themes or patterns that emerged in their responses. The list of themes is not exhaustive, but is meant to give the reader a flavor of the individual variations. (Appendix F contains the transcripts of the sessions.)

Chinese Subjects

C1 was a 19-year-old accounting student. Although her responses were heavily oriented toward people, she remained only an observer of the imagery, except for CM 1, WM 1, and WM 3. The responses were descriptive, with very little affect. Her responses reflected all three realms: personal, cultural, and archetypal. She was the only

subject whose transference to the translator was apparent in the imagery.

C2, a 22-year-old economics student, was highly verbal. In addition, her responses were distinguished by vivid imagery of people and animals, real and imaginary, and by frequent and strong affect, especially laughter, tears, and the startle response. Her responses were cultural, combined-cultural, archetypal, and full of cross-cultural awareness (e.g., Baroque, Rococo, Renoir, Amadeus).

C3, a 26-year-old English language newspaper reporter, had responses that were largely reflective and affective. In fact, most of her responses embodied her personal conflict about individuation. This personal conflict is a reflection of the cultural conflict between Confucianism (honoring family and societal values) and Taoism (developing one's own Way, or Tao). Her responses were personal, cultural, cross-cultural (in WM 2-5), and archetypal. (See Appendix G for excerpts from her follow-up letter.)

C4, a 28-year-old male and recent graduate in industrial engineering, was primarily an observer of the imagery, which was itself primarily descriptive. His images implied the affects, except in WM 5, in which he expressed fear. His responses were cultural, cross-cultural (WM 3-5), and archetypal.

C5, a 22-year-old male economics student at a Taipei university, was born and reared in Hong Kong. His stay

in Taipei represented the first time he had ever been away from his family. He spoke exceptionally quietly and very little. From the very beginning of the music his altered state was one in which he floated over all of the images, with the wind blowing him from place to place. While I have often worked with this kind of imagery, I was concerned about it in this young man for three reasons: (a) it was unusual in the Chinese subjects, (b) it never changed, and (c) because of the difficulty in eliciting verbal response. I continually checked in with him to make sure he was feeling comfortable in this state (he was), and was prepared to stop the session and/or use a tape of "grounding" music if necessary (it was not). In retrospect, I suspect his ungrounded state reflected his feelings at being away from home. An important part of his imagery was his "visit" to his home, in which he was able to observe his family. He was a passive participant in all of the imagery, which reflected the personal and archetypal realms. That it was also cultural was clarified only after the music ended.

C6, a 27-year-old female accountant, was the only person who chose to make her entire response in Mandarin. It was translated simultaneously. Although it was therefore a very long session, it showed without a doubt that it is possible to do translated sessions effectively. Her response to the Chinese music reflects ancient culture

and is people-oriented, while her response to the Western music is much more nature-oriented. Her imagery is participatory, descriptive, and affective and reflects the cultural and archetypal realms.

C7, a 28-year-old secretary, also had imagery which was descriptive, affective, and participatory. Her response to the Chinese music was cultural; she often placed herself in ancient times (however, she blocked to CM 6). Her response to the Western music contained more nature imagery. She used considerable dancing imagery which expressed affect. Her imagery was cultural and archetypal, with a profound archetypal response to CM 3.

C8, a 27-year-old recent mathematics graduate, often intellectualized and constantly judged his own responses as being influenced by the "mass media" and therefore stereotyped. He frequently used the phrase "the music tells me...". His responses to the Chinese music were cultural, while those to the Western music were set in Europe. All were primarily descriptive. He was an observer of the imagery until WM 3, and then a participant for the remainder. His responses were cultural and archetypal. (See Appendix G for excerpts from his follow-up letter.)

C9 was a 25-year-old library science graduate who classified musical materials for a radio station. She was an active participant in the imagery throughout. Her imagery was descriptive, reflective, and affective. It

was set in the personal and cultural realms. There was one reference to the cross-cultural, a mention of Placido Domingo. Her entire response was set in Taipei in places of great personal meaning, often with archetypal implications, for example Kuan Yin Shan (a mountain named for the great goddess), a temple, a university, and Sun Yat-sen concert hall.

U.S. Subjects

W10 was a 25-year-old female speech pathologist whose responses were largely people-oriented and primarily personal and descriptive, although there were also cultural, cross-cultural, and archetypal references. There was a theme of searching, and being passive in the scene or an observer of the imagery that she later related to her life themes.

W11 was a 22-year-old male graduating senior in English. His imagery was dominated by striking kinesthetic/somatic responses during nine of the eleven musical selections; it was as though this was his way of participating. He was quite affective. His imagery was predominantly archetypal, with a few cultural references and only one cross-cultural reference.

W12 was a 20-year-old student in welding. Textures, color, and unusual imagery or vantage points were the themes in his imagery. His responses to the Western music were participatory and descriptive while his responses to

the Chinese music were descriptive with underlying affect. Affect per se was rarely expressed or stated. His imagery was archetypal and cross-cultural; very little was personal or cultural.

W13 was a 22-year-old female environmental research assistant. Her responses to the Western music were descriptive, personal, and cultural; she was usually a passive participant or observer. In response to the Chinese music she was more participatory and reflective. Overall she expressed very little affect and there was a sense of detachment to the entire response. Images were often seen in silhouette. Responses were personal, cultural, cross-cultural, and archetypal.

W14 was a 21-year-old female industrial engineering student. Her imagery was descriptive, very concrete, and contained many personal memories. There was relatively little affect stated or expressed; dancing carried the affect in four pieces. Imagery frequently had a disconnected or almost random feel to it, often stereotypical and full of extramusical digressions, almost a kind of free association. The quality of her imagery makes me speculate about the possibility of its being reflective of primary process. Imagery was personal, cultural, cross-cultural in two pieces, and archetypal.

W15 was a 21-year-old female senior English major. Her imagery was participatory, affective, and descriptive,

with considerable kinesthetic experience. Cross-cultural imagery occurred in CM 5 and CM 6 only, and she was less a participant in these pieces. Her imagery was personal, cross-cultural, cultural, and archetypal, with stereotypes occurring in the Chinese music. Her response to CM 3 was similar to W14's entire response: random, apparently disconnected and somewhat strange images, leading me to speculate again about primary process.

W16 was a 26-year-old male medical student. His responses were primarily archetypal with allusions to the personal realm. Later he said that his imagery to the Chinese music tended to be set in Asia, but he mentioned Asian images only twice during the process. His imagery was participatory, affective, and descriptive, with considerable kinesthetic response. There was a feeling of spacious nature throughout.

W17 was a 25-year-old female medical student whose imagery, mostly descriptive, was full of rapidly changing and impressionistic responses. Only in CM 5-6 was there any sense of a cohesive response with a little story line. I again wondered about the activation of primary process. There were personal, cultural, cross-cultural, and archetypal images. The personal images often convey the archetypal (e.g., church of St. Jude). She was chagrined at the stereotypical quality of her cross-cultural imagery.

She expressed and stated very little affect and said that is typical of her general functioning.

W18 was a 19-year-old junior in biochemistry. His imagery was characterized by time regression in U.S. history and a survey of U.S. historical places. He was one of two U.S. subjects who had no Asian imagery. He had some European imagery in response to the Chinese music. His responses were personal, cultural, and archetypal.

W19, a 28-year-old social work graduate student, was the other U.S. subject who had no Asian imagery. Her responses were primarily personal and archetypal, with her family members often being with her in archetypal kinds of situations. Her imagery is descriptive, participatory, and quite affective. Her imagery contained story lines that arched over musical pieces WM 1-3 and WM 5-CM 2; she is the only U.S. subject who bridged the music of the two cultures so smoothly.

Summary of Findings of Responses to Music

The responses to the music showed a propensity to patterning. Even when there were not identifiable cross-cultural patterns of response, there were intracultural patterns, suggesting certain culturally patterned ways of responding to experience. Intracultural patterns sometimes existed along with cross-cultural patterns. Cross-cultural expression of patterns of response was often filtered through personal and cultural experience. Individual

responses, while showing evidence of patterns, are as unique as thumbprints.

Cross-culturally the most striking patterns of response were to CM 3 (the ch'in), WM 4 (Brahms), and WM 5 (Stravinsky). These also were the pieces most represented in the subjects' drawings. WM 2-4 and CM 6 also produced many patterns of response cross-culturally. It is difficult to know how much of this response is attributable to the fact that the Chinese are somewhat oriented to Western music and how much is due to the qualities of the music itself. WM 2-4 and CM 6 also yielded intracultural patterns of response.

CM 2 and CM 5 had almost no cross-cultural patterns of response but did have marked intracultural response patterns. The responses to CM 2 and CM 5 are not surprising. While CM 2 was not the first Chinese piece heard by the U.S. subjects, it was their introduction to the full exotic sound of 1/3 tones, 1/2 tones, portamenti and vibrati in the style of Chinese music. CM 5 also sounded especially exotic, with the sliding sound of the kao-hu being confusing to Western ears. The responses of the U.S. subjects probably reflect the "otherness" of the music and suggest that there are patterns of response to the unfamiliar. The music of the ch'in must also be considered "exotic" and "other," but seems to have qualities that transcend the "otherness."

The two initial pieces in each group of music, WM 1 and CM 1, yielded similar patterns of response, but only when they were the initial piece heard by the subjects. I think this is due to the state of relaxation achieved by all subjects as a result of the induction. The major difference between the responses to the initial piece heard is that the U.S. subjects responded with water imagery while the Chinese subjects responded with images of their land and culture. When CM 1 and WM 1 marked the transition between the two groups of music, affect was predominantly joy for the U.S. subjects, but sadness for the Chinese. Transition imagery was accompanied by darkness (Chinese) or confusion (U.S.).

In brief summary, the following are the major repeated patterns of experience identified from the data. They occur in varying degrees of intensity and differentiation: joy/the familiar, interest/curiosity, fear, anger, alienation, sadness, nature images, religio-spiritual experience, "unusual" experiences (especially somatic), cultural images (Chinese subjects), transition with confusion and darkness, activity/passivity, and aloneness in the experience. All except the last three are directly related to Stewart's system of archetypal affect and image, to be further discussed in Chapter VIII.

Drawings by the subjects paralleled the findings of the responses to the music and the post-music session,

affirming the importance to the subjects of the music selections that were found to have the most striking archetypal responses. Verbal responses and drawings, while showing patterns as a group, were uniquely and individually expressed on the basis of personal and cultural conditioning.

CHAPTER VIII

DISCUSSION OF THE FINDINGS

Introduction

This study explored the content, form, and nature of affect and imagery produced by Chinese and Western individuals while listening to Chinese and Western classical music in a deeply relaxed state. The purpose was to explore the essential structures of the individual responses to music in order to provide systematic information about them, and with especial reference to the possibility of discovering a level of response that transcends the personal and cultural: the archetypal level of response.

This chapter will consist of five sections.

In the first section I will review and elaborate on some of the major findings of other current and relevant research. I will also discuss the meanings of some of the categories that emerged from the data.

The second section will place the findings in the context of the theoretical framework.

The third section will explore the clinical significance of the findings.

In the fourth section I will suggest implications for future study in the area of affect, imagery, and music.

The fifth section will consist of the summary and conclusions.

The Major Findings

Archetypal Findings

Phenomenological analysis of the data from the responses of this small group of subjects from two very different cultures with radically different musical traditions suggests that the psyche has a propensity for acting according to patterns in response to music. These patterns are the essential structures of the experience. In a Jungian context, these patterns are called the archetypes of the collective unconscious. This finding will be described more fully below, in the section on the context of theoretical framework.

Success of the Study

The second major finding is that the method of the study was successful in Taipei, despite several good reasons for it not to be (see Kleinman's findings, Chapter III, above.) There are undoubtedly many reasons for the success, some known to me and others probably not knowable.

The subjects were a self-selected group. All of them stated personal reasons for their participation: interest in research, interest because a woman was doing the research, interest in music, interest in "new things," curiosity, and desire to use English (especially since some planned to come to the United States eventually). Perhaps there were also underlying reasons for their willingness to participate; these I can probably never know.

I do know from two of the Taipei subjects who later wrote to me that their participation had positive effects that they had not anticipated. (See Appendix G for excerpts from their letters.)

The translator's role was a major factor in the study's success. The study would have been impossible to undertake without her interest, commitment, sensitivity, and ability to build trust. She located the subjects, screened them in their own language, and dealt with multiple schedule changes. Besides speaking their language, she was a resident of their country and in the their same general age group. In addition, all of the subjects heard about the study through someone they had reason to trust. All of this must have helped to build the trust necessary to enable the subjects to participate. Finally, filial piety, so important in the Far East, may have been an unconscious factor, insofar as the translator is my daughter.

Another factor was my own skill as a clinician in building trust, respecting difference, forming relationship and understanding symbolic levels of communication. These are all personal and cultural reasons.

In keeping with the spirit of this study, I think there was also an archetypal pattern operating that mitigated toward success. Joseph Campbell commented (in a recent film on his life) on the concept of individuation as understood in the Jungian framework, the concept of

finding The Way, which brings one into greatest harmony with the whole of life, or Tao (see Glossary), in the universe. The statement was that when one is on the right path, "doors will open where you would not have thought there were going to be doors" (Brown, 1986, p. 12). That has been the essence of my experience in doing this study. On the surface, ego-level work was essential, but perhaps something like Campbell's idea is needed to account for this kind of study being successfully completed by someone whose previous experience was limited to work with primarily Caucasian and Black clients (and some Asian-Americans) and who never before had been interested in Asia to any significant degree, had never visited any part of Asia, and had known nothing about Chinese music.

Methodology

The methodology of listening to music while in a deeply relaxed state of consciousness proved effective in providing immediate access to the personal and collective unconscious.

My own naivete accounts for the limited success of the stretching induction in Taiwan. While stretching is indeed a universal reflex, I did not take into account sufficiently the inhibitions of the Chinese. Nonetheless, the altered state of consciousness was achieved. If I were to repeat this study, I would use an autogenic induction.

Performance

The Chinese subjects were very concerned about performance. I had to give each permission and encouragement repeatedly that his/her own response was what I really wanted. Even though I was careful to refer to my work as a project or study, some referred to the study process as a test, implying that they must somehow please me by giving the "right" responses. Nevertheless, I think their ultimate responses are their own thoughts, feelings, and images, rather than what they thought I might want. This is demonstrated by the differences in the personal level of response and the patterns of responses on the cultural and archetypal levels.

The Music

Music as an isolated element. The music is the one most constant element the subjects responded to in this study. In every other way there were significant differences in the testing situations. This was unplanned; circumstances made it so. The test cultures, cities, and sites were markedly different. A third person was in the room in Taipei and not in the United States. The sound equipment and production were different. I was different, feeling anxious and a stranger in one culture, more comfortable and at home in the other.

Although it is true that the order of the two groupings of music was reversed in the two situations, the order

and performance of the music within the two segments on the tape was common to the experience of all the subjects. The underlying commonality of their responses suggests that, at least in large measure, they were responding directly to the music, rather than to the site, the sound equipment, the translator, or me.

Another factor that suggests that the subjects were responding directly to the music is the unexpectedly few cross-cultural references in the imagery to Taiwan, China, or the United States--that is, a Chinese subject referring to the United States or a U.S. subject referring to China. This suggests that the Chinese subjects were not responding to me as a U.S. citizen but to the music as European; similarly, the U.S. subjects were not producing Chinese images simply because they had been told that they would be hearing Chinese music.

Music and archetype. This study affirms that for this group of subjects music did evoke images representative of archetypal levels of experience directly, when the subject was open to that level of experience. Many of the archetypal responses are culturally and personally conditioned. This suggests that more music needs to be studied for its archetypal content so that therapists can be aware of the full range of its potential for use with clients.

Response to composer or musical period. The responses to WM 2-4 seem to bear some resemblance to what is thought to be the unconscious material of the composers, insofar as that is known about their music or the particular period of their music. For example, the responses of half of the subjects to WM 4 (mountains and forests) are very interesting in the light of Brahms being thought to have written this symphony as an inner response to his experience of the Alps. The responses to WM 5 bear startling resemblance to the essence of the Firebird tale: the opposing forces of dark and light, good and evil.

Response to affective elements of music. There were some differences between my findings and work that has been done previously in exploring the affective effects of music. Kate Hevner (1935) studied the affective character of major and minor modes of music and found that the responses of musicians and nonmusicians alike agree with the historically ascribed responses: the major mode was associated with degrees of joy, excitement, hope, strength, while the minor mode was associated with loneliness, despair, grief, mystery, depression. Clearly that is not necessarily the case for the subjects in this study.

WM 1 is in the minor mode. Further, it is a heavily chromatic piece. Lowinsky (quoted in Merriam, 1964, p. 238) states that "Chromaticism always represents the

extraordinary. . . . Again and again we find chromatic treatment given to such highly emotional concepts as crying, lamenting, mourning, moaning, inconsolability, shrouding one's head, breaking down, and so forth." According to the formulations of Hevner and Lowinsky, the Chinese responded with relative affective appropriateness of sadness, loneliness, and some anger.

The U.S. subjects, however, had a response to this piece that was clearly one of joy, comfort, and relaxation. This indicates that what Merriam, Lowinsky, and others think of as the cultural level ascription made to certain instruments or qualities of music may in fact be mitigated by other factors (such as the induction or, musically, timbre).

WM 2, another piece in the minor mode, evoked responses of joy from both groups of subjects. Here the induction was probably not still a factor for the U.S. subjects (as it probably had been in WM 1, the first piece heard by U.S. subjects after the induction) and certainly was not for the Chinese subjects. Clearly, other elements than mode influence the response to music.

Another study by Hevner (1937) assumed a systematic symbolism underlying music. It affirmed her 1935 findings on major and minor modes but added that either could evoke calmness; this can be seen in the response to WM 2. She also explored responses to rhythm, harmony, and ascending

and descending melodic line. She found firm rhythms to be vigorous and dignified while "flowing rhythms are happy, graceful, dreamy and tender, and neither is particularly useful in determining such characteristics as excitement, satisfaction, and serenity" (1937, p. 268). An example of "firm" rhythm in this study might be the Firebird "Finale" (WM 5) where vigor is certainly expressed, but along with excitement and fear. Flowing rhythms, as in WM 2 and WM 3, did evoke happy, graceful, and tender responses. In the same study Hevner found that "complex, dissonant harmonies are exciting, agitating, vigorous and inclined toward sadness" while "simple consonant harmonies are happy, graceful, serene and lyrical" (1937, p. 268). The complex, dissonant harmonies could account in part for the response to Firebird, while the flowing harmonies are certainly a factor in the responses to WM 2-4. Hevner's findings in response to ascending and descending melodic line are "not clear-cut, distinct or consistent" (1937, p. 268). We therefore have no such clear findings to apply to Chinese music, in which the most important elements are melody and timbre, although Hevner's findings on rhythm do seem applicable.

Interestingly, Hevner applied the findings of her 1935 study to a "mood wheel" (1937, p. 249), in which affects were grouped into clusters of eight categories. These may have some relevance to Stewart's categories of

archetypal affects of the libido, primal Self and ultimate Self, although her categories do not include alienation, anger, or fear (probably because of the music she used or did not use).

In 1942 Odbert, Karwoski and Eckerson correlated Hevner's mood wheel with a study on color imagery in response to music. Color was not a major finding in my study but was a category that might have more importance in follow-up studies.

Cross-Cultural Experience

As expected, the Chinese subjects made the transition to Western music more easily than occurred in the reverse situation. During the sessions there was no unusual interruption of the flow of imagery or affect associated with the shift to the music of the other culture. The subjects' confusion in making the transition became apparent during the data analysis. Everyone showed evidence in his/her imagery of making a transition.

The Chinese subjects' imagery included some evidence of darkness with the transition images. This may reflect the minor mode of the music and/or a certain sense of the unknown. It also may be indicative of an experience of the archetypal feminine, which is associated with experience of the dark, as opposed to the light.

More striking is the confusion of images experienced by the U.S. subjects in response to the Chinese music.

Chinese music is virtually unknown in the West, but I do not think the answer is that simple. The confusion, part of which is reflected in culturally mixed, stereotyped, or "unexpected" images (i.e., not Chinese, but instead, Spanish, Ukrainian, etc.) suggests that the U.S. subjects have a very undifferentiated sense of the Chinese (or perhaps any Asian) culture. This is also suggested by the fact that although all subjects had been informed that they would be hearing Chinese music there were remarkably few specific references to anything named as "Chinese."

Similarly, the Chinese responded to the Western music with remarkably few references to anything named as U.S. images. This would seem to suggest, however, that they have a more differentiated sense of Western music as originating in Europe, which is the case with all the music in this study. The European images produced by the Chinese were sometimes confused with each other, however (e.g., Spanish with Italian, English with Danish).

Thus for all the kinds of sophistication of these subjects, it seems there is a major lack of cross-cultural awareness, and that this can be demonstrated through a projective technique such as use of music to produce imagery. Even such a small sample as this suggests that while affect may be musically appropriate, imagery may reveal another level of experience. The experience of the subjects leads me to wonder whether the ease with

which one makes a musical transition such as this might indicate a greater readiness for cross-cultural experience on both inner and outer levels.

The fact that some Chinese responded with Western mythology (Snow White, the resurrection experience) implies more cultural experience of the West than the reverse.

The Categories

All of the categories that emerged were not equally useful in interpreting the data. They might, however, prove more useful at another listening with the same subjects, with other music, other groups of subjects, or people for whom this was not a first experience with imagery and music. Color, for example, was a category, but the color responses were not significant in number or patterns, except for the concepts of dark and light, and unexpected frequency of the color pink.

Following are those categories that proved especially useful in understanding the responses. (Refer to Chapter VII for definitions of categories.)

Affect. This category indicates the subject's experience of affect. Expressed affect indicates the subject's direct experience of affect (e.g., laughter or tears), followed by stated affect (e.g., "I feel sad," a slightly less direct, or intense, experience). Affect expressed or stated by the image seems to be evidence of a projection, or being removed from a direct experience

of the affect. The emergence of an affect image in someone's imagery is an extremely useful way of assessing affect--expressed, stated or underlying--especially when affect seems absent or does not seem appropriate to image.

Some affective responses parallel the imagery, but others do not; in fact, they are sometimes opposite. These may indicate compensatory feelings, ambivalence or confusion, depending on the context.

Affect was frequently expressed in dance imagery; this is one of the clear indicators of the body/psyche connection. Both Jung and von Franz (Chodorow, 1982, p. 193) say that symbolic gesture, such as dance, is "the most archaic manifestation of culture and spiritual life." Dance itself is a form of active imagination, a dialogue with the unconscious as expressed through the body. Thus the appearance of dance in the imagery is another indicator of the archetypal level, and a kind of active imagination within active imagination. Perhaps this implies a greater depth of experience.

Culture. As stated above, this category was especially useful in understanding cultural and cross-cultural response.

Gender. Responses in this category suggest patterns of experience out of the archetypal masculine and feminine, and may be compensatory or may be personal referents.

Music/Musician. Responses in this category often indicate some sense of conscious awareness of the effect of the music. This category also became a major focus of response in certain musical selections, especially solo and small group pieces, allowing the subjects to project affect and image onto the musician(s). A response in this category may also indicate that the subject is blocked or at a loss for how else to respond to the aural experience and masters it by imagining the musician or instrument.

Nature. This category is a primary indicator of archetypal imagery. It may also indicate cultural manifestations of archetypal imagery (e.g., Western mountains as masculine, Chinese mountains as feminine).

Participant/Observer. This category may give some indication of how much the subject is engaged with the unconscious process. Active participation suggests ego-aware engagement while passive participation (e.g., "I'm being blown by the wind") suggests an experience of the action of the unconscious. Being only an observer suggests less engagement in the process. On the other hand, participation could suggest extraversion, excessive ego-involvement, or an unconscious extraverted process, and the reverse could be true with introversion (see section on future implications). All would depend upon the situation.

The predominant experience of the subjects is one of being alone or alone in the presence of others in the

imagery. The process of being engaged in music and imagery is, of course, a solitary kind of experience. It would be interesting to see whether a subject would become more or less interactive with the image in subsequent music and imagery experiences.

Personal. The appearance of images in this category may indicate persona and ego involvement, possible fusion with figures in one's outer personal situation, and possible blocking or lack of involvement of other levels. Images in the personal realm may have archetypal implications (e.g., Kuan Yin mountain, a real mountain in Taipei, named for the goddess Kuan Yin).

Primary qualities of imagery (participatory, affective, reflective, descriptive). This category may indicate the degree of engagement with the unconscious process and could prove to be correlated with psychological type.

Religion, Philosophy. This category proved valuable in understanding the relationship of the individual to the spiritual, or numinosum, as in CM 3.

Sensations, nonvisual. Nonvisual sensations may be an indicator of the activation of the archetypal level, and could prove to be correlated with psychological type.

Time. This category can indicate a regressive process, early levels of functioning, or descent to deeper levels of the objective psyche (see Glossary, Collective

Unconscious). It can also be an indicator of transitional material (e.g., sunrise/sunset).

Transition. Images in this category may indicate that material from the unconscious is becoming accessible, or that one is moving into deeper levels of the unconscious.

Unusual. This category is especially associated with archetypal responses, its somatic and kinesthetic responses being indicative of the psyche/soma connection and the numinous experience of the archetypes. One element of this category, focal images (above, p. 123), occurred to an unusual degree in this study, compared with what I have seen in my clinical experience. A possible explanation is that focal images represent an attempt at mastery of an unusual aural experience; this appears to be the case in some subjects. In others, however, the focal image is clearly so unique and special that it must be associated with the numinous, or archetypal.

Imagery

The imagery produced in this study is personal, cultural and archetypal. At one level, imagery can be considered in part "a secondary derivation of personal experiences," reducing "the images of the imagination to the personal experiences that supposedly evoked them" (Edinger, 1978, p. 1).

At another level, however, images can also be considered as primary entities in their own right, conveying

the meaning of an experience. "Thus the psyche, the imagination and the spirit are the primary data existing prior to, and indeed determining, personal experience" (Edinger, 1978, p. 2).

Both kinds of interpretations are valid and are complementary to each other. The first is personal, the second archetypal. Both were used in examining the imagery in this study.

As Edinger comments later in the same volume,

Modern depth psychology is laying the foundations for a reliable science of images. The human imagination is now in the process of being studied by the same objective, empirical attitude applied previously to anatomy and physiology. Heretofore such a science has not been possible because, with isolated exceptions, man has not been able to separate his perceiving consciousness, the ego, from the autonomous images that rise up within him. (p. 4)

The present study makes a contribution to the science of images.

The definition of imagery for the purposes of this study (above, p. 61) is borne out by the responses. It also agrees with Avrech's (1987, p. 10) somewhat differently formulated definition as

content generated from one or more of several modes of psychic experience: sensory (visual, auditory, kinesthetic, tactile, olfactory, gustatory); cognitive-conscious (memories ideas, thoughts, associations, metaphors, fantasies); emotional; personal unconscious; collective or archetypal unconscious (symbols, myths, spiritual-mystical visions).

My clinical impression is that the imagery produced by subjects in the study seems clearly ahead of their

conscious awareness--imagery suggesting, for example, fusion with families, conflicts about individuation, evidence of the negative mother complex. This corresponds with my clinical experience that imagery often far precedes conscious awareness, which is consistent with Jungian theory which postulates that unconscious content is compensatory to conscious content.

The Theoretical Framework

Bonny

Clearly there is cross-cultural application of the method of guided imagery and music developed by Helen Bonny. That it worked with cultures and music so diverse is a tribute to the universality of the method.

I think, however, that the term "guided" needs to be qualified; in one sense, there are three guiding elements. Frequent usage of the term "guide" seems to imply a more directive role than I am comfortable with or feel generally appropriate. I am comfortable with the term if by it we understand that the music is the guide and that we as therapists follow the lead of the client's psyche as it responds to the music. In that sense the psyche of the client is also the guide. The therapist guides in the sense of facilitating amplification and options in the client's experience; this is done through nondirective and open-ended questioning and commenting. Occasionally,

however, the therapist must become directive, for example in helping a client maintain ego boundaries.

Kohut

The data from this study do appear to demonstrate the validity of some of Kohut's theories: music can activate different psychological levels, evoke catharsis and regression, and act as a container for projection. Responses to music can demonstrate primary process and difficulties with mastery (see Literature Review).

Activation of psychological layers. One of the most relevant and useful of Kohut's ideas is that different psychological layers can be activated by the music (above, p. 41). I think this concept at least partially accounts for the wide variety in responses. For example, W10 and C9 remain on the personal level through much of their responses; many of the Chinese have largely cultural responses; archetypal responses are seen throughout; W15 regresses to nursery age.

Catharsis. Music can produce a cathartic experience. Chinese subjects C2 and C3 provide good examples with their rather poignant grieving for the ancient Chinese culture and its values.

Projection. All of the subjects projected into the music. Their own feelings and fantasies are clearly seen. A good example is the response to CM 3, in which many of

the subjects of both cultures projected their culturally conditioned image of a philosopher/musician.

Mastery. The U.S. subjects appeared to have more difficulty in responding to the Chinese music than occurred in the reverse situation. This could be seen as difficulty in mastering a task in which the sounds of the Chinese music were perceived as too complex or "other." As Kohut noted, one response to such "otherness" might be laughter or blocking. Indeed, laughter was one response, especially to CM 5, in which the sliding sounds of the kao-hu were mystifying and unsettling to several U.S. subjects. One even thought it might be a human voice.

Only one person blocked during the Chinese music (CM 6), and she was Chinese. I think, however, that this had nothing to do with the complexity of the music. There is far more complex music on the tape. Instead, the blocking may have had something to do with the activation of a complex around the sound or style of the music and whatever that represented to her.

Primary process. I have also wondered whether some difficulty in mastery might be responsible for a response that appears to have qualities of primary process (which Kohut defines as primitive forms of tension mastery by direct, rapid discharge, above, p. 40), in which apparently unrelated images appeared in rapid-fire fashion (e.g., W17, responding to WM 4). However, as Ehrenzweig (1971, p. 268)

suggests, the concept of primary process needs to be understood in light of an unconscious matrix that gives rise to the images. Perhaps in this instance the archetypes underlying the music provide that matrix. As one listens to the tape of W17's session, it is clear that her images are indeed very responsive to the nuance of the music, often instantaneously so. It is also interesting that this subject considered herself very unmusical.

This was a different experience from W14, who occasionally appeared to almost free associate from one memory to another, apparently having little relationship to the music, so far as I could discern. This appeared to be what Meyer (1956, p. 257) calls "extramusical diversion," in which initially an image is relevant to a musical passage, but then sets off its own chain of associations, without reference to subsequent music.

Regression. The findings on regression are on at least three levels: (a) regressing in actual age or feeling of age (e.g., W15 in response to WM 2--"I feel like nursery age...just held," (b) regression in the form of personal memories (e.g. W10, responding to CM 4-6 with memories of discomfort in visiting a Hare Krishna temple and her youthful inexperience), and (c) regression in the form of placing oneself in historical times (e.g., many Chinese subjects in response to Chinese music and W18 in response to WM 2-4, in which he sees himself in the Revolutionary and Civil

War periods and as a high school student). This suggests that music is quite useful in allowing controlled regression.

Regression in historical time is not as readily understandable as are the first two. In the context of some theoretical frameworks this might be understood as past life experiences. I prefer to think of it as an activation of deeper levels of the collective unconscious, and leave the door open to further evidence confirming the experience of past lives.

Cross-cultural

Chinese subjects. While Kleinman's findings suggested that Chinese people might be unwilling to participate in a study such as this, at least nine people were willing to do so. Since we were still receiving calls from interested people when there was no more time to schedule subjects, I suspect that the sample would have increased in size with more time and more access to the small percentage of Taiwanese people who are fluent enough in English to have participated in the study.

As noted in Chapter VI, the island of Taiwan is the one place in Asia where ancient values and traditions have been the most faithfully preserved; an important sense of traditional China lies just under the surface of modern Taipei. Although most of the parents or grandparents of the subjects of this study left the Mainland during

the 1949 revolution, and the subjects have grown up in a country that is strongly capitalistic, the values and traditions of ancient China were indeed immediately apparent in their responses.

On one level, the Chinese responses on the level of the cultural past could be seen as nostalgia. However, only one, that of C3, has the kind of bittersweet longing and sense of homesickness associated with nostalgia, and the subject herself relates this to missing her childhood home (see letter, Appendix G). It seems much more likely that these responses are evidence of the cultural unconscious (see below, under Jung, Stewart and Giorgi).

These nine subjects may be an anomaly in the culture or may be reflective of a cultural shift in attending to the inner life of affect and imagery, seen first in its young people. Parenthetically, Kleinman's work and my own experience there lead me to question Jung's thought that the Chinese culture is introverted (see above, p. 24). In fact, the Confucian model emphasizes what seems to be a more extraverted approach, with its emphasis on family and society to the exclusion of an individual tending to his own inner life. Taoism, however, would seem to involve a more introverted approach, with its value of the individual finding an inner harmony with the whole of life. My experience of the culture was that people appeared much more related to the outer than to the inner.

Kleinman (above, p. 49) places the ideas and feelings of the Taiwanese in two categories: (a) superficial and (b) deep and private. I found the responses of the subjects in this study to be largely in the second category. I think this speaks to the the effectiveness of this method and the willingness of these young people to be open to and share their inner experience. I also found, at least within the framework of this study and its methodology, that the subjects conveyed their ideas, values, and feelings quite directly, rather than indirectly.

There was, however, generally less affect displayed or stated by the Chinese than in the U.S. group, and it was generally less differentiated. This may be attributable to one or more of the following factors: (a) lack of Chinese language to express affect and its nuance, (b) lack of English language skills to express same, (c) lack of awareness of one's own affective response, and (d) lack of differentiated response to the music.

Except for individual differences, there appeared to be no difference in the quality or intensity of uncognized affects felt by Americans and Chinese. This was also what Kleinman reported (see above, p. 49). It should be noted that of the two subjects who cried during the sessions, both were Chinese, not Western. It may be that music is able to bypass culturally prescribed coping

mechanisms to some degree and provide access to the underlying affective state.

The Chinese subjects in this study had virtually no problem producing images. I do not know whether this reflects the cultural heritage of use of metaphor and imagery, the individual traits and tendencies of the individuals, or some combination of both.

Although melody is the predominant element of Chinese music, these Chinese subjects apparently did not have any problem with the less melodic Western pieces (WM 1, 4, 5), nor did they have any apparent difficulty in relating to pieces in triple meter. I suspect this is because these elements, uncommon to Chinese music, have become relatively common to the ear in Taiwan as Western music has become better known there.

The only Western piece that presented any difficulty for several Chinese subjects was WM 5. Their response of fear seemed to be related to the combination of timbre, volume, intensity, and possibly the seven-beat meter. In retrospect I think that, with all the Westernization in Taiwan, unless subjects had experienced this kind of music in the concert hall, or heard it on the media, the scale and intensity of this piece was bound to produce this kind of reaction.

U.S. subjects. The U.S. subjects had more difficulty in relating to the Chinese music with its "strange" sounds

and forms. Difficulties in mastery were expressed in outright wondering about an instrument (what it looks like, how played), fantasies about the instrument, somatic pain (W16 in response to the portamenti of the cheng in CM 2), laughter (CM 5) and confusion in imagery. It is particularly interesting, however, in terms of the programmatic quality of Chinese music, that it was a Western subject who "got" the exact programmatic imagery of CM 2, a flock of wild birds seen flying in "V" formation, as wild geese do.

Music of the ch'in

Responses to the music of the ch'in constitute one of the major findings in response to the music. My findings seem to support the traditional understanding of this music as facilitating expression of emotion and reaching the level of spirit. As noted in the Liji (above, pp. 53-54), this music did indeed facilitate a connection with a universal order, evident in the striking responses at an archetypal level in all subjects. The responses to this piece exemplify the objective symbolism (above, p. 54) of Chinese music as the potential harmonizer of man, society and nature (The Tao). In this instance the symbol is a kind of musician/philosopher who carries society's highest values and lives in accord with his own nature.

Jung, Stewart and Giorgi

The major finding of this study, through responses of subjects from two very different cultures with two radically different musical traditions, is that the psyche has a propensity for acting according to patterns in response to music. These patterns are what Jung calls the archetypes of the collective unconscious, the structural dominants of the psyche.

Henderson (1964) speculates on the possible existence of a cultural unconscious, containing the cultural experiences common to its people. This is particularly evident in the Chinese responses in which there was a real experience of ancient China just under the surface of the conscious experience of these modern Chinese. Perhaps if early American music had been used in this study, the U.S. subjects would have had a similar response.

The experience of early America was found in the responses of some U.S. subjects. Jung discusses (CW 10: 94-103) the presence in the American unconscious of the American Indian, and Henderson (Hill, 1978, p. 9f.) supports that assertion. In fact, the American Indian is a part of the response of several U.S. subjects. Perhaps this was a part of their struggle to make some sense of the "otherness" of the Chinese music. It appears that these images that appear to be cultural are the cultural manifestations of the archetypes. The Indian, for example, represents

the archetypal feminine, with its connection with earth and nature (see Glossary).

In phenomenological terms then, the archetypes can be said to represent the structure of the phenomenon of the deepest level of response to music. Level refers to the degree of presence of the archetypes. That is, in this study, the archetypes may be present and similar to the archetypal experience of others in response to the same music. They also may be present but dissimilar to the responses of others to the same music. They may be present in the "real" image of, for example, mountains and forests (e.g., WM 4), or in the modified image of mountains and forests as a backdrop in a play (e.g., W10, WM 4), or the image of the goddess Kuan Yin in contrast with the modified image of Kuan Yin as the mountain named for her. I see the modified image as a lesser degree of presence. The appearance of somatic/kinesthetic response is additional evidence of response at the archetypal level and a direct experience of the presence of the archetypes, since they are by definition an experience of both psyche and soma. Type refers to changes in images of a structure. For example, the musician/philosopher may be seen as a wise old man, a young Santa Cruz musician, or an American Indian. Structure and type seem to correspond with the concept of archetypal image. Individual variation in responses may suggest the cultural manifestation of the archetypal pattern

and to what degree the archetypal level is currently accessible to that person's psyche.

Louis Stewart's system of archetypal affects and affect images (above, pp. 331-32) was extremely useful in understanding the data on an affective level. The seven archetypal affects were frequently present, and when they were not stated or expressed directly by the subject or the images the imagery experience itself implied the affective expression. Examples follow:

Playfulness

WM 4

C7 dances and jumps in the forest

W10 sees little children dancing and having fun in a musical

Love

WM 2

W10 sees ballet dancers in love

The familiar and cherished

CM 1 et seq.

C3 is on a favorite mountain near her parents' home

WM 3

C5 pays a visit to his family, from whom he has been separated

The new and novel

CM 1 et seq.

W13 explores with considerable interest a new culture, from the safety of a boat on the river

The unexpected

CM 2

W12 experiences "the purple swoosh"

Several subjects in both groups experience unexpected somatic responses, surprising them

The mountain top

WM 5

W12 and C7 have peak experiences on mountain tops

Among the images of the archetypal affects of the Self, both primary and compensatory images were present. Both Chinese and U.S. subjects had this experience. Another way of stating this experience is that even when there was not stated or expressed affect, the imagery linked itself either directly or by implication to the archetypal affects. Primary and compensatory images can sometimes be seen contained within a subject's response; sometimes only the primary or only the compensatory image is present. (See p. 32 above for listing of primary and compensatory images.) Examples follow:

Fear/terror

WM 5

Several Chinese and some Western subjects

Compensatory image: The holy mountain (see directly above, W12 and C7)

Sadness/anguish

C3 describes her sadness about loss of ancient traditions in entire response

Compensatory image: The beauty of nature, in which she is surrounded throughout her response

Anger/rage

CM 4

W17 describes feeling trapped by strings like piano wires, also shown in his first drawing

Compensatory image: The ordered cosmos, expressed in his second drawing, a clear, flowing resolution in color and form

Contempt/humiliation

CM 4

W15 describes the humiliation and futility of immigrants in the Bowery

Compensatory image: Utopian communities described by
both W13 and W19 in response
to CM 1

Startle

C2 has startle responses ("Oh!") throughout

WM 5

W16 says with surprise, "Hey! It's a dragon!"

Stewart's work may make it possible to formulate a conception of which specific music may be more connected with affects of the libido (and therefore the masculine and feminine principles). Then perhaps some connection could also be made between music, Stewart's theory and Hill's (1987) constructs of the static and dynamic masculine and feminine.

For example, several musical selections in this study are strongly associated, through the responses of one or both groups of subjects, with the archetypal feminine (e.g., WM 2-4, CM 1-2). For example, in WM 2, the Bach, both groups affectively responded with pleasure, joy, pleasant nature images, and a sense of the familiar, well-being, or simply being. This corresponds to the archetypal affect of joy/ecstasy, which includes a sense of Eros, being and the familiar and cherished (Stewart, 1987, pp. 40-41). It also seems to correspond to Hill's (1987, pp. 3-4) dynamic feminine, which includes ecstatic rapture of transformed awareness.

Margaret Tilly (1947, p. 477) thinks of Bach as a composer in whose works the masculine principle (e.g.,

form, impersonality, direct approach, drive, rhythmic power) predominates; often this is true. In another place, however (1965), she comments on his work as being exemplary of the Self, or wholeness, which would include both the masculine and the feminine. In the Bach used in this study, however, we hear more of what she includes in traits of the "neurotic feminine, as found in [male composers]"--mood, sentimentality and rhythm which is subservient to melody and harmony.

In this study gender images may or may not imply evidence of the predominance of the masculine or feminine principles. In WM 2, in fact, there were relatively few gender images (U.S.: male--3, female--7; Chinese: male--4, female 4). The essential imagery, however, was nature imagery, that further implied the feminine principle.

In another example, WM 4 (Brahms), the feminine principle is strongly represented by nature images, but this time the tendency is more toward the dynamic feminine (Hill, 1987, p. 7), with imagery that embraces the playful, spontaneous, movement and dance. For the U.S. subjects this was combined with curiosity and excitement, which Hill places in the dynamic masculine and Stewart (1987, pp. 40-41) places in the area of the masculine, or Logos (curiosity, interest/excitement, becoming, the new and novel). There is some element of commonality between the dynamic masculine and dynamic feminine at the level of

newness and excitement but the distinction lies in the goal-directedness of the masculine and the elements of surprise and the unexpected in the feminine.

CM 3 (ch'in) constellates the archetype of the Self. This is seen, in part, in the numinous and somatic/kines-
thetic responses to the piece. It is the teleological Self in the form of ultimate and utopian values (Stewart, 1987, p. 43) held for a society by a numinous figure. CM 3 also constellates for the U.S. subjects affects of the primal Self (sadness, alienation, anger) which are compensatory to the affects of the ultimate Self, so that some essence of the wholeness implied by the construct of the Self is reflected.

The Self is also constellated in WM 5, in which the experience of the opposites (in the form of masculine-feminine and dark-light) is present in every subject's response. Affect reflecting fear, awe, and ecstasy are also reflective of the numinous experience of the Self.

In this way, it may be possible to understand which music constellates affects of the libido and the primal self, or their compensatory affects. To understand one is to infer the opposite pole of the archetypal material, both for the music and for the individual.

Confusion/darkness/transition. I find it difficult to reconcile my findings of the confusion and darkness of

cross-cultural transition with Stewart's theory of archetypal affects.

Stewart connects the startle response with the transitional experience of centering and reorientation, and says this response is stimulated by the unexpected. It is an affect of the primal self. Hill would place this in the dynamic feminine (personal communication, January, 1988). In the context of Stewart's system, this would be an affect of the libido.

My findings, however, indicate that the unexpected is only one element of transition. Other findings correlated with transition are a more extended sense of the unknown, loss, restriction of autonomy, and rejection, all of which are stimuli of the other affects of the primal self: fear, sadness, anger, and humiliation. In addition the transition experience often included elements of interest/excitement and joy/play, affects of the libido.

This leads me to consider, in addition to Stewart's theory, an affective state of confusion, an experience of all or any combination of the affects simultaneously or so rapidly that it would be difficult to distinguish them individually. Confusion, as startle, could lead to centering and reorientation, but would be a more sustained experience of mobilized energy and affect than startle. In this study, at least, this is a common pattern of transition with a common pattern of response. Perhaps its

opposite pole would be fatigue in extremis, or a virtual absence of affect, image, and energy.

Other Current Theories with Archetypal Implications

The debate over the universality of music has been active for years in anthropology, cross-cultural psychology, and elsewhere. For example, Meyer (1956) thinks that the impact of music is due to past associations, that universalism is an error, but that when the music is of a certain aestheticism, people will do the best they can to relate to it. Merriam (1964, pp. 257-258), on the other hand, thinks that the search for the broadest possible symbolism is "extremely important" and relates this search directly to the archetypal level as described by Jung.

Now, however, exploration of the possibility of universals connected with music continues, this time on a physiological level, which links it to archetypal theory, in which psyche and soma meet. Recent theories and findings continue to suggest that the psyche has an inherent propensity to respond to music in a patterned way.

Cutietta and Haggerty (1987), reporting on color response associated with hearing music, suggest an inherent pattern of response. The authors found that the colors people associate with music vary greatly until age nine, but then form consistent patterns that continue into old age, except for some variability in adolescence and mid-life. The researchers specifically rule out learned

response and account for these findings as the result of inherent patterns of processing sensory information and responding emotionally. (The authors speculate that the variations at adolescence and mid-life may be reflective of the emotional variability at those times.)

Larry Dossey, M.D. (Bloom, 1987, p. 60) discusses the concept of entrainment, in which somatic "pulses" such as blood pressure become synchronized with music. Entrainment could account in some part for some of the responses to music in this study (e.g., feeling one's heart pulsing with the music) and have implications at the archetypal level of psyche/soma link.

Psychologist Julian Thayer of Pennsylvania State University (quoted in Rosenfeld, 1985, p. 51) states that responses to music "may have innate, universal underpinnings directly related to certain elements of sound in general, and music, in particular." Rosenfeld, in the same article (p. 56) states that "we respond to music by a complex mix of psychological and physiological reactions triggered by numerous aspects of the music itself." She thinks these responses are always filtered through personal and cultural experience. Although Rosenfeld does not make the connection, both of these statements certainly correspond to the theory of the archetypes, with its psychic/somatic underpinnings.

Critchley and Henson's Music and the Brain: Studies in the Neurology of Music (quoted by Bloom, 1987, p. 59) concludes that three neurophysiological processes may be triggered by music. Music, as a nonverbal entity, can move through the auditory system to the center of the limbic system (the most primitive area of the brain and heavily involved with emotional response). Music may activate the flow of stored memory material across the corpus callosum (the group of fibers connecting the two hemispheres of the brain) and facilitate the coordinated work of the two. Finally, music may stimulate peptides or endorphins (natural opiates secreted by the hypothalamus).

The work of Avram Goldstein, Stanford University, studied the "thrill response" to music (reported by Rosenfeld, 1985, p. 55), which would be related to the response to the numinous. The thrill response is related to the autonomic nervous system and linked to the limbic system. He found that the same pattern of thrills exists each time an individual listens to certain music and that it often corresponds to certain aspects of the music. Not everyone has the same pattern of thrills, however, which he thinks may be connected to a personal association.

The thrill response is a part of the question of why music performed by a great artist can transform the state of the listener and penetrate defenses (producing thrills) when the same music performed by a lesser musician does

not have this power. Brain/Mind Bulletin (Zweig, 1982, pp. 1-2) cites the work of Manfred Clynes, concert pianist and researcher, in response to this question. Clynes says the answer is not in the musical score, but in the artistry of the performer: "The greater the musician's empathy, the more clarity in his expression and the deeper the listener's response." Clynes thinks that when the musical idea is clearly expressed, then it is true to its essential form. The essential forms may be related to codes in the central nervous system; these codes were activated in the composer while composing and are also activated in certain performers and listeners. They are related to emotional reaction.

Helen Bonny (1986, pp. 11-12) discusses Clynes: "For each primary emotion: love, hate, anger, joy, grief--there is an innate brain program which provides a 'command shape' for all expressions of that emotion. Contours so formed become essential forms and show stability and constancy."

Bonny goes on to say in the same paper that

These are the key to man's ability to communicate his feelings precisely to another human being. . . . In performance, emotional affect may pass through the musician's fingers, pressure, breath, to become a palpable essence for the listener and particularly so if the essential cycles of the composer are faithfully adhered to.

The essential forms have innate meanings that transcend cultural learning and conditioning and are neurologically

coded. This is essentially what Jung proposed in the theory of the archetypes.

Finally, Susumu Ohno, a reproductive geneticist at the City of Hope Medical Center, Duarte, California (McLaughlin, 1986; Musical genes, 1988) has taken the four chemical components of DNA and assigned two musical notes to each, producing the known musical scale, with the result that

The . . . music sounds like the genes that produced it. From the chemicals that help make a mother's milk . . . comes the sound of a lullaby . . . from a gene that causes cancer, comes the sound of something serious, sad and somber.

If indeed the psyche has a propensity for acting in inherent patterns with a link at the psyche/soma level, as Jung thought, and as researchers from an increasing number of fields are finding, then perhaps they are found at such an elemental level as in DNA.

Clinical Implications

This study demonstrates that the use of guided imagery with music is related to existing psychological theory, that is, Kohut's theories of music and psychology and, in a deeper way, Jung's theory of the archetypes of the collective unconscious. It further demonstrates that, when a person is open to the experience, active imagination with the addition of music can be used effectively cross-culturally, with and without a translator, even when cultural prohibitions and inhibitions would seem to mitigate

against its success. All subjects in both groups responded with an altered state of consciousness and with image and affect. Even with similarities in the responses, each response is like an individual thumbprint, providing insight into that person's perceptions, coping patterns (especially in response to transition and otherness), defenses, and other unconscious material.

The method seems to make it possible to readily understand the client's relationship to personal, cultural, and archetypal levels. The following clinical observations of subjects in this study corroborated my clinical experience. One can see graphic demonstration of blocks and resistances (C7 blocks in response to CM 6) and can potentially bypass or diagnose defense and coping mechanisms (C8's tendency to intellectualize is apparent and W13 is interested in exploring a new culture, but only from a safe place). It allows for catharsis (C2 and C3 grieving for ancient Chinese culture), regression (W15 regresses to nursery age), the working through of material (C3 grieves her own culture, but moves on to the challenge of a new culture), work at the spiritual level (several subjects in response to CM 3), and an insight into the individual's handling of transitions (all subjects). Significant insight and movement can occur in one session (W10 realized after participating that she is primarily an observer in life, as she was in the experience of her imagery; C3 and C8

both wrote follow-up letters commenting on the insight they had experienced as a result of participating in the study--see Appendix G).

Further, it appears that music facilitates rapid access to unconscious material at a deep level, providing clinical material often not available in the first hours of therapy.

These findings imply the necessity for utterly scrupulous ethical use of this method, against the background of training in work with unconscious material, including psychotic material and including the therapist's own analysis. This ethic includes honoring the choice of a client not to use it and refusing to use it with a client when the client is deemed at risk.

Since it has been shown that music used in this study stimulates archetypal response, a therapist must be aware of these patterns and use that knowledge in selecting this music for any given session. This implies the need for further study of the archetypal content of music.

The psyche/soma connection demonstrated by the frequency of somatic responses implies possible use for working with disease at a physical level.

Carefully selected music appears to lend itself as a projective and diagnostic tool. This implies the possible development of personal and cultural projective testing devices using music.

Finally, through increased understanding of the essential qualities and structures of music, it may be possible to understand in a new way our client's and our own musical references.

Implications for the Future

I have alluded throughout to implications for the future, but in this section I will attempt to summarize and add to those thoughts.

Starting with the immediately preceding material on musical references, it would be interesting to base a study on Avrech's 1987 study on imagery of therapists. The new study might explore musical references of therapists and how they may relate to countertransference. My own experience is that I periodically experience musical phrases in the process of doing therapy and must separate out whether they are related to some aspect of the client's material or to countertransference.

Since it is not possible to generalize from the findings of an exploratory study such as this, the current study, or one like it, should be repeated with a much broader data base and a hypothesis, or hypotheses, based on Kohutian and/or Jungian theory. In addition, intracultural patterns of response should be more thoroughly studied.

It would be interesting to repeat the current study with the same subjects to see how their responses might be similar or different, with especial reference to examining

the experience of the archetypes. Another possibility, probably of limited feasibility now, would be to do a follow-up contact with the original subjects to explore their retrospective thoughts about the study experience, with the question of what effects the one session might have had.

It also would be interesting to explore responses to the same music with other age groups, cultures, with professional and highly trained amateur musicians, and with people experienced in Jungian analysis and therefore potentially more familiar with working at the archetypal level.

Cursory reflection on the data suggests that it may be possible to see an alternation between primal and ultimate self in the individual sessions. To examine this more thoroughly is beyond the scope of this study, but it would make an interesting follow-up project.

I have suggested that more music needs to be studied for its archetypal content. The current study provides a good starting point. One might continue by exploring people's responses to only WM 4 (Brahms), WM 5 (Stravinsky), or CM 3 (ch'in). One could do a comparative study using only WM 5 and CM 3, since they constellated the greatest archetypal response. One might explore the response to various pieces played on the ch'in, or the same piece played on the ch'in and on a different instrument; this might begin to determine the separate effects of the

instrument, the music, and the performer. Similarly, one might examine responses to any of the music on this tape, but performed by other musicians.

There might be further development of color association to music, especially with the possibility of Hevner's mood wheel being expanded to include all of the archetypal affects, and then combining that with the work of Cutietta and Haggerty and of Odbert, Karwoski and Eckerson.

The idea of a diagnostic tool has been mentioned above. That would be a most interesting project, especially if done comparatively with other well-known diagnostic tools, such as the Rorschach or TAT. In developing such a tool, one might somehow address the question of the responses as individual thumbprints (i.e., why some people have responses that are heavily somatic/kinesthetic, descriptive, reflective, etc.).

The question of psychological type (as developed by Jung) has arisen peripherally several times in the above discussions. It would be interesting to correlate responses to music to psychological type for use both diagnostically and therapeutically.

Finally, it would be interesting to explore further the question of whether music and imagery potentiate each other.

Summary and Conclusions

This has been a cross-cultural study of imagery and affect produced by subjects listening to Western and Chinese

classical music while in a deeply relaxed state. It was carried out in Taipei, Taiwan and the San Francisco Bay Area in late 1986 with volunteer subjects, all of whom ranged in age from 19 to 28 years of age. The subjects were tested individually, using a form of active imagination, developed by Jung, with music, in a method developed by Bonny. The purpose was to explore the essential structure of the subjects' responses with especial reference to the discovery of responses that would transcend the personal and cultural level and thus be considered representative of the archetypal level.

The music used was a tape I developed especially for the study. For the Western music I used five selections and placed them in historical progression from simplest to most complex instrumentation and sound. For the Chinese music, I used six selections, beginning historically with the flute, and progressing to various plucked and bowed stringed instruments and finally, a combination of all families of Chinese instruments; only drums were omitted. The music was the most constant element in the study.

All subjects in both cultures entered the altered state of consciousness and produced affective imagery and a follow-up drawing or set of drawings.

Responses were subjected to an analysis using the method of Giorgi against the background of Jungian and Kohutian theory. Both theories were useful in understanding

the data. Neither was more adequate than the other; each is useful in apprehending a different level of experience. Kohutian theory was helpful in understanding the responses relative to ego functioning and to coping and defense mechanisms, while Jungian theory contributed to a deeper and cross-cultural level of understanding.

The study strongly suggests that not only is personal and cultural content produced in response to listening to music while in a deeply relaxed state, but also archetypal content, which in some instances is common to many or all responses, even at a cross-cultural level where the music and the cultures are widely disparate, and even when the use of a translator is required. Both Western and Chinese music produced archetypal response in both groups of subjects. The imagery in the follow-up drawings reflected the importance to the subjects of the archetypal material in WM 4, WM 5, and CM 3 and in the transitional pieces, CM 1 and WM 1. These were the musical selections most frequently represented in the drawings.

The archetypal level of response is also being suggested by other research in a variety of fields, all related to the findings of this study.

Clinically, the data further strongly suggest that this method is effective for cross-cultural use and work with unconscious material. Scrupulous ethical care is demanded because of its potential to bypass personal and

cultural defenses and inhibitions and provide relatively ready access to sensitive unconscious material. A number of other clinical implications were drawn, including the use of this method as a diagnostic tool.

The data from this exploratory study suggest several possible avenues of future study, from follow-up with the subjects in this study to a broader-based exploration of responses to the same music with groups of subjects of other ages, experience and cultures. Study of the archetypal content of other music should be explored. Other possible areas of study are discussed.

In the process of preparing this study and analyzing the data, I have examined material from several fields: analytic psychology, the psychoanalytic tradition, cross-cultural psychology, anthropology, music therapy, ethnomusicology and music history, theory, and practice in the Western and Chinese traditions. For the purposes of this study, all of these fields meet at the nodal point of an individual's responses to music. One other area of study, the philosophy of art, has interests in this area.

Susanne Langer (1942, 1953) discusses music as the prototype of the arts. She states that music is a symbolic form and that

the imagination that responds to music is personal and associative and logical, tinged with affect, tinged with bodily rhythm, but concerned with a wealth of formulations for its wealth of wordless knowledge,

its whole knowledge of emotional and organic experience, of vital impulse."

Langer (1953, pp. 78-79) argues for a basic and underlying unity of the arts:

. . . if you trace the difference among the arts as far and as minutely as possible, there comes a point beyond which no more distinctions can be made. It is the point where the deeper rhythms and their analogues in detail, variations, congruences, in short: all the organizing devices--reveal the principles of dynamic form that we learn from nature as spontaneously as we learn language from our elders. These principles appear, in one art after another, as the guiding ones in every work that achieves organic unity, vitality of form or expressiveness, which is what we mean by the significance of art.

Where no more distinctions can be found among the several arts, there lies their unity.

It seems clear that Langer, Giorgi, cross-cultural anthropology and psychology, Clynes and many current medical and biological researchers are searching for and discovering a propensity for acting according to patterns that are at a deep structural level of the psyche and the central nervous system. Jung called these patterns the archetypes. The current study takes one more step in discovering and exploring those patterns, adds to understanding their existence in music and the response to music, suggests clinical implications and several areas for further exploration. We have only begun to understand the implications of the theory that Jung formulated so many years ago.

APPENDICES

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APPENDIX A

GLOSSARY

Abaissement du niveau mental. A relaxation of psychic restraints of the ego, allowing the unexpected to emerge from the unconscious. Usually is involuntary, but may be consciously practiced as a prelude to active imagination. May also be drug induced or have to do with the emergence of psychotic possibilities.

Archetype. "The name Jung gave to inborn, affectively charged structures of the psyche--psychological aspects of biological instincts--which embody the essence of the most basic and profound human needs and experiences (major life transitions in physical, psychological, and spiritual growth). Archetypes underlie the universal motifs and images of societal myths as well as individual dreams, visions, and fantasies. While archetypal motifs are common to all of humanity, their imagery is culturally differentiated. As elements of the collective unconscious, the archetypes' origins and precise nature are unknown and unknowable; but when archetypes are constellated by the appropriate outer or inner situation and their images are encountered in dream, fantasy, or projection, their existence can be inferred. The effects of archetypes are intense emotional reaction, unexpected impulses, compulsive thoughts and behaviour, and fascination with their images. As with other unconscious contents, archetypes tend to be projected, and like other aspects of the psyche, they have both positive and negative potential; they are creative sources of new ideas and possibilities but are destructive if they overwhelm or immobilize the conscious ego" (Wheelwright, 1981, p. 279).

Autogenic induction. To bring about physical relaxation by suggesting that a subject imagine mental contact with the part of the body to be relaxed, for example, imagining that an arm feels heavy and relaxed.

Collective unconscious. A suprapersonal matrix, the unlimited sum of fundamental psychic conditions of mankind accumulated over thousands of years. An inner correspondence to the world as a whole. Also referred to as the objective psyche.

Chinese musical instruments.

Aerophones (flutes; mouth organ, or sheng; pipes; oboe, or sona)

Chordophones.

Plucked: zithers (ch'in or gin, se, zheng); lutes (pipa, ruan, yueqin)

Bowed: violin-like (erhu, hugin, jinghu, yehu, sihu), often held upright

Struck: dulcimer (yangqin)

Idiophones. gongs; cymbals; bells; clappers; metal, wood or bronze percussion instruments

Membranophones: drums

Note the absence of brasses and horns.

Dragon boat festival. A very popular festival in which long narrow boats are decorated with colorful dragon motifs. Young men and women form rowing teams and practice for weeks in preparation for these races, which are held in June. In ancient times, if a man (all rowers were men) fell overboard and was drowned, this was considered a sacrifice to the dragon-god, who responded by allowing increased fertility among the people.

Feminine principle. Related to the Yin principle in Taoist thought, and represented as receptive, yielding, wet, dark, containing; seen in symbolism of the earth and moon, darkness and space. Can be separated into two poles, static and dynamic. "The essence of the static feminine is the impersonal, rhythmic cycle of nature which gives all life and takes all life [while the essence of the dynamic feminine] is undirected movement toward the new, the nonrational, the playful . . . and the creative" (Hill, 1978, p. 8f).

Filial Piety. Great respect, even reverence, for one's parents, demonstrated in countless ways.

Kwan Yin or Guan-yin. The Buddhist goddess of mercy, equivalent to the Great Goddess, or Madonna. She is patroness of the island of Taiwan, along with another goddess, Ma-tze, who represents an aspect of Kwan Yin.

Libido. Jung used this term interchangeably with "energy," and meant it as a concept close to a form of life energy, but not limited to or exclusively of a sexual character (for further discussion see Samuels, 1986, p. 53).

Lunar new year. In Chinese culture, the major celebration of the year, in which people are in contact with the spirits via the hearth god, who reports to the higher gods on what he has witnessed on earth for the last 12 months. This is a very important family festival in which spirits of the ancestors are invited to the home and honored.

Masculine principle. Related to the Yang principle in Taoist thought, and represented as creating and generating energy; it symbolizes energy in its driving, moving aspects of strength, penetration, aggressiveness and arousal. It is symbolized by sun, the heavens, spirit. It can be divided into two poles, static and dynamic. The static masculine "is the tendency toward organization of individuals into systems of order" (Hill, 1978, p. 13), whether in nature or in society. The dynamic masculine "is the tendency toward differentiation expressed in the images of cleaving and penetrating" (p. 11).

Mid-autumn festival. A major Chinese festival, held at the time of the harvest moon, said to be when the moon is at its most beautiful. Associated with the feminine principle.

Numinous, numinosum. "First used by Rudolf Otto to describe the experience of the divine as awesome, terrifying and 'wholly other.' In analytical psychology, it is used to describe the ego's experience of an archetype, especially the Self" (Edinger, 1987, p. 149).

Portamento, (pl. -ti). A smooth, uninterrupted glide in passing between tones, especially with the voice or on stringed instruments.

Program music, programmatic music. Music embodying episodes of a known story, or describing an image. Music that is not written as program music can be programmatic, that is, be evocative of imagery.

Scale, tempered and untempered. A scale is a certain arrangement of a particular series of notes with a justification in physical facts. Technically the scale is arrived at by mathematical, acoustically correct proportions. This is the untempered scale. It sounds "out of tune" to the Western musical ear. The tempered scale is arrived at by adjusting certain intervals between notes to arrive at a system whereby any instrument may be played in all keys and sound "in tune" to the ear. Strictly speaking, the only interval "in tune" (by mathematical proportions) in the equal tempered scale is the octave. Pentatonic scale, the scale most associated with music of

the Orient, uses five notes which correspond to the five black notes in an octave on the piano.

Self. "An archetypal image of man's fullest potential and the unity of the personality as a whole. The [Self] as a unifying principle within the human psyche occupies the central position of authority in relation to psychological life, and, therefore, the destiny of the individual" (for continued discussion, see Samuels, 1986, p. 135f.)

Symbol. An image by which a complex of ideas, feelings, and experience can be most efficiently and economically represented. A symbol can be only partially assimilated into consciousness and remains an inexhaustible source of potential transformation of consciousness (Wheelwright, 1981, p. 285).

Tao. Jung states that the psychological meaning of the Tao is that it is the method or conscious way of uniting what is separated. "There can be no doubt . . . that the realization of the opposite hidden in the unconscious . . . signifies reunion with the unconscious laws of our being, and the purpose of the reunion is the attainment of conscious life" (CW 13:30). "The union of opposites through the middle path, that most fundamental pattern of inward experience . . . is at once the most individual fact and the most universal, the most legitimate fulfilment of the meaning of the individual's life" (CW 7:327).

Vibrato. A tremulous or pulsating effect produced in instrumental or vocal tone by barely perceptible minute and rapid variations in pitch.

Wang Zhaojun. Famous woman in the Han dynasty whose husband was in the war. She set out by herself to find him, traveling day and night, stopping to play the pipa to earn money. Said the subject who told me this story, "That kind of emotion is forever."

APPENDIX B
STATEMENT TO SUBJECTS

I'm doing a study on how people respond to music. All of the procedures in the study have been approved by my dissertation committee at the California Institute for Clinical Social Work. All of your responses will be confidential. I will be taking notes and taping today's session to make sure I have all the information you provide. [If Chinese: The tapes made will be heard only by the translator and by me.]

All cultures in the world have developed music, and have used it for both practical and spiritual purposes. The Chinese were the first to develop a musical system, thousands of years ago.

People all over the world respond to music--in joy, sadness, humor, passion, anger, and inspiration. You have probably experienced some of those feelings, and you may experience some of them again today. Sometimes music elicits other responses too--sensations, mental images, thoughts, memories, bodily sensations. Please report any of those things if you experience them today.

Music all over the world is different--yet the world's peoples report similar responses to music. The traditional and classical music of China is very different from the classical music of Western cultures. Perhaps the differences in the music reflect the differences in our cultures.

Our cultures are very different, but increasingly the world is "getting smaller." We travel with relative ease to each other's countries; we live and work together. We're called upon to live in ways that blend our cultures while supporting the unique and traditional of each of our ways.

So this study is being done as a part of an effort to help us understand something of each other--through our responses to music, which both of our cultures value for its beauty.

We know that frequently people have responses from the world of the imagination, or imagery, when they are listening to classical or traditional music in a deeply relaxed state. We also know that basic imagery is similar the world over--in our fairy tales, mythology, and legends. Only the form varies. I'm wondering if it is or is not the same in response to the music of the world. To begin to explore this question, I'm asking people from Taiwan and the United States to listen and respond to music from both cultures.

In a short while you'll be hearing classical music from the West and from China. Some of the music may be familiar to you and some quite unfamiliar. In either case, I ask you, for now, to simply focus on any images, feelings or sensations that come to you while the music is playing. Later on, you can listen to the music

critically as much as you want, because if you like, you may have a copy of the tape we'll be using today.

In a few minutes, I will ask you to make yourself comfortable here. There's a blanket to keep you warm if you need it, and eyeshades to screen out distracting light. I'll help you get into a deeply relaxed feeling by leading you through a process that will help relax the body and then focus the mind in the world of the imagination. When you are feeling relaxed, I'll tell you that I'm going to turn the music on. There will be about 40 minutes of music. While the music is playing, please describe whatever images, feelings, or sensations you have (for some people this is a little like talking about a dream while it's happening, or dreaming while awake). [If Chinese: if you're not able to think of the English word you want, use the Chinese word and we'll translate now or later.] I'll be right with you, and will comment or ask questions about what you're telling me. I'll tell you when the music is over and we'll take time to talk about the experience and do some brief tasks before you leave. I'll be right beside you the whole time.

Of course you are free to stop at any time, or to ask any questions that occur to you. I'll do my best to answer. Do you have any questions now?

[Sign human subjects form]

APPENDIX C
INFORMED CONSENT FORM

CALIFORNIA INSTITUTE FOR CLINICAL SOCIAL WORK

Informed Consent Form

I, _____, hereby willingly
(human subject)
consent to participate in the Music, Imagery and Affect:
A Cross-Cultural Exploration research project of Karlyn
Johnson Hanks, MS, of ICSW.

I understand the procedures to be as follows:

I am aware of the following potential risks involved
in the study:*

I understand that I may withdraw from the study at any time
without penalty. I understand that this study may be pub-
lished and my anonymity will be protected unless I give my
written consent to such disclosure.

Date: _____

Signature: _____

Witness: _____

*To be filled in by the subject in his or her own writing
if he or she is defined to be "at risk."

APPENDIX D

CONFIDENTIALITY FORM--INTERPRETER/TRANSLATOR

GUARANTEE OF ACCURACY AND CONFIDENTIALITY

Interpreter and Translator

I agree to interpret/translate with utmost accuracy any and all material connected with Music, Imagery and Affect: A Cross-Cultural Exploration, a doctoral study being conducted by Karlyn Johnson Hanks, MS, at the California Institute for Clinical Social Work. I guarantee that I will hold all such material confidential for the protection of the human subjects participating in this study.

Date

Signed

APPENDIX E

INDUCTION AND POST-MUSIC TEXT

INDUCTION...

You may want to loosen anything that seems too tight; you'll feel more comfortable if you take off your shoes. When you're ready, lie down here and get into a comfortable position. Here's a blanket to keep you warm, and eyeshades to screen out the light.

Begin now to focus in on yourself. Know that there may be noises inside and outside the building, and perhaps even on the tape, but they don't have to intrude on us here or distract us. If there is anything that needs your attention, I will let you know.

Begin by taking a big yawn and stretch. And now focus on your breathing. Breathe in from the center of your body, breathing in the warm, relaxing air and letting it fill your body, little by little. It helps if you can breathe in through your nose and out through your mouth. Each time you breathe out, let a little of whatever tension is in your body go with that breath. Another deep breath ...and another...and another, letting the tensions go.

Now focus on your left leg and gently, without hurting anything, stretch it out, from the hip clear down to the toes...way out, and while you're stretching rotate the ankle in a circle, first one way and then the other, and

hold, hold, and relax it. (repeat) Now focus on the right leg...(repeat)

And now focus on your trunk, from the hips and pelvis to the shoulders, and in whatever way you can, gently stretch that area as much as possible... (repeat) As we go on, continue your deep breathing...

Bring your focus now to your left arm, and from the shoulder to the fingertips, gently stretch it out as far as you can...and hold, hold, and relax... (repeat) Repeat with right arm...

Now bring your focus to your neck and throat, and gently stretch the back of your neck so your chin almost touches your chest--hold and relax...now gently stretch it back, then to one side, then to the other side. (repeat)

Now bring your attention to your head and face and in whatever way you can, gently stretch all the facial muscles and hold, hold, and relax.

Finally bring your attention to the whole body; in your mind scan it from head to toe to see if there are any areas that still need attention and gently stretch the whole body and hold, hold, and relax. (repeat)

Now in this relaxed state, imagine that you are lying down someplace else--equally relaxed. Begin to have a sense of where that place is. It might be any place--a place you especially like, or a place that is in your imagination. Quietly, inside yourself, notice where that

place is--inside or out. Notice what kind of day, or night, it is here in your special place. Perhaps you can feel the warmth of the sun, or a gentle breeze. Begin to notice the details of that place. Notice what objects and shapes are here, and their size and colors. Notice if there are any smells associated with this special place, and notice if there are any sounds here. Notice if there's something in this place that you'd like to reach out and touch, and in your imagination, do so, if you'd like. What is it like to touch it--how does it feel? What is the texture like? Notice how you feel being in this place--what is it like for you? Now see yourself in any relation to this place that you'd like, and notice if there's anything you hadn't noticed before. Now, while you're in your special place, I'm going to turn some music on. Bring the music into your special place with you and let the music take you where you need to go...You may begin telling me what's happening whenever you're ready...

AFTER THE MUSIC...

The music is over. It's time to begin to bring your experience to a close for now, knowing that you can bring back whatever you'd like and leave behind anything you'd like. Begin now to slowly, and taking your time, return to this room. Begin to notice the noises in the building and outside. When you're ready, you can begin to wiggle

your toes, bend your knees, move the rest of your body. The light is going to seem very bright; you may want to remove the eyeshades very slowly and with your eyes closed...

How are you feeling? This may be a good time to note anything that you were aware of but didn't mention during the music--any images, or thoughts, questions or reflections on the whole experience...

APPENDIX F
THE TRANSCRIPTS

Following are transcripts from my notes written during the sessions with the subjects. They have been elaborated from the tape recordings made of the sessions and edited for clarity and brevity. The editing marks used are the same as in the text of this dissertation (see page v). It should be noted that these transcripts provide the reader with a fuller but still limited understanding of the subjects' experiences since much of their affect was conveyed through vocal production and facial expression. It is impossible to convert all of that rich material to the printed page.

C1 19-year-old female accounting student

CM 1

I've never been there...it is in Mainland China...a big grand prairie...and many sheep...I'm just lying on the grass...very relaxed...I see some rocks, but pointed ones...the sky is navy blue...but I don't think the music match...

CM 2

(long pause) I'm thinking of the Chinese traditional palace, with Chinese architecture...I'm thinking of just a part

of it, the walkway. I'm not on it...I'm outside of it. I'm watching some women in traditional Chinese costume walk on the walkway...They have handkerchief in their hands. She's wearing a pink handkerchief...and her dress is red. They wear big traditional black hats with big pink flowers...They don't move...they just stay on the walkway...I can see some green trees...outside the walkway. [Subject later identified the scene as Ming dynasty].

CM 3

(long pause) I see two legs walking on steps...didn't see the top part...the background is dark...I cannot see anything but two legs going up..it keeps going. The steps are not regular (long pause) Still going...He wears trousers and shoes and socks of modern dress...he seems very young...he walks at the same speed...no feeling (long pause) His clothing is light brown...They are long, endless steps, with no fence on either side (long pause) I saw his body...he wears a black shirt...he is Chinese...he's used to working on the steps.

CM 4

I see a movie star sitting on the ground, playing pipa. Her name is Lu Hsiu-ling. () She's dressed... in traditional costume...of navy blue...a Ching dynasty costume. Her hair style is quite traditional...The table in front

of her is also traditional. The table is very low...She shows no feeling while she's playing...same as she does in movie. She's not a good actress...She now looks a little bit angry. The background is dark too...She has long nails...Now she feels calm.

CM 5

(long pause) I see two Chinese opera characters...(smiles)
() They wear make-up...they're playing opera...with instruments...and opera costumes...one white and one red. They have long hair...they walk around the stage...

CM 6

(long pause) They changed their instruments () The stage is black...no other decorations...They often look at each other...both are women...Their make-up is white with pink around the eyes. They're smiling while they're walking...no audience...also there are some people playing instruments at both sides, but a black curtain is in front of them so I cannot see them.

WM 1

(long pause) Here also is an opera house, Western...I'm sitting in front of the stage watching a play. A man is dressed like Shakespeare's time...he's also on the stage.

He's a mime...he's traveling in the dark...he seems like he wants to find somebody...I don't know who.

WM 2

I see a poor girl standing on the snow...she's beautiful... She wears a Dutch costume...is maybe 15 years old...It's a colorful costume of red, yellow, navy, pink, green, white...with a white apron. She's trying to sell matches.

WM 3

(long pause) (smile) I see myself...dancing on the ice. I'm alone...I dance a slow dance to the music...I feel very happy and I'm smiling...I'm wearing a red dress, not modern, like Tzeng Lian-shan...The whole outfit is red and trimmed with white fur...But now she looks like Amy, and keeps dancing as I did. It looks like she very much enjoys it. She looks much taller than she really is. The ice is in Beijing, or the North Pole. I also see some icebergs, mountains of snow.

WM 4

(long pause) It's very beautiful scenery. Have you ever seen a Chinese singer...a young girl...like Amy...She has a braid...She's running around and sometimes jumping...She looks very happy...She's carrying a basket...made of bamboo, with some flowers in it...5-petalled flowers of different

colors. She's on a mountain...behind her is a big mountain, like Fuji Mountain...She looks younger than she really is...8 or 9 years old...she doesn't wear glasses [as in real life].

WM 5

We're back to the opera...Western...with the same background...A witch is carrying a basket of green apples...looking for Snow White...she doesn't find her. She's dressed in a black outfit and pointed hat...with an ugly face...She wants to fall asleep [horn]...A prince comes out...he's looking for Snow White too...He finds his horse...He's running on the horse...The witch wakes up...she follows the Prince because she thinks the Prince will find Snow White...

C2 22-year-old female economics student

CM 1

It seems like I'm a country boy...playing the Chinese flute...wearing Chinese traditional costume () He's a little boy, 12-13 years old...very happy...I'm crossing a bridge...on () a little stream.

CM 2

I have tears in my eyes...it's true...it reminds me with some sadness and bitterness of our Chinese history...like

the Chinese gu-ch'in [ancient ch'in]. I remember some of the elegant character of the Chinese people, our ancestors...Their personality is so gentle...they are () very proud of themselves () and were very introspective...This kind of character still remains in our modern Chinese. Anyhow, society has changed so much we can't change back ...So I cry. Maybe they don't feel very sad at all when they play or hear music...The composer has a very delicate mind...he's telling me something: "I'm crossing the green mountain on a very winding mountain road. The road is very steep. If you're not careful, sometimes little rocks will fall on you, or you'll trip. But he doesn't cry...he just wipes the sweat off his forehead and continues going foreward." Maybe his long robe has been ripped or torn in a few places.

CM 3

Ooh! My whole body feels like (tears)...a very cool feeling. It also feels like clouds and fog that have no borders, covering a big ocean. There's a person on the ocean playing the gu-ch'in. He's sitting by the moon (stumbles with words). It's an ocean of clouds illuminated by the rising or setting sun; they may be light and may be dark. There's a little light revealed in the middle. Amidst the clouds and the light he's just there playing the ch'in (tears). It seems like I'm now seeing a dragon, yes, he's

among the [same] clouds...there's his face looking at me () very gently. He's very kind. Ooh, now he leads me to a grass hut. It seems like he's taken me in, but how could this be when the door hasn't been opened? The inside seems like a beautiful palace--ancient style--the classical form in Chinese building. How strange...the dragon has disappeared. He's left me on some land...I'm looking over it () it's very straight. I can't see the edges of it () Surprisingly, () it's a tree that looks like an umbrella... (laughter) It's really an umbrella...that tree is really the shape of an umbrella. It's really just some umbrellas! Oh! On the left side are some steep cliffs () Next to the cliffs...The clouds are very heavy. The dragon is coming again () He leads me to an opening in the clouds (laughter) It seems like I'm sitting on him (shaking head "no") He's wearing a blue-green robe () He's now taking me upward. () I see a whole lot of modern and ancient people. I see an ancient Chinese top of a house--black. Now I'm standing in the doorway of the house. There's bright sunlight coming in. I'm very small. I open the door. There's stairs I can go up. I'm still not moving at all. At the top of the stairs there's an old man wearing a Chinese hat.

CM 4

Oh! I see a woman, very beautiful with finely combed black hair. I think it's Wang Zhao Jun. In Chinese

tradition she's a famous woman in the Han dynasty...and behind her back, across a long distance and a river is a big pavilion. The interior is very dark...it's also Chinese style architecture () It looks like there's someone sitting inside, but I can't see clearly...a person in white. I just see that the color of the river is green and black. That woman's hands are playing this piece of music. () I can't see to the sides of this scene (excited). Oh! Now it seems like I'm sitting at the left of the woman playing the pipa. Oh! The two pavilions are coming together to make a mountain path (motioning with hands). The mountain is coated with clouds...It seems that the dragon has appeared again...in the cloud ...he's a black one...Ooh! Now I'm on the dragon's back again, in the clouds. I can see the top of the Chinese pavilion, and the hat of the girl playing the pipa...

CM 5

This is very fun (smiling). It seems like somebody's going to get married. Some family is going to have a marriage. They're celebrating. The meipo is walking back and forth and seems tired. Young boys and girls are looking at each other. It's in Chinese tradition (smiles). The meipo is being a little dull-looking.

CM 6

Oh! I see a very cautious student. His teacher is standing at his side watching him play the ch'in. [The teacher is] an old, old man. He strokes his beard, a Chinese old man's beard. He's watching his students play flute and hsiao. They're standing on a very level Chinese plaza in a city () It seems like a music competition...Ooh! It's the mid-autumn festival...a very important Chinese festival...the moon festival. The moon is so round and bright in the dark sky...little stars are twinkling and smiling. The moon smiles too. Fairies are flying down--immortal or supernatural beings--a Chinese goddess (I can't name her). On her body are some colored ribbons. They're very beautiful. She's dancing. There are two of them. The old man cannot see them. They're very naughty--flying near him and pulling his beard and tickling him. He treats his students very badly.

WM 1

(pause) I see a young Italian. He seems very serious about playing his instrument. His eyebrow is furrowed and frowning. He wears a deep black velvet costume. He feels a little angry and is concentrating hard. He's thinking...of his unfair treatment. () He's standing in a place where there are [just four walls, and no people]. A little

sunlight shines into the room. () Behind him is a little boy, ragged, poor, frostbitten, squatting in the corner... holding a bowl full of rice, using chopsticks, [greedily] eating the rice. His eyes are bright and powerful and black when I look into them.

WM 2

There are so many...black...ooh...a great plain, growing full of little flowers...They are scattered () by a winged breeze. There are () hills, and little girls () with baskets, picking flowers, tasting grapes. She's smiling, her teeth are so white. She's 5-6 years old and has butterfly knots on the end of her braids. Her cheeks are puffy (gesturing, smiling). She's jumping around. That place also has some warm and gentle sunlight...

WM 3

Ooh...I think I see a European prince () How strange...the conductor is the prince, very proud of himself. He wears a long cape, with four men holding the ends, so long it extends off the stage () Oh! A whole lot of jewelry on his cape, so much jewelry, like stars, with many angles, silver and red, and medals. The hall is full of gentle yellow light. His mantle is the deepest red color and his hair is golden. () It's a very great music hall...I can't tell where...it's Baroque or Rococo...with many

levels of boxes.() They're all staring at the prince-conductor...oh...now he's playing the horn. They're all wearing the kind of costume worn by a lawyer in court, like in the film Amadeus, and wigs with hair piled up on their heads, and big puffy faces...They use all their strength to play, and are concentrating on the conductor. He gestures to "stop."

WM 4

Oh! It looks like a Renoir painting. Young girls are picnicking () the way I think of people in Renoir's paintings. () That girl is very happy...she's at an open-air coffee shop speaking with another girl, drinking coffee. Now she's smiling...oh!...beside her there is standing a very humble gentleman. He takes off his top hat...has a moustache or beard and single glasses. He's smiling and staring at the girl. He dares not to go forward and talk to her. () I see a horse and carriage. Sitting to the left of the driver is a woman who is dressed in Western foreign style () Everything's changed now () Oh!...Now I'm in very light, bright lane. There's sunlight from the left (left hand gestures), on a wagon with two horses. A gentleman is sitting and talking with a lady...

WM 5

It's a long, winding road...There's a weird castle--two of them--one in the sea and one in darkness. Nothing else around...Oh!...the dragon again, crawling and staring around the world...The castle is a Western one, very strange...Oh!...Ooh! Suddenly, a big sun sprung up, yellow/orange...now it fades...no light on the castle. I'm standing on the castle. The very top of the castle is square. In the center, looking down, it looks like a big, deep, endless hole--like a quadrant on top of this castle. You have to have sunlight to be able to see through. () Half of the sky is still in darkness...a star is twinkling in the dark side of the sky. Mmmm? Strange birds, living in the sun, flying in flocks. [horn] Ooh! I think I want to leave the sun...He's not kind and friendly...ooh...he's stretching his hand with light...to form an enormous net to cover all the world. Oh, my! The dragon is in the sun...I can't tell where is the sun and where is the castle...they're like a blend...full of strong light. I'm standing on a little bee...he's rushing...it's urgent...he seems to go away from the light. It's too strong. The gentle darkness with some evil spirits has faded...Nothing exists...The bee's wing is broken...I fall into the sea...I'm grasping the dragon's beard...I feel that I hurt the dragon [end of music]. He's saying "ooh, you're too heavy, but please come up quickly and

sit on my back. Oh! () He's flying to the horizon...it's full of light and there's a gentle darkness on the sea...() The music is over but the image is lasting ()

C3 26-year-old English language newspaper reporter

CM 1

It's on a mountain near my parents' house...Clouds are drifting slowing on top of the mountain, and a gentle breeze. Leaves of bamboo are moving in the breeze. There's a lovely narrow stone road; the bamboo is by the road... Sunshine...in the afternoon...not very strong sunshine, penetrating the heavy leaves...The road is very warm...it's toward the top of the mountain...There's a pavilion, facing another ridge much taller...

CM 2

A wide view...it's quieter there, peaceful. There one forgets routine life and troubles...You can hear voices from other people hiking...but you can't see them. () The place becomes more quiet...a contrast...It reminds me of Chinese poems concerning Buddha or Taoism...and then...I have a feeling of going forward...no matter where...setting goals, or you have to do something you don't want to do. Here you can do whatever you like. It's in the autumn, so many [gray Chinese plants--arista grass] are on the mountain. I've never seen snow, but arista grass is like

snow to me--like the common people who do some things that can move you.

CM 3

Like great people, but they are common. When I see that place, it's how I want to be--simple--never mind others' opinions...they have their own way, for themselves. This music reminds me of night in the same place...the moon climbing on the mountain..quieter...the sky is blue, like the water...clear and pure...no clouds. The moon and the sky...The moon is large and very round. Its color is orange and red...The mountain is dark blue, different from the sky. It's a feeling like poems...I like especially the ancient Chinese poems about Taoism...life substance ...the self is insignificant...an absurdity...but we can create a life ourselves...and most people pursue fame and fortune, like in the road toward the end of life we're walking. Most people want to walk fast and catch fame and fortune...They never stop to see the scenery...The poems tell us to see with our eyes, to find a beauty. () So it's all so quiet...insects and birds, and maybe people, but we can only hear their songs. Those remind me of poems, very important to me [quotes them in Chinese, and later translates them herself, and verified by both translators]:

You can see no one in the woods
 But you can hear talking
 The sunset filters through the leaves
 And reflects on the mosses.

CM 4

This one too--I go hiking on the mountain every morning...
 I like nature in my deep heart. I also have, like other
 people, read a novel by Tsao Hsuechin...in the Ching dynas-
 ty...The Red Chamber. It talks about how a rich family
 declines. The author tells us...people try to pursue
 fame and fortune, but find at the end it's like a dream
 ...insignificant...because () parents, friends () want
 us to be a person according to society's standards...con-
 flicts...want to be so-called successful...but want to
 have yourself. It's a place where I can have myself.
 Images from poems () like Taoism emphasize that the human
 being comes from nature and must stay connected with nature,
 so we can't lose our human nature. Taipei is more indus-
 trialized; we go far away from nature.

CM 5

People here are not so friendly as before. We become
 cruel...This one reminds me of society and neighbors...like
 a lunar new year. We don't stress the Western New Year
 ...Even now in lunar new year...it's not as happy a
 celebration as before. I'm lucky because in 1960-70...my
 childhood...we were poor...my parents came from the Main-
 land.

CM 6

But at festivals my parents got us the best clothes and we said [in Chinese] "Hope you earn big money" [in the U.S. we know it as "Happy New Year"] to our neighbors. Now we don't have chances...people are too busy...have to work, study. (tears) Now even on holidays we're too busy...() This music sounds like music we often hear on holidays ...people are very happy. Now we are too busy, and we relax on holidays...go to the countryside...but even then we have fun but never communicate. But in Chinese society it's very hard for us to tell others what we feel...very, very hard. I'm very different from the ordinary because I like to think and to feel, but I can tell them what I think, but it's hard to tell my emotions...

WM 1

It's in the old days, in summer...can have a chat in the village plaza...to dry rice. Parents or neighbors told us Chinese myths or legends...how to be a person. They conveyed their love and affection. Now we don't have time...we've lost that now. () (tears) I'm isolated on a small island...that's why I like to hike. I'm still on the mountain. As a child I lived in the countryside...rivers and meadows. Now my parents' house is my mountain...Mountains are very Chinese...the form...like mountains in Chinese paintings, rocky, like principled persons.

On top of the mountain is a very large rock with a pavilion on top.

WM 2

This one (smiles) reminds me of a Western forest...a lot of tall trees...pine trees...It's foggy now...sunlight or moonlight...and a stream among the trees...I'm walking...watching the flowing river, the moonlight on the water.

WM 3

It's quiet, not "death quiet" like the movie Interiors, but very calm quiet...I feel relaxed by the stream. There are some flowers, white, yellow, blue and purple...with fragrance. In the river are some stones and small fish swimming among them...a deer...uncommon here...but this is a Western forest...tries to smell the flowers. () Oh! Now I'm walking by the stream...A wood house is there, and also a water wheel is by it. Around the house are trees...different from the forest. They have colorful red and purple flowers. Little animals like rabbits are running around and past the house along the stream. I walk up and down...the field is broader.

WM 4

The farther I go, the broader the field, like at the beginning of Sound of Music...a meadow, very wide () and I

feel relaxed being there. I just walk, with no goals, like the Chinese poem [quoted in Chinese and later translated by herself and both translators]:

Picking yellow and white flowers
by the Eastern fence
Suddenly he lifted his head
and saw Tzung-nan mountain--

You don't try to catch something, but suddenly you find it, and that's happiness. It's hard to describe...it's not like being prepared to catch it () but it's the unexpected, that kind of happiness...Then, the river is slowed. I'm walking in the same direction as the river...I take a rest...

WM 5

And see Western style mountains...Olympic Mountains, amazing...Mountains look different in China and the West. Western mountains are tall and large but have a humanistic flavor. Chinese mountains have a spirit...Chinese mountains are like a woman...they have spirit and are tender and soft. Western mountains are hard...like the traditional point of view of men. () Those kind of mountains I don't have the feeling or ambition to climb...but I like to observe. () You can be on Chinese mountains ()...now, it seem something wants to happen...very quiet like before a storm. [horn] It's not that kind of music after all...Now I see Western women...dressed in ballet clothes...white and soft dresses. The mountains are green so the white

is outstanding...Now it seems that...I walk again and see the mountains grow larger and more grand. The closer I walk, the larger it becomes...I'm touched again...it's easy to be touched by nature...but I can also feel the greatness and the danger of it...

C4 28-year-old male, recent graduate in industrial engineering

CM 1

(long pause)...A little river...big trees by the side of the river...

CM 2

It's in the morning...an Asian place...Around me are many mountains...and beautiful scenery...It's ancient times but I'm wearing modern clothing...It's near Taipei...Yang Ming Shan [Yang Ming Mountain].

CM 3

The scene has changed...He is very happy who plays that music...He's feeling very good...It's a man...under 30...he's modern...I can feel that he's feeling very well...[very rapid eye movements]...His work is going very well...He's very happy.....He has not very big ambition...just wants to live a peaceful life...doesn't want power or position...

CM 4

(long pause)...The person playing this has something on his mind...Maybe her husband went to the army...It's a sad song...She just likes to express her feelings...It's beautiful, traditional...() She's feeling bad...She's in a house...() in ancient times.

CM 5

Several people are traditional dancing...in long clothes that are green...in ancient times...I'm watching them...They're dancing on a garden...No one else is watching them.

CM 6

It's celebration music...a festival...New Year...or the Dragon Boat Festival...People are busy decorating their house, their living room...The decorations are red...This music is always played at some festival...you can hear it on the radio...at Chinese New Year...When I hear this music I think it is a sign of some festival.

WM 1

(long pause) Someone's playing the piano...alone...no one else is there...There's only a piano...nothing else in the room. I see him from his side...he's over 30...and wears dark clothes that are ancient...It's very dark in the room.

WM2

(long pause) It's a different scene...They are in a recording room...three persons recording the music...two men and one woman...

WM 3

It's movie music...when the music is playing and the movie shows beautiful scenery...It's like the movie Out of Africa (I just saw it)...Airplanes flying over...and I'm seeing it from up above...There are two persons on the airplane. I see many horses running, birds flying, the ocean at sunset...It's very beautiful...I emphasize beautiful. It's in the afternoon...They fly above the white clouds... I think they don't have this experience before...I feel very good...still flying. ()

WM 4

I'm still flying...above many running deer (long pause)... There's a change in image...I don't know what it is now ...I'm thinking...Maybe this music is for dancing...There are two persons dancing...very fast around the floor...The image has changed...I'm walking along in a park.

WM 5

(long pause) It's a lonely night...very quiet...I'm outside the house, in the U.S....(long pause) I'm a little

frightened. [horn] It's early morning...there's fog all over...it's in a forest...Something important has happened...I saw a large house...They come back to their house because they left their house for a long time...They are very happy [music ends]. It's soldiers just returning from the army because the war has ended. They feel happy when they come home, but something happened they didn't want to happen...like a relative has died...or some unusual thing has happened that made them feel sad...and finally ...they lead a happy life.

C5 22-year-old male economics student from Hong Kong

CM 1

I'm floating in the sky...The wind is blowing...I'm pushed by the wind.

CM 2

There are clouds below...The water is flowing...It's very clear...I can see the bottom of the water, but nothing is seen in the water...it's transparent. It's a sea of water ...very big...I can't see across it. I'm up and down...I sometimes touch the water and then flow up again. I'm very warm (). There's no land in sight. It feels okay to be like this.

CM 3

The wind is blowing stronger...It's blowing me...I'm moving in the clouds...like a bird flying...I'm a bit afraid of falling in the water...The land is far away...I want to get there...I'm not getting any closer...but...now...I'm falling down and floating on the water...It's all wet but feels alright...Now I'm up again...My body feels real heavy...now it's lighter...I'm flowing up again...Everything is very quiet.

CM 4

I can see some fishes...yellow ones...small ones...I can see waves...The waves are stronger and stronger...I began to move toward the land...I'm getting closer to the land...I can see a tree...The wind is strong now...The trees are small and smooth...I'm still above and unable to land on the ground.

CM 5

I'm just above the trees...They're soft...I'm walking above them...I can touch them...They're not real, not wood...

CM 6

Some birds are sitting in the treetops...small and dark... singing...Their song is very sweet...soft...I'm feeling rather pleasant. I'm still above the treetops. It's lonely floating above them...No one else is around...I don't think the birds can see me...I'm okay.

WM 1

The bird doesn't sing anymore...I'm flowing away from there...flying up...to a sea of white clouds...It's in the morning...My body feels soft...I'm flowing away from the island...There are no other lands. (long pause) Everything is violenced [sic].

WM 2

I'm feeling lonely...I can't see my parents or sisters... [then he can] They're talking in the sitting room...of my house...The chairs and TV are there...I'm not there...I'm still floating but they cannot see me...They would be afraid to see me floating.

WM 3

My family goes to bed...The house is very dark...Everybody is asleep...The sky is dark. (long pause) I can see some people walking...They're going home...Their home is very far away...in the countryside...I can see a village...with

boats in the harbor. It's still night...I'm just above the water, walking...very cold.

WM 4

The sun is rising...in a gray sky...People are leaving their homes...to go to the work place. It's still in the village...I was floating away on the ocean. (long pause) I'm now approaching a ship...very big one...a cargo ship...moving very slowly...I'm now just above it...The workers haven't awakened.

WM 5

A jungle is coming...I'm moving very slowly...Small boats...very tall trees...It's very quiet and dark...I'm a bit afraid...No one lives there...It's very, very quiet...I see some snakes sleeping. [horn] Winds are blowing the trees...Animals are beginning to move...Small tigers are going to find some food...The tiger sees the snake and follows it...I'm just above...Very scared...The snake begins to run.

C6 27-year-old female accountant

CM 1

This is a palace where the Chinese imperial family lives...a very large room...I happen to lie on a bed...Then I go down on the other side because I was curious about what was

there. It's a very beautiful place. It's broad daytime and I feel comfortable and relaxed () since the weather is so fine and pleasing...though there is no air-conditioning.

CM 2

Standing beside me is a girl of the Imperial Palace...Then I follow her to the outside...into another place...There is a very large garden with pink flowers...There is also a pond, with little bridges. I am wearing a kind of traditional Chinese dress, golden, with a blue sash...I think I am picking flowers...I see an aisle...It seems that everything is fading away.

CM 3

Now I see an ancient inn, with lanterns outside. It's night and I'm going outside to watch the very bright moon. There is also a big tree outside...It is exactly a scene of the ancient time. The tree is big, with a round trunk like an opened umbrella, with its shadow on the ground--also round. Off to the side are a group of old people chatting and sipping tea--about 70-80 years old...They wear simple clothes like the country folk wore in ancient times....Some are playing chess and some are laughing loudly. They all look alike. I'm standing at the door of the inn. When I

look up I can see the moon. Then I go inside and see many people are having a meal there...Then an ancient Chinese girl is standing on the upstairs...She is very beautiful, with lots of jewelry on her head...She seems to be looking for somebody...a friend of hers.

CM 4

Then I go out of the inn...I am now on a street () paved with square stone plates [bricks]...an ancient Chinese street lined with old houses. It may be late now since all the doors are shut. (long pause) I see a man riding a brown horse coming this way...The horse is galloping fast. The man has a long moustache and hat, dressed like an army man of ancient time...He passes in front of me, and never talks to me...He is good looking...I like him, but he has gone to another place.

CM 5

Now it's daytime and I'm wearing very beautiful clothes, in the ancient style...might be the T'ang dynasty. I seem to be dancing an ancient ribbon dance with pink ribbons in my hands. I feel very happy. No one else is around.

CM 6

Now I am entering a neighboring beautiful house () made of rattan. It is only one very large room inside, with a

very long counter...It seems this is a shop selling tea leaves...The furniture is beautiful, but all made of rattan. There are tables and chairs. A country maid of 18 or 19 comes out and comes up to talk with me, shaking my hand ...She asks how I have been lately.

WM 1

Now it seems to me that I have gone to a beautiful place in Europe. There is a beautiful white house of medium size. There are trees off to the side, and a green beautiful lawn. I see a man riding there, in the direction of the house. He wears a black riding suit, not a modern man...in his 30's...I don't know why he's going there.

WM 2

I see lots and lots of trees, and rabbits, jumping there. I want to get closer and catch them () but whenever I get close they run away...I look up and see a beautiful blue sky, with little birds flying...I am taking a stroll... There's lots of grass on the ground...I walk on it and the dew wets my feet...I feel comfortable () in this beautiful place.

WM 3

(long pause) I've gone to the oceanside. It's dusk and the sun is about to set...I see waves roll toward me,

very quietly, and seagulls flying...The setting sun reflects on the sea...a beautiful golden color. Off in the distance are sailboats, and there is a light, cool wind. I can smell the sea water...I see lots of fishing boats returning. The sun is turning very, very red, getting closer and closer to the horizon...then it jumps into the sea...The sky becomes blue, getting darker and darker...I'm sitting on the sand...It's still a little warm. It is very quiet around me...The sailboats have disappeared...There is a feeling of fog upwelling.

WM 4

I see lots of lights coming from the sea...coming from small boats on the water...It's very beautiful...I see lots of stars in the sky...I seem to have gone to another place...where lots of people are dancing in a Western style palace. The women are wearing clothing to be worn on New Year's Eve or for a wedding...It's a beautiful hall with huge chandeliers. There are lots of people and I'm impressed with their dancing...The feeling is very nice. They are all gentlemanly and ladylike. I sit on a sofa nearby, watching. Then a waiter comes and gives me a glass of wine...He is very polite and I am very happy.

WM 5

(long pause) It seems to be midnight and no one is around. This is another place but I don't know where. I come out of a very large house as beautiful as a palace. Since there is no one inside, I have run outside...It is too quiet and I feel scared...I can stand it, but I'd like to find some other people. It is very dark outside...Then I see a brightly lit place but it is far away...I start to walk faster since it's so far. It is also very cold. [horn] I've arrived at a place, and go in...It's like a church. No one is inside, but I feel safer now...(sigh) Another door opens, blown by the wind (sigh). All of a sudden there are lots of people in the church...I don't know where they came from, or what they're saying. I feel very nervous. Something happened and they were all frightened...I don't know what.

C7 28-year-old female secretaryCM 1

The music takes me to the countryside...I feel very relaxed...It makes me feel that I'm exploring a new place ...I keep searching. There are rice paddies...It's warm and the sun is shining. There are no people working, just the rice plants...The picture in my mind is golden yellow...I keep walking on the road near the rice paddy...a dirt road.

CM 2

It's like the ancient times. I feel...like a legend... maybe a very romantic legend. I feel a girl is playing this kind of instrument. She's a girl of ancient times, maybe the Ming dynasty. She's playing the instrument near her bedroom, outside her house...When she plays this, she misses her boyfriend. He's far away. She's not sad, she just feels peaceful, peaceful...Maybe she plays this song so she can have a connection with him, maybe a kind of memory...She's a beautiful girl...like 22 years old... She's wearing a long gown of the Ming dynasty, of many colors. She's from a rich family...I feel a winged breeze; it's during the day...I can see her...I'm outside the scene; I'm not in the scene...She's by herself...She has many things to tell him, so she keeps on playing, to convey her feelings. She misses him. They have a good time. Basically she's not sad; she's peaceful as she plays. I can feel the love between them...Or maybe it's not her boyfriend. Maybe he's her husband...He's far away.

CM 3

(long pause)...I feel I'm going to a cave in a mountain ...It's black...and mysterious...I'm trying to search for something...or I'm very curious...and frightened... because I don't know what's ahead of me...It's damp...I feel very tense; I'm by myself...The color I see is only black, or

gray...I just keep on walking. It's very deep, this cave
 ...I, I feel a little frightened...It's okay because I
 want to...There are things to discover here...I'm still
 there but I stopped...(long pause) stopped...I feel trapped.
 I can touch just the air...I'm not frightened, but confused
 because I'm stopped...I don't know why I didn't continue...I
 cannot think of anything else...It's not happy music...I
 feel pressure...I feel very tense in my heart...I feel
 the music and the tense pressure in my heart area [gestur-
 ing] here...I'm glad it's over (laughs)...(sigh) I'm feeling
 good now. [voice very low and slow]

CM 4

I'm feeling I'm a girl dancing, also in ancient times,
 like in the Ming or Ching dynasty...I'm dancing for the
 emperor...trying to please him with my dance..and I keep
 on dancing a folk dance...The emperor is pleased to see
 me dance in front of him...We're in his palace...very
 shining gold, luxurious...keep on dancing and circling.
 I smile to him...he smiles to me...I dance very quickly...I
 enjoy it...I'm pretty. I'm wearing a traditional long
 gown, yellow, and dance with long pink ribbons...I keep
 on dancing...very, very happy because I know...not a good
 dancer, but I dance with my feelings...I keep smiling...and
 dance very hard (smiling). I dance very, very...earnestly

(points to head). It's hot and I'm sweating and dancing hard. ()

CM 5

(sigh)...I feel I am a mother carrying my baby in my arms-
...I let my baby fall asleep...I'm rocking it to sleep...and
I sing for him...I love him...Maybe I'm going home to my
mother...I'm so happy because I'm going home...It's a
long journey to my home.

CM 6

(long pause)...I can't think of anything...I'm not on my
journey...No special...I don't like the music...I don't
feel relaxed...it has a jingle to it...

WM1

I'm lonely...by myself...I'm playing this in a big house,
an empty house...I'm a man...very sad...I feel I'm middle-
aged...by myself...I'm a composer...in the living room
but there's no furniture. It looks like a piano...now I
feel...inspired by the music...I sit on the bench and am
playing. The atmosphere is Western...the house is Western
...in Europe...I keep on playing...I feel something inside
I want to express through my music.

WM 2

I'm a dancer again...dancing ballet on the stage...I'm a foreigner...in front of the audience in a large "museum" concert hall. I dance with a man...I'm in a white ballet dress...he's in a black suit. We dance...cooperate well together...It's evening...a light is on us...Another man is on the stage...He's playing the flute.

WM 3

It's dawn now. Morning just began. It's peaceful. There's fresh air in the forest. I take a big deep breath...feel the air...and the morning fog...I'm walking on the grass ...the air is fresh...I feel peaceful...I walk and walk ...alone...the sky is not bright...there's fog...it's a little chilly...the air is wet. I feel like touching the dew; it's cold. There are trees and small animals--rabbits, birds flying, rabbits jumping. They're not afraid of me. I feel relaxed. A stream is there, beside me (gesturing right side). I'm walking along the stream, we're going the same direction. The mountains here are green.

WM 4

I'm in the mountains, still walking...I feel like jumping in the forest, with the rhythm...I feel like dancing and jumping. I jump. I want to be myself in the forest...I dance...I'm dancing in the woods, circling, enjoying it...No

one else is there...I can be just by myself. I want to be myself. I'm wearing red clothes...I've stopped dancing. I keep on walking...Now I'm on top of the mountain. There's a cloud here. It's a very high mountain...I feel on the top...

WM 5

It's very peaceful...I know I'm on top, high...so quiet...no noise...I can only see white clouds... [harp glissandi]...I feel like I'm flying the sky, in the clouds...I feel light ...I feel I am light, not heavy...still flying...just in the sky. There's no light, feels as if it's empty, but it's good...[horn]...it seems like angels singing from a secret place...lots of them...They appear...young like children, in white gowns...They approach and approach...I feel very peaceful...I feel like a miracle, like glory...I'm glorified...as if I'm a Christian...explosive...So many things inside of here [gesturing to her chest]...I want to explode...I feel like giving...

C8 27-year-old male recent graduate in mathematics

CM 1

Can I talk?...Before the music I had the image of the place I work. After the music, it was quite different ...It's traditional style Chinese music...like a place in

the movies...or traditional Chinese paintings...red. I'm a little disturbed because of the change of image.

CM 2

I have noticed before...I'm affected by the mass media when I hear music...I'm always naturally guided to the typical image of the Chinese family...I can only think about a traditional Chinese house...with a pool...and on the water a lotus plant...The house () is made of walls painted white, and window lattices made of wood. The music tells me it's a married lady's room...

CM 3

She is calm and elegant, like an elegant woman should be. Now it's night in the hostess's back yard. It's hard to see this architecture in Taiwan now, because it's so old ...the music tells me this. () It's hard to hear such music...dissonant. This is an elegant, educated family, with much antique flavor...It's a big garden...I don't know what they plant. They have a pavilion in their yard...and a stone table and chairs...Traditionally we can see people playing chess. It's usually hard to think of someone studying there, but I might study there. The weather is fine and clear, with no rain...I could take a nap here. There's a little wind, a soft breeze. It's late...a little

strange...so elegant, so quiet...I shouldn't have such an idea...It's time to watch the news on TV...That was just disconnected...It's really ancient people, ancient clothes, () hard to describe...but I can just tell they're ancient people.

CM 4

I try to turn my image...I begin to appreciate the music. The music tells me of someone playing the instrument, the pipa...I might appreciate her virtuosity...Usually the player was a girl...It's hard to think of a boy or man playing...It contradicts the mind we have. I can see only her back () [she's in pink]. The instrument is on an altar, with candles beside it...we pray here. The player is a little angrier () and might fancy two groups of soldiers fighting in the field...with blood shed on the ground...The fighting image disappeared...now there's nobody...it's empty. The music tells me what just happened.

CM 5

Maybe you could say that the Chinese always do visit ancient battlefields and ruminate about the past...This was such pleasant music...usually played when people have nice or cheerful things...like marriage...or something enjoyable. They wear red clothes...and expect something good to come.

It's quite strange for me...It's not contemporary, but in the Ming or Ching dynasty.

CM 6

(long pause) There was a party...Some were just dancing in the traditional way...with a feather fan in their hands...It's elegant...a dance in the ancient way. The steps are elegant and they move so gently. Usually the music would indicate a feast...A girl is dancing...The host and guests are sitting at the table...eating and drinking () and enjoying the show...I saw someone play the music. I just found out the images I saw...They're from a movie of the Yellow Plum Opera [a local opera from southern Anhui province on the Mainland].

WM 1

I can hear someone playing guitar...I'm across the country. I went to Spain () and am there now. It's one I've heard before...is it a guitar? () I enjoy virtuoso playing...I can't do it, but can enjoy his playing...Maybe it's like a harp...If so, the player is like...a woman playing, connected with Greek mythology.

WM 2

The flute? Oh...Usually when I was a boy, a pasture boy would play...but the music tells me it's not a farm...A

musician is playing...The music tells me he's very calm and quiet...has something to tell me...It's meaningful, not sad and not happy...maybe a kind of philosophy... meaningful, but I can't exactly tell what...It's like a story...about the life of people...philosophy, not sad or happy.

WM 3

(long pause) That's better...a symphony, maybe Beethoven... another type music...I appreciate it. I was in a field, in Europe...maybe in the forest...at dawn...The sun just came out...I feel very comfortable...I would really like to be there. (smiles) I enjoy it...would rather not speak ...I'm enjoying the music too much...The air is fresh...It's strange...I can't hear any birds, nor see anyone. Horses are coming...it was white...I would like to ride but have no saddle...nor do I know how. I pick some grass for him to eat (smiling) and [he plays with me] like a dog plays with me. We are so close. Such calm, relaxing music. (smiling) Maybe I should go to the beach...yes, we're on the beach close to the ocean...what a beautiful day we spend.

WM 4

(long pause) Now I...don't know where...no image to judge where I am...() maybe somewhere in a sunset...It's a

little dark--dark, quiet, calm, peaceful..I focus on the sunset...The red is very bright and a little dark...the ocean in the dark...A wave just came up...I'm on a ship ...watching the horizon of the sun...There's no storm here. The ship is made of wood...like a pirate ship, but I'm not a pirate, just a passenger enjoying the scenery ...It's so unfamiliar. () The music is so charming...and it's especially such a beautiful night...The moon is clear...I appreciate the profoundness of the ocean...it [has to do with] some kind of philosophy.

WM 5

(long pause) This passage of music is associated with Russian music...The tune is so low and profound, just like we're in Siberia in the winter...Maybe it's snowing, but I don't feel the cold...But I might be frozen if really, really cold...in Siberia. I can see the smoke [sic] of the horse's breath. () The music gives a feeling so profound...so broad...I can't see the limit...it's very dark now...The music tells me...dark and remote [horn] (long pause) I saw a castle...European and ancient...the image is like a camera...I can zoom in and out...a bright future to come...We expect something will come true. It tells us to be optimisitic...a good view of things.

C9 25-year-old female graduate in Library Science who
classifies musical materials for a radio station

CM 1

(long pause) I'm on the campus of the University...It's very beautiful. () It's evening. I sit on the meadow...staring at the skies...watching the birds...I lie down [subject remained sitting in a slouch] and feel quiet...thinking about my childhood...flying kites with my brothers in good weather...It's autumn...I feel very good.

CM 2

I'm lying in the meadow...it's dark now...I'm staring at the stars...I like them very much...I've turned on my other side and am watching the river and Kuan Yin Shan [mountain]...Lights are on the boats, also lamps beside the beautiful road...I'm thinking of ancient stories...maybe a poet, drinking, reading, writing...upset, not in very good condition...A poet about his feeling. He's sad and drinking wine. I'm on the meadow...a little bit sad...thinking of my hometown and parents..brother and sister.

CM 3

(long pause) I'm still looking at the river...the lights on some of the waters...I do nothing () feel quiet. The music makes me feel like the soft waters...I'm now at the river bank...doing nothing...just taking a walk, feeling the breeze...looking at the lights of the boat. Some

people drink tea--"old man's tea"--means you are in easy condition...feel very good...nothing to do...just want to be with your friends...very, very easy...no hurrying...not even a little bit. You talk of dreams, or images...or anything, beside the river bank...It's evening...I want to join them, but don't know them...so I sit on the bank and watch. I think of my friends at the university. We don't drink, but we talk...and it's very good...about dreams, past and futures dreams...with my boyfriend...we just talk...important talk...or talk about life...It's before our sleep, in the dawn...We talk as we're going to sleep...lie on our backs and talk...I miss the life...

CM 4

(long pause) (breathing faster) I'm in the study of my dorm...It's midnight before an exam...I'm studying because I'm catching up with my lessons. I feel a little anxiety about my studying...I have to catch up...It's midnight and everyone's sleeping...I'm there alone...and in the winter. I'm going back to my room to sleep, but cannot...I lie on my bed...thinking...I think I was just like an ancient poem...he went in to do the exam...studied in the night ...the candle burns...it was a winter night also.

CM 5

(long pause) Maybe I was sleepy. I think I am now in a temple near the University. I don't quite know what kind... I'm flying kites...it's autumn...I like fall...very much... They're flying higher and higher...The wind feels good. There are green trees, and the yellow temple mixed with red.

CM 6

(long pause) () I talk to my boyfriend. We left...it was about 4 p.m...waiting for the sunset...looking at Kuan Yin Shan...and smiling...not talking too much. I'm watching other white kites...this music makes me feel autumn...with yellow leaves, wind, dry weather...I feel like flying kites in the autumn. [covers self with quilt]

WM 1

(long pause) It's night...the kite disappears. It's very cool...I'm coming back from the temple and on the road...coming to the University...It's a mountain road...I'm still staring at the lights on the river...and the mountains, with my friend. We're talking about the feeling ...enjoying the quiet. I'm walking and walking () It was very cool...I'm happy.

WM 2

(long pause) I'm still on the road...dancing...lightly... near the temple...dressed in beautiful clothes...a yellow skirt and white...a very long skirt...It feels like I'm dreaming...but I'm on the road...the same as before...just dancing lightly and gracefully. I feel like a dream.

WM 3

(long pause) I'm at a concert...in the audience at Dr. Sun Yat-sen Memorial [concert hall in Taipei]. It was a good orchestra...I sit far from the stage, but in the center...listening...I'm concentrating on the conductor and first violin and cello. I'm watching () their expressions of concentration. I feel far away from the stage, but watching the conductor...Placido Domingo...He's like a conductor, but he's a singer [also a conductor]. I'm smiling at my friend...we go together...not my boyfriend, but a male friend who often goes to concerts with me.

WM 4

It's in the morning and I'm taking a walk on the mountain road. I feel a little cold...it's early winter...but I feel in good spirits. The mountain grows misty...I see a white bird flying to the temple...I'm looking...I like this temple very much...It's quiet, with trees and winds...I

do not go there often, and don't know what kind of temple
 ...I just like the surroundings, the wind and the trees
 ...I'm in the concert...still far away...looking at the
 violinist. I feel the lights on the stage are very warm...
 I feel the warmth...it's a yellow light...I feel it in a
 small room in my childhood...a small light beyond my bed
 and in a tall window was this light.

WM 5

Sometimes at Christmas...it's about Christmas...when my
 Mother asked me to say something to Santa Claus...but I
 don't get a dog...I get candy or an apple...I'm in my
 childhood room with the yellow light...It's Christmas
 night and here comes Santa...But I'm sleeping...He's putting
 something in my stocking...He disappeared suddenly in the
 sky...I think about stars, quiet Christmas nights...
 mountains and stars...some rays of light...bright [horn]
 ...bright light...white in the morning...I feel good in
 my future...I see red kites...I'm flying the kites. Oh!...
 The sky turns to black...I'm a little afraid...Thunder
 and lightning (frown) The kites are torn. My kite becomes
 a black bird...like an eagle...it fell down...It's on the
 ground, torn. I feel a little afraid...But it's alright
 because I'm safe in the house.

W10 25-year-old speech therapist

WM 1

(long pause) I'm at my family's cabin...lying on the front porch on a soft fold-out bed...It's very warm...Deer are walking and stepping on pine needles with graceful steps. I'm feeling very relaxed, comfortable and secure, and free of stress...the wind is blowing...I watch the branches go back and forth...I can hear water coming to the shore of the lake...The deer are starting to run... something startled them...It's the neighbor's dog...I can see it, barking.

WM 2

It's quiet...I'm lying on the bed. I see dancers... ballerinas...two...a male and female...She's in pink and he in off-white. They're dancing slowly...He tips her to the side...Her leg is in the air...He's twirling her. The stage is dark with a spotlight on them...she's behind him...They are in love...gazing at each other's eyes... focussed only on each other...No one else is around...I'm sitting in the audience...the only person there. It's dark where I am. She's on her toes, dancing...It's kind of sad.

WM 3

It's like being an observer, but not being in it. The picture is changing. I see the fields in The Sound of Music...the top of the Alps...with wind blowing, and tall grass swaying...snow-capped mountains and flowers all around--yellow, shocking pink, and grass a bright vibrant green. I'm standing there, watching somebody hiking...a little shepherd with his sheep behind him. Now I'm lying in a patch of grass...the sun is shining and it's very warm...It's getting dark. The clouds are moving in...It looks like it's gonna rain, and I'm alone...It's scary and lonely...not okay...I feel like I should go somewhere...I see a little cabin like a Swiss chalet at the bottom...flower boxes are on the front. I'm walking down the hill. The shepherd lives there with his wife. She's a cute plump woman with apron and braids. I tell them where I was...that I had nowhere to go. They invite me in...I feel very welcome.

WM 4

The house reminds me of the holidays...decorations are up... The food smells wonderful...a fire in the fireplace...It's Christmas...She's making hot apple cider...I can smell cinnamon bread and soft cheese...I'm losing the picture... I'm back in the theatre...it's a little kids' musical. They're in costume...They're animals...There's a funny-

looking bird...something hopping around. They're all running around like animals on the stage. There are mountains in the background. A big bird--greenish--with a big black beak. All are scooting back. Something comes in and scares them--a big black cat. They all stare at it. The cat dances in the middle...they all move toward it...to check it out...hesitating...he's just dancing and they all look like birds crouching on their knees looking at him.

WM 5

I see darkness...it's scary...something's looming but I don't know what. The stage has disappeared...There's nothing in the darkness...a haunted house like in Psycho is up on the hill. There's one light in it, and the full moon shining on it. It stands out. I'm standing outside wondering who's in that one room with the light. I'm scared to go to the door, but I'm real curious. I'm walking toward the door...my heart is pounding...I'm tripping on weeds and rocks trying to find my way...I'm at the front door. There are gray pillars...it was beautiful once. The windows are broken. I'm opening the screen door...there's a light downstairs. I'm looking upstairs, wanting to go up but scared. I want to see why the light is on. [horn] The mood is changing...I can't tell..A flower is blooming...I'm not in the house anymore...It's HUGE...more

than one flower...in bright pinks and oranges...I'm seeing an orchestra now...with beating drums...an exuberant conductor, his head shaking, his hands going back and forth. I'm feeling good, full of energy, like the music is playing in me.

CM 1

I'm in a foreign place...not sure where...It's an open market with booths of bamboo with grass coverings on the tops. It's crowded, with people hustling and bustling back and forth...At first they look Chinese, but now I'm not sure. They're carrying little wheelbarrows with things inside...crowded. They're buying or bringing things to market. Someone is doing a dance demonstration...a belly dance...no shoes, harem pants, and waving her hands over her head.

CM 2

I see one of those Chinese or Japanese rooms with screen doors that set back. I'm walking in...it's a restaurant. Black tables are on the floor. People are welcoming and bowing their heads and smiling. I can't figure out if I'm alone or with people...Oh, there are three people with me, around a table with food in front of us--rice and red chopsticks (plastic)...We're the only people there. A woman is dancing in front of us...very graceful...no

shoes...Her hand movements are to the beat. She has black hair in a bun. All are smiling, very comfortable and relaxed. All are really absorbed in her dancing, and smiling. She balances on one foot. She's wearing harem pants, flowing, gold and maroon. The top is goldy colored, with a short sleeve midriff. Patterns of birds (cranes) are on the screens behind...with long legs and beaks.

CM 3

I'm losing that picture. I'm seeing a guy playing bass guitar...with long hair and beard...an older guy with a wrinkled face and brown hair. He looks old and weathered, with a ruddy complexion. He looks really absorbed in his music. The bass guitar has changed to another guitar. His jeans are grubby and worn. He looks kind of lonely ...kind of a sad person...with no friends or family...He lives for his music and that's okay. It sounds like he's twanging, trying to find the rhythm and can't get it. He thinks it's really good. We're the only people there. There's a light on him; we're in the dark. It's a huge place, like a big bar or nightclub. I feel depressed for him. I'm taking on his feelings...lonely, kind of like I've been searching and haven't quite found my niche...I'm feeling it in his music. He's looking for his place...and is not quite sure what it would be like. I see him in Santa Cruz...with really earthy people...standing on a

street playing their instruments together...very happy ...entertaining people, laughing and smiling because they're together in a group. They're kinda like hippies from the '60s...wanderers...they haven't found what they wanted and their music makes them happy, especially now that they're playing together.

CM 4

People are clapping for them and laughing. Now I'm having a memory. I went to a friend's sister's house, a Hare Krishna...I was nervous to meet her. We took off our shoes at the front door. There were statues of Buddha or something, and incense burning. The main guy in the religion, with long white hair and beads, was there. We were looking around, taking in everything...statues, books and a low couch. [My friend] and I didn't fit...we were in jeans and sweat shirts. [Her sister, T.] was in a flowing gown with her hair up, with purple and white scarves and a huge smile on her face...very happy. I recall wondering about this religion. She blessed the food and I almost snickered...Now I'm really interested...I'm always observing, never wanting to get into it. We walk, after dinner, down streets and under trees, () a warm night. We're now at the Hare Krishna temple...gold and white, with high ceilings...men in peach robes, with shaved heads and ponytails, chanting and we're staring. It's so odd.

CM 5

I'm looking at the statue of a big god with his hands folded in front on him. He's wearing a pointed purple hat and he's painted gold. T. is pointing out different pictures; she and [my friend] are walking around. They're chanting. Incense is burning. I like it and I don't. T. is bowing her head and praying. We watch.

CM 6

The picture has changed. I'm at the beach at a high school friend's house in (). It's overcast. My two friends, S. and L., are there...We're having coffee and eating pastries, looking at the ocean...talking and laughing. I never felt comfortable with L.--she's always judging. I was comfortable with S. L. was doing all the talking, and we are listening. She's talking about her boyfriend, and smoking pot...I'm feeling so inexperienced...how her boyfriend spent the night without her parents knowing...I'd never do this. We all look the same as we did then...all in Levi's...she in a tank top and very pretty. I'm feeling awkward and shy...I was never sure of myself in those days. I'm looking back now with the wisdom of "if I'd known all then that I know now..." I wouldn't have been so impressed with L.

W11 22-year-old male graduating senior in English

WM 1

(long pause) As soon as the music started, it changed from morning to sunset...It's more golden and yellow and orange than the blue/white in the morning. It's over the ocean...It's going down into the water...I can see the land as it curves around. I'm sitting on the beach facing it...I think of myself as sitting up...The music gives me the feeling of rotating backwards, feet over head...it's wild...I'm flat, then floating and flipping, like doing somersaults through the air, but laid out. It's gotten more intense...they're all interrupted...There's no sensation of coming back around...I just start to go over.

WM 2

(long pause) The sensation lessened with the change of music...there's nothing yet...I am more on a mountain top, with wind echoing through the mountains. It's very green, and is...like a rain forest...life-filled and abundant...I've been climbing, but am standing and looking at green valleys and other mountains.

WM 3

(long pause)...the image of warmth. I'm being surrounded and engulfed by something...a nice feeling in my body...I feel it from the inside out...in the center of my stomach

and extending down into my thighs and knees...It radiates up into my chest and shoulders. My hands are cold...my fingers would stick...I can bring the warmth into my fingers...the feelings into my hands...Now there are desert images...the warm, dry desert comes and goes...I am out in the desert...I'm very comfortable and very happy. There's lots of scrub and bushes...and a plain with mountains in the distance...dark red...The desert is whiter, with the dry dirty greens of the desert...The desert is not as strong...I have a feeling of something calling out...an animal--coyote or wolf.

WM 4

Nice. With the change of music I'm in a forest, with lots of trees, no sunlight...The ground is wet and muddy and there's moss in the trees...The forest just got sunny... There are more scattered trees and green grass...I don't know now...I'm not completely comfortable...a tension [musical development]...the Alps come to mind...different mountains. They're barren, rocky, grays and brown-grays with snow...It's not really an image...just a pattern of color that reminds me of them...depth and colors...like looking at mountains through a telescopic lens...It becomes abstract. It's strange how I couldn't tell what it was... Now I'm relaxing more...the music created some tension.

WM 5

Now it's a different desert...very, very broad, less vegetation...occasional cactus...Images of an Indian looking across it...a man with a black hat and bright red shirt, standing...alone...at first feeling contented, then discontented...I'm an outside observer floating in the air. I have bodily sensations of moving back and forth...wiggling like a sidewinder. My bottom half is leaving...this is not as okay...it's moving off sideways...There's a large vacuum cleaner to the right that's pulling me off...not letting me stay...I don't know where...it's starting to lessen now. [horn]...it's like things are passing from left to right before my face, but above them they're passing right to left. There's lots of sunlight and brightness...and a large green meadow with dandelions...A big thunderhead rolled across. I feel victory in my body...I've accomplished something and am being recognized for it. It feels good...nice...I'm taking bows...It's okay, enough, it should be over.

CM 1

Rapid images of Indians and an old wise man...Chinese...with long white hair and wispy beard and loose clothing...very comfortable, baggy in red, white and black. He's working with wood...or some handicraft...with old, gnarled hands...

intricate, but with complete ease. He's sitting on simple furniture...a stool or chair...with very mixed feelings of wisdom and the emptiness of living and only having this...like he missed out on something...

CM 2

A large white swan on a green lake...very dark green...The black around its eyes stands out...I'm looking at the eye...like a pond or lake...It's mysterious not to be able to get into it...There's something there I could never get to...The music takes me to formations of migrating birds...a "V" in the air...not swans, but good size birds...They're dots against the blue sky. There are white, wispy clouds ...pale blue...clouds smeared across the sky...I'm trying to get to the clouds to see what's there...I can fly or float...but not to them.

CM 3

Strong images of formless things...I feel the heartbeat and blood rushing through me, especially my face, hands and feet and stomach. It feels very good...but always comes back to my face. [face reddened] ...Images of rivers...that start and stop...flow fast and slow down...not creeks, rivers...you couldn't walk across them...The Ozarks...lazy mountains, streams and verdant forests...but different...there are more things hanging from the trees.

I'm walking through the forest...going someplace on a path...not an everyday thing, but very familiar since childhood...I'm tripping lightly along...it's easy...Images of colors come swirling in...reds, purples, blacks...and palm trees...one solitary one silhouetted against the sky...Then other single trees ...like a forestry test...but not a test feeling...a rapid feeling...my mind keeps up...I feel comfortable and excited...at how my mind is keeping up and racing.

CM 4

Spiders...spinning webs...insects...not threatening...just in nature. I'm watching them. It's fascinating how they work...Now I'm moving away...walking...in a forest...it's an open area of trees...very natural. (long pause) My hands feel like frozen blocks of ice...I have a feeling of being weighted down...it's strongest in my hands...also in my right leg and chest. It's some kind of weight...my hands are getting free...and striking or hitting wood...old, weathered wood...on a barn. I was on the inside but looking at it from the outside...watching myself try to break out... just watching my hands. The feeling is not as uncomfortable, but "just there." (frowns)

CM 5

I had a city image, but just rejected it. Now it's a rush and stampede of people and animals...I decided not to be in with them, tripping...an avalanche of people...so many that they can't dig their heels in, although some want to. It's out of control...There's a real hollowness in my stomach...a distaste, or dislike...I feel it in my mouth...something bitter. Heat is radiating in my legs...I have a desire to have it come up in my stomach...That would help me stay out. I need a way to put myself in a place that would help me find energy or strength.

CM 6

I have a feeling I can get to that place. I feel in my legs heat, warmth and energy...I could run forever...over an open field or beach...freely...no brambles...I feel the air moving over my body...It feels great...I've got long hair and a beard...it's wild...all that hair. My body is working and feeling good...hot and sweaty with determination. The scenery isn't changing...I'm not getting anyplace, but I have a feeling of accomplishment. The music is strong...there's a feeling of achievement...not the hopelessness that was starting...Images of armies and military marching...uniforms and regimentation. I don't feel like I'm one of them, but a dislike.

W12 20-year-old male welding student

WM 1

It's a large conifer forest. I'm in a canvas hut on a cot. The ground is dusty...there's dust all around with the sun beaming through...it's 9:30 a.m. There's a creek somewhere. I can hear it. It's relaxing being there. It's a camp where many are supposed to be, but they're all gone. The music amplifies the grandness of the trees ...The tent is now gone and I can see straight up...it's much brighter. The spaces in the trees are almost like snowflake patterns...Beams of light are coming through the trees. Small creatures are seeking warmth...flying insects...It's not a creek, it's a lake with small waves... I can't see across it. I'm looking downhill to shore.

WM 2

Now I'm on the shore looking across the lagoon, or inlet. At the same time I see cobblestone walls with yellow rose bushes...Someone else sees the wall...it might be female... I can't see the person yet...It is a blonde-haired girl. () Things are misty/hazy...not quite in focus. Now she looks up and sees snow-covered mountains above a large forest. She wants to be in the mountains.

WM 3

At the end, I felt the dust under my cot with my hand...Now I'm standing in a forest of birch trees losing their leaves in the autumn...I'm wearing a long black flannel coat. The river is nearby...slow and quiet...serenity. The wind is rushing by me...I'm very high in the air. I'm seeing something like what a parachuter would see...from above...but I'm still in the forest. I only hear the wind...and things are more visible. All is blue, deep blue and purple, and white...There's some kind of glass in front of my face...I think I'm on a hang glider...It's very quiet...I'm now walking through snow up to my knees ...downhill to a bowl, where there's a cabin with smoke and two or three huskies outside, huddles in the snow keeping warm.

WM 4

(long pause) Now there's an old white man with a beard, pedaling a lathe, wearing clothes of animal skins. His shop is there. I'm walking in a forest away from the house. The mountains are very tall with rocks and snow...I can see the valley below with no snow...very yellow and green...An astronaut floating...I'm seeing him...I don't know where I am...but he's outside his ship. The earth is reflecting from his face shield...Now he's already gone...It's a village in Northern Europe...with spires

and cobblestones. I smell bread cooking. A little boy, nine years old, is running with a dog with a black, pointy nose...short-haired. The sidewalks are all raised, and the street is much lower. It's a very big mountain.

WM 5

It's starting to snow...I found a place to sit and watch it snow. My back is to something and I'm facing the street. I have a warm wool blanket...Some sort of gray falcon is fighting the wind...I see him near, but he may not be... [harp glissando]...like water colors running down something, blue and white over purple...also yellow...The snow is deep. I can only feel my feet...but it's okay...I'm like a triangle balanced on its corners. [horn] There's a river ...all covered with leaves from birches...no shore and very misty...no focus...red and yellow vertical stripes ...I'm on top of a cold mountain...the peaks...are like brilliant colored chain mail...all rainbow colors with a glittery effect...It's water shining.

CM 1

(long pause) Some sort of court...very oriental homes... large, with Thai roofs...all wood...The plaza is ceramic tile and the wood is like redwood. There's a large stone bench.

CM 2

A jellyfish in a pond...transparent blue...but not in the ocean...in a pond. There's vegetation around...a terraced, very green hillside...and a large wood structure with a pointy roof...canted...Maybe it's oriental style? There's a very small brook somewhere...falling a low distance...I'm just being...There's a creek going into the woods. I want to follow it...there's soft ground around the creek ...and tall straight trees close together, with low branches. It's darker, but the creek is light...Lots of purple...curved purple...deep purple...purple with canary yellow and red, and spots. Purple like a curved purple swoosh!

CM 3

(long pause) The musician is very near me. I can feel the string...it's just part of me...my essence...We share the same air. It seems to be all one string...or a few strings. I can't see who's playing...can only see the string...There's a large empty theatre with wood chairs... It's dark...I see a theatre and only the strings...I see them vibrating...I see fingers, just fingers...not old or young, but masculine...I see brown and yellow colors...and very thin lines..images of almost shapes with straight, thin lines. (long pause) It feels as if I'm moving without propelling myself...moving forward...The instrument is a

long bass standing on its end. Someone is standing playing it. I'm feeling just "there" and relaxed.

CM 4

(long pause) I'm just seeing brown with some kind of blue or maybe green...some sort of walking movement...some kind of colored rope wrapped vertically around a pole...I can't tell the color of the rope. It's different...Now there's a raised wood floor in the middle of a tent... Indians are sitting around the floor, which is empty...I see the slats that make the floor. One old Indian with dark eyes remembers dancing...flashes of single feet hitting the floor...and smoke everywhere...It smells like wet cloth...like raining...but the man's eyes are black and he's old with gray hair.

CM 5

(long pause) Coming out of a cabin...The leaves are yellow and brown, on the ground. I'm smoking a pipe with apple tobacco...I can taste it...There's some sort of a corral, but not animals...There's a road...I'm at a loss of what to do...It's more a state than a feeling. There's a very old wood chair...I can feel the bottoms of my ankles on the rail. I fell asleep.

CM 6

The plaza keeps coming back...and very ornamentally dressed Oriental girls...with white faces, and eyes that almost don't exist...They're doing very controlled steps...with silky silver, gold and red dresses. Their faces are painted and expressionless. I see the feet of someone in an animal skin...The river matters more...Nearby the plaza is a terrace on a hill...Trees are on the other side...There's a young white man with short straight hair, beating sticks ...and a kind of wavy essence to everything.

W13 22-year-old female research assistantWM 1

It's very relaxing...an old field at the place where I went to school..dried grass...warm and sunny...blue sky and trees all around. It's spring so the trees are getting greener. It's very warm. The music makes me think of dancers...shadows or silhouettes, stepping not quite with the music...a ballerina type silhouetted with a man, with the light from behind them. It doesn't fit where I am...It also makes me think of different places...That was the first image. This type of music makes me think of Spain ...I'm feeling the sun coming in in the afternoon, or I'm in a little cafe at night, watching all the people I've never seen before, talking, like in a movie.

WM 2

Wildflowers...spring...sunny, blue sky, and the English countryside. The grasses are high, hard to walk through ...so many flowers in the distance...all pastels, fresh. No one is around...it's very quiet ()...There are dark wood houses that make me think of Heidi's house on a hill ...with a few trees, full trees, even though it's spring. I can just see the miles of rolling hills, some parts more yellow...all high above sea level. There's a view around every corner.

WM 3

The full sound makes me feel like I'm in a concert hall, maybe [where I went to college], with its dusty rose paint. It was great to see concerts there...to lie on the pews and relax...The music there would make me think of things ...a movement within the orchestra...feeling one section or person playing and another taking over...the air being pushed out by one and another...I feel the air waves going over...It also takes me to Vienna or elsewhere in Europe ...where there are castles and it's winter, with a blue sky. There are silhouettes of bare trees, like in snow, but not yet. It's a place I'd like to go...I'm watching it like in pictures or a movie...I could almost be there...I can imagine being there, sitting in a church, sitting in

pews...how old it all is, with places to explore. People are all very still, like at classical concerts.

WM 4

This makes me think of fire, sort of...it's switching...I'm still in the chapel in Vienna...people are sitting there but I want to move...I'm moving inside. They don't tap their feet...I'm moving my toes...It's the most fun to watch the conductor or soloist...they can express the music. The people are all dressed up in crisp cottons and laces, some just for concerts...sometimes I do also. Shouldn't be talking...Imagining the music...all different parts overlap...how often one switches the pages...the solo parts...Now I'm in a forest...the three deep sounds made me think of a bear...a little blonde girl, Alice in Wonderland, is peering out...the bear is gone...She's exploring...like a child playing in a forest...Each thing is so interesting. It's not all so dark...

WM 5

She was running home...Now...something sad...or more mysterious, and unknown...but also safe...it feels safe. I'm walking in a woodsy area I don't really know. It's quiet...not morning...not sure of the time of day. [harp glissando] That very full sound reminds me of older movies, somebody, a woman, running up to her husband... everything

is okay, or something's happened. It's quieter now...I just saw a sunset...it's warm and very relaxing...the lights are going down and the sun is setting...Something is calling in the distance...The sun has set; it's getting darker...something is sort of building up in the dark ()...anything could happen...being in a new place [horn] ...meeting someone you don't expect...The full sound...a castle...the sounds reverberate and amaze me...It's kind of scary, but not...I'm exploring...the high sounds...there's a little window, I can see the light...Now a big window, sunny, but dark below...A good view down in the valley with a river in the far distance. I'm running back through trying to get to the area of that view. It's exciting to find the place you want to go...trying to find the way...closer...running...my legs are tired...I'm almost there...there's the door opening...I'm feeling the sun and seeing that view at the top of the hill next to the castle.

CM 1

It makes me think of being on a simple boat on a river. The water is quiet--purples and pinks, blues and grays. The only sound is the person playing...someone on the shore playing to the wind, air and sky...a man with a beard that's dark, thick and straight, and dark clothes and a hat with a round, closed tassel, a tear-drop shape

on top...I'm going down the river in the boat. It's interesting to see a new place, but I'm not sure if I want to be alone.

CM 2

This instrument makes me think of ripples in the water... it's almost the same water as before. I can see the ripples from one inlet. It's now warmer. I'm still on the boat ...it's the best way to see it all...It definitely makes me think of how the air is pushed out and stopped...I can't even imagine what the music is like...guitar or harp or something...But it's very set in nature or a few simple shacks or huts. It's very simple and peaceful and sufficient...They have everything they need and they can and do look to the sky, stars and sun...They're in touch with where they are and with nature for their existence. They feel bonded to the earth...and get food and fish from the water...not even needing to go to the city. They might sit and listen to this music together...as a pastime, thinking of their existence and happiness.

CM 3

It's very dark...a dark temple...with a few lights lighting the people playing the music. At first it seemed religious, but it now sounds jazzier. They're young, 25-30 years old...At first I imagined all men...a concert in a dark

place...The notes vibrate in your head...Sitting there, I'd feel that...I can feel it going from one side of my head to the other and then out...like I'm tired and my head is doing funny things...It really goes in my head...not relaxing...because the sounds in my head...they're not sharp, but not really smooth or what I'm used to...The plucking is very apparent...The higher sounds are more relaxing, not in my head...quieter...some might think it discordant () Now I'm sort of in the concert...I can see a pattern with the music...almost seems like sounds are going in patterns of waves over the instrument...I can see where they're going, but can't see the instrument...The musician is feeling the music more, and the waves of sound are images for him...like reading a poem not understood by others, but he understands...something serious about his life and philosophy.

CM 4

It sounds like a quiet banjo...It makes me think of golden hills high on a mountain, and an old farmer...I'm not sure where it is...more like a Chinese farmer, 70 and not working anymore...thinking of his farm...white hair, and a wooden chair, sitting on his porch...Now it switches to a person dancing to the music, a woman...Her hair is in a bun, dark, a lot of it. She wears a skirt, is skinny and graceful, but dances in time to the music. She's Chinese

and in silhouette. Her clothes are dark purplish-greenish. She moves her hands a lot with the music...A lot is in the watching...She's turning around and looking up a lot... inside this concert area...a temple, but I can't see the structure...There's a dark dome. She's jumping more. She changes quickly. She could be telling some story, which I get in snatches...something about spring, working hard on a farm in the spring...It's reflective, she thinks about why the work must be done.

CM 5

Is it singing or an instrument? I've heard of some Asian music where people are singing but you can't tell...On the side of the stage, I'm thinking it is someone singing...running...Country music with smooth sounds...not choppy, with the beat in the background, like playing with spoons or knee slapping...very folk and country-ish.

CM 6

Now there are many more on the stage...like a small ensemble. They're all friends, sort of all Chinese or Asian...jamming together, improvising...but they can perform it and it sounds put together...It makes me think of not any specific images...I never heard this kind of music... have nothing to attach it to. High notes always make me think: light, sun, birds, happy, carefree feelings...Now

I imagine being in a Chinese city...early, on a balcony
...looking out ()...The music is playing and I'm watching
people get started...a little movement and definitely
energy.

W14 21-year-old female senior in industrial engineering

WM 1

I'm watching the water break on the shore...it's the ocean
at dusk. The shore is right in front of me...I'm looking
either direction...it feels soothing...I'm alone...I'm
walking through the dry sand, barefoot. There are hills
of sand...it's warmish and dry...The sun just set.

WM 2

It was dark orange and blacks...Now I see a pier. There
are blues and a kind of dusk. I see more of the sky than
the ocean...and seagulls on the pier. I'm walking on the
beach...and kind of dancing around on the beach (smiling)...
It feels kinda silly...I'm picturing someone playing vio-
lin...and his hand...in a dark room.

WM 3

(sigh)...I'm in a park with tall trees...I can only see
the leaves...I'm just looking, and watching people...I'm
walking around...There's benches, sidewalks and lots of
grass. It's pretty light...It's weird but mellow...It's

nighttime and people have warm clothes on. I'm not cold ...I'm walking down a street with little lights...The street is wet so the lights reflect and people are walking...They're lights from stores and stoplights. All the stores are small...It's cute, not commercial...a normal town. I see what kinda reminds me of an airplane landing at night...

WM 4

() with different colored lights...I never saw the plane, only the landing field...A ballerina is dancing...wearing a pink generic ballerina dress...on a black stage...I'm watching from above the level of the stage...The orchestra is in the pit. Now I see the orchestra...in tuxes...She's dancing again...it's dramatic, yet humble...I'm above the stage, but not sitting anywhere...Now it's more of a country landscape...with a green and orange sunrise or sunset...The fence is rustic and wood...with little brown sparrows.

WM 5

(sigh)...I see a dark street or alley...in black and white, like a movie. I'm walking out of it...and there's an empty street in front of me. There are no cars...I see sidewalks and storefronts...There are stars in the sky, but no particular constellations...It's just clear...with an airplane flying across with little propellers...It

feels kind of lonely, and I'm pondering...not really lonely, but just...thinking...I'm back to the street...It's getting darker, or seems like it should be, or something...I see fake icicles on the window [horn] and fake snow around it...I see a Christmas tree sort of decorated...blue and gold with a star on top...and silver beads and fake tinsel...in a room with a fireplace...(smiles) The fire's pretty nice, and it's snowing outside (smiles)...Somebody is trying to move a couch! (smiling and laughing) I'm remembering a pizza parlor with a huge calliope and organs...really big.

CM 1

I picture a pond and reedy grass. It's sunrise or a little later...No one else is there. It's a comfortable feeling...kind of fresh, and tan...I see one side of the pond, but can't see across it...There are trees in back of the grass.

CM 2

I see a cooler, much smaller pond, maybe inside a building or yard...surrounded by rocks more than grass...The water is clear...I can see the bottom...a kind of little stream...I see plants, dense but not large...The feeling is cool...not how I would feel at home, but kind of nice...(long pause) A store in Chinatown...a lot of stuff...souvenirs...kimonos, masks of imaginary faces...paper

masks...well-lit...Tense expressions on the masks--not happy.

CM 3

I picture someone playing the strings on a guitar...a man... I can just see his hands (sigh)...(smiles)...I'm remembering the streets where I used to live...run-down and practically in the country...Lots of fields...and a lot of two-lane back roads...(smiles)...It's comfortable because I knew it, but I don't particularly want to go back...A friend used to live a couple blocks away...the roads were bad...we biked...and she fell into a puddle...She got wet and I didn't. Close to my house was a Salvation Army Center...I'm remembering the gym equipment...I used to teach gymnastics...and the kids who used to hang out there. I remember watching a baseball game with my friend...we talked more than watched it. It's weird...I can't place it...a cheap Mexican restaurant, old gold and black, black flannel on gold wallpaper or something. I can't tell...(sigh)...I see a room...carpeted...square...dark blue and the walls are cream...There's trim between the ceiling and wall.

CM 4

It's nicely trimmed...and nice wallpaper. I can see only one side with a door in the middle. I can't see on the other side...I don't know what would be there () ...I

see a campfire in a man-made pit...a hearty fire...burning well with a lot of logs...I'm picturing an Indian dancing around the fire...an androgenous person...(long pause)...I picture someone playing a banjo in a pizza parlor I used to go to...with a piano player and black tables...Just one player, a man of medium age.

CM 5

(long pause) It's an oriental movie, or bazaar...People are shopping for everything...Lots of people, and I'm walking through it. It's interesting, but I feel more tense now...though it's okay.

CM 6

(long pause) I picture a train...an older one...People are on it...It's not your basic Amtrak...but running through fields of grass, with trees further behind...I can't see inside the train to see people. I have a feeling they're just going somewhere...not in a hurry...I see a kid, a little boy, 6 or 7 or 8, playing with sticks...(giggling)...Chinese or oriental women waving their arms back and forth (gesturing near chest and neck).

W15 21-year-old female student majoring in English

WM 1

(smiles) I'm under a tree and the ground is moving.
It's not scary...it's like being cradled...really nice...I
feel it in my whole body...I'm feeling a little dizzy...It's
starting to rain a little...splashes of warm rain. It
smells good...it's gray and sad. The tree is a willow
tree...Now I'm in...King Arthur's court...I saw a bridge
from those days...I'm not outside anymore...It's a huge
cathedral...gray and big.

WM 2

(smiles)...My body feels strange...I feel like I'm lying
crooked...The music is soothing...I don't see anything...
It's soft and white...I feel like nursery age...not alone...
but nobody with me, either. It's nice...I'm really happy
(smiles) and I feel like I have a playmate, but no one is
there. It's all white...soft...kind of suspended like a
fish...no direction...just held.

WM 3

The white is being pulled away...feeling sluggish...The
fluff isn't there, but something won't let me move...Some-
thing is pressing in on it...it's okay...I don't feel
oppressed...It dissipates as I talk about it...I'm back
outside...There are clouds in the dark blue sky...The

clouds are a stream of gray...fildery. I feel like I'm above everything, not on the ground...There's not a lot to see...It reminds me of grassy slopes and willows, seen from above, but I can't see a lot...I feel like I'm coming down...I don't have much idea where my body is...I can't see it...It's like how I dream...I don't have any feeling and am restless. The music makes me feel bored...but there's no place I can move. I'm stuck watching...and nothing is going on.

WM 4

(smiles) It's a pond where I grew up. Now there's ice-skating on it...It reminds me of being young...it's exhilarating...lots of people...playful...Christmas...white...Kids are chasing each other...I feel like I am, yet I'm watching them...It's weird...I'm inside now, with people with costumes...rich, velvet, dark burgundy, blues, rich and indulgent...big skirts...the late 1800's...waist-coats. People are dancing, laughing...like a big waltz scene from a movie...like no celebration I've been to...I just saw something rolling...like two things separating and rolling back on itself...like something opening...I want to get back to the celebration...It reminds me of leaves gently falling (gestures with hands).

WM 5

Now I'm wandering in a city late at night...I don't like being there...I'm supposed to be somewhere and I have to walk forever...I don't feel safe...On the right are tall buildings...I can't see the boundary on the left...I feel threatened...I don't feel good. [harp glissandi] (shakes head "no") I don't know where I am, but I'm still walking, but not in the city...It seems fake...The buildings are like constructions...I'm more in control...It's not so scary...It seems more fun or adventurous to be walking through the façades. I'm fairly lonely...watching my shadow...It's someone with a hat on...all grays...I guess it's my shadow...coming at an angle like it shouldn't be. I can't--don't want to--look closer. [horn] I'm sitting in church...It's midnight mass on Christmas Eve...at the National Cathedral...I'm picturing the choir...and choir music...It's really beautiful...really safe...a lot of color...glittering...like sunshine after a storm...Clouds of gray are parting...and there's freshness...a strong feeling...really physically strong...in my hands and feet ...I feel forceful...and in my thighs...I feel proud...I've accomplished something...I don't know what...but I'm satisfied (smiles)...yeah...and resolved (smiles).

CM 1

(smiles)...I'm at home in my bed. It's really sunny out, but I don't want to get up...but I'm really awake and don't want to get out of bed...I'm picturing being in a Japanese garden with a babbling brook...lots of rocks and birds... little noisy ones...real bold...They come close and are not afraid. I'm amused (smiles) watching them...They seem like they're putting on a show...although they're not...I'm back in my room, with no garden.

CM 2

I feel like I'm swimming...pushing water past myself...It's so warm...I really feel healthy. I can feel the water going over every part of my body...I'm not aware of anything else but the water around me...I'm on a rocky beach...dancing and turning in circles...It's a nice day...70 degrees ...I feel refreshed...I'm really content to spin slow circles...really aware of my body...It feels good...This is good for me...(smiles)...I'm concentrating on the flute ...imagining being inside of it, but still grounded and not getting blown out...with puffs of air going past...but I'm dancing inside of the flute...still really warm...

CM 3

I picture myself playing the guitar...I'm mad and need to relax...I'm pouting. It's something to do with my Mother...

I'm back under the sheltering willow...It's really old and big...the branches come down to my hair...I'm really into what I'm playing...content to be alone...Just picturing being with my friend in tall grass...It's all really dry... We're being silly...I can see a mantis...I'm concentrating on its joints...bent looking...I'm seeing the whole thing. I'm afraid of bugs...I don't know why I'm so interested. I'm feeling really curious...Dandelions...I blow and scatter them...exploring...Feeling really light and inquisitive, young and carefree. I'm bouncing along, with a lot of energy...I can't sit still...It reminds me of "Oh, Susanna," the banjo tune...and of living in the midwest...running in the grass in huge open fields with brown tall grass (smiles)...Now I'm in a supermarket...seeing repetitions of cans...like the Andy Warhol picture....Now I'm sitting on a log...I can see a shoulder and feet...and a hand is coming toward me slowly, with nail polish and an old dark stone heirloom ring...but I don't respond to it.

CM 4

I feel like I'm in the Bowery--a really poor section...pictures of poor immigrants...really sad...poor...people look really sober...no money, no place, they didn't fit ...It's like photographs of them...Now it's realistic and more lively. I don't think they'd notice me...They don't notice me...They're pre-occupied. Nobody's talking.

There's a lot of anger in the streets, but it's futile. They're yelling at each other, but it's not doing any good...I think it's stupid, but I can't judge because I don't know what they're fighting about....Little girls in Ukrainian dress...dancing, with flowers in their hair, and red ribbons, and black skirts with red flowers, and green and orange. They're 8-10, but they're not having a good time, just dancing....I picture a street person by a barrel...with water dripping in it.

CM 5

(laughs) I feel like I'm in Chinatown in an auditorium watching a performance...very traditional or typical. I can't relate to it...it's whiny...I'm not attracted. It's a huge place, and people are quiet...They're supposed to be there. They enjoy it. I want to hear it too...Images of geisha girls, jade garden, and a montage of all that's supposed to be Asian.

CM 6

I'm creating a love story of a Japanese girl in a garden. I'm watching her, but I understand it from her perspective. She's in love with a man, but too shy to talk. He walks around...manly...She's getting up and looking at flowers and at him...She looks feminine...holding a white and pink gardenia with five petals. She's wearing a long

dress...gold and white...a traditional dress, but not like a geisha dress. He's totally Western, in a suit. She has a white face and black wig. She gives him a flower...and he's not there. She's peaceful...she imagined him...She has a sweet smile...walking in her garden...Now she's in shorts and walking goofy...with bent knees...happy and childish.

W16 26-year-old male medical student

WM 1

There's water on the left...reflections are undulating on the ceiling above. (laughs) I was indoors...Now I'm floating on what would be a lily pad...(laughs)...but it's square like cushions or a raft...It's nice...I'm not moving much...fairly steady...Now I'm seeing (laughs)...on top of a cliff and peak, down to either side...a beautiful chasm of patterns on rocks...They're wavy like water, but steady. I'm not on a raft ()...It's as if I'm lying on something soft on a pinnacle...with a chasm on either side...I feel like I'm being lifted toward the sky...and the gods...it's very comforting. No one else is around ...it's a grand feeling.

WM 2

I recognize the piece...() The music has a soft and rounded pattern to it...like...I have the image (laughs)

of a leg raised with the knee up...the beautiful curve of the leg over the knee, thigh and shin...I'm thinking of a place...a beautiful meadow after a day's hike...it opened up before us...just beautiful...(sigh)...A bird in the top of a dead tree...settled in the top.

WM 3

The sun's rising...over a large mountain. Clouds are rolling in majestic fashion over the mountain...this is still in the meadow...I thought the clouds would make me feel sad...like rain...but they're warm and tumbling, like in time lapse photography. I feel like I could be under water...everything has been coming from the left side [where the music was coming from]...It's shadowy and darker on the right...but there's a house in the trees () I'm moving toward it...like riding on air...moving in and out through the redwoods. It's a house of cold stone ...A lonely old man is inside. He's very wise...doesn't usually let people visit...You have to come a long way, and it's always an important trip to get there...sombre...I can't figure out what I'm supposed to find out...He's saying through the music...a simple lesson that I was supposed to have learned as a child...

WM 4

That is, how beautiful and simple life can be and how easy. He's spreading out his right arm in a broad left to right gesture, showing me a large valley...I've been seeing people dancing...mostly a ballerina, his assistant (laughs) in a white tutu...and she's bowing down...but she's up in the air, not dancing on the stage...I think I want to lie down again...I'm () seeing...the air is shifting back and forth to the music...past me in horizontal layers...Now there's someone tiptoeing toward me behind my head...he disappeared...I feel like I can't keep up with everything that's going on...Image of a rose which became a clear wine glass...liquid glass...It just shattered...The rose is still there...a red rose with green stem...rotating in space so I could see the top of it.

WM 5

It's nighttime, and someone is sneaking stealthily through tall grass in a marsh...looking for someone...not a person...Now the water is deeper, and, I guess it's me, I'm swimming in the warm water...I can still see through the grass in the marsh. One or two raindrops are coming down ...warm rain...I'm focussed on a tiny part of the water...a drop splashing on the water and ripples spread out...I'm tense trying to figure it out...Now I'm treading water...I'm up to my ears but I can breathe...Only my eyes are over

the water...It's very quiet...I can see a long distance...I think I can...I'm moving my eyes...Now I'm seeing my eye ...Hey! It's the face of a dragon!...with eyebrows coming up and out...an evil looking creature...part animal and part big cat...in the water with me! [horn] I know this piece...and feel relaxed now...flash of an owl's face, but I'm soaring in great circles way off the earth...Now I'm down on the branch of a tree...flowers are blossoming rapidly...a tall black branch with pink blossoms. There's a feeling of explosion...like a volcano...the molten lava bubbling below...With each drum another bubble bursts and comes...the lava is rising, insistent, to the edge. It's large and black now, and strong...hanging at the edge of the mountain. The mountain is growing...I've got chills. Now I'm spinning up into the air with the steam coming out of the volcano.

CM 1

It's a frog or cricket or some small animal...some small insect...like a butterfly...calling, singing...describing how beautiful the day is...dancing a jig...a humanoid creature...a little elf as tall as the grass...doing a dance with his arms waving. I'm looking from above...He may actually know I'm there. I'm fascinated by how happy he is. He's pointing up into the sky...it's all blue.

CM 2

Now I'm seeing someone playing the flute, with tall grass coming over his left shoulder...I'm playing the flute. There's moss all around...I'm seeing bamboo grow up at a strange angle toward me (sigh)...I'm a little sad and lonely...and hurt...like a sharp pain...I'm limping, and favoring my right side...I see myself curled over...so I don't feel the pain. I can't figure out what I'm looking at to the left...an acorn or something...something with rough edges...like I'm looking out of a cave...and the rocks...The music is defining the edges of the door. Something is hidden on the outside of it. I can't see around. It's scary inside...If I lean out too far I'll fall.

CM 3

But now I have a strong platform and I can walk out. There are round, solid steps in the air...secure...They move a bit...under my feet, allowing me to walk...a sense of geometric, round and balance...I'm slightly awed...Now there's something behind and to the left...mini of the large circles of steps...floating through the air...It's really beautiful...yeah!...I'm seeing a waterfall that's a kind of...leisurely one...Someone is showing it to me...his or her arm indicating the waterfall...an Asian arm in a robe that's white with a pattern and with gold trim at the

edge...hidden behind the plants and bamboo. She's shaking her finger...a reprimand...that says "You shouldn't be looking at me" because she's not the object of what I'm supposed to be looking at...and points me back to the waterfall...and stays hidden...The waterfall is the same ...She won't let herself be seen...She thinks she knows more than I do...like why it is I'm not supposed to look at her...There's a reason...she doesn't speak...I feel that things are very close around me...I want to push them away.

CM 4

I'm seeing a figure like a starfish with twenty points doing cartwheels...It's a person, in pink clothes, with all the drapes that were the arms...She was doing cartwheels...and shakes them around (). She's dancing in a stately way, her knees up and down...more rigorous, bordering on violence...tension inside that she can express by moving her body in quick, circumscribed motions...I feel tense watching her...Her dance is an expression of severity...(sigh)...of the parental figure that tells you what you can and can't do. She's adamant, older, skinny and wants to stamp down all the the emotions I'm feeling ...the new...and put it down beneath the old...like I want to escape...but am trapped by strings like piano wires...around me. ()

CM 5

This is happier...it's laughing (smiles). Now there's a new person doing the dance...happy, but doesn't have to be smiling on the outside. I don't know if it's a man or a woman...spreading out his/her arms...looking up through a telescope for some reason.

CM 6

I just relaxed again...I see a mushroom bending back and forth in time to the music...Someone cracking a nut on a table ritualistically...knowing there's sweet meat inside. I'm at a picnic in the woods...and someone is doing this in preparation for a meal. (sigh) It's...a real happy feeling, carefree...I feel like a kid rubbing his hands in anticipation...There's someone there who's taking care of things. She's preparing a meal...cracking eggs and dropping them in a white Mixmaster bowl...a discordant image...white and yellow yolks in a bowl in the middle of the woods. They haven't been cooked! I'm saying goodbye to her.

W17 25-year-old female medical studentWM 1

For a while it was raining...a nice smell () and slow, big drops...I smell coffee and chocolate in a cafe...mocha flavor, cappuccino...wooden tables...it's pretty empty. ()

I saw a little Parisian boy, 7 years old, with dark hair, running down the steps in the rain, other kids too, after school.

WM 2

This is much more romantic...The sun is coming in on a kitchen table...and yellow curtains...I'm waltzing with my fiance...Now I'm nowhere...Nice...I see a little school-girl studying, about 12, wearing yellow...like Simone de Beauvoir at 12...I saw a harpsichord...like the movie Amadeus...the young Mozart...I'm seeing many scenes from that movie.

WM 3

(smiles)...I saw a tall steeple...My head is spinning around and has been for the last two songs...It's during the day and I'm looking out from a church steeple...In the distance are little houses and green fields. It's the church of Jude the Obscure...I'm now in the church...lots of wooden pews. At first there were a lot of people...now no one...I feel alright being there...I caught a glimpse of a bride...I know the church () My cousin belongs to it. I spin when I close my eyes...it's somewhat distressing, like in dreams when you start to fall (), swaying from side to side...all the way spinning...now moving head to foot...I caught a glimpse of my fiance's car...we

listen to this kind of music in his car often on the way from San Francisco to Berkeley...Now the spinning and swaying aren't bothering me so much, even though they're still going on...It's not bad being rocked.

WM 4

Many images in a row...An old white-haired bearded man teaching the young...Cooking...a Yentil-type person () Now it's happier-type music...A flashback of studying at my grandmother's farm...I loved it...books...a whole farm...the nice parts of my childhood. Now I saw myself as a different person with long hair and white dress, like Jane Fonda in The Bostonians...Someone...a joker...is tiptoeing down a hall in a harlequin costume...I solved the spinning problem by opening my eyes under the eyeshades.

WM 5

It's foggy...in London...Sherlock Holmes...I'm focussing on a lamppost in the fog and feeling fine...a calming burgundy feeling...in my body...and warm in my shoulders. [harp glissandi] A flash of Gone with the Wind and Scarlet O'Hara on the hill...I see the stairway in Tara after the house was taken over, and Melanie carrying a big saber... London in the fog...I wasn't afraid, but warm and dreamy and far off...sometimes how the Bay can look...Winds and witches and old ladies in dark outfits...a cemetery. [horn]

It's fall and I'm passing the same cemetery...a deserted village area with a large field in front...It gives you hope. I'm running in happiness down the hill toward the village...the same village I saw from the steeple....Oh my God! It's a medieval castle with people in armor...Some men are protesting too much...I'm sitting in a symphony watching the end of a concert...The conductor gestures...Titles are flashing at the end of a movie...in black and white. Everyone stands up...they're leaving.

CM 1

Birds...water...a big pond...an Asian garden...women in kimonos...all stereotypes!...A man walking down the road in gray pants, with a twig with a sack on it...traveling...barefoot. It's a dirt road with rocks...the land is rolling. Initially he's happy...but now not admitting to any feelings...just the sense of moving on. He's hard to read because there's no facial expression.

CM 2

A restaurant...geisha girls...serving tea...like a MASH episode...The screen behind them is decorative and partitioning...a beige color...like your waiting room...A woman trying to catch a bird in a butterfly net...A Japanese restaurant where we eat sushi a lot...We've left

the restaurant...I can't get over the stereotypical images!
 () A theatre with an Asian play and allegoric characters.
 () Mostly I saw the activity from the balcony...I'm seeing the stage and wings...I often am seeing instruments...like one string, and sometimes hands. It's pretty, but such stereotypes!

CM 3

Someone is knocking...I saw a friend who gave a concert on the cello (). Now I'm seeing the whole environment ...dark and intimate...in a dark, intimate circle...Someone is chewing straw...a cowboy on a farm in the midwest...a man, like from a cigarette commercial, 30ish, in a ten-gallon hat...Now I'm at a barn dance...The cowboy was there () but not now...Someone was dancing, spinning, happy...It's very easy to listen to. I feel relaxed and light...I tasted green tea...It sounded like an argument ...One of the geishas, white-faced...I actually just saw a hand plucking the instrument...which is like a guitar but with a bigger base. It's a male hand--about 35--I have no idea of the characteristics of this person, but he's 35-40 and Ozawa-like, or John Lennon...Now it's like someone tuning the instrument...dressed like a Beatle, with black turtleneck and hair.

CM 4

(long pause) The music sounds Spanish...A woman with dark hair and a fluttering fan moves out into the garden slowly. She's become Asian...dancing...dressed in a kimono...but now she's Spanish again, with castanets, turning, stepping, light and not precise...() a little flirtatious, () in red and black clothes...Maybe she's a professional dancer, but she's more enthusiastic, and, sort of, turn of the century...Now a bird trying to get out of a cage ...many birds trying to get out of a cage and flying furiously...I don't think it got out...I'm trying to see the bottom of the cage...Somebody is slowly walking away...and then is more determined.

CM 5

A big city with very rounded ornate roofs...probably a capital city...there's capital-ness about it...an aura. It's probably in Asia...I see rickshaws...It's very busy but running smoothly...An open square, or just in the streets of the city.

CM 6

Frogs, and a woman gasping. I saw stately women of the regency period, with heads of state, holding up their dresses. It's a fine affair, a dance. They wear big wigs with hair piled high. There's duck for dinner, on

silver trays. The women are talking behind straight fans. There's a long stately table...with performers behind it and silver on it...They're clearing the table...The people out back are shaking down (). They're humble people, hard workers, in an alley with concrete steps and dirt...I see both sets now: the women with the fans and the workers. I identify more with the back step crowd...The others are fluttering and effervescent...

W18 19-year-old biochemistry major

WM 1

I'm at a tropical beach at sunset, with my ex-girlfriend. The waves sound nice and relaxing and I'm feeling relaxed, not like the last few days. It's warm out...I like warm breezes at night. We're not even talking. I'm wearing a swimsuit and behind me is lots of sand and then trees. I'd like to see the coral...Now I can see fish swimming around the coral...like a Jacques Cousteau special. It's very peaceful and special...blues and bright colors...and upbeat. I can see sports on the beach...wind surfing, boogie-boarding...I'm having trouble keeping the image of the quiet beach.

WM 2

(long pause) This music is quaint...I can see myself being married...my wife and I are walking around in

suspension...I'm picturing the day going by...Everyone's in normal routines...I'm in the dining room and kitchen with an old wooden table...It's not a contemporary house...there are no modern appliances...It's the Benjamin Franklin, George Washington period...I wonder what happened to the beach.

WM 3

(long pause) Can't see much...no particular feelings...Now I'm picturing the East Coast...Disneyland...America the Beautiful and famous sights...green grasslands...the Confederate army at Gettysburg...the people going by me dressed in red uniforms, like that period...() They're all around ...It feels like I'm in another time...It's awe-inspiring ...to see how people lived before, to be there with them ...It makes them real...They lived like we do.

WM 4

I picture myself falling there...falling down and down and down and down...then going up, like a roller coaster. It's fun...like going up and down at high speeds...I'm at Magic Mountain, with friends in my junior year of high school--six of us...(smiles)...I have trouble keeping that image...I feel like I'm listening to people play at the opera house. Lots of them are in black tuxes...I'm

in the balcony, but I don't enjoy it...This I like more
...it's peaceful, I guess...la de da de da de da ()

WM 5

I'm walking through a dark forest, searching for something.
It feels like something has gone wrong. There are large,
large trees. It's day but dark because the trees are
covering the light...Something's not good around me...not
good. [harp glissandi] Something happened...I came out
into the open. I haven't found what I'm looking for or
what's looking for me...it might be that...but it's an
open place at the edge of the trees...not out into the
free...just an opening...It's brighter there...I think
I'm waiting to see what happens...I'm sitting...looking
into the trees. [horn] I feel small, compared to the trees,
like at Tahoe with my parents, when I was left in the
cabin. I walked in the trees and no one was there...I
was all alone...then and now...Now I feel very strong...the
fear is gone...I can conquer...I feel like I can do any-
thing...a top-of-the-world sort of thing...() I've done
what I had to do.

CM 1

I see myself around a campfire...Others are there. A
friend is playing the harmonica...Images of Indians and
the Old West...I wonder about the instrument...I can see

the person playing it...He's short, and very good at what he does. He's dressed very well, in black with a white shirt, black vest, has a mustache, is about 35, and has dark skin...like an Italian, or Mediterranean.

CM 2

(long pause) I can't see anything. At first I had a vision of a lady walking...Now I'm not sure...I have no feelings...I can't get to them...Now I see a prairie in the U.S....with mountains in the background...kind of light brown ground...It's midday, with the sun in the sky, and no clouds...very peaceful. I don't know what I'm doing there...I'm don't feel a part of it...I'm looking at it...No one seems to notice me...A man is there...a Mexican cowboy type of guy.

CM 3

(long pause) I feel whoever is playing is very close to me. The sound seems so close and distinct and powerful ...even these little sounds...There's a reason for every note...kind of spiritual...The person is thinking about something very spiritual...God, maybe...I think he's alone also (). He's a man...I can't see him...He's to himself, philosophical, and wondering about what everything means ...It shows through his music...He thinks there's something more than what this world has to offer...an afterlife...It's

unfair here...He's not understood. There's no one around him...He wants to do something more...[nose red]...He's on top of a hill, on a stool...It's not light out...He's just looking at his instrument...playing and thinking...He's not that old...in his 20s...He feels like there's not someplace here for him...He's concentrating very hard...he likes to do this...I feel sentimental...I could see what he's going through.

CM 4

(long pause) I picture a foreign country...Someone's playing for an audience...He's not dressed in black anymore. He's wearing a sombrero type hat, and a vest of some sort, and black boots...Maybe it's Spain...I picture the city...I know he's playing for others because of the upbeat showiness of it. They like it...I feel like they're coming through and listening and then walking on.

CM 5

I feel like a voyage beginning...on an old ship...a clipper ship...and we're about to go to an island...leaving a port in Europe...We're just pulling out...The music is on the shore...It's nice to be doing this...People are around wishing you a good trip...It's exciting...I don't know what I will find.

CM 6

(long pause) I'm still on the ship...but away from port ...It's dull...but when you look into yourself...I see a sailor...reading a sort of book about adventure while going to this place...It's a good feeling...I feel like I'm up on deck reading this old-fashioned book...I would keep it...It has a leather cover with gold around it...the kind of story you'd get a lot out of...the ways a person lived...the way I'd want to live...exciting but peaceful and contented. Everyone seems very happy...looking forward to what's ahead...like the idea of going somewhere new and exciting.

W19 28-year-old female MSW studentWM 1

It's the Mexican beach where I went on my honeymoon...with desolate hotels, and people selling things...I'm with the music, alone and sad...lonely and walking, thinking...about life. I'd rather be with people than alone. It's nice ...but cloudy and starting to rain...a warm rain...It's not a beach day...I sit down...I'm playing the guitar...It's nice and I don't feel lonely anymore because I'm playing. It's soothing...I'm feeling better...The sun's coming out again...Some children come and start playing. I'm watching...It's three or four kids, about 9-10, and a dog.

WM 2

Their mother calls them and they leave...I put the guitar down and start walking. Seagulls are flying. A fishing boat goes by, with gulls over it. It's getting dark... lights are going on...and the stars...The tide is low..and people are cleaning the beach. I'm not leaving...I like to be the first one there and the last to leave. An old fisherman is sitting on a rock, cleaning his tackle. He leaves...he didn't catch many...I feel bad for him...He's old and didn't accomplish much.

WM 3

It's the next day...I stayed at the beach and the sun is coming up. It's going to be a nice day...It's getting warm and the flowers are coming up everywhere...daffodils... although I know they don't belong at the beach...I don't know what they're doing! [My husband and child] come... walking...and we're sitting at a table having breakfast of coffee, tea, and toast. It's Sunday morning in the cafe above the beach...It's really nice...nobody else is there...That's why it's so nice...My parents are there now...it's really nice, warm and complete. The cat came too, in my lap, my cat...And my parents' dog, a big furry dog, waiting for anything to fall off the table. We're starting to walk on the boardwalk () and there's no one else there but us. I'm getting tired, so I go lie in the

sun, down at the beach...with chairs, blankets, umbrella, [my husband and child] building a castle in the sand...my Dad doing a New York Times crossword puzzle and my Mom reading the paper. I'm reading a novel...a mystery...

WM 4

It takes place in Italy...Now I'm there, walking, looking at cathedrals and art in reds, blues, golds, and greens. There's a sunny blue sky...cobblestone streets and old buildings, and people talking in Italian. Children are playing in the street...It feels like something funny is going on inside the building...something dangerous...in a cathedral...Someone's chasing someone...it's suspenseful... The person jumped in a boat...The other is following in a gondola...Is this Venice?...I'm watching...I'm not sure why it's happening...He's catching up, is next to him...The man jumps in and sits down and nothing happens...They keep going...I'm dancing in the street, like a ballerina, no...modern dance, barefoot, and wearing a pink, flowing dress.

WM 5

It's scary music...I'm feeling uptight...especially in my stomach...like something's going to happen...like a movie. I'm fine though...I felt it above my stomach...a change from the freedom of the dance. [harp glissandi]

Horses are running downstream, bareback...No one is on them...I get on one...We're riding fast...It feels nice ...We're back on the beach on the horse...My child is with me, the horse is walking slowly in the water...my child likes it...it's nice...My husband is on the same horse with us...kind of like there's nobody in the world anymore...standing there. [horn] We go over a mountain ...we escaped on a horse...It's really beautiful on the other side...People...got away from disaster...It's green with gardening and planting, like another world, untouched ...fields with green, pink and lavender wildflowers and hills...Thunder...It's gonna rain...Everybody's running into huts...it's getting closer. It rains...a big storm ...but it's okay...Everybody's glad it's raining...It's over...The rain is over.

CM 1

The ground is wet. People are coming out of their huts to see if there's any damage. An elf is sitting on my hut playing the flute or pipe, with a green hat on...He's kind of happy...Irish...He gets down off the roof, like the Pied Piper, and kids, sheep and cows follow him through the fields. It's mesmerizing...People are dancing in circles. He's happy...he makes me feel good, nice, content, and happy. Birds are singing in the trees with him...a little blue bird.

CM 2

People are sitting around a fire...a campfire, with music... the harp and flute...with their arms around each other... It's in the same village. People are making crafts and sewing, doing pottery and weaving...It feels like the mountains of Peru...Llamas are there...and the air is crisp and clear...It's a small little village in the Andes...with green red and orange...bright colors like Peruvian blankets, beautiful...Someone is making soup over a fire...People are playing instruments...It looks like a harp but smaller...across a man's lap, and a flute like a fife (motions vertically)...They're making crafts and cooking...now eating the soup...I'm walking around the village...There are adobe huts, trees, reddish earth, and a lot of green...It's high in the mountains...Someone died, and it's a funeral ceremony...They're placing flowers...but are not really sad, but doing a ritual.

CM 3

My child is at the piano...banging...hitting any note. No, it's an old man...a big American Indian...sitting on a stool...playing a cross between a drum and a harp. He's all by himself on a stage, with a tribal circle dance around it. He's big, wears a head band with feathers, and leather, and has a wrinkled and weathered face. This is his thing, his role in society...a musician with

religious and spiritual meaning...about the earth and air and birds. He's sad that his culture isn't here. There's crying behind him...The music is crying...A woman comes and consoles him...The man is 50-60--old enough to have seen his culture change. The woman is in her 20s but dressed as Pocahontas, in a lot of turquoise and silver, with beaded sandals. She's playing the same instrument with him...he the high and she the low. She's telling him they can still make a culture for themselves...convincing him...playing together. He's somewhat agreeing ...What else can he do? (I have been exposed to Asian music...an Asian music festival...I just remembered...The drum...reminded me.)

CM 4

(long pause) I'm not sure what I get from this...Indian dancing...softer than what I've heard. Traditional dances...men and women...American Indian...A bird in a cage that can't get out...flying about frantically...a canary. Another bird is on the outside trying to help, fluttering around...It got out...flying away...faster and faster... Far, far, far...high, high, high...free...An elephant...flopping its ears (we just went to the zoo)...moving slowly. It's not the same place...feels like an African jungle...A monkey swinging from a tree.

CM 5

(smiles) It sounds like a synthesizer...I can't think... Country music...slap your sides (laughs)...banjo's, hay-stacks, turkey-in-the-straw, farm, outdoorsy, square dancing...

CM 6

Two little ballerinas toe dancing and holding hands, 5-6 years old, with women dancing behind them...wearing tutus. Now there are some men...the clacking...Six people dancing in a circle on their toes. It's a happy dance of completeness, a circle. It's nice how the little girls started, then the women, then the men rounded it out...Now they're dancing in a line, holding hands...The little girls are now with the men...they kind of cross...Virginia reel style...in and out...Now the men dance with the women, as partners, swaying up and down the stage...The little girls are sitting and watching...It's the end of the dance.

APPENDIX G

EXCERPTS FROM TWO FOLLOW-UP LETTERS

From C8:

. . .I'm so glad to be helpful. In fact, it is me who should thank you for participating in your study. Somehow I found my vague "ego" from the experiment. The feeling of my deep consciousness is hard to explain in words; partly lack of the capacity of expressing the very meaning of emotion, partly short of concrete fact or example to interpret the subtle experience that I never had [before]. However I did feel better to [become more] familiar with myself. . .

From C3:

. . .I was born and grew up in a little village on Northern Taiwan and moved to Taipei around 10 years old. I didn't know the reason that I was so irritated and frustrated about the life in Taipei and liked to go hiking on the mountains near my parents house until I went to your daughter's house and participated in your study. I wanted to go back to the nature and the good old days. I escaped to the mountains from the modern Taipei's life which is greatly industrialized and materialized.

Actually I'm the one should say thank you because you give me a chance to know my-self better. . .

APPENDIX H

DYNASTIES OF CHINA

Adapted from Liang Mingyue, 1986

Legendary & Neolithic Period, ca. -6000 to -1500. Ancient period: Han Chinese people. Fishing and Hunting. Vessel flutes, whistles, clay and stone chimes; solo and simple ensemble music; tuning based on simple harmonic system.

Xia, ca. -21st to -16th c. Music of the shamanas; grand bells and chime orchestras.

Shang, ca. -16th to 11th c. Bronze bells, stone chimes, panpipes, drums, chime orchestras.

Western Zhou, -1075 to -771. Music and Rites.

Eastern Zhou, -771 to -256.

Spring and Autumn period, -770 to -476. The Great Philosophers: Lao Tze, Confucius. Music of poetic and popular songs.

Warring State Period, -475 to -221.

Qin, -221 to -207. Long, plucked zithers, mouth organs, transverse flute predominate.

Western Han, -206 to 24. Cycle of fifth tuning method standardized. Seven tone tuning practiced. Buddhism and Confucianism established.

Eastern Han, 25 to 220. Small and large ensemble music of plucked string and wind instruments.

Three Kingdoms, 220 to 265. Folk music esotericism predominant.

Western Jin, 265 to 316. Predominance of Taoism.

Eastern Jin, 317 to 420.

Southern and Northern Dynasties, 420 to 589. Buddhism dominant. Asiatic and nomadic domination of music.

- Sui, 581 to 618. Reunification. Dance music. Double reed guan aerophone; plucked lute and hand drums. Court music esotericism predominant.
- Tang, 618 to 907. Buddhism flourishing. String, percussion and wind ensembles.
- Five Dynasties, 907 to 960. Strong development of art and literature. Narrative music. Folk and regional music prevailing.
- Liao, 916 to 1125. Nomadic predominance. Double reed guan and transverse flute.
- Song, 960 to 1279. Neo-Confucian philosophy.
- Jin, 1115 to 1234. Modern period: nomadic predominance. Development of poetry.
- Yuan, 1271 to 1368. Kublai Khan, Marco Polo in China, development of drama. Theatrical music.
- Ming, 1368 to 1644. Music, poetry and painting flourish. Leading instruments: ch'in, bowed lute, transverse flute. Pentatonic mode predominant.
- Ching, 1644 to 1911. Patterns of European musical influence.
- The Republic of China, 1912 to present. Capitalist society. Westernization of the arts. Pentatonicism a national characteristic.
- The People's Republic of China, 1949 to present. Equal-tempered scale gaining wide acceptance in the 1980s.

APPENDIX I
SAMPLES OF CHARTS--INDIVIDUALS

Individual Chart, C1

[illegible]

Individual Chart, C2

#C2 ♀	Affect						Culture				Gender			Indoor/Outdoor		Music		Participant/Observer					PARD																										
	Stated Ss	Expressed Ss	Stated Image	Expressed Image	Affect Image	Animal Kingdom	Color	Own	Chinese	US	Other Asian	Other culture	Non-stated/implicit	Masculine	Feminine	Non-specific	Indoor	Outdoor	Urban/Manmade	Reference to...	Musical/Instrument	Nature	Ss Action	Ss Passive Action	Ss Alone	Ss Alone ± Other(s)	Ss Interacting	Ss Observing	Image Acting	Personal	Participatory	Affective	Reflective	Descriptive	Qualities/Traits/Characterist	Religion, Φ	Sensations, non-visual	of day, stated/implicit	Time	Season	Future/regression	Transition themes/images	Focal Images	Sensations	Images/landscape points	Post-music discussion	Image/Music	Image not in session	
C 1																																																	
C 2																																																	
C 3																																																	
C 4																																																	
C 5																																																	
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P M																																																	

APPENDIX J
SAMPLES OF CHARTS--MUSICAL SELECTIONS

Chart for CM 3

CM #3		Affect				Animal Kingdom	Culture				Gender				Indoor Outdoor	Music	Participant Observer	PARD	Time				Unusual	Picture																									
		Stated Ss	Expressed Ss	Stated Image	Expressed Image	Real	Imaginary	Color	Own	Chinese	US	Other Asian	Other culture	None stated/Implied	Masculine	Feminine	Non-specific	Indoor	Outdoor	Non/Innate	Reference to...	Musical/Instrument	Nature	Ss Action	Ss Passive Action	Ss Alone	Ss Alone & Other(s)	Ss Interacting	Ss Observing	Image Acting	Personal	Participatory	Affective	Reflective	Descriptive	Qualities/Traits/Characteristics	Religion, Φ	Sensations, non-visual	of day, stated/Implied	Season	Future/Regression	Transition themes/images	Focal Images	Sensations	Images/landscape/poets	Post-Music discussion	Image/Music	Image used in session	
C1	♀																																																
C2	♀																																																
C3	♀																																																
C4	♂																																																
C5	♂																																																
C6	♀																																																
C7	♀																																																
C8	♂																																																
C9	♀																																																
W10	♀																																																
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W15	♀																																																
W16	♂																																																
W17	♀																																																
W18	♂																																																
W19	♀																																																
PM																																																	

Chart for WM 5

[illegible]

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(Listed in order of tape, beginning with Western music)

- Dowland, John (1562-1626). "Forlorn Hope Fancy" (3:39).
The English Lute: Music by John Dowland and William Byrd: Nonesuch, H-71363, Side 1. Paul O'Dette, lute.
- Bach, Johann Sebastian (1685-1750). "Sonata in E Flat Major for Flute and Harpsichord, Movement 2: Siciliano" (2:29). Bach: The Complete Flute Sonatas. Odyssey, Y2 31925, Side 1. Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, harpsichord.
- Mozart, Wolfgang Amadeus (1756-91). "Horn Concerto Number 4 in E Flat Major, Movement 2: Romanze: Andante" (4:52). Mozart Horn Concertos: Nos. 1-4. London 410 284-1, Side 1. Barry Tuckwell, Horn and Conductor, English Chamber Orchestra.
- Brahms, Johannes (1833-97). "Symphony #1 in C Minor, Opus 68, Movement 3: Un poco allegretto e grazioso" (4:30). Deutsche Grammophon 2535 102-10, Side 2. Berlin Philharmonic, Karl Böhm, Conductor.
- Stravinsky, Igor (1882-1972). "Firebird: Suite for Orchestra (1919 Version): Berceuse and Finale" (7:02). Deutsche Grammophon 2530 537, Side 2. London Symphony Orchestra, Claudio Abbado, Conductor.
- "A Fair Lady and A Cowherd" (1:52). CHINA; Shantung Folk Music and Traditional Instrumental Pieces. Nonesuch Records, H-72051, Side 2. Chen Yu-kang, k'un ti (medium size bamboo flute); Lu-sheng Ensemble, Liang Tsai-ping, Director.
- "Pinsha louyan" ("Wild Geese Alighting on a Sandy Beach") (4:10). Master Pieces [sic] of Cheng and Hsiao Duet. SMT: SMCM 131, Side 1 (tape). Professor Liang Tsai-ping, cheng (16-stringed zither); Liang Mingyue, hsiao (bamboo flute).
- "Mei-hua san-nung" ("Three Variations on Plum Blossom") (6:65). Chinese Masterpieces for the Ch'in: Ancient and Modern. Lyrichord Stereo, LLST 7342, Side 1. David Ming-Yueh Liang, ch'in (7-stringed zither).

- "High Mountains and Running Water" (4:00). The Chinese Classical Music. Four Seas Records (tape) CT-1023, Side 2. Lui Tsun-yuen, pipa (lute).
- "Flying Kites" (1:52). West Meets East: Chinese and Balinese Music. Folkways Records, FSS 37455, Side 1. Asian Music Ensemble, Northern Illinois State University, Han Kuo-huang, Director. Sue Lee Pounders, kao-hu (high violin); Patty Foltz, yang ch'in (struck dulcimer).
- "Flower Ball Dance" (classical dance for orchestra), 3:37. Chinese and Southeast Asian Music. Private pressing recorded at Golden Crest Studios, Huntington Station, NY 11746. Members of Ethnomusicology Program, Department of Music, Northern Illinois State University, De Kalb, Han Kuo-huang, Director.

