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Mythopoetic music therapy: A phenomenological investigation into its application with adults

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New York University, 1992

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Sponsoring Committee: Professor Barbara Hesser,
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MYTHOPOEIC MUSIC THERAPY: A PHENOMENOLOGICAL
INVESTIGATION INTO ITS APPLICATION
WITH ADULTS

David Rafael Gonzalez

Submitted in partial fulfillment
of the requirements for the degree of
Doctor of Arts in the
School of Education, Health, Nursing, and Arts
Professions
New York University
1992
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David Gonzalez
Dedicated to

JACOB RAFAEL GONZALEZ

My son
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Finally, my deepest gratitude goes to my beautiful wife Lisa Sokolov, for her complete faith, encouragement, and patience.
When myth transcends mere storytelling and truly comes alive for us, we experience deep psychological understanding...When we begin to see myths at this level we open up communication between our conscious and unconscious selves, gaining important insights and enriching our lives.

Robert Johnson in Ecstasy
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CHAPTER I

INTRODUCTION

This research project is an examination of the relationship of myth to music therapy with adults. The subject of my study is an approach to music therapy termed "mythopoeic music therapy" which I have been developing over the past three years. Mythopoeic music therapy gradually grew out of the confluence of the two major streams of my professional life: music therapy clinical practice and storytelling. I often felt that my professional life was fragmented and that any integration of these disparate parts was impossible. At best, I simply felt fortunate to have outlets for my diverse interests. The approach is based on the combination of improvisational music therapy and psychologically oriented mythology. A detailed description of mythopoeic music therapy is included in Chapter III of this document.
In preliterate cultures, myths served as the storehouse for a society's accumulated wisdom. By careful transmission and enactment of their myths and rites, societies could sustain their social fabric within a changing and often hostile world (Livo & Rietz, 1986). Some myths focused on a particular aspect or portion of an individual's life journey; others represented condensed, symbolic versions of the complete evolution of a human life.

A number of authors have suggested that myths, with their universal themes, can function as a central organizing and guiding structure of the psychotherapeutic process (Campbell, 1949; Franzke, 1989; Johnson, 1987; Jung, 1961; Laeuchli, 1987; Von Franz, 1970; etc.). Applications of myth have been made in the sphere of verbal psychotherapy (Franzke, Johnson, Jung, Von Franz); drama therapy (Fox, 1986; Landy, 1990); music therapy with handicapped children (Nordoff & Robbins, 1971); and music therapy with adult psychiatric patients (Kenny, 1980). Certain authors have examined the use of storytelling, role-playing, and ritual (Kenny, 1980; McKniff, 1988; Plach, 1980; etc.). Besides Kenny, whose contribution will be taken up in detail, none of these music therapy investigators directly addressed myth as a central organizing factor for the treatment of adults.
The word "mythopoeic" comes from Jung's (1961) description of that realm of human psyche which finds its most complete expression in mythic symbols and the esthetically determined language of poetry. "Mythopoeic imagination is...unpopular, ambiguous, and dangerous, it is a voyage of discovery to the other pole of the world" (p. 188). Mythopoeic imagination resides in a psychological arena without clear boundaries that is governed by the murky, instinctual and yet wholly benevolent forces of the Self (Jung, 1968, p. 193).

I had never collected or analyzed any data on mythopoeic music therapy and believed that I had to research it in such a way as to understand how it was experienced by the participants themselves. My previous use of phenomenological research methods to study improvisational music therapy with an emotionally disturbed child (Forinash and Gonzalez 1989) was fruitful, so I have returned to phenomenology for this study as well. It is my hope that the practice of mythopoeic music therapy would be strengthened by this research.
CHAPTER II

REVIEW OF THE LITERATURE

Literature for this study comes from three main categories: music therapy, mythology, and music therapy research.

Music Therapy

Interdisciplinary exchange has been identified as a necessary component in the study of music therapy (Eagle and Miniter, 1984). The need for a rich cross-fertilization among the many disciplines that are related to music (psychology, biology, anthropology, physics, philosophy, sociology) has been called for. The realm of mythology, however, has not yet been well developed in relation to music therapy.
Very little has been written on the use of myth in music therapy. Carolyn Kenny's books, *The Mythic Artery: The Magic of Music Therapy* (1982), *The Field of Play: A Guide for the Theory and Practice of Music Therapy* (1989), an unpublished article, and personal communication with her have been the prime sources of direct input from the music therapy community. She draws on Native American and cross-cultural references to present the archetypal cycle of "death-rebirth" as the central expressive feature of myths. This is a model which articulates in a basic form the phases of "The Hero's Journey," a phrase which Joseph Campbell (1948) formulated to describe the essential structuring of all myths.

Describing myth as an "informing energy," Kenny (1982) asks music therapists to view their work in light of the death-rebirth myth and to create contexts through which the dynamics of it may be experienced. In an unpublished manuscript entitled "The Myth of Death-Rebirth as the Healing Agent in Music Today" (1982), she takes the reader through a series of steps that ultimately relate music to myth. First, she connects the cycles of breath, initiation, transformation, creation-destruction, exitation, and tension-relaxation to the death-rebirth theme. Following this series of connections, she equates
music, by way of McLaughlin's writing on music and communication (1970), with tension-relaxation, and then makes the further step of relating it to the death-rebirth cycle. Kenny sees music as being a vital link to this primary myth.

Music is the vehicle which establishes a relation between the mythic concept of death-rebirth and the people participating in the musical experience (p. 38).

She holds that the far-reaching themes of the death-rebirth myth are contained within the very elements of music. Kenny proposes that "music is in fact one of the carriers of the universal healing themes of man," and that "the nature and forms of music are highly conducive to conveying the symbolic meaning of generative themes" (p.19). She recommends the conscious use of music to bring out the healing that is within the death-rebirth theme (p.20).

Kenny's applications of this work were with motivated psychiatric patients in an institutional setting. She lists four general activities that are used in working with the death-rebirth theme: dance and movement to music; spontaneous music making with voice and instruments; writing poetry, images, fantasy journeys to music; and painting to music. Using her
interdisciplinary approach, she provides a basic framework for the theoretical and practical application of myths in music therapy.

In the preface to *The Mythic Artery: the Magic of Music Therapy*, the one published book which deals directly with the topic of myths in music therapy, Kenny (1982) poses the following questions as the central focus:

What have we, as a civilization, left behind with those primitive, primal, preconscious ways of being from the clear morning of our beginnings? What have we left behind as individuals and as a culture in terms of the original potential for development? And how does music therapy really fit into this development? (p. xii)

Later, in her closing chapter, she replies that "."..effective ritual contexts for this myth [the death-rebirth myth] have been left behind" (p. 137). Although Kenny suggests that music therapists ought to provide a "context for the transformative experiences of mythical musical forms" (p. 138), she does not specify exactly how we are to accomplish this. Offered instead is a general theoretical framework to be fleshed out, adapted and tested. This framework encourages music therapists to explore the possibilities of using music to create contexts for the
activation of the death-rebirth mythic theme (Kenny 1982).

In their book, *Music Therapy in Special Education* (1971), Nordoff and Robbins describe work with handicapped children using fairytales and pre-composed music. The stories were chosen for their therapeutic value, and the pre-determined parts were assigned to the children who seemed most in need of the qualities, situations, and challenges that the particular character had to face. Music was especially composed for each of their plays and given great attention so as to reflect and enhance the dynamics of the tale. The narrative line of the myth was enacted and sung by the children and the therapists. Although they contained moments of improvisation, these activities were conceived of as composed pieces with particular actions and music. This use of myth centered on the performance of the various roles of the story. Through their participation in the play, the children's self-esteem, self-expression, and socialization skills were enhanced.

For a recent compilation of case studies, Bruscia (1991) asked music therapists to report on the practice of contemporary music therapy. Out of the forty-two cases in the volume, none made reference to using myths and only five include references to storytelling. In
four of these cases, the clients were asked to invent or improvise stories. In only one of these (Aigen p. 109) was the story created within the flow of the musical interaction of the therapist and client. In three cases, the stories were either written and discussed, or written and then improvised to. In one case study, the storytelling aspect lay in the use of songs that emphasized the telling of a tale. These various techniques presented the creation of stories by the client. There is a significant difference between the spontaneous stories of a client in therapy and myths. Spontaneous stories are idiosyncratic, particular and self-referential. Myths, on the other hand, contain universal themes and have relevance to large communities of people.

A number of authors have proposed approaches to music therapy which include some of the parts of the mythopoeic approach, i.e., role-playing, storytelling and ritual (McKniff 1988, Plach 1980, etc.). These writers speak about how music therapy may be augmented by the addition of other expressive media, but they do not specifically address the use of myths as central organizing factors in the therapeutic process.

Although not directly related to mythology, Helen Bonny's work in Guided Imagery and Music (GIM) has a place in this study because it is based on the
activation of unconscious imagery sequences which commonly contain mythic themes (Bonny 1990). In GIM, music may be understood as a catalyst for the expression of what might be termed "personal mythology." In GIM, the client/traveler experiences a "story," or flow of images and other sensuous events that are generated from the client-music relationship. The mythopoeic approach differs in that it uses a set story with a cast of characters and relationships. Both, however, use a pre-composed source to stimulate archetypal energies as the material for therapy.

In both systems, the therapist's role is to be responsive to the directions that the client takes the initial material, be it pre-composed music or the telling of a myth. Interpretation, as such, is not a central concern for the GIM therapist. Rather, the therapist's work is to help the client find meaning in his own experience by reflecting and enhancing what is occurring or has occurred. Another domain in which there is a likeness between these approaches is about the use that both approaches make of altered states of consciousness, GIM through hypnagogic induction, deep relaxation and music listening, and mythopoeic music therapy through the various trance states which are associated with storytelling and improvisation. Dr. Bonny's work in illuminating the meeting place of music
and the unconscious lends support to other models of creative therapy, such as the mythopoetic, which attempt to bring external esthetic forms to the inner processes of psychological growth.

Mythology

The realm of mythology is vast. Literally hundreds of texts in dozens of languages deal with the subject. Subcategories such as styles of interpretation, comparative mythology, language and myth, religion and myth, and an array of anthropological perspectives confound the study even more. As Eliade (1963) says in Myth and Reality, "Myth is an extremely complex cultural reality..." (p. 5). Obviously, a comprehensive review of mythology is impractical.

Joseph Campbell's engrossing descriptions of the meaning of myths for modern day man are presented in his many books and audio and video tapes. An emphasis of his work was to show that, whether we know it or not, the great myths of our culture, which embody the collective wisdom of our community, are operative in our lives. In The Hero with a Thousand Faces (1949),
he helps the reader to identify his relationship to the mythic forces which are influencing his life through the schema of the "Hero's Journey." This is the "standard path of the mythological adventure", a sort of road map of psychological and spiritual growth as expressed in myths.

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man. (p. 30)

This journey into the unknown is a more elaborate version of the death-rebirth myth. Campbell refers to the hero's journey as a magnification of the rite of passage: "separation-initiation-return." It is a universal theme that shows "astonishingly little variation in the morphology of the adventure" from one culture to another. Campbell suggests that the "Hero's Journey" be called the "monomyth", in that it articulates the essential features of all myths.

If one or another of the basic elements of the archetypal pattern [the monomyth] is omitted from a given fairy tale, legend, ritual, or myth, it is bound to be somehow or other implied...(p. 38)
Campbell holds that ancient myths can be made relevant for contemporary people through translation of their inner symbology.

Mythology,...is psychology misread as biography, history and cosmology. The modern day psychologist can translate it back to its proper denotations and thus rescue for the contemporary world a rich and eloquent document of the profoundest depths of human character (Campbell 1949, p. 256).

In *Myths to Live By* (1972), Campbell discusses mythological symbols as either functioning or not functioning. Functioning mythological symbols are defined as "energy-evoking and directing sign[s]." In this book, he addresses more pointedly the relationship between mythology and psychological health. Campbell describes four functions "normally served by a properly operating mythology," that is, one in which the symbols act to evoke energy. The first is the mystical function, "...to awaken and maintain in the individual a sense of the awe and gratitude in relation to the mystery dimension of the universe." The second function is "...to offer an image of the universe that will be in accord with the knowledge of the time." The third function is to "...validate, support, and imprint the norms of a given, specific moral order."
And the fourth function is to guide the individual ."...stage by stage, in health, strength, and harmony of spirit, through the whole foreseeable course of a useful life." This last function gives a basis for the idea of using myths in psychological therapy. Myths, as presented by Joseph Campbell, are vital and indispensable survival tools for the individual psyche and for the integrity of the community.

In *Myth and Reality* (1963), Eliade examines what he terms "living" myths from various cultures around the globe. The "living" myth is alive in these cultures in that it "supplies models for human behavior and, by that very fact, gives meaning and value to life." The meaningfulness of myths is, for Eliade, rooted in the way they describe the creation of "reality", "be it the whole of reality, the Cosmos, or only a fragment of reality." All myths, he holds, are "account[s] of a 'creation'; [they] relate how something was produced, began to be." By knowing their myths and by giving them a living representation, people in archaic societies sustain and remain connected to the primordial generative forces of life.

For the man of the archaic societies...what happened *ab origine* can be repeated by the power of rites. For him, then, the essential thing is to know the myths. It is essential not only
because the myths provide him with an explanation of the World and his own mode of being in the World, but above all because, by recollecting the myths, by re-enacting them, he is able to repeat what the Gods, the Heros, or the Ancestors did ab origine. To know the myths is to learn the secret of the origine of things. In other words, one learns not only how things came into existence but also where to find them and how to make them reappear when they disappear. (p. 14)

The notion of being able to find, and make reappear, those things which have dissappeared from oneself is directly applicable to the experience of mythopoeic music therapy. In this way, Eliade points to the curative potential of mythic enactment. "What is involved [in enacting a "living" myth] is not a commemoration of mythical events but a reiteration of them." One "ceases to exist in the everyday world" and becomes a contemporary of the mythic characters, a player among the creators of the world. This attitude of supreme involvement in the doing and making of the World is reflective of the stance that improvising music therapists take in charging the clinical moment with musical inspiration and relationship.

Cassirer's Language and Myth (1946) is a philosophical inquiry into how mythic themes are embedded in the very way we think about and talk about our world and life. The use of language and speech, long a controversial issue in music therapy, are an integral part of the mythopoeic approach. Simply put,
the argument against using words in therapy is that since words are referential and qualitatively different from the dynamic and esthetically charged tones of music, they tend to interrupt and deflate the musical moment. Cassirer however, proposes a conceptual framework in which words cause no expressive "damage", but rather add richness and fullness to an experience.

...there is one intellectual realm in which the word not only preserves its original creative power, but is ever renewing it; in which it undergoes a sort of constant palingenesis, at once a sensuous and a spiritual reincarnation. This regeneration is achieved as language becomes an avenue of artistic expression. (p. 98)

The storytelling and spontaneous poetry in the mythopoeic music therapy approach aim to be alive with this sort of "creative power."

**Jungian Mythology**

In recent years a number of psychologists have shown themselves to be "translators of the myth." Rooted for the most part in Jungian theory, these include: Robert Johnson, Marie-Louise Von Franz, James Hillman and others. Jung believed that it was necessary to engage the "mythopoeic" realm to reach the
depths of the unconscious (Jung, 1961, p.188). Johnson takes this challenge to heart in his provocative books: He: Understanding Masculine Psychology (1989), She: Understanding Feminine Psychology (1989), We: Understanding the Psychology of Romantic Love (1987), Ecstasy: Understanding the Psychology of Joy (1987) and Femininity Lost and Regained (1990). Each employs a myth as the central organizing and informing source for its discussion. The myths of Parsifal, Psyche and Eros, Tristan and Isolt, Dionysis and Oedipus, respectively, are told and then analyzed according to the stated subject. Johnson's method and attitude toward entering the myths has been of great importance to the development of this work.

...we must bring myth back into the realm of subjects suitable for adult consideration. We must learn to accord the inner world described in myth the same respect we give the outer world described in science. When we can understand and accept myth as a living picture of our inner world, we will be on the way to effecting real change (Johnson, 1987, p.xii).

Johnson beautifully illuminates particular psychological and social themes through his interpretations of myths. His remarkable ability to make ancient tales relevant and accessible through personal stories and cross-cultural references lends
inspiration to any attempt at making myths come alive. In the mythopoeic music therapy approach, however, there is no specific psychological agenda, nor is interpretation by the therapist a central feature of the work.

Marie-Louise Von Franz' (1960) work with the interpretation of fairy tales is widely accepted as the zenith of this discipline within the Jungian school. She brings vast amounts of cross-cultural and historical references to her interpretations of fairy tales. For her, the process of "amplifying" mythic symbols is the key to their understanding. Amplification means "enlarging through collecting a quantity of parallels." Her approach to interpretation of fairy tales is to take each symbol as it occurs in the story and to find as many variations and associations to it as she can. Then she moves on to the next symbol, and so on through to the end of the myth. When all of the symbols have been amplified in this way, she goes on to the next step, which is the interpretation itself. Interpretation is a rendering of the meaning of the story in psychological language. Although interpretation by the therapist is not a central part of the mythopoeic music therapy approach, the concept of amplifying symbols one at a time through the chronological structure of the myth has influenced
the formal structuring of the work. The process of amplification has evolved into a substantially different process in mythopoetic music therapy and is taken up in a later chapter.

The American poet Robert Bly (1990) has made applications of Von Franz' amplification and interpretation technique and style. His interpretation of the ancient Russian fairy tale "The Frog Bride" and the Grimm's brothers tale of Iron John focused on the psychological development of men in contemporary society. He integrates his own poetry into these discussions and in live poetry readings commonly will have live music and dance as supportive and complementary media. He combines esthetically beautiful language with psychological interpretation and thus gives the story, and its interpretation, a fresh vitality.

Other author/therapists have discussed and made applications of myth to verbal psychotherapy. Lauechli and Laeuclhli (1989) have designed a program called "mimesis," which takes groups of people through classic and religious myths. In "mimesis," the participants role-play both an ancient myth and a contemporary tale (such as a divorce) and try to understand through discussion the relationship between the two. The work is largely verbal and does not use the arts in any
significant manner. Franzke (1989) uses myths and fairy tales in verbal psychotherapy with individuals and groups to stimulate imagery and emotional release.

**Personal Mythology**

In recent years, a new subdiscipline within psychology has developed which uses the concept of "personal mythology" as a way of understanding the issues, beliefs and themes which operate in one's life. Personal mythology proposes that there is a system of beliefs at work beneath consciousness which exercises tremendous control over our lives. More formed than the amorphous unconscious, one's personal mythology is rather a "...vibrant infrastructure that informs your life, whether or not you are aware of it" (Singer/Krippner, 1990). The thrust of personal mythology is to become aware of the unconscious mythic system which we carry within us and to change it to a more effective and fulfilling mythology, in essence, to change the story we have internalized about ourselves and the world.

If we are unacquainted with the contents of our personal mythology we are carried by it
unconsciously, with the result that we confuse
what exists objectively in the world with the
image of the world supplied to us by our own
distorted lenses. Based on an unconscious
personal mythology, or a mythology rigidly imposed
by our social group, we tend to see only one
correct path (Feinstein and Krippner, 1990).

Therapists working with personal mythology try to
eradicate the individual and cultural myths which are
ineffective and constraining. Keen and Valley-Fox's
Your Mythic Journey (1989) combines the authors' philosophical thoughts with exercises for meditation
and contemplation, stories from contemporary people and
references to traditional myths. This combination of
material is designed to be a "travel guide" into one's
personal mythology. It is a practical workbook that
helps one to reflect upon the mythic themes that occupy
life.

Feinstein and Krippner's Personal Mythology (1988)
reflects a similar pragmatic approach. The authors
call their book a "guide for learning to live more
mythically and for dealing more effectively with the
mythic dilemmas that are central to adjustment and
personality development." They take a
psychotherapeutic stance to the mythic material, and
instead of offering a loosely related series of themes,
as Keen and Valley-Fox do, Feinstein and Krippner
present a "program" for personal evolution. Their
program consists of five stages, starting with "recognizing when a guiding myth is no longer an ally" and ending with "weaving a renewed mythology into daily life." Three primary techniques are employed: personal rituals, a personal journal, and guided imagery. The authors have tested their method and have come to believe that it can initiate the following types of changes:

(1) to begin to identify outmoded or otherwise unproductive personal myths that have been operating largely outside of your awareness; (2) to begin to revise them; (3) to experiment with ways of bringing your life into greater harmony with these revised myths. (p.12)

In addition, Feinstien and Krippner say that this program will help people to become more able to "understand the mythology of [one's] culture and to participate more effectively in its evolution."

Phenomenology and Music Therapy Research

Despite a forty year history as a modern day profession, when it comes to theory and research
methods music therapy is still in its infancy. Ruud (1980) supports this notion when he describes music therapy as being in a "pre-paradigmatic" phase of its development. He encourages that future models be born out of the unique element of music therapy, namely, the relation between man and music (p. 70). Many therapists try to understand their experience through the language of other theories of human functioning, i.e., the behavioral school, the psychoanalytic school, the gestalt school, the Jungian school, etc. Although these theories hold a great deal of insight and value for the music therapist, they each fall short precisely because they are not essentially about the music-man relationship. It is for this reason that Hesser (1982) says:

I think we need a new paradigm of research which allows us to look at music therapy without losing its essence. New trends in qualitative research and phenomenological psychology may provide some answers (p. 13).

Kenny (1989) reinforces Hesser's original position when she reports that music therapists place the development of a "new language" as the thing that would most support them in their work. She says that ."...perhaps we are looking for words that express more
clearly than usual words, the relationship between the human condition and music, mankind's relationship to sound (p. 24). The theme of searching for, or creating, a new, more accurate, and at the same time more "musical" way of talking about music is also reflected in Aigen's (1991) work on an indigenous research method and model of music therapy, and in Smith's (1979) phenomenological approach to musicology.

An early effort to address this need was the Working Group on Research in the 1982 World Symposium of Music Therapy at New York University. In their concluding remarks, the committee called for the "use of all types of research in music therapy in order to get as full a picture as is possible." They went on to say that "phenomenological and introspective methods would provide us with a way of knowing and describing the inner states of the musical experience" (1982).

In her doctoral dissertation, Kenny (1984) employed phenomenological methodology to search for the essences of the music therapy process as experienced in her work with an emotionally troubled woman. Her method began with an initial step of self-reflection through which she came to a preliminary set of "essences." She then presented the clinical material (video tape) and a questionnaire to a group of people whose disciplines of study and orientation she believed
would expand on her own vision of the experience. Using their responses to the clinical material and the preliminary essences that she had discovered, Kenny then developed a revised version of the essences.

In recent years, several other music therapists have done phenomenological research, in particular these have focused on applications of Ferrara's procedure and Giorgi's procedure (1975, 1984). Forinash and Gonzalez (1989) applied a modified version of Ferrara's procedure in researching music therapy with a terminally ill woman and with an emotionally disturbed youth. Forinash's dissertation, "A Phenomenology of Music Therapy with the Terminally Ill" (1990), made use of an adapted version of Giorgi's procedure for psychological and esthetic research. In it, she examined 10 music therapy sessions with people in various phases of terminal illness. Forinash's modification allowed for the special constraints of her population by omitting the taped face-to-face interview from Giorgi's method. Instead, she used session tapes, transcripts and clinical process notes as her database. She employed phenomenological methodology in part because of a disenchantment she experienced when reading traditional music therapy research. Whereas most of this research tended toward a "dissecting" of the clinical work (which rendered it unrecognizable to
her), she found that as a clinician the meaning of music therapy was based on "complex multidimensional human interaction, the working together of the patient and therapist in the context of the therapeutic environment" (p. 1).


Through these efforts in applied phenomenology, the lived process of the music therapy session is being illuminated. The articulated essences of the experience are beginning to formulate a "new language" for music therapy.
CHAPTER III

MYTHOPOEIC MUSIC THERAPY:
DEVELOPMENT AND PRELIMINARY DESCRIPTION

Historical Development

I have based my clinical work as a music therapist on improvisational techniques and methods. As a jazz-influenced musician, the approaches within music therapy that emphasized improvisation were clearly more interesting to me than those which did not. The early exposure I had to Nordoff and Robbins' (1977) pioneering work in improvisational music therapy was extremely influential. Nordoff and Robbins music therapy is founded on the principles of spontaneity and communication within the music therapy relationship. Whereas Nordoff and Robbins (1977) treated developmentally disabled children, I was working with inner city youths with emotional disturbances who were
generally without neurological or cognitive handicaps. In bringing Nordoff and Robbins' style of clinical music therapy into action, I found myself open to all sorts of musical and extra-musical communications from my clients. A good deal of movement, imagery, and spontaneous stories were often part of the therapeutic material that emerged. In order to develop rapport and to inspire my young clients, I began to connect to and express my own movement and dance, my imagery and my spontaneous stories. One of the main techniques of improvisational therapy is to encourage the clients to express themselves with as much freedom as they can allow, and so my style of improvisational music therapy began to evolve. The special needs of this population as well as my interest in stories led me to incorporate storytelling into my clinical practice. It began with what I came to term "spontaneous operas." Spontaneous operas were freely improvised stories that the children created in their therapy sessions. I accompanied these stories with improvised music, usually from the piano, and encouraged the children to sing the story line as often as possible. For some of the children, these improvised story/songs became the prime technique that was used in their music therapy sessions.

At around this time, I was introduced to the work of Robert Johnson and Joseph Campbell. Their work with
myths contributed significantly to my psychological growth. It was, for me, a refreshing and effective way of presenting and illuminating psychological processes. As has been described in Chapter II, Johnson discussed psychological themes through myths. His lectures and books frequently begin with the telling of a story. The stated subject for the lecture was then addressed in relation to the symbols and structure of the tale. I realized that both the individual symbols and the overall structure of the myth were integral to his presentations, and so I began to look at these elements more closely in the improvised stories that my young clients were creating.

Simultaneous to this discovery, I began to perform as a storyteller. I found that storytelling gave expression to a different part of my self. When I make music on the guitar, my body is still. I am concentrated on the motion of my fingers on the strings and fingerboard. As my primary instrument is the classical guitar, the volume and intensity that I am able to produce are limited to the range of that gentle instrument. When I tell stories, I move my body in wild and extreme gestures. I reach to the ends of my vocal capacities, in both volume and texture. I project my dramatic characterizations into large spaces with ease. These two parts of my artistic life are as
dissimilar as night and day. But, like night and day, I need them both. My guitar music expresses the inner, perhaps darker and certainly quieter part of my life, whereas storytelling frees the dramatic part of my personality that thrives at the center of attention.

As my involvement in storytelling and psychological mythology grew, I became more interested in trying to find ways to integrate them into my clinical work. It was through my work as a music therapy educator that I had the opportunity to realize this wish. I was asked by a European music therapy association to develop a five-day intensive workshop which would sensitize music therapy students to their emotional lives and at the same time instruct them in the clinical uses of improvisation. I took advantage of the context of the workshop setting to try out using a myth with music therapy. The results were so pleasing that I repeated it several times in other places. Working with mythic material proved to have rich rewards, and so it began to be a general orientation for my work. This work has occurred mostly in intensive therapy workshops that I have conducted with various groups here and abroad. At the time of this research, I have explored three myths: the classic Greek myth--"Orpheus and Euridice", a Russian fairy
tale - "The Frog Bride", and a Chilean story - "Delgadina."

**Description of the Work**

Before the participants arrive, the room where the work occurs is made as open as possible. Chairs, tables and extraneous furniture are moved away to make an open space that will promote movement, wandering and interpersonal encounters. Musical instruments are laid out on the floor or made clearly visible and accessible.

The clients introduce themselves to one another and tell why they have come to the workshop. I give a general introduction and orientation to the work and tell them which myth we will work on and how the experience is structured. I tell the group that we will use improvisational music, movement and poetry, as well as verbal discussion, to explore the meaning of the myth for ourselves.

The first part of working with the myth is a storytelling experience. I ask the participants to get comfortable and guide them into a mild state of relaxation. They are invited to close their eyes if
they like. I then tell the story. Often I will accompany myself with a musical instrument, such as the guitar, drum or harp. My telling of the story is dramatic but not overly so. I contain my telling and try to render a subdued, but still vibrant, performance that will inspire without becoming a spectacle. I might use different voices for the different characters in the myth, and I will use hand and facial gestures, but I generally will not do full body movements, or extreme vocalizations. When the story is complete, I tell the group which part of the story we will attend to in the session.

The myth is then explored chronologically, section by section. The main sections of the myth are natural markers for where to make a cut off point for what can be addressed in each session. The main sections of the myth are those parts which communicate the essential structure of the story. The central events and characters are obvious in the story itself. The amount of time available for the group experience is an important factor in determining which parts of the story are addressed and in how much detail they are described in the story.

Generally, I retell the portion of the myth that the group will be addressing and then give a purposefully vague direction to begin to explore it.
At this point, the participants have varying responses. Some may wander about the room, others may start to play the instruments, still others may remain quiet and still, watching and waiting for an idea or inspiration. The participants then begin to play instruments and to sing in order to "amplify" a particular symbol from the passage of the story that is being dealt with. Whereas Von Franz' (1970) amplification of mythic symbols is largely an historical, cross-cultural and intellectual approach, the participants in mythopoeic music therapy amplify the symbols through their creative musical involvement with them.

Most commonly, I will sit at the piano or with another instrument to silently observe the group until someone's actions inspire me to play. The piano is the largest instrument in the room. Although I will use other instruments such as the guitar, xylophones, and assorted drums and other percussion instruments, I tend to favor the piano. It is a place from which I can produce the broadest range of sounds that I want, and so it is my power center in the room. In contrast to the other instruments which are spread out on the floor, the piano is up high, like an observatory. It is slightly removed from the play space where the group improvisations occur. When I sit at the piano, I feel that I hover just outside of the expressive intensity
that the participants are exploring. The piano is heavy and rooted to the ground by its sheer weight. When I sit at the keyboard, I feel that my presence takes on its weight, its "groundedness." From this position at the piano, I accompany, reflect, and interact with what I see and hear occurring in the participants' improvisations.

The participants look at the portion of the myth we are dealing with and "try on" different parts of the story: the characters, the symbols, and the feeling qualities that they sense come from it. These sections of free improvisational play last from thirty minutes to two-and-a-half hours. The participants vocalize, play instruments, and make movement gestures that explore the element of the story that they are interested in. At times this is a cacophony of unrelated sounds. Gradually, however, as the participants begin to listen and to come in contact with one another, the cacophony yields to the group's collective musicality. Improvisational duets, trios, and larger "ensemble" groupings form in a seemingly unending flow of exploration, encounter, and creative expression.

From the piano, and with my voice, I try to provide a unifying motif for the initial cacophony by playing a pulse, a chord progression, a melodic line
that in some way reflects the mood in the room. During these moments, my music functions as a sort of container for the as yet unformed and unrelated music of the individual group members. However, as the group becomes more cohesive and supportive, my playing becomes more specific and more directed to the needs of a particular person or subgroup.

I try to create a free improvisational space in which the participants can choose which element of the story they wish to explore, how they will explore it, and how they will relate to the others in the group. Together we create an attitude of tolerance and respect which, at the same time, allows for interpersonal and group dynamics to emerge. This attitude and freedom gives enough room for each person to find the right level for his involvement. Only on a couple of occasions have I asked people to specifically address a particular symbol. In general, I leave these decisions up to the participants. There are times in each session, however, when I do make direct requests of the group. I may gather the group around the piano and ask for vocal solos or duets, spontaneous songs or poems. I tend to make this type of intervention at moments of transition in the story and at the end of a session.

Throughout the mythopoeic therapy sessions, there are times for discussion. Discussions are open-ended
and seem to serve as a place where people can label their experience and talk about how it relates to their lives.

Thus far mythopoeic music therapy has occurred as a short-term experience. The typical workshop context has been for five consecutive days, with six hours of work each day. This format is atypical in the world of conventional psychotherapy, and because the present research is also short-term, it warrants consideration. Yalom (1975) lists the advantages which proponents of time-extended, short-term groups claim: "the development of the small group is greatly accelerated; members undergo a more intense emotional experience; the entire course of therapy may only take twenty-four to forty-eight hours." The disadvantages of short-term group therapy experiences is that they tend to ignore the fact that

[the passage of time may be essential to the psychotherapeutic process, and such experiences as commitment, responsibility, intimacy, and trust cannot be compressed without grotesquely distorting their nature. (Yalom 1975)]

Yalom goes on to say that most short-term intensive therapy experiences do not effect lasting change in participants, but rather serve the sometimes
fruitful function of uncovering deeply held psychological material that can be integrated into the personality through longer-term treatment. As a therapist who has done considerable long-term work with clients, I recognize the limitations which Yalom presents. I try to address these disadvantages by encouraging discussion about how the work relates to the participant's lives, and by encouraging the participants to utilize their experiences in mythopoeic music therapy in their own therapy. At the same time, my experience indicates that there can be true experiences of intimacy and trust within time-extended, short-term group therapy.

The "Healthy" Adult Population

Mythopoeic music therapy is used as treatment for adults who do not have handicapping emotional problems. Although they may have concerns and desires for better psychological health, these are people who are functioning at high or relatively high levels of personal integration. The participants in this work are adults who are interested in increasing the fullness of their lives. They want to know more about
themselves and the world around them. They want to enrich their appreciation of life. For them, mythopoeic music therapy offers a unique vehicle to accomplish these aims. The esthetic dimension, the play dimension and the interpersonal dimension of the work are all part of the attraction of the "healthy adult" to this work. Some of the goals for this group of clients are: self-actualization, self-awareness, increased creativity, increased self-esteem, enhanced relationships, enhanced experience of the arts, catharsis, self-understanding, and the uncovering of spiritual meaning.

Mythopoeic music therapy provides a wide range of therapeutic experiences which the psychologically healthy adult can appreciate. The individual can be brought into contact with his inner life through the myth, music, and group interactions in the work. By recognizing and working through unsatisfactory styles of relating to others, and learning the use of music and the various arts modalities, the client can develop more fulfilling ways to express himself. Music therapy gives the healthy adult client a fresh perspective on his psychological issues while providing unique media for communication.

Some clients wish to focus on the music experience as such. They want to experiment with the various
elements of music: how to make vocal sound, how to develop new ways of listening, how to improvise, etc. These people want a music therapist to help them learn about the music-making experience because they believe that the psychological aspect of the arts should be addressed, and/or that the particular therapist has an attitude about presenting the music experience which is congruent to their own. For these adults, the esthetic realm is of utmost importance. They want to feel the excitement of the creative process. They come to the mythopoeic music therapy sessions for support with this process and to have a witness to their work.

Some people want to experience mythopoeic music therapy because they have become disenchanted or bored with verbal psychotherapy. They may feel a creative spark which they cannot seem to realize in the forms of traditional therapy. They yearn for something more, a more colorful and sensuous experience of personal change, something which addresses the esthetic dimensions of their lives.

Summary

Mythopoeic music therapy draws both inspiration and structure from the mythic themes that are embedded
in the flow of a narrative tale. Through this approach, the story becomes invigorated with the creative musical expression of the clients so that the wisdom embedded within it can be revealed. In using the classical Greek story of Orpheus and Euridice, for example, such symbols as the serpent, the gates to the Underworld, Cerberus—protector of the Underworld, the dark river, and so on are explored in the context of Orpheus' quest for reunion with his dead wife, Euridice.

My prior applications of the mythopoeic music therapy approach have generated certain presuppositions about the nature and benefit of mythopoeic music therapy. The most significant of these presuppositions is that the mythopoeic approach brings personal and universal themes into relationship with one another. Combining these two levels seems to enhance the psychotherapeutic process because it expands personal circumstances and situations to a universal level without becoming too abstract. This expansion makes clearer the commonality of the issues that the clients are coping with and therefore strengthens the bond among the group members. The recognition of commonality effects a broader experience of compassion and empathy which can extend to one's community and to the world in general.
As the reader has already surmised, I have invested a good deal of time and effort into the development of mythopoeic music therapy. I want it to be good work, and I want it to be well represented. This sets up a clear conflict of interest between my role as researcher and my role in that which is to be researched. As a researcher I am concerned with providing as clear a description as is possible of my research topic. As a therapist, however, I am interested in sharing with the public the excitement I have about my work. I am challenged to contend with my own bias.

My talks with participants from previous mythopoeic music therapy groups supported my impression that a great deal was being gained in the work. People seemed to grow in their capacity for self-awareness and to have new insights into their lives. These impressions begged for confirmation and examination. I wanted to know, beyond this anecdotal level, what effect, if any, the mythopoeic music therapy approach was having on my clients, and how this was being accomplished. As will be described later, phenomenological research attempts to account for researcher bias by relying on two principles: the "bracketing out" of previous knowledge about the thing being studied, and an insistence that discussions about
the subject of inquiry be "grounded" to the phenomenon itself.
CHAPTER IV

METHOD

General Introduction to the Method

The mythopoeic approach to music therapy is an artistic process directed toward psychological growth and change. Within its therapeutic context, there is a matrix of expressive media, one overlapping the other, one leading into another. It is, like all creative arts therapy processes, a complex situation of relationships involving the client(s), the therapist, and the expressive media. I emphasize these relationships and the work is, in fact, based on them.

Researching such a new and complex phenomenon as mythopoeic music therapy through quantification and categorization, the traditional tools of the scientific method would be both inappropriate and ineffective. At
this early stage of its development, it is necessary to direct research to the global aspects of the work, to its essences. Until we can understand and articulate the general meaning of what is actually occurring in the work itself, the details of behavioral actions and their numbering would be irrelevant and unintelligible. Because the phenomenon involves people in a flowing and dynamic situation it is imperative that we learn what real people in the real situation, of the work have experienced from it. In order to accomplish this aim a philosophy of learning which not only allows, but is grounded in descriptions from the subjects must be at the root of the research methodology.

Phenomenology as a research philosophy suited the needs of this study. This chapter includes discussions of the researcher's stance on phenomenological psychology, phenomenological research methodology and finally an outline of the research design.

One of the principal attractions of phenomenology as a foundation for research methodology is that it sets researchers (or knowers) in relationship to that which is being studied. It is an "inherently relational" way of examining the things of the world. Giorgi (1986) says:
...psychological analysis becomes [in the phenomenological framework] inherently relational. It is not consciousness understood as a separate entity, on one side, and then an existential material object that first exists independently, on the other, that are the units of analysis, but rather the structure: act of consciousness directed toward a transcendent object that is directly but partially grasped through an aspect (Giorgi 1986, p.7).

and he states that "."..a phenomenologically grounded science uses a descriptive approach in order to obtain the facts of a given experience to clarify their meaning" (p. 8). That the relationship of knower to that which is to be known is prime to the process of discerning meaning is assuring, for this is the experience that I have when I appreciate music.

I hear (or play) music, and what the music means is a function of how I have heard it (or played it). It is an immediate and complete structure of knowing that is grounded in my lived experience, not a theoretical or metaphysical construct. In this sense the phenomenological approach parallels my experience as a musician and, further, requires me to draw on skills which my craft has already necessitated. Both my esthetic sensibility and the "living-in-the-momentness" that my work as an improvising music therapist has necessitated and cultivated were needed for the study.
Phenomenological Research Methodology

The method I employ is based on the adaptation which Giorgi developed from Husserl's (1931) earlier formation for philosophic research. The steps in Husserl's method were:

To assume the phenomenological attitude, this being a shift away from the "natural attitude" of judgment and expectation and toward allowing oneself to experience phenomena "exactly as they present themselves",

To describe precisely how that which is to be studied presents itself to consciousness.

To search for the invariant essences of the phenomenon by "freely varying in imagination important dimensions of the experience in order to see if their absence results in radical change in the structure of the experience" (Giorgi 1984, p.14).

These methodological moves of Husserl's phenomenology have set the stage for many thinkers to develop and expand on his work. Ihde (1986), for instance, inserts another step into the method to articulate and emphasize a crucial aspect of the "phenomenological attitude". To minimize the
contaminating effects of metaphysical and reality judgments he suggests that researchers "horizontalize or equalize all immediate phenomena" (p36). By giving equal weight to all aspects of the phenomenon being studied, there is less room for prior conceptualizations of value to be put upon the experience.

In adapting this philosophic structure for psychological and esthetic research, Giorgi (1984) points to the differing intentions of philosophy and psychology.

...philosophy seeks what can be known by reflective consciousness, whereas psychology seeks to understand what can be lived by prereflective consciousness which in principle always exceeds what reflective consciousness can know (p. 17).

By focusing on the prereflexive, he emphasizes what might be termed the "primacy" of lived experience. Psychology studies what is "in" the experience of living and therefore needs accounts of what "is" lived. He brings out the need to acquire naive description as a way of discerning what the prereflective consciousness has experienced. Description is justified because it is through the everyday language that we express meaning in our real lived lives. The
series of steps in Giorgi's (1984) procedure is designed to extract the "embedded" meanings from within descriptions.

[Meanings] are synthetic ideal moments embedded within the totality of the subject-world, subject-subject, and intra-subject relations. With situated behavior, meanings can be directly ascertained. With respect to meanings embedded in person's experience or presences, language, gesture or other modes of expression are necessary to grasp the lived meanings (p. 2).

The steps in Giorgi's phenomenological psychological procedure are as follows.

The researcher interviews the subject on the object of inquiry and then transcribes the entire interview exactly as it was on the tape.

The interview is read as many times as necessary to grasp a sense of the whole.

The descriptive data is broken down into meaning units by re-reading the text and marking off those places in the text where a transition in meaning was spontaneously discriminated.

The researcher reviews the meaning units and with the help of free imaginative variation transforms them more directly into psychological language, especially with the intent of uncovering the lived artistic (therapeutic) process.
The transformed meaning units are reflected upon in order to discover their interrelation so their structure can be described (1984, p. 19).

Outline of Research Design

The four principal steps involved in researching mythopoeic music therapy via Giorgi's procedure are: the selection of the participants; conducting of the mythopoeic music therapy sessions; gathering the data; analyzing the data.

Selecting the Participants

The population for this study was comprised of three music therapy graduate students, one music therapy professional, and one drama therapy doctoral student. As this work was designed to meet the needs of high functioning adults and to this end stimulated self-disclosure, intimacy, fantasy, cathartic expression and exploration of the unconscious, participants were screened for emotional maturity by
discussing their expectations and past experience in psychotherapy with them.

Conducting the Mythopoeic Music Therapy Sessions

The group meet for five weekly sessions lasting from one to one-and-half hours. During each session, one or two central themes of the story were focused on and amplified. The story for this research endeavor was the classic Greek myth of Orpheus and Euridice. In that this story centers on the separation of man from woman, masculine from feminine, I believe it has a special relevance to the issues of contemporary people. The fact that Orpheus is a musician and Euridice a dancer was particularly apt for the people participating in this study. Use of vocal, percussion and instrumental improvisation were emphasized and were augmented by movement, poetry and group discussion.

Data Gathering

In his application to a work of art Giorgi (1984) interviewed the artist and then applied his procedure.
In this adaptation the participants were asked to write a descriptive log of each session. Written descriptions, it has been noted (Polkinghorne 1989), are not the preferred method of gathering descriptive data because in writing there is a greater tendency toward analytic thinking. To soften the losses of this data gathering technique, two modifications were employed.

First, the question asked was of a very general nature: "What was your experience in group today?" This open-ended question allowed for a maximum of spontaneity in the responses of the participants. Each log was collected before the beginning of the next session.

Second, any questions that I had about the logs were written in the margins and given back. Participants were asked to respond to this second level of questioning and to submit their responses to me the following session. This device served the purpose of clarifying and exploring certain parts of the participant's experience. In this way a semblance of the give and take of conversational interviewing took place. Both the original logs and the responses to the questions were included in the database.

The database was complemented by the addition of music therapy clinical process notes written by the
therapist/researcher, audio recordings of the mythopoeic music therapy session, and transcriptions of these. These secondary data sources, while not part of the research procedure per se, served to further ground the phenomenological analysis.

The database is comprised of the following:

Written logs answering the question "What was your experience in group today?"

Answers pertaining to my questions about the logs.

Audio tapes.

Music therapy process notes.

Data Analysis

Data from the group experience was analyzed in two stages. Stage one occurred on a weekly basis and involved two procedures; first, there was a review of the participants' logs and responses to my questions to discern meaning units. To accomplish this aim the places where meaning units occurred were marked with a colored pen. Second, I translated the perceived meaning units into psychological language.

Stage two occurred at the end of the five week period and was a synthesis of all of the meanings
derived from stage one. The translated meaning units were coded by session, participant, and meaning unit. For example "2.3.4" referred to session 2, participant 3, meaning unit 4. These translated meaning units were then read many times until a general structure began to suggest itself to me. I began to find themes and to catalogue the data according to these. Finally, the various themes suggested broader categories of organization and these are represented as the essences of the mythopoeic music therapy approach.

Music therapy process notes, audio tape and tape transcription were used as secondary data to document the experience and to help ground the analysis beyond the logs. References to the database occur throughout the document. The reader is encouraged to look to the appendices in order to get a more complete picture of what took place in the research sessions, and to better understand the excerpted examples in the text. Examples of the database are: all logs, (Appendix A), meaning units from session three, (Appendix B), and transformed meaning units from session three (Appendix C).
Research Questions

The aim of this research is to further develop and define the mythopoeic music therapy approach with normal adults. The following research questions guide this inquiry.

1. What is the role of the myth in mythopoeic music therapy?
2. How does mythopoeic music therapy effect the participants?
3. What is the role of music in experiencing the myth?
4. What are the processes by which the participant internalizes the myth?
5. What is the role of group process in this work?
6. What is my process as a therapist in doing this work?

It is hoped that by addressing these questions a better understanding of mythopoeic music therapy will emerge.
CHAPTER V

PARTICIPANT PROFILES

This chapter presents the individual process of each group member as they experienced the five sessions of the research project. It is hoped that these descriptions will give the reader a sense of the lived world of these subjects in mythopoetic music therapy.

Since this research group was based on the classic Greek myth of "Orpheus and Euridice", it is necessary for the reader to be familiar with the tale itself.

ORPHEUS AND EURIDICE

It was Apollo who gave his son Orpheus the lyre, and the nine Muses, including his mother, the fair-voiced Calliope, who taught him to play. His music was
so beautiful that when he played, all Nature stopped to listen and joined him in dance. Indeed, in Thrace there is said to be a ring of stones still standing in the same pattern of the dance led by Orpheus when he passed by.

Orpheus was married to the nymph Euridice, but one day, pursued by Aristaeus, she trod on a snake in her flight, was bitten, and died. Hermes appeared and took her to the world below. In his grief, Orpheus put aside his lyre, and song came no more from his lips, but at length, he could not bear his loss, and went in search of the entrance to Hades. When he found it, he took up his lyre once more and descended into the netherworld. Hope gave him back his songs, and, playing and singing, he walked down the dark, steep, path. His voice floated down through the dark, and its magic moved the iron gates of Hades: they sprang open to let him in, and even Cerberus, the three-headed watchdog and guardian of the passages of the Underworld, lay down and let him pass. The fluttering souls hushed their eternal chatter, those condemned to eternal pains ceased to groan, and their torturers, the Furies, dropped their whips and wept tears of blood.

Hades, the pitiless king of the dead, sat on his black marble throne, with his queen, Persephone, at his side. Even he was so moved by the music that tears
rolled down his cold cheeks, and Persephone sobbed. Orpheus stood before them and, still striking music from his lyre, said, "I have not come to trouble the kingdom of the dead, but to beg from you a boon. Euridice, my wife, was bitten by a serpent and has come into your kingdom, but I cannot bear her loss. In the world above, Love is a well-known god: whether he is known here also I do not know, but I think he must be, for if the old story is true, you were also joined together by love. I pray you, therefore, to give my back Euridice, to give back the life that was taken from here. In the end, we all shall come to you, for you kingdom is our final home, and you rule the longest over the race of men. Now I ask you to allow us to enjoy our love for a little time in the world above. If the Fates will not allow this, then you may rejoice in the death of us both."

Touched by these words, and mindful of the time she spent each year in the world above, Persephone pleaded with her husband to let Euridice go back with Orpheus, and Hades agreed under one condition. "As you journey back to the world above," he said to Orpheus, "you must not look at Euridice until you are both in the realm of the living. She will walk behind you, but if you look at her, she will return to the netherworld forever."
Hades brought Euridice out and overcome with joy, Orpheus started up the steep path. The way was long and, as Orpheus walked on and on, doubt began to creep into his mind. Had he been deceived? Were the sounds he heard behind him really Euridice's footsteps? He had almost reached the upper world and could see a dim light ahead, but he could bear his doubt no longer. He turned to see if his beloved was truly there. In the gloom, he saw her face for but an instant before Hermes appeared at her side to lead her back to the world below. Orpheus heard her whisper, "Farewell," and she was lost to him forever.1

The Mythic Structure of the Sessions

Session one of the research group focused on the wedding of Orpheus and Euridice; session two on Euridice's death by snake bite; session three was devoted to Orpheus' descent to the Underworld and plea for Euridices release; session four explored their ascent to the Upperworld and Orpheus' turning around to

look for Euridice. All of session five was given to an enactment of the entire myth.

Anna: Subject 1

Anna is a doctoral level theater student who had recently married. Just before the wedding, her then fiance, decided that he would not sign a marriage license. They married, but without legal sanction and this left her feeling sad, angry and confused. They were separated soon after and currently were trying to renew their relationship. She had no prior experience with music or with music therapy and came to the group upon the recommendation of another group member.

Session 1

Anna immediately entered into the creative process. Listening to the story of Orpheus brought tears to her eyes. She clearly had access to her emotional responses. She sensed that there was meaning in the story for her and began to question and
interpret Orpheus' and Euridice's motives immediately. Anna was sensitive to the group from the start. She noticed a welcome feeling in the group and was affected by what she perceived as group norms regarding improvisation, the use of instruments and vocalization. Gradually, she began to allow her own creative impulses to emerge, and with these came an awareness of personal feelings and possibilities about her own marriage.

The improvisation section of the session was pleasurable for Anna. She used her voice to make a variety of sounds, including hoots, chirps, and squeals as well as musical tones. She joined the rhythmic improvisation and switched instruments a few times. At one point, when the volume was relatively, low she sang in whispered tones. Her first solo vocal improvisation began with long, high tones which she accompanied in an erratic, staccato style on the tambourine. Fiery percussive breath sounds followed, as if she were speaking a strange "air" language. This improvisation built quickly into full voiced tones which led to a glissando and a loud, high cry which then eased in descending steps back to gentle "oo" and "ah" tones. Drama, focus and development were in her music. It was a compelling evolution of contrasts and raw vocal expression. At the end of the session she made a
gesture to hold hands with the others but they did not respond to her.

Session 2

At the beginning of the session Anna gave a long and thorough description of her experience from the last session. She is articulate and has insight into her growth process. I was impressed by her creativity and her willingness to go into process. Group roles were starting to become more defined. Anna was clearly a risk taker. She opened new reaches of intimacy and directness in the group.

In her log from this session she wrote about the symbols of the myth in the first person. As Euridice she asked:

Why did I go to the river? I was hot and over stimulated by the wedding - the dancing, all the people - so I went to cool down and take a minute to reflect, self-reflection, in the water I see my face. (Log Transcript 2.1.2)

It was her way of entering into the symbolic meaning of the myth, of identifying with it and of amplifying it
at the same time. She worked with a series of elements from the story; Euridice, the river, the Attacker, and the snake. Although later in the session she wanted to return to the character of Euridice, she did not because the group feeling did not fit the mood that she wanted to set Euridice in. Anna used a wide range of sensory and expressive modalities to relate to the symbol of the snake. She experimented with it and, in her log, she contrasted it to the violence of the character of the Attacker.

I become the snake. I slow down, make hissing sounds, my physical sensations, low to the ground, again I'm stalking, but its so different, I feel primordial, ancient, a mythic primitive form. My eyes go up in my head, I am this pure consciousness, not a creature with a will or volition, no ego, I am close to the earth, I do not think or speak, I sense by vibration. I am part of the unfolding of the universe, who ever comes into my path I attack, unlike the rapist Attacker who seeks, finds and decides because of ego (power) and Id (primitive body drives), as the snake I feel like attacking is fate, destiny...
(Log Transcript 2.1.13)

Anna was active in the group improvisation. She sang and moaned along with the rest of the group. Anna followed her own inspirations more this session and at the same time she was able to join the group and be more responsive to the others.
Session 3

Anna found it harder to get into the mood of the "mythic place" in this session. At the beginning of the session, she played a descending figure on the xylophone. Around her, the group was playing gongs in a way which gave the sensation of great space as if in a cavern. There were several gong crescendos around her, but she kept playing the xylophone in the same regular pattern, like footsteps traveling through a strange space. I struck the open strings struck with my fist, making dissonant, cloud-like tone clusters, and still Anna played the xylophone. Her music was a continuing presence. It was as if she were the person of Orpheus descending, and the rest of the group were giving dimension and expression to the Underworld itself.

She added her voice to the music: moaning, groaning, and crying with the rest of the group. She was wailing the pain of the souls which are tortured by the Furies in the Underworld. As the improvisation moved to the situation of the Underworld throne, she sang a poignant lament to the King and Queen of the Underworld:
I have come so far on this journey
I saw such sorrow
I saw such sadness
And this place is truly
Truly, not for Euridice
Release her
Release her
To me
So she can be free
Euridice is light and dance
And air
And sweet embrace
She is not this place
Release her
Open your heart
Let her free
Don't hold her down in the dark down here
Let her go

(Session Transcript)

Anna's voice was like an Irish balladeer. It was filled with a determined tone. She did not beg for Euridice. Instead, she sang with authority, strong and demanding. Her phrase "release her" was a direct command to the monarchs of the Underworld. Anna's solo began in her lowest vocal register and built to a crescendo which reached up into her highest range and then came down again. There was a dramatic intensity to her song, which she delivered with force and sweetness at the same time.

In her descent to the Underworld, she realized that she could not change its essentially "chaotic" and
cruel nature. She found instead that all she could do was

...momentarily operate in it, pass through it by moving my heart and soul to communicate, to soften the crazy, chaotic insanity. There is no logic here, so I must use my heart and playing part. (Log Transcript 3.1.7)

Anna seemed to be using the myth work to generate strategies for coping with the unpredictable situations that were outside of her complete control, as in the situation she was living through with her husband.

Session 4

Anna was comfortable with the group warm-up before going into the myth this day. She stretched her legs and arms, she sighed and vocalized. Anna made a smooth transition from the warm-up to the active myth improvisations. She began singing and whispering Euridice's name and playing a large deep-toned drum in a slow mournful tempo.

She identified with Euridice and saw her as a source for warmth in her life. The song she improvised
was soft and gentle; it captured her desire and longing:

Euridice come to me
You are so close
I can feel your breath
I can almost feel your warmth
Unbelievable
In all this darkness you are like a light

Session Transcript

The re-union with Euridice was a source of ecstatic feelings and made her feel "tingling, alive, present, and hopeful." She danced, leapt, jumped, and hugged the others in her movement improvisation. She improvised and sang in harmony with the others.

She had a particularly close connection with Rita when they walked out of the Underworld sharing the role of Euridice together. She played the drum in a heart-beat rhythm in accompaniment to their joyous improvised song. It was a duet of great spontaneity and intimacy. Then, toward the end of this section, Anna changed the mood of her song, it became more desperate and impatient.

Anticipation in my entire body
Climbing (breath sounds)
Sun and air, anticipation
I can't wait to get out of here
As Anna made the transition to playing Orpheus, her mood changed from ecstasy to grief. At the sight of Euridice returning once again to the Underworld Anna fell to the ground. She was motionless and quiet. In describing this experience later she said that she felt

...dry, dry, dry and shuddering, paralysis and fear, darkness and like my organs are dry, shuddering. I couldn't go on, or forward. I was so confused. I just turned for some strength to go on. I couldn't go on any further, it was useless, so I turned to her and she does this disappearance. It was totally mad, totally mad. I was surprised, then after a long time, I felt as if I couldn't leave here myself. I felt very confused about if I could walk out. I couldn't figure out if my body was dead or if I could go on. It was a way of dying, kind of like a death.

(Session Transcript )

Anna immersed herself in the imagery and had a rich emotional and physical response to the action of the myth. Later she related this part of the myth to the "tragedy of disconnection" that came into her relationship to her husband at the time of their wedding. However, she reported feeling "grateful and blessed" that unlike the finality of Orpheus' and
Euridice's separation, she and her spouse had the opportunity to try to work their relationship out.

Session 5

For the last session, Anna chose to play Euridice at the time of her wedding. She brought a ceremonial wedding vase that is used in Native American weddings. It had two spouts, one for each of the people, as a symbol of drinking from the same source. It was used in her own marriage and became the central figure of the wedding scene and the union of Orpheus and Euridice in this session. Anna had obviously planned this moment out. Although she had very clear associations to her own marriage, she later acknowledged that she did not "go as far into it" as she could have because she wanted to have "some balance between [the] myth, my marriage, and the people in the room."

Anna danced in flowing movements as one of the two "alive" Euridices. She sang in long sweet tones. The two Euridices (one of them a male) and Orpheus (female) improvised a trio in movement and song. They sang "together, forever, together, forever..." This was a moment of joy for Anna. She reported in her log that
the joy was not so much from immersion in the myth as from the experience of being together with the others.

Anna took the role of Euridice until she is taken to the Underworld. Rolled up and tied on the floor, she sang a short crying/singing improvisation in response to Orpheus' searching song. This call and response song evolved into a duet of longing and grief. Orpheus' sharp and desperate calling out for Euridice was in poignant contrast to her sad, long tones.

Finally, Anna took the role of the Queen of the Underworld.

...the parents of the Underworld. Why are they there? Who are they underneath there? They have a lot of power but they have to be appeased. What is the interaction between them? I want to be the queen.

(Session Transcript)

As the Queen, she cackled, ridiculed, burped, and was generally foul. Anna associated the Queen with being "gross and piggy", (qualities which she said she does not have enough opportunity to express in her life) and with her in-laws and parents as a way of discharging some feelings about their behavior toward her wedding. In this role, she encountered Orpheus' (Rita's) singing once again.
...Orpheus was so wonderful, so moving, I didn't want to give up Euridice but how could I say no. This is one of the most beautiful (hopeful) moments in the myth: her release from the Underworld. (Log Transcript 1.5.8)

The Queen evolved from being intransigent to being beneficent. For the remainder of the enactment, Anna played the role of witness. Anna interpreted the myth to be about the fragility of the "loving bond" between people and about the experience of despair and isolation in life.

**Summary**

Anna's marriage troubles were ever-present during the experience. In the first session she identified with Euridice's situation of being left behind and could not comprehend Orpheus' sadness in comparison. As she amplified the symbol of the Underworld, she recognized the "tragedy of disconnection" with her husband, as well as the loneliness and desolation that she felt. Anna recognized too, that she and her husband still had a chance to rescue their relationship. Unlike the finality of the separation of
Orpheus and Euridice, Anna felt hopeful and optimistic about the prospects for her marriage.

In her first group improvisation she followed the lead of the others and felt somewhat awkward. In the subsequent sessions, she was more able to connect to her own creative impulses. She had several intimate and intense duets: the ascent to the Upperworld with Rita and playing the Queen of the Underworld with Carl were especially meaningful. In her summary of the experience, she talked about the value of the group for her.

And then I feel like there's just another level of being in this group that's been really good for me. There's not many spaces in this world where you can come and do this kind of work. I have this side of me that's really cynical but I have this side of me that really loves this and needs this and has been really moved by it.

(Session Transcript)

Although she was new to music-making she used the instruments, and especially her voice, musically and expressively. She used a wide variety of vocal timbres as well as the upper and lower reaches of her register. Her experience in theater helped her to investigate and amplify the symbols. Her logs were often written in the first person voice of a character. Feeling the
grief of Euridice's death helped her to renew the hope that she had for her marriage.

Carl: Subject 2

Carl came to the group as an amateur musician in his second year of a Masters degree in music therapy. He plays the piano, guitar, and African percussion at intermediate levels of proficiency. He was concurrently taking a class in performance art in the theater department and described himself as being interested in working to develop community through ceremony and ritual.

Session 1

Carl entered into a hypnotic state when listening to the myth. It was like a dream for him, "like sharing a dream with the group." He responded to the story with feelings of excitement and sadness.

Relationship to the other group members was a high priority for him. As they went into exploration and improvisation, he felt little contact with the rest of
the group. This lack of connection became a theme for his involvement during this session. Carl had felt connected to the group during the storytelling and he sought, through the process of playing, to re-establish this link. He played a call-and-response duet on the harp with Mary, but he went back to feeling separated from the group soon after. His wish for group unity finally materialized at the end of the session when everyone was dancing and singing together in a circle.

Carl's vocal solo, representing the union of Orpheus and Euridice, was filled with longing. He sang in a thin and high feminine voice. His melodies were short sequential ascending and descending phrases which reflected and responded to the melodic fragments that were in my accompaniment. If his theme in this session was "connection to others", then this solo was related because he was clearly making an effort to connect to me through the music.

Session 2

Carl was able to play more easily in this session. He found a satisfying balance of interaction and solitary play. He moved about the room contacting the
others one at a time and had an especially intense interaction with Guyliane in which they "fought" with each other in dance and voice. He also performed a movement duet with Anna in which he slithered on the floor as the snake character. Later Carl played the character of the Attacker and chose its voice for his poem at the end of the session.

I am going to get you.
I am going to GET YOU.
You can run.
But I will chase after you.
You can hide.
But I will find you.
I AM going to get you.

(Session Transcript)

During the group improvisation on the theme of Euridice's death, he chanted her name over and over again as if he were calling her to him. His deep droning voice provided a consistent structural element to the improvisation and at the same time gave it a sad and mournful mood.

Carl felt "supported and integrated" into the group in this session. He connected to each of the other group members and found space for his own creative expression. The focus on Rita at the end of the session was especially significant to him.
I was thankful for the opportunity to feel the togetherness of the group and to support Rita in the "group hug." I felt her aloneness and wanted to support her but didn't know how. (Log Transcript 2.2.9)

Carl's theme of needing to relate to the group continued throughout this session.

Session 3

Carl began the group's music-making by playing the gongs. He wanted to "set the stage" for Orpheus' descent, and so he brought out all three racks of gongs (eleven in total) and arranged them around the room. As he played, he ran from one set of gongs to another. This movement became part of the experience for him, a sort of gong/dance that connected the three sets of instruments and which increased his energy. He continued with this energetic playing until he became exhausted.

With the heavy gong mallets looped around his wrists, he started to slowly pace about the room with his head and neck slumped over. From this attitude and
posture, he started his identification with Orpheus' descent into the Underworld. He sang mournfully and let this melody grow along with the group's simultaneous vocal improvisation. In his log he described it this way:

I began to wail loudly, I was surprised by my involvement, by my identification as a suffering person, and also by the group's support of my expression, by my comfort in wailing. (Log Transcript 3.2.7)

Carl's song at the end of the session described his search for Euridice in the Underworld. It had a stillness and tenderness that brought the listener into an intimacy with him and his feeling world. Mostly sung in a low-pitched whisper, the song held long moments of silence between its simple and gentle phrases.

And I see that you are looking at me
You see my eyes
My eyes are looking at you
My eyes are wanting you
My eyes they search and search
And search and search
For the one I have lost
I have lost Euridice
Euridice
Euridice
Euridice
I am Eu-rd...
I am Eu-rd...
I am Eu-ri-di-ce
(Session Transcript)

This session was a process of "giving and getting support" for Carl. Again, his theme of group interaction was his central focus.

Session 4

Carl was distant for the first part of this session. He did not have the same attitude of involvement of previous sessions. Though he participated in the warm-up and in the opening improvisations, he quieted down after a short while to listen and observe. In his log, he reported that he struggled with "being in the mode of play" and instead tried to figure out the meaning of the myth for himself.

...my process was analogous to Orpheus' losing faith after having made a long journey; somehow I began to lose my trust for the process. I tried to figure out what was going on, and magically, my connection to the experience vanished before my very eyes. (Log Transcript 4.2.2)
Although Carl never came to be the center of the group's focus, he did interact with each person. He played a Gospel-type rhythm on the tambourine during the release of Euridice to Orpheus, and had his attention on the evolving drama that was taking place in the group. Carl was active in Orpheus' and Euridice's ascent to the Upperworld. Here he walked in the circle path that Anna and Rita had established as the path to the Upperworld. As he walked, he sang supporting harmonies to the more projected singing voices of the others. Carl's improvised song to Euridice was sung with a light quality. It had a very loose meter and no two phrases were alike. His melodies floated out of his mouth softly, like clouds, without effort.

Follow me
I know a place where I want us to be
For you and me
Just follow me
A beautiful place
A beautiful place
Follow me
Follow me
I can take us
I know I can
I know I can

(Session Transcript)
Carl found the most connection to the others in a frenzied and chaotic improvisation at the end of the session which focused on the point in the ascent just before Orpheus turns around to look for Euridice. He shouted, moaned and generally made a tumult of sound along with the group. At the moment of turning around he fell to the floor and stayed motionless for several minutes. Even after the rest of the group had come back together again he stayed on the floor. It was not until Anna went over and tapped him on the back that he "awoke" and could join us.

I went into some darkness, to some empty place. I can't remember anything that happened from the time I turned around to when you tapped me on the back. I remember in the beginning just feeling empty and then...I guess I was empty because I didn't feel anything...It was black, I blacked out...I cant remember anything...

(Session Transcript)

In reflecting on this moment Carl realized that he had never really gone through a grieving process and that this blacking out was a signal to him that there was something that he was not ready to face.
Session 5

For the last session Carl chose to play the part of Euridice up to the point that she dies and is taken to the Underworld, to play the tortured souls and to play the King of the Underworld. His choice to act as Euridice went against his idea that he "should" play Orpheus. Instead, he expanded his concept of role which allowed him to be more imaginative and playful. Euridice was also enacted by a woman in the group, making a trio at the beginning, a female Orpheus and two Euridices.

Carl's improvisation as Euridice at her wedding sounded like the cooing sounds of a mourning dove. He added languid, flowing movements that lingered in space as if he were dressed in yards of chiffon. Together with the two others they created a dance reminiscent of Isadora Duncan's choreography. This part of the story had a "naive purity" for him. Euridice bathing was reflective of her "inner purity" and the wedding celebration of her "outer purity."

There was a fast and violent chase/dance as euridice was pursued by the Attacker. Carl screamed, but the Attacker's drumming overpowered his voice. By accident he noisily tripped over a set of tubular
chimes and fell to the floor where the snake (Gail) bit him. Gail tied him up in his scarves and rolled him to the part of the room which was designated as the Underworld.

He noticed a dramatic change in the control that he had over his own body. As Euridice bathing he was completely free. Now, as the dead Euridice, he was confined and stuck. As Carl was transported to the Underworld, Carl sang a deep and slow tone, a groaning lament for Euridice's death. This tone grew into the melody which became his part of a trio improvisation with the second Euridice and the sad, searching voice of Rita's Orpheus from the Upperworld.

A major transition occurred for Carl when he played the role of the King of the Underworld. He portrayed the King as ugly, cynical and mocking. His voice cackled and hissed, and he brayed like a donkey through a child's kazoo. Together with the Queen, they chided, coughed at, and insulted Orpheus. Rita's plea for Euridice became clearer and more audible and Carl's voice faded until he was in complete silence and released Euridice to Orpheus. At this point Carl

...felt shame for mocking something so beautiful. In feeling shame I was softened, and this for me this was an intense joining with the myth, becoming the King who is softened by Orpheus'
music. In this moment of merging with the story I began to understand the characters and episodes of the myth as characters and episodes inside me. (Log Transcript 5.2.11)

Carl used this softened attitude to support the ascent of Orpheus and Euridice to the Upperworld. He joined in behind them in their circular path and sang gentle words of encouragement; "Don't look back, you're almost there."

During the discussion of the enactment, Carl offered this reflection on the meaning of the experience for him.

I think what I came to last week was that for a lot of the group the myth encapsulated past experiences, but for me it was [a] preparation for future work. It had more power for me that way. I feel like I'm just starting to go through a big grieving process in my life, about feeling sort of abandoned by my family, feeling...I'm alone and separate from my family...[I] also will have extended absences away from my girlfriend in the next year for a few years and I think I was struggling with trying to feel grief and loss, and last week, this...blacking out...I'm shutting myself off somewhere, that was a really powerful message.

I feel complete now, I feel like in the last part of this play, being the king I made a meaning for myself that feels right.

(Session Transcript)

In his last log, Carl gave a comprehensive interpretation of the myth from the point of view of
his psychological development. He sees the story of Orpheus and Euridice as representing his "quest for balance, wholeness; a meeting and separation of male and female energies." He gave a chronological account of how these parts of himself were, or were not, related, and he summarized by saying that his life at this time,

...is like Orpheus' descent, a series of frightening encounters, or challenges. Challenges deep within myself, that no one can see, which are faced not with physical strength, but with the powers of self-expression, like Orpheus used his music. (Log Transcript 5.2.17)

Summary

Carl was very aware of being the only male participant in the group. He thought that he "should" play Orpheus despite an inner conflict about this choice. The theme of gender identity was present for most of the five weeks and was, in fact, the catalyst for the comprehensive chronological interpretation of the story in his last log.

He struggled with trying to balance reflective and experiential modes of being. He found that his
intellectualizing about the myth took him out of feeling it and of relating to the others. He likened this dilemma to Orpheus' lack of faith that Euridice was with him in the ascent.

Carl surprised himself with how easily and deeply he identified with the suffering of the tortured souls in the Underworld. When he amplified this feeling, it led to numbness and emptiness. His interpretation of this "blacking out" had to do with preparation for the grieving that he will need to go through in the coming years.

Relationship to the other people in the group was a high priority for Carl. He seemed to want to re-create and sustain the connection to the group that he felt while in "trance" during the storytelling. He engaged them purposefully one by one throughout the five weeks, but he reported feeling most connected during the group improvisations, especially the more active and dynamic ones.

Carl's choice to be Euridice in the enactment allowed him to release the literal representation that he held of her and enabled him to arrive at an intrapsychic understanding of the myth.
Rita: Subject 3

Rita is a professional music therapist who described herself as being "burnt out" from her job working with emotionally disturbed adolescents in a city hospital. She had previously taken a one day workshop on this approach that had used the same myth and was therefore familiar with the materials and general process of the work. Rita was happy to hear that we were going to work with Orpheus and Euridice, for there are "parts of herself" that she felt she could continue to "discover" through this myth.

Session 1

The social element of the experience was of importance to her at the beginning of the first session. She realized that she knew a majority of the people in the group, and this familiarity helped her to feel comfortable and at ease with the people that she did not know. She was generally relaxed and receptive throughout the session. By coincidence she had worked
closely with Anna in the past. They were both happy to have found each other again.

During the initial stages of the improvisation Rita allowed her distinctly clear-timbred soprano to sound above the rest of the voices. Although the directions were to improvise on the theme of the celebration of the marriage of Orpheus and Euridice, she sang and played mournfully.

I remember feeling sad for a long time after the story finished and I could hear it clearly in my music and most especially in my vocalizations. (Log Transcript 1.3.7)

Her vocal solo started in slow moving sweeps in her lower register on open vowel sounds. She created musical phrases out of these with careful crescendos and diminuendos. This series of phrases led to a more dynamic and dramatic crescendo on the syllable "ah" that peaked when I played the piano very forcefully in accompaniment. Her diminuendo receded down into a more dark and mysterious musical space where she sang slowly in a minor Middle-Eastern type mode.

Rita felt sad at the end of the story. She wished for a different ending:
The most significant thing this time while listening to the story again is that I was wishing and hoping for a happy ending. Although I know the story well I still dared to hope for a happy ending. I almost had to close my ears so as to not hear the ending clearly and perhaps pretend that I couldn't hear the tragic ending. (Log Transcript 1.3.6)

Session 2

This session was particularly intense for Rita because earlier in the day one of her adolescent clients had been raped on the ward at the hospital where she worked. She came in with tears in her eyes, frustrated, tired, and frightened. The group quickly noticed how upset she was and gathered around her for support. She told the story of what happened, cried, and said that she felt as though she was the one who had been assaulted. After talking about it for a while, she told us that she was able to continue with the myth. The rape of her patient and her emotional pain in response to it were a constant presence in the session. It was especially strong because in this session we were addressing the attempted rape of Euridice.

Rita took on the three main roles of this section of the myth; the snake, the Attacker, and Euridice
herself. As the snake, she crawled on the ground and made hissing noises. She shook maracas and took on an attitude of mystery and danger.

I needed to be completely evil on this day due to the anger and frustration I felt following the incident at work. It felt good to let go of all the "good" qualities and surrender to these "bad" qualities. (Log Transcript 2.3.7)

She then moved to the character of Euridice, which she interpreted on the xylophone. She played a long series of bright syncopated motifs which were lighthearted and innocent. I joined her from the piano, and while the rest of the group listened, we performed a five minute duet in this mood.

I immediately reached for the small tone bells and played what I thought represented Euridice's carefree innocence. I identified with Euridice's trusting nature, her lightheartedness, her need to love and be loved and her complete surprise and devastation as a result of the intruder's attack. (Log Transcript 2.3.9)

This playing came to an end and she moved on to the large hand drum where she explored the character of the Attacker.
At this point a deep sounding hand drum seemed to be the most appropriate instrument for this purpose and one which met all of my needs - I was free to move and to attack without warning. (Log Transcript 2.3.11)

After discharging the aggression of the Attacker character, she returned to Euridice and settled into a long improvisation on the bells which continued to the end of the session. Here she played with more poignancy and grief. She sang along with the xylophone in a sad Phrygian mode. Her playing and singing were so strong and compelling that one by one, each of the group members gathered near her on the floor and used her tonality and melodic structures as the centerpiece of their own improvisations. The momentum of this grieving built up to a wailing crescendo and then subsided, gradually fading to a stop. At the center of it all was Rita's music. In her log she said that as Euridice she felt safe,

...powerful and eternal. My sound transcended all others. Even when the group sound was powerful the bells could still be heard. I enjoyed the balance I felt in creating this, between the delicateness of the sound and the penetrating strength of the timbre. (Log Transcript 2.3.14)
At the very end of the session, the group once again gathered around her, and, as she let her tears flow, gave her a long, close hug.

Session 3

Rita identified very strongly with the descent of Orpheus to the Underworld. For her, it was a necessary journey to rescue an essential part of her being.

This descent somehow felt like an opportunity to go through the ritual of getting back what was taken from me. (Log Transcript 3.3.3)

She played a descending figure on the small xylophone over and over again.

It's as if the descending melody...helped me focus on the journey to the Underworld. As I continued to play I closed my eyes and saw myself falling deeper and deeper into the darkness of the Underworld. (Log Transcript 3.3.11)

When Rita finally "arrived" at the Underworld she took up the gongs and played with great intensity. There was a strong and ringing fullness of layered metal
textures that represented the feeling that "nothing was
going to get in [her] way." In her log, she related
the strength of her gong playing with overcoming the
obstacles of the Underworld.

As she reached the throne of the King and Queen of
the Underworld, she improvised a song which
"crystalized" all that she had been feeling.

Euridice
Euridice
I pray for thee
Please bring her to me
I love her so
Euridice
I beg of you please
Please bring her to me
She is my very love
I can't live without her
I beg of you please bring her to me
I beg of you please bring her to me
I beg of you please bring her to me
Euridice
Euridice
Euridice

(Session Transcript)

This song was a calling. Rita sang Euridice's name as
a very soft plaintive tone that opened and grew in
intensity and timbre into a demanding and despairing
plea. She sang the song with this greater force
through to its conclusion. She was asking for what she
wanted and needed.
Rita reflected the experience of playing the xylophone in a poem at the end of the session.

Sitting here all alone
The loneliness consumes me
Although my sounds are soft
I know I'm heard
It all comes through so clearly

(Session Transcript)

Rita reported that at the end of the session, after I guided a visualization of Euridice being released to Orpheus, she felt "complete" and "at peace" with herself.

Session 4

Rita's first song was lovingly sweet. She sang as if she were talking to a sleeping child. Her voice had a smooth softness which communicated a gentle and yet firm resolve about remaining united with Euridice.

Euridice I finally found you again
I've waited so long for you
I found you, please don't leave me again
Don't leave me again
I need you
Euridice stay with me
Stay with me
Stay with me
I need you to stay with me

(Session Transcript)

On the words "Stay with me", she subtly expanded her timbre, tightening up just enough to hint at desperation.

Rita was the catalyst for the ecstatic feelings that developed in the group today. She began to walk in a circle that defined the path to the Upperworld. Others followed her lead. She played a tambourine and developed a refrain on the words "We'll be together again, together again...don't look back, I'm right behind you." Her singing during the ascent to the Upperworld galvanized the group. She sang with tremendous freedom, volume, and gusto. After the group improvisation had subsided, she completely re-invigorated it with her solo. Everyone joined in behind her, singing supportive harmonies and reflecting her words back to her. She laughed and then burst into a glorious vocal celebration of finding a "safe place."

I found a place where it's beautiful
I feel safe
I feel safe
I've been saved
I found the place where it's beautiful
I feel so home and healed
It's safe and I'm found by my Orpheus
I feel great
I feel safe
I feel peace
I'm home again
I found my place
I feel so good up here
Join me, it's beautiful!

(Session Transcript)

She reported in her log that she had "surrendered to the feeling of complete happiness." This happiness disappeared however when Orpheus turned around. It was a painful and tragic loss.

I guess for me it was...like dying. As of last week Euridice represented for me my better half, my energy my essence, who I am, the best part of me.

(Session Transcript)

Although this was a painful loss for her she reported that it was important for her to "endure" and "survive" it.
Session 5

For the enactment Rita took the role of Orpheus immediately. There was no hesitation, no second thought. Her determination to play this part was exciting and compelling. She clearly had a purpose. This firmness encouraged the rest of the group to choose their roles with the same degree of enthusiasm. She was the only participant who remained with one character throughout the enactment, thus carried the story through its various situations.

At the wedding she sang with the two Euridices. Her voice was a transcendent, breezy cooing that seemed to evaporate into the air. There was a supreme gentleness to it. It was comfortable and still. Rita played single tones on a small harp, and, in this way, she lit the opening of the enactment with an intimate and cozy mood, a safe place to begin. This serenity changed drastically when Euridice was taken to the Underworld. Rita blared out a long "N00000!" that seared through the room. Writing about this cry in her log she said she was

...immediately filled with a sense of loss - as though I had been violated somehow. The emptiness
that one experiences when one has lost [someone or something] was present for me for the remainder of the enactment.  (Log Transcript 5.3.3)

She improvised an eerie trio with the two dead Euridices in which she repeated Euridice's name over and over again while they moaned a lament.

The descent into the Underworld was a descent to reclaim a part of herself. Rita moved into the "darkness" with confidence and determination. Encountering Cerberus (Mary), she sang and played the harp. A weird musical exchange developed that combined growling and barking with the pure, sweet and forgiving tones of Rita's singing.

Finally reaching the King and the Queen of the Underworld, she sang again despite their utter vulgarity and crassness. Her tone was delicate. Her phrases were short and articulated with clarity. Her melody was like the intoning of a prayer--quiet and serious.

Euridice
Please give her to me
I need her
Please give to me
Euridice
Please give her to me
I beg you
My life is nothing without her
Please give her to me
She is my soul
She is my spirit
She is my everything
She is all that I have
Please give her to me
I'm nothing without my Euridice
I'm nothing without my Euridice
My soul
My energy
My spirit

(Session Transcript)

The noises of the King and Queen came slowly to rest so that all that could be heard was Rita's voice. In the stillness one heard only the aching longing of Orpheus' song for Euridice. Although Euridice was returned to her, Rita did not become completely happy. She knew that she would have to lose her again. Rita reflected on this awareness later:

I found myself holding back in an effort to protect myself...I often live my life in a way that protects me from the pain. And at the same time I realized that it also stops me from participating 100% in the celebration of what my life has to offer.  (Log Transcript 5.3.5)

Rita improvised a duet with Mary as they traveled their circular ascent towards the Upperworld. It was an upbeat and intimate questioning and answering, each one's phrases overlapping the other's so that a momentum built. Their intensity moved the song from a feeling of uncertainty to a strong affirmation of hope.
O: Euclid, are you really there for me?
E: I'm right behind you.
O: Are you there Euclid?
E: I'm here.
O: I don't believe it.
E: Right here behind you.
O: Oh Euclid are you really here for me?
E: Right behind you.
O: Are we together again?

(Session Transcript)

And finally, as the piano accompaniment faded and Mary stopped singing, Rita gave voice to Orpheus' doubt. With a shade of panic, she said these words:

Is she really there?
I have to look.
Euclid, are you there?
Are you there?

(Session Transcript)

Rita turned around slowly and deliberately. She saw Mary fall to the ground and be taken back to the Underworld. She hung her head down and then sat on the floor. It was the end of the enactment.

Summary

From the start Rita had a clear idea of what this
story meant for her. She had worked on the Orpheus and Euridice story with me in a one-day workshop and was ready to continue the process that she had started. Her emotional exhaustion from working in a crisis-ridden psychiatric hospital became exacerbated when her young patient was raped. This horror confirmed the degree of hopelessness that she felt in her job and which she brought into the group.

I have to say that the timing for this group was perfect for me, because of where I was in terms of my work. Although I came in with the incident at work, I actually felt like I had been raped myself...I felt like they had taken away the better part of who I am, my energy...I've related to this story on that level. It's just touched a lot of stuff for me.

(Session Transcript)

The encounter between Orpheus and the obstacles of the Underworld was a rich point for Rita. It brought out issues relating to the loss of parts of herself which were of great value to her. It also brought out the search for restoration of those parts. This was a redemptive journey for her.

She felt safe in the group, especially when she played the role of Euridice, which she had come to identify with the spiritual and creative essence of her life. Although she experimented with the aggression of
the snake and with Cerberus, she centered her focus on the character of Euridice.

Rita's voice rang through the five sessions. Her clear and steady tone, made more sweet by the gentle words she composed, was a central musical force in the group. As Orpheus, she carried the enactment with her singing, her playing of the xylophone, and her dance. Rita was a catalyst for group cohesion. She allowed herself to cry and be comforted by the group on the day of the rape. She also led the group into an ecstatic celebration at the point when Euridice is joined with Orpheus. Rita found and gave voice to the spirit that she had lost. Allowing herself this degree of happiness threatened her self-concept and caused her to reflect on the limits that she imposes on her emotional life.

Gail: Subject 4

Gail is a professional music therapist who has worked as a nurse in intensive care and in palliative (hospice) care for more than ten years. She plays the piano and is in New York to complete her Master's degree.
Session 1

Her work in the first session was characterized by intimate associations with her personal world. She saw the myth as simultaneously reflective of her wedding and of the death of her mother twenty years ago. She saw in the imagery clear parallels to images from her dreams.

I was surprised by the black water in the story. I had this imagery in a [therapy] session three weeks ago: my mother (who had mental trouble and died twenty years ago) is skating on a black lake, wearing her white wedding dress. She is euphoric and seems mad. (Log Transcript 1.4.6)

She had a strong intuitive sense of imagery and used it easily. She saw "two simultaneous movies unfold before [her] eyes, the Orpheus story and [her] story." For her the little six-stringed harp used in the storytelling was a symbol of "here and beyond," and the tambourine of "ancient time."

Gail was private and kept to herself in the session. She did not interact in any direct way with the others.
I didn't have any interactions with others. I was inside myself, trying to be in touch with Orpheus and his bride. (Log Transcript 1.4.12)

At the end of the session, when Anna made a gesture to hold hands with the group, Gail made it clear that she did not want to do so.

The music of the storytelling "filled" her and aided in creating a "fantastic world" in her imagination. She used the open space of the improvisation to experiment with the purple scarf because she had strong associations to this color from the story and because it also figures significantly in her personal history with her mother. Gail's vocal solo was very gentle and delicate. It had an interior quality as if she were singing only for herself. This quality gave the feeling that she was concentrated and involved. Her movements were similar to her music: small, flowing, and close to the body. She reported in her log that the piano accompaniment, especially its strong statement of pulse, gave "amplitude" to her arms, and that it helped her to be involved with the beat.
Session 2

Gail used most of the session to explore the symbol of the snake. She began by improvising through movement:

I was attracted by the black scarf, I pulled it, rolled around me, like a struggle with myself. It was a part of me: my snake. It became my power. (Log Transcript 2.4.1)

In her free improvisation, she quickly came to a positive identification with the snake, which she then expanded by bringing it into interaction with the group. She was more involved with the other group members in this session and brought the snake symbol into her playing with Carl. Their duet was an aggressive exchange of physical and psychological attacks. In her poem at the end of the session, she connected to this sense of strength.

Many snakes inside me are my power
I feel a volcano of snakes
I take my energy from you/Them
I want to face you

(Log Transcript 2.4.11)
Gail participated in the group chant during the improvisation on the death of Euridice. As she sang more and more loudly, she gradually entered into a sort of "trance." When Carl placed a veil over her head, she felt that he heard and recognized her. Gail's involvement with the entire group happened through the group singing. She participated in the final song of mourning and also formed part of the group hug for Rita at the end of the session.

Session 3

Gail began to cry when she heard that we were going to explore the portion of the myth in which Orpheus enters the Underworld in search of Euridice. The images of the black river and of the tears of blood that dripped down off the cheeks of the Furies brought her to the memory of her dead mother. In her log from this session, she said that both of these images had occurred in dreams related to her mother.

The intensity of these images was brought to her music making. Gail played the guiro in sharp and aggressive bursts along with Carl's gongs. The gongs symbolized death and the entrance to her Underworld. She screamed when the gongs were played loudly.
The fortissimo music with the gongs helped me to scream and let [something] out of my Underworld, which I situate in my stomach and my womb. It is like a secret place, the darkness. (Log Transcript 3.4.4)

Gail explored the character of Cerberus, the three-headed guard dog of the Underworld in a duet with Mary. She growled, snarled, and barked with an attitude of tremendous defiance and strength. And finally, she chanted sorrowfully during the group vocal improvisation. Her solo consisted of very quiet long tones, almost sung under her breath, which were followed by short descending phrases. There was a feeling of sustained tension and then sudden release in it. The lyrics were directed to her mother.

You will see
You will be fine
Sleep in peace.

(Session Transcript)

She recalled her mother's suffering and her own pain during this session.
Session 4

Gail made the transition from the warm-up to the active improvisation with the myth by reconnecting to the sorrow and moaning that she had started in the previous session. She sang the open vowels "oo" and "ah" in the deepest part of her vocal register. Her music grew as the group gathered around her and reflected her improvised song, "My love, come to see me."

At the actual ascent from the Underworld Gail placed herself in the center of the circular path that the others had created. Here she danced in slow, swirling movements while singing along with the group. Her energy increased with the music and the movement. She felt "loved and happy" in the circle, and this feeling grew for her into an experience of "ecstasy." Her poem reflected the intensity of this energy.

Dance, dance.
Burn, burn.

(Log Transcript 4.4.4)

Gail called this session a "daydream." The symbols and issues that we worked with: the ascent
towards the Upperworld, the hope of reunion, lasting love, and the final loss with Orpheus' turning, all related to the death of her mother. She brought this experience up in the discussion at the end of the session.

I thought everyone would be crying...Everyone has lost someone at sometime. I am surprised. For me this Orpheus has to do with my mother. I just relate it with her. She died twenty years ago [and] all this year I have tried to find her, to try to be by her. It goes very deep. It is still present...I can't find her anymore. When you lose someone you've lost her for always...

(Session Transcript)

In her log from this session, Gail continued reflecting on her mother and came to a new insight for herself.

I realized through Orpheus' journey that now I can find her in myself. She is inside me. I live in her continuity. She is not somewhere in heaven. I am part of herself. (Log Transcript 4.4.11)

In this session Gail had re-experienced the finality of her separation from her mother, but in reflection found that they were spiritually together.
Session 5

For the enactment Gail chose to explore the Upperworld river where Euridice bathes, the Underworld river that Orpheus must cross, and the snake. She chose a number of colored scarves for each of the two rivers. The first river was "blue, pure, calm, fresh, naive, mirroring Euridice's beauty, surrounded by trees and flowers, almost enchanted...." She danced this river as if it were a part of herself, a part that "inspires love", is nurturing and ever-giving to her. She used sky blue and white scarves to help her create the mood of her dance.

The second river was a different story. Gail had many associations to the "black" water of this river. It was "dark and ugly...you can't see the bottom...you become all black when you cross it...you don't know the depth...you can lose yourself." It is related to an actual river where her mother tried to commit suicide. For this dance she used red and black scarves. Gail became wild as the Underworld river. She set a storm of flailing arms, legs, and colored scarves in Orpheus' path. She moved toward Orpheus and then backed away as if she were a series of powerful waves. Each wave
pushed up against Orpheus, crashed onto him, and then receded to the sea.

I didn't want Orpheus to cross the river, there [would] be misfortune. [The] water is mad. I felt unleashed, it was stronger than me...I didn't want anybody to cross the river because as the river I knew I was malicious. (Log Transcript 5.4.11)

This torrent went on until Orpheus finally was able to lullaby the sea into a serene calm.

When I did this river I moved without thinking. I was quick-tempered. I couldn't stop. When David asked Orpheus to sing I was instantaneously disarmed by her voice. (Log Transcript 5.4.13)

As Orpheus passed, Gail hummed a melody of low tones that seemed to ask for forgiveness and reconciliation.

Gail played instruments to reflect the action and stayed connected and involved in this way until the ascent of Orpheus and Euridice. During the ascent she placed herself in the center of the circular path in which the others were walking. She sang along with the improvised words that the group was offering to Orpheus, "Don't look back, don't look back."
When Orpheus did look back and Euridice (Mary) fell to the ground, Gail immediately knelt down next to her and put white scarves over Mary's body.

I wanted to take care of her and cover her with the veils, like a ritual of death. I stayed beside her and was like a child hanging on who doesn't want to leave her mother. (Log Transcript 5.4.17)

The associations to her mother were a constant theme for Gail. In summarizing her experience, she said,

...acting this out helped me to say my farewells to my mother, which I never did. I didn't have a chance to do this before she died in the hospital. and,

...I realized that I will meet my mother in heaven, [and] I'm a part of her. She's still me because she's my mother. I'm a part of her, she brought me into the world.

and finally,

...it's like a consolation for me that I can feel her in me, and she never disappears...she's still there in me.

(Session Transcripts)
Summary

From the outset, Gail had rich images of her deceased mother. The myth's central theme of searching for a loved one who has been taken to the dark regions of the Underworld provided her with a new context to re-examine her relationship to her mother. Though she did work quite intensively with several symbols, most notably the two rivers and the snake, she referred them back to her need to resolve the unfinished parts of this relationship. Happily, and rather surprisingly, she found that her mother was inside her as a part of her self.

For the most part, Gail stayed to herself. Her declining to hold hands with the others in the first session reflected an attitude that generally held for the following sessions. Although she participated in most of the whole group improvisations, she tended to keep a low profile. She did her work solitarily and chose her encounters carefully. The vocal duets with Carl and Mary were particularly powerful in the way that they allowed her to gain access to and express qualities that she typically ignores.

Gail centered much of her creative expression in movement. She danced with fervor and enthusiastic
commitment. Her dynamic amplifications of the two rivers brought out the inner polarity between her "soft...maternal" side and her "strong...aggressive" side. In interpreting these rivers, she said,

Both are water and cross each other in my body. It is like a main river who changes from blue-purple to red-black. (Log Transcript 5.4.14)

This work helped Gail to integrate her mother and the qualities of these two rivers deeper into her life.

Mary: Subject 5

Mary is a quiet and somewhat shy folk musician in her first year of a graduate program in music therapy who had recently been rejected by a man that she loved.

Session 1

Mary seemed to follow the lead of the other group members and went with the flow of the group. Her music
was soft and gentle and her solo had a sweet Sephardic quality. Her melodic lines grew to have more contour when I accompanied her improvised song with a flamenco-type chord progression. Her melody evolved from a sequence of short fragments into a rich and cohesive whole.

The story of Orpheus and Euridice brought up feelings of being in love for Mary.

The wedding scene was very light and happy. I remembered feeling that kind of intense love at one time in my life, like that between Orpheus and Euridice. It's a once in a lifetime kind of feeling and you feel like the most beautiful and lucky person in the world. (Log Transcript 1.5.5)

In her log, she questioned Orpheus' motives for turning around in the Underworld.

I don't understand why Orpheus felt like he had to turn around to see if Euridice was there. I guess he really didn't have much faith, or maybe he didn't really want her that much after all. (Log Transcript 1.5.7)

These were the beginnings of a strong identification for Mary between the loss of Euridice and the loss of her relationship to the man whom she loved.
Session 2

Mary used the session to explore the symbols of the snake and of Euridice. She spent the majority of her time as Euridice and later reflected on this choice as a personal tendency.

I have identified too strongly with the role of victim, and not enough with the role of aggressor. I need to be able to access this other side of me in order to feel like a whole person and to get the things I want and need out of life. I want it and fear this side of me at the same time. (Log Transcript 2.5.3)

This session was a back and forth exploration of these characters for her.

Mary followed the group into percussive and vocal playing. At no time during the session did she play a solo, a due, or by play more loudly than the others. In listening to the tape from this session it is difficult to distinguish her from the rest of the group.

Mary sang and played percussion throughout the crescendo at the end of the session and in her log said that this music of "death and mourning" was "particularly powerful" for her.
Session 3

Mary had a strong identification with Orpheus and used his "courage" to help her descend into the Underworld. She experimented with qualities that she imagined he possessed, such as self-love, determination, self-esteem, and strength. By assuming these inner qualities, she was able to work with more difficult and challenging symbols.

She experimented with the symbolism of Cerberus and then brought its ferocity into an active relationship with another participant who was also being Cerberus. This experimentation was a change for Mary, who had said in her logs that she was disappointed in herself for not trying the more assertive roles in the previous session.

After this encounter Mary was quiet for a long time. She seemed to be observing what the others were doing. Yet when it was her turn to improvise a song at the end of the session, she sang with a great deal of feeling and soul. Her melodies were confident, and she used large intervals and bold, blues-type phrasing. It was a surprisingly affirmative song, as if she were shining a light into the Underworld.
Bring her heart to me
So I may leave
And live in the light again

(Session Transcript)

The rhythm of Mary's improvised was bright, its tone self-confident, and, in contrast to the songs of the others, it vibrated with a sense of hope and urgency. She ended the session feeling "very much at peace."

Session 4

Mary was more active than ever before in this session. She sang and/or played an instrument continuously through the group improvisations. She was the first person to play an instrument (the autoharp), and thus she helped to set the tone for the opening improvisation.

Mary's voice flowed with great ease and power. Her first solo pulsed with the clear tone of a well-played trumpet--round, warm and direct. It had a catchy, repeating, melodic motif that drew the group around her so that they sang along.
I need you Euridice
Euridice
I need you to be with me
I need you to be with me
Come to me
Euridice
You come to me
Euridice

(Session Transcript)

In her log, she stated:

My singing felt more free and connected than it has ever been. I wasn't afraid to let my happiness show through my singing. (4.5.2)

The loss of Euridice was difficult for Mary. She added her voice to the frenzied, chaotic vocal improvisation just prior to my signal for Orpheus' turning around. The loss of Euridice hit Mary "like a ton of bricks." Feelings about the man who rejected her that she thought were dead "re-surfaced." It was a shock to her.

Session 5

Mary had a very clear idea of the four symbols that she wanted to play in the enactment: the trees
that were drawn to Orpheus' dancing, the Attacker of Euridice, Cerberus, and finally, Euridice ascending from the Underworld. The trees represented her family and her roots. As the trees, she danced gently on the periphery of the wedding celebration. She was a presence from nature: quiet, alive, and witnessing. Next Mary took up a small, high-pitched frame drum and stick as the Attacker's instrument. At first she prowled slowly around Gail's calm, blue river where Euridice was bathing. Her playing was faint and arhythmic, easily ignored. She gradually intensified her playing as she approached the two bathing Euridices, enacted by Carl and Anna. Her drumming steadily grew in intensity until finally it was an avalanche of shrieking beats. This drumming was made even more powerful by the frantic and frightening way she chased Carl and Anna around the room. The two Euridices tried to run away, but the music grew in ferocity. There was screaming, the drumming was too strong for the Euridices. Mary's aggression made them lose awareness of their surroundings and they fell to the ground. Talking later about this role of the aggressor, she said; "It was good. It felt good. Something that I'm not usually...it was very exciting."

Mary continued to explore her aggressive side through her portrayal of Cerberus, the guard-dog of the
Underworld. She snorted, growled, and barked to try to keep Orpheus out. It was a compelling sight to see her trying on these assertive and violent roles. As the ascending Euridice, Mary improvised a beautiful song of strength, determination, and intimacy. Her voice rang with enthusiasm and desire. She sang out her responses to Orpheus' questions even before they were finished. Her timbre was earnest and eager, and communicated a sense of trust and hope.

This story helped Mary to explore and examine the desire and the anger related to the abandonment that she had gone through with her lover.

I very much empathized with the role of Euridice, and it was funny...I wanted to take the role of the Attacker. I realized...the Attacker was angry. Euridice was angry because she got left behind, she was betrayed or let go. The Attacker is using that anger as way to get back. It was good for me to feel both things, and to be able to acknowledge that in front of other people.

(Session Transcript)

Summary

Orpheus' doubt that Euridice was behind him was a provocative symbolic situation for Mary. Mary
identified with being left behind and had feelings of betrayal and anger. These themes were amplified through the characters of Euridice and the Attacker. She became aware of her tendency to play the victim, and she consciously made the effort to explore the other side. In playing with these symbols, she experimented with aggression and rage, qualities that she normally excludes from her life. There was a sense of liberation in this playing for her which helped her to sing freely.

Mary's powerful singing was in contrast to her typically reserved and polite manner. She played the harp and various other small percussion instruments in the group improvisations but rarely stood out. Mary was generally private and unassuming toward the other group members. Exceptions to this stance were her growling duet with Gail and the strikingly affirmative song that she created as she followed Orpheus to the Upperworld.

The finality of Euridice's second death was important for Mary. She felt that she, like Euridice, had to completely accept her loss and only then could she move forward into new relationships. From this decision emerged a sense of hope and resolve for the future.
CHAPTER VI

INTERNALIZATION

Internalization was the process by which the clients took the myth into themselves. At first the myth existed as an external entity, a story, a tale, a fantasy. Through the processes of internalization its literal form was translated into a personal and emotionally relevant experience. Internalization made the myth available. The phases of the internalization process were identification, amplification and interpretation. These phases necessitated both active and reflective modes of experiencing the mythic material.

Balance of Active and Reflective Modes of Internalization

The process of internalization was comprised of
two main functions; action and reflection. All of the participants in the research group used both of these modes to help internalize the mythic material. The active mode of internalization was the expressive work that went on during the group session and was characterized by hands-on work with the materials of the myth. The active mode was playful, explorative, musical, and poetic. It used movement, touch, and interpersonal interaction as components. This was experiential internalization, a way to let the myth work through the client's creative expression. In contrast, the reflective mode was thoughtful, introspective, verbal, and occasionally silent. Reflective work was done in the weekly logs, during the group discussions, and as individuals chose to switch from the active playing mode to a more passive "witnessing" mode during the group improvisations. They moved back and forth between these modes throughout the therapy process.

At different times the participants returned to the story to refresh themselves and to refocus on what it said. They left the region of their own subjective process and came back to the "fact" of the story for direction. This leaving and returning to the reflective mode was an individual process on one hand and a group process on the other. I sometimes decided
when it was time for the group as a whole to go into the reflective mode via a poem, song or discussion.

Moving from active to passive involvement was helpful in that it served to reduce the intensity of the client's experience. The client moved to the witness position and from there could further integrate the mythic work. The reflective mode gave guidance and perspective to the active mode. The active mode gave new material and inspiration to the reflective mode. These two prime aspects of the internalization process elevated the myth from the realm of fantasy to an experience of personal meaning.

The processes of internalization were unique to each individual. The work connected to and brought up previous issues of the client. For Gail, it brought up unfinished feelings about the death of her mother twenty years ago. For Rita, it brought up the despair she felt from her job and the consequent decrease in creativity. Each person brought a peculiar set of personality traits (strengths, talents, defenses, etc.) with her and so responded differently to the diverse elements of the myth. These characteristic personality structures contributed to the shaping of the individual's process of internalization.

The process of internalization was enhanced by the highly interactive context of free group improvisation.
The intensification that often occurred during the interactions functioned as a catalyst for feeling and fresh perception. The process of internalization was, therefore, closely related to the way the group played together.

Identification

Identification with the myth was the first step in the process of internalization. Identification was the process by which the participants were drawn to significant images and themes. To identify with the image is to see oneself reflected in it. The myth, or portion of the myth, was reflective of who he was or is or might be. When the clients saw themselves reflected in the myth, they seemed to have a new perspective on themselves. At this point the myth became an ally.

The Process of Identification

At the earliest stages of the identification process, when they first heard the story, the clients
were still looking at the outside of the mythic "door."
The symbols of the myth were recognized as having some compelling but vague meaning. Identification began as an intellectual function in which curiosity played a role (ref. 3.1.1). The clients identified with the "surface" of the myth, and depending on the strength of the identification, they were compelled to explore it in more depth.

In the improvisations, identification evolved from abstraction to concrete experience. Identification with the images developed to such an extent that, in a few instances, the participants wrote their logs from the character's point of view; they assumed the character's voice (ref. 2.1.3).

A second, deeper level of identification developed when the clients experienced the qualities and characteristics of the symbol as parts of themselves. In one example of this deeper level, Carl identified quite strongly with Orpheus and played the gongs loudly to feel his power in the room. He ran among them in an effort to keep the "space full and alive with their sounds." He was acting the role of Orpheus and imagined that his music was in some way magical like Orpheus' was (ref. 3.2.3). He identified with one of the essential qualities of the character and used it as if it was his own.
All of the diverse elements of the myth were available for identification. These included the basic categories of characters, things, and situations. In the story of Orpheus and Euridice, there are many characters, including Orpheus, Euridice, The Attacker, the Snake, Cerberus, The King and Queen of the Underworld. The things include the trees, the upperworld river, the gate to the Underworld, the cave of the Underworld, and the Underworld river. The situations include the marriage of Orpheus and Euridice, the chase of Euridice, the snake bite, Orpheus' descent into the Underworld, his soothing Cerberus and the tortured souls of the Underworld, his playing for the King and Queen, the reunion with Euridice, etc.

**Frame of Reference for Identification**

The participants assigned their identification to two places in their lives: their "inner" world of feelings, self-knowledge, and personal concerns; and their "outer" world of relationships, work, family, etc. There were instances of a development from
identification with the outer world to identification with the inner world.

References to the inner world were either specific or general. Examples of specific identifications are: the character of the snake as a symbol for Gail's inner source of energy (ref. 2.4.11), Euridice as a symbol of Rita's creativity and spiritual meaning (ref. 3.3.8), the black river of the Underworld as related to Gail's dream images (ref. 3.4.1), Euridice as a quality of warmth within Anna (ref. 4.1.6). General identifications occurred toward the end of the five sessions. They tended to be descriptions of how the entire myth was representative of the clients' life (ref. 5.2.15) or a portion of their lives (ref. 5.4.7). At this level of involvement, identification and interpretation became quite similar. Examples of references to the outer life include the marriage of Orpheus and Euridice as a symbol for a Anna's own marriage (ref. 2.1.4), the obstacles that Orpheus encounters in the Underworld as symbols for the obstacles that Rita has faced in her own life (ref. 3.3.7), the separation of Orpheus and Euridice as a symbol for the painful separation that Mary experienced with a man whom she loved (ref. 5.4.6).

Inner and outer identifications sometimes occurred simultaneously, reflecting the necessary relationship
between inner and outer life. An example of this simultaneous identification is when Gail heard suffering in the vocal improvisation and identified it as both her mother's and her own (ref. 3.4.3). A further example is when Anna identified with Euridice in the Underworld as a symbol her of separation from her husband and as a symbol of inner isolation and despair (ref. 5.1.1).

In the identification process, many of the symbols were left unexplored. However, I directed the group action so that certain key symbols and events of the story were explored by everyone. It was important, for example, that they all had the opportunity to identify with the moment when Orpheus turns his back on Euridice. This act is perhaps the single most important situation in the story.

In a number of instances people chose to identify with contrasting elements of the story. They set up polarities within themselves as a way to further their understanding. Gail enacted both the calm river of the Upperworld, and the dark, turbulent river of the Underworld (ref. 5.4.14).

Amplification

Amplification was that phase of the
internalization process in which the symbols that the client identified with were externalized and given expressive dimension. It was a process of activating the symbols so they became more tangible and their meaning became clearer (ref. 3.5.2). Amplification carried the abstract symbols through creative expression into the realm of feeling and sensation. As "felt" and "sensate" objects the symbols were translated into a language that could be understood by the "emotional intelligence" and the "sensuous intelligence" of the participant.

Sensation is how we gather information about the world. It is direct experience. It also translates into mental constructs such as perceptions and thought forms as well as feelings. With this in mind we could consider sensation as an integrating force connecting mind and body. (Kenny 1990)

In the improvisations the "rationality" of the creative and expressive parts of the person could work on the symbols.

Rationality is the essence of mind and symbolic transformation its elementary process...[it] is embodied in every mental act...[and] permeates the peripheral activities of the human nervous system just as truly as the cortical functions. (Langer 1979)
Amplification as a Process

In the amplification phase, symbols developed through layers of meaning. In one instance, the symbol of the river was related to the ocean and streams, then evolved to the sensory experience of water as being soft and finally, came to be a symbol for the passing of time (ref. 5.3.6). Once a symbol had been sufficiently amplified, the client normally moved along to another symbol (ref. 5.3.21). In this way there was a dynamic interaction with the symbols. As the participant gave attention to the symbols, the symbols evolved and expanded and led from one into another.

Amplification was also an explorative process in which the client had only a vague sense of the potential meaning of a given symbol. This curiosity was shown in a Anna's questioning of Euridice's experience in the Underworld.

Look at Euridice; she is trying to be strong but I can see that she is shaken up. She is not sure whether this is a dream or real or a game for their [the King and Queen of the Underworld] selfish entertainment—a way to hurt her again (Log transcript 3.1.10).
Curiosity was the catalyst for amplification as well. The simple question, "What is the Underworld? How does it feel to be there?" (3.1.1) demonstrates this inquisitiveness.

Translating Symbols into Emotion

The translation of symbols through music into emotional energy was a prime function in the approach. In one instance during the group improvisation on Orpheus' descent into the Underworld, where the tortured souls are moaning, Gail heard the suffering and the torture of her mother's life. This perception eventually led her to feel her own hurt and suffering (ref. 3.4.3). In another example, at the reunion with Euridice, Anna felt "ecstatic...tingling, alive, present, hopeful and very giddy" (ref. 4.1.2). And, again when Euridice is ascending to the Upperworld, Anna imagined that she heard Euridice's heart beat. She played it on a deep drum and improvised a song whose lyrics were "I can feel your heart beat" (ref. 4.1.4).

Although the intellect did much for expanding the symbols, the ultimate sphere of amplification was
feeling. The noted analyst and interpreter of fairy tales, Marie Louise Von Franz recognized this primacy of feeling long ago:

With the intellect you can go on forever making connections, but with the feeling function you will choose what belongs and leave out what is less close (Von Franz, 1970).

Often there was a conscious investment of creative resources into a particular symbol. The symbol was the focal point for a specific quality that the participant knew he needed to experience. Two examples follow. First, Mary chose to explore the quality of aggression which she associated with Cerberus, the three-headed guardian dog of the Underworld:

I tried on the role of the three-headed dog for kicks. It was good for me to experiment with this aggressor. (Log Transcript 3.5.6).

And second, Rita, who had a traumatic experience at work that day, took the role of the snake because it would help her to deal with her anger.
I needed to be completely evil on this day due to the anger and frustration I felt following the incident at work. It felt good to let go of all the "good" qualities and surrender to these "bad" qualities (Log Transcript 2.3.7).

Frame of Reference for Amplification

As in the process of identification, the focus of amplification was directed either to the inner or the outer world. Amplification toward the inner world was a revelatory experience that led the client further into himself by helping to bring out hidden aspects of the personality. It was an opening to previously undisclosed or unexpressed inner world material. Some examples of inner world amplifications were an increased emotional awareness:

I realized...that rarely do I take the risk of surrendering completely to what we call happiness (Log Transcript 4.3.6), opportunities to feel "taboo" qualities within oneself:
...I really loved being the Underworld Queen... I guess I don't feel enough opportunity to be gross and piggy (5.1.7a),

and chances to complete unfinished inner world business:

...it helped me to say my farewell to my mother, which I never did. I didn't have a chance to do this before she died in the hospital (5.3.18).

Outer world amplifications occurred as well, such as when Anna acted out the anger and repulsion she felt toward her in-laws and parents (ref. 5.1.7b), and when Carl, who, when responding to Orpheus entering the Underworld, found that he had a longing to be with his closest friends (ref. 3.2.8).

Expressive Avenues to Amplification

The mythopoeic music therapy approach used the arts of music, movement, and poetry for amplification. These expressive avenues of amplification afforded unique means to expand the symbols of the myth, and
they provided numerous ways for the symbols to "communicate" back to the client. As one's creativity was directed into a symbol, a channel for comprehending that symbol was simultaneously opened. If music was sent into a symbol, then the ears became open to it. If the symbol was the focus of a dance, then the kinesthetic sense was opened to it. If a symbol was the subject of a poem, then the faculties of language were opened to it. Multi-modal amplification was also evident:

I was attracted by the black scarf, I pulled it, rolled around me, like a struggle with myself. It was a part of me: my snake. It became my power (Log Transcript 2.4.1).

Here Gail accessed visual, tactile, movement and imaginative resources within herself as part of the amplification process. Starting with a visual impulse, she moved through to an association with a character of the story (the snake) and then on to an understanding of what that symbol meant for her.

Further on in the same session, Gail steered the amplification process even more directly toward her inner world by drawing on her poetic talent.
Many snakes inside me are my power
I feel a volcano of snakes
I take my energy from you/them
I want to face you

(Log Transcript 2.4.11)

Thus, she developed the image of the snake even further.

As a final example of the expressive avenues of amplification, there was the instance of Orpheus' descent to the Underworld in which a participant played music that enabled her to pass through its terrors unharmed:

The way not to become one with the surrounding madness...is through maintaining something to play that is able to move the heart of the surrounding insanity. (Log Transcript 3.1.6)

**Interpretation**

The creative urge which finds its clearest expression in art is irrational and will in the end make a mock of all our rationalistic undertakings. All conscious psychic processes may well be causally explicable; but the creative act being rooted in the immensity of the unconscious, will forever elude our attempts at understanding. It describes itself only in its manifestations; it can be guessed at, but never wholly grasped. (Jung, 1966)
Interpretation brought the process of internalization full circle. Beginning with the story, going through the processes of identification and amplification, the participant returned to the story for interpretation. Interpretation was a return to reflection and reasoning, a descriptive act which rendered the meaning of the myth, symbol, and group experience for the individual. Through interpretation the participants attempted to assemble the various symbols and accumulated experiences and to articulate them into a whole. This was strictly an individual process in which each person arrived at his or her own explanation of meaning.

Interpretation as a Process

Interpretation did not only occur at the end of the therapy experience, but rather developed throughout the unfolding of the tale. It started with the storytelling and did not end until the final personal summary in the last session. It was an on-going process of exploration, adjustment and refinement in
which the client used his or her unique frame of reference to comprehend the elements of the myth.

Once a symbol had been identified, amplified, and interpreted, it could be left alone; the client went on to another symbol because its meaning had, at least temporarily, been established. The mythopoeic music therapy approach worked with a few symbols at a time so that this process could occur. The cycle of interpretation happened on a larger scale with the whole myth over the length of the therapy experience. The final enactment was a way to bring the entire myth into the experiential realm, and then to the reflective realm where it could be discussed and considered one last time in the group.

The significance of the experience with the myth was spelled out by each person according to his or her personal needs and style. The experience had relevance to both the client's inner and outer worlds. Below are examples of inner and outer world interpretations of individual symbols and then the whole myth.

Examples of inner world interpretations of specific symbols from the research group were: the Underworld as a place of madness (ref. 3.1.4), the descent into the Underworld as an experience of inner suffering (ref. 3.2.4), the snake as mysterious, evil and unpredictable (ref. 2.3.5/6), the river as a symbol
for love, nurturing and eternal life (ref. 5.4.7), and Cerberus as a symbol of aggression and rage (ref. 5.5.3).

Examples of outer world interpretations of the whole myth were: the myth as a parallel to separation from one's spouse (Anna), the myth as a preparation for loss of a loved one (Carl), the myth as a heroic adventure to rescue one's spirit (Rita), the myth as a journey for re-establishing contact with a deceased parent (Gail), the myth as a parallel to being rejected by a lover (Mary).

An Example of a Participants Interpretation

Carl had struggled between immersing himself in the group play and trying to come to a satisfactory intellectual understanding of the myth. During the enactment, he had what he called "an intense joining with the myth" from which evolved the following personal interpretation.

I see in the myth my quest for balance and wholeness. [It is] a meeting and separation of male and female energies, symbolized by Orpheus and Euridice. At first the male is content, then
he meets, or becomes conscious about, his female part and wishes to unite these. There is a celebration in this unity but it is short-lived. The female part needs time alone, for quiet reflection. Euridice bathing is the female part of me, on view, separated from my maleness. And when my female stands alone she is vulnerable. She is subject to attack. In my childhood, I feel as though I was asked to subvert my female energy in order to grow into a man...My female ran, and in the course of running died, got buried deep inside me...I feel like I am in a life-stage now where I am going into the "Underworld," contacting my female side, in a quest for wholeness. (Log Transcript 5.2.14)

Carl set the chronology of his life against the chronology of the myth and found many parallels. The myth became a way of understanding what has, and is, occurring in his interior life.
CHAPTER VII

THE ROLE OF MUSIC

A wide range of musical expression filled the group improvisations. Music was the prime medium of exploration and amplification of the mythic symbols. Music facilitated various types of transitions and intrapersonal relationships. Types of transitions were those from initial identification with a symbol to active amplification of it; from individual work with a symbol to a unified group expression of the essence of the symbol or passage being dealt with; and from identification with one's individual issues to an empathic experience with others. Types of intrapersonal relationships facilitated by music were: those between the participant and particular symbols; between a participant's experience in the group and their life outside of the mythopoeic work; the relationship between the mythic symbol, the body and
emotional expression; and those between various aspects of the individual's psyche. Attention is also given in this chapter to the roles that the musical instruments and the singing of songs and chants played in the process.

Facilitation of Transitions

The momentum of the groups' improvised music carried the participants through transitional phases in which no one symbol was clearly being addressed into periods of more direct amplification. One musical theme in particular functioned as a connective thread to the myth. This was a two-chord progression of F major seventh and G major seventh that was arpeggiated over a bass ostinato of E natural, which I developed and played at the piano. Upon hearing this motif in session four Gail remembered the feelings that she had experienced in the previous session. "When the piano began I connected immediately with the last week, at the moment I chanted and moaned on this music...I felt my sorrow..." (ref. 4.4.2). The music of the piano functioned to move Gail into an exploration of her
feelings from the previous session and into an expansion of these feelings through her chanting.

Music was an integral part of the transitions that brought the individuals into the most intense moments of group unity. Often this intensity was manifested in the musical phenomenon of the crescendo. Crescendos occurred repeatedly throughout the five sessions and seemed to function simultaneously as cathartic releases and as moments of group fusion. At the end of session one, I gathered the group together for solos.

I then asked for the group to come closer...I changed the harmony and the group grew into its power and connection. I played a series of major chords, this led into a frenzied rhythmic playing, they hooted and shouted. [I played a] chromatic crescendo up to the high end of the piano and then a glissando down and back to the original two chords played slowly...down to a trickle of energy. In this session the group was formed. The crescendo at the end was an expression of union. (Process Note)

The crescendos were interactive peaks that combined and distilled the expressive experiences that came before them. There was a sense of arrival in them, as if the individuals departed from their private world, gathered as a group, and then articulated the shared essence of what they had been exploring individually. In reflecting on the crescendo that
evolved out of the improvisation relating to Eurdice's death in session two, I recognized this shared expressive theme.

The general mood was cohesive, we were in the same ballpark, a general expressive realm. There was grief, mourning, sadness, longing, rage and pain in the music, the crescendo was a flow of gathering grief, a chaotic push that swelled into a destructive and violent cacophony. (Process Note)

The transition from identification with one's individual issues to an empathic experience with others was effected by the music. In session three Carl made the transition from identification with Orpheus to identification with the suffering souls of the Underworld. As Orpheus he had played the gongs forcefully with a pair of large heavy mallets. He eventually became tired of playing the gongs and, as he dropped his arms to his side, imagined the mallets as huge stone weights in his hands. Carrying them was part of his torture in the Underworld. He began to moan/sing and found that the group's music received him.

My groans of hard work found their place in the vocal fabric of the group; somehow, when David got up from the piano, the group's vocalizations intensified and I began to wail loudly. I was
surprised by my involvement, by my identification as a suffering person, and also by the group's support of my expression, by my comfort in wailing (Log Transcript 3.2.4).

In this example Carl blended his actual experience of being tired into the story by incorporating the mallets into the next phase of his playing. His process moved organically. His involvement in the story gave him a momentum which kept him the flow of the story, and which led him to rejoin the group's on-going vocal improvisation.

The relationship between the participant and the mythic symbols was experienced and developed through music. Through their singing and playing the participants created "musical representations" of the symbols which helped them to feel the qualitative dimension of the myth. Rita gave a tonal and physical dimension to her symbolic journey to the underworld by playing a descending figure on the xylophone. The repetitive melody and the right to left motion on the instrument gave her an increased sense of direction and movement.

I focused on the actual downward motion as played on the xylophone. It seemed as if I did this for a very long time but perhaps this was necessary to aid in the journey. It's as if the descending melody I played on the xylophone helped me focus on the journey to the Underworld. As I continued
to play, I closed my eyes and saw myself falling deeper and deeper into the darkness of the underworld. There came a moment when I felt I had stopped falling and I had arrived (i.e., I felt more focused about being in the Underworld and why I was there). The xylophone had served its purpose. I began my descending melody on C and played a CM scale one octave. The tempo was very slow and I repeated a bottom note several times before resuming the descending scale. (Log Transcript 3.3.4/11)

The continuous "downward" movement of Rita's hands on the instrument and the repetitive melody gradually became charged with her intention to descend and to search. The sound and movement became imbued with the character of her imagery as well as with the personal themes which she associated with those images.

These musical representations of symbols intensified when two participants brought their symbols together. When Rita, as Orpheus in session five, sang to Gail, as the Underworld river, it was a meeting of opposing forces. Whereas Rita's song was sweet, delicate and filled with yearning, Gail's voice communicated a shrill resistance and foreboding. When Gail's stormy river was finally "calmed" and "disarmed" by Rita's singing, she let her pass.

When I did this river I moved without thinking, I was quick-tempered. I couldn't stop. When David asked Orpheus to sing, I was instantaneously disarmed by her voice. The river calmed itself and [was] contained...Once Orpheus crossed, I was
deeply touched by her supplication to see
Euridice. She persisted and finally saw her.
This encounter was wonderful. (Log Transcript
5.4.11)

Through this musical encounter with Rita, Gail
developed a sensuous representation of the symbol of
the river. In some sense, she gave it life. This
"enlivening" of a symbol was repeated later in the same
session when Rita similarly sang to Carl and Anna as
the monarchs of the Underworld.

More complex examples of the relationship between
the music and a symbol occurred as well. For example,
Carl addressed two different aspects of a symbol when
he played the gongs to both "set the stage" for
Orpheus' descent, and as a way to identify with, and
amplify the character of Orpheus on that very descent.
He related his gong music both to the general ambience
of the descent and to the essences of the Orpheus
character (ref. 3.2.2). When Rita played the bells in
session two, her music was simultaneously symbolic of
Euridice's essential beauty, strength and hope, and
expressive of her own vulnerability and need for
safety.

In my own way I felt powerful and eternal. My
sound transcended all others. Even when the group
sound was powerful the bells could still be heard.
I enjoyed the balance I felt, in creating this,
between the delicateness of the sound and the penetrating strength of the timbre. I remained in this role for the duration of the session and felt good: it felt safe which seemed to be what I needed. (Log Transcript 2.3.14)

Although the rest of the group was chanting a woeful lament, she played a delicate and modestly affirmative melody. This was the session that occurred on the day that one of her clients had been raped at work. By focusing her music on Euridices' inner qualities, Rita was able to maintain a connection to the myth and to the group while creating the experience of safety that she needed.

The act of forming a musical relationship with the symbols served two of the principle purposes of the work: for the individual to contact and work with their inner life, and to enrich the group experience by adding dimension to the myth itself.

The Music Facilitated Intrapersonal Relationships

The relationships between experiences in the group and life outside the group were also facilitated by the music. When Anna amplified the symbol of walking up through the Underworld in session four, she imagined
hearing Euridice's heartbeat, and played a joyful heartbeat rhythm on a hand-held drum to accompany her improvised song on the words "I can feel your heart beat." The symbol of Euridice's heartbeat and the emotional quality of the promise of everlasting union with Orpheus in the light of the Upperworld, were brought together in her drumming and singing. It was as if the drum that she held in her hands was Euridice's own heart. From it came the beats that propelled her song. This was an intense moment for Anna because it reflected the precious hopes that she had for the resolution of the difficulties in her own marriage (ref. 4.1.4/10). Her musical amplification of the ascent to the Upperworld enabled her to become more conscious of these hopes.

Music also facilitated the relationship between the symbol, the body and emotional expression. Gail's expressive process in session three started with listening to the gong. The gong's sound operated as a symbol of death and the center of the "other world" for her. Someone in the group played the gongs so forcefully that their "vibration traveled through" Gail's body, having the effect of leading her into a sorrowful chant on her mother's name. This chant developed in intensity, and, as the gong reached a high level of volume, she finally screamed from the depths
of her being. She said that the loud gong music "helped me to scream and to let [something] go out of my Underworld, which I situate in my stomach and womb." The gong was the initial impetus for emotion and with its increased intensity Gail was able to release this scream.

The music also functioned to bring different parts of the psyche into relationship. Some of the participants used the "positive" quality of the music to counter the "negative" symbol of the Underworld. In session three Anna visualized and felt the Underworld to be a "crazy, chaotic" place. At the same time, she knew that she needed to pass through it. She set up an opposition within her imagination; on one side was the terrifying Underworld, on the other the healing and protective power of music. Anna played music that she imagined would "move the heart of the surrounding insanity", so as to quell the anguish of the Underworld, thereby giving herself safe passage through it. For Anna the music was a benevolent force that helped her get through the dangers of the Underworld.

Rita, like Anna, chose to identify with and amplify Orpheus' descent to the Underworld. She played music which she imagined would get her through its barriers. Unlike Orpheus, however, whose golden harp traditionally acted to soothe the creatures of the
Underworld, Rita's music was a statement of strength against the obstacles.

All the while I felt such a determination that nothing and no one was going to get in my way. This I represented with the various gongs which through their sound deserved attention and purpose. As a result, I felt that the obstacles placed in my way to deter me had no effect. My purpose, my inner strength, my love, was stronger, therefore able to overcome these obstacles (Log Transcript 3.3.7).

Both Anna and Rita used music as positive force to effect the Underworld. The music helped them to experience the myth in their own way.

The Symbolic Uses of Instruments

The musical instruments served two primary roles in the experiencing of the myth. First, they enhanced the experience by lending their unique character to the symbol being explored. For instance, when Gail amplified Cerberus, the three-headed guard dog of the underworld, she played the ratchet and said that it "sparkled" with energy and aggressivity (ref. 3.4.5). Secondly, the musical instruments became charged with symbolic meaning themselves. Since there were no props
beside the colored scarves, and the room was so charged
with symbolism, the instruments seemed to naturally
represent other things. Again the sound of the long-
handled ratchet was no longer simply a scraping,
scratchy sound. It was that, but also the embodiment
of the Attacker. Anna used the ratchet, both for its
"aggressive sound" and as a symbol of a phallus.

I became the Attacker. I take the wooden ratchet-
like instrument. It sounds aggressive. I use it
as a phallus, it appears as a phallus, the stick
of the instrument is like my hand on my phallus -
I stalk Euridice. I feel very powerful and male-
like which repulsed me, but allows me to feel this
role, its very strong (Log Transcript 2.1.6).

As reported above, when Orpheus descended into the
Underworld Rita played a repeating descending phrase on
the bells. For her, this melody represented "falling
deeper and deeper into the darkness of the Underworld."
She then moved to the comparatively large gongs and
played very forcefully to represent her strength over
the obstacles of the Underworld. The difference of
timbre and intensity between these two instruments was
immense. Her transition was not a simple step up from
the xylophone; it was not a gradual, linear progression
of melody, harmony, or amplitude. There was a
different logic at work.
I eventually felt as if I had arrived at the right place and was able to let go of the xylophone melody." She had done the work that the xylophone represented and now needed the gong's power to help her the rest of the way (Log Transcript 3.3.6).

Reflective and Social Functions of Spontaneous Songs

The spontaneous creation of songs figured significantly in the process. Choosing words to describe their involvement caused the participants to call on their reflective and linguistic skills. The songs helped the participants to relate to one another and to articulate and integrate their experiences.

The group generated a range of song forms, from well developed lyrical ballads to simple repetitive chants. In contrast to the private and idiosyncratic vocalizing on vowels that individuals often did, the songs and chants with words were often opportunities for group singing. The chants, in particular, gave the group members chances to sing harmony together. This blending of voices occurred, for example, when everyone improvised on the words "Together again, together again," as Orpheus and Euridice ascended from the
Underworld. I played a simple Gospel-type chord progression on the piano, and the group wove these words into a hopeful and encouraging tapestry.

Songs with more developed lyrics were also generated. At least once in each session, I asked the group members to compose a spontaneous song. At these times they would sing solo with my accompaniment while the others listened or gave instrumental support. These song times were opportunities to give verbal expression (in the form of lyrics) of what the participants were feeling and thinking. Since they were all identifying with the same general area of the myth, the songs tended to share images and content, though with widely varying styles and mood.

Rita's last song in session three helped her to bring together the essence of what she was feeling.

The song at the very end—to put into words all that I was feeling—crystallized things for me. To finally make a plea for what I had lost...was very powerful for me. (Log Transcript 3.3.8)

Her song was a plea for the restoration of her "soul", her "energy", her "essence", and the "best part" of herself. By adding words to her experience, she was able to integrate the rich unconscious material that had emerged in the movement and music improvisations.
Songs were also used to amplify certain key images. In session three, for example, Gail chanted to her dead mother. "You will see/You will be fine/Sleep in peace." Setting her words into a musical form helped her feel the continuity of her mother's presence.
CHAPTER VIII

GROUP PROCESS

The fact that this work occurred in a group context was crucial and powerful. The contact between the members of the group affected the process in a number of significant ways. This chapter discusses the two principle aspects of the group process: balancing group needs and individual needs, and group cohesion.

Balancing Group Needs and Individual Needs

There was a dynamic relationship between the needs of the individual and the needs of the group. The
varying degrees of congruency between what the individual wanted, or needed, and what the group as a whole "wanted" factored into the overall group process. For example, in session two, when Anna felt the impulse to experiment with Euridice, it was difficult because the others in the group were creating an environment which did not support it (ref. 2.1.9).

In contrast to this disharmony, Carl felt most connected to the group when, at the end of the session four, we all sang together in a frenzy. He was able to relate with the group because there was a congruency between his inner experience of "thoughts, fears, [and] conceptions" (ref. 4.2.3), and the music we were creating.

The balancing of personal and group needs was a unique process for each person. Gail preferred to remain more private, more to herself. Though she was active and supportive and contributed to the group's cohesiveness, she did not try to make the group come together any more than it had to for her to do her own work. Carl, on the other hand, had a strong and consistent need to feel a part of the group, and so he worked consciously toward group cohesion. Session three was, for him, "a process of giving, and then receiving support" (ref. 3.2.10).
Often the individual had to do some private work before he was able to join with the group. This moving from inner, private work to more external and interactive group work was an essential feature of the process. Each person seemed to have a way of knowing when and how to make this transition for themselves, whereas the group members seemed to have an intuitive respect for the timing and manner by which these transitions occurred for one another. An instance of this individual and group balance occurred in session three, here Carl had to play Orpheus' "power" music on the gongs till he was literally exhausted before he could join the "fabric of the group" (ref. 3.2.4).

**Group Cohesion**

Group cohesion seemed to be quite affected by the simple act of listening to the story together. In my process note from the first session, I commented on this aspect.

I told the story and it was like a group dream. As if we were all dreaming the same thing. In this way we opened up a context for personal sharing. Just as a dream is used in therapy, so
is the myth used in this group work. I told the story so that it had the vividness of a dream, like a lucid dream. We then make the dream (myth) live. (Process note)

When the story was told, the participants were on their backs, the lights were dimmed, and their eyes were closed. Though they had never been together as a group, they quickly found themselves sharing a relaxed and receptive mood. By participating in and witnessing this gentle "hypnotic state" (ref. 1.2.1) they seemed to communicate something intimate about themselves to one another. It was as if they had let down part of their outer personality.

Dyadic encounters and improvisations formed the basic "building blocks" of the overall group cohesion. Duets happened throughout every session. A couple would form, have an improvisation, then dissolve, with each person going on to make either a new duet or to do some individual work. The free improvisational structure of the group allowed for the organic evolution and integration of solo, duo, trio, quartet, quintet and sextet formations. The subgroup interactions helped establish the intimacy between one person and another, and gave a foundation for the whole group experiences.

When the group spontaneously amplified a mythic scene together, such as the ascent from the Underworld,
they recognized their shared feelings and so strengthened their relationships. This bonding appeared to spur them to have more meaningful musical, emotional, and imagery experiences than they would have had separately.

This type of group crescendo happened at least once in every session and came to be a focal point for the improvisations. Though this usually happened spontaneously, there were times when I made verbal and musical interventions to this effect. The significance of group crescendos became a theme for me. At the end of the process note for session one I reflected on the crescendo that had just happened.

In this session the group was formed. The crescendo at the end was an expression of union. It was like a sexual climax; the power and vulnerability, the loss of self into the passion of the moment, the drivenness of it, the abandonment to the experience, the fading of individual identity into the sensuality of the moment. All of these things occurred. This makes the group work. (Process note)

In session two, the crescendo theme developed.

I have the image of a wave that gathers from the sea and grows to collect everything in its reach, it gathers all of us and we contribute to it. It is our wave, we give it energy and it sweeps us along. It builds to a break and crashes, we return to our individual natures, having given and
having received from it. We are different for having been a part of it. We shared its creation and its destruction, and while it means different things to each person in the group it cannot be denied that it was "our" wave, our music. (Process Note)

The energy of the group crescendos was more than any one person could create. The harmonic, melodic, rhythmic and textural richness could only be made by a group. The crescendos were the epitome of the group's music.

The participant's experience became more intense because of the others in the group. Whether it was through singing, movement, or poetry, the creative and cathartic expression of one person had an intensifying effect on the others. The last improvisation in session four had this effect for Mary.

The end of the session came as a shock to me. The music and our poetry was so filled with anticipation and anxiety that it made my thoughts and images all the more intense. I thought I wouldn't be able to control myself. (Log Transcript 4.5.4)

She was receptive to the experience of the others and allowed it to stimulate her and to intensify her own experience. When Carl's gong playing pushed the volume of the music to fortissimo in session four, Gail was
able to scream, and let something out of her "stomach, and [her] womb...the secret place, the darkness."
CHAPTER IX

THE ROLE OF THE THERAPIST

My role as therapist in mythopoeic music therapy combines three primary functions: to facilitate individual and group process, to structure the group experience, and to participate in it. In this chapter I will discuss each function separately and then describe their relationship to one another through an analysis of my use of structure and spontaneity. Finally, I present a discussion on my role as storyteller.

Facilitator Function

Facilitation of mythopoeic music therapy involves of the acts of guiding, accompanying, supporting, being
a witness to, and being a catalyst for, the processes of internalization and integration of the mythic material.

Part of my responsibility was to be aware of the various themes that the participants developed from within themselves and as a group. I tried to guide the therapy process toward which ever theme seemed to be either most significant, or most imperative. My clinical judgement and prior experience with this type of work, enabled me to make these choices. I tended to guide the group to general, rather than specific, areas for exploration. In session one, for example, I gave a direction for the group to begin to explore the idea of the marriage of Orpheus and Euridice. This simple orientation helped them make the transition from the passive storytelling phase to the improvisational musical phase of the session.

Trying to balance the references, and amount of attention given to matters of the "outside" world was an important part of my process. On one hand references to the outside world were to be encouraged because I wanted the mythopoeic music therapy experience to have relevance to the participant's real world. On the other hand, there seemed to be a danger in being too concrete about what the symbols meant, and in trying to make interpretations about the myth too
quickly. How and when each person made connections to their lives outside of the therapy experience was the subject of my scrutiny.

When Rita came in on the day that the patient was raped at her hospital, there was clearly a need to attend to her anger, fear and emotional pain so I directed the session by talking to her about the experience and her feelings around it. The difficult question was how much time to devote to this issue. I considered abandoning the myth for that session, but, as I saw Rita gather herself together, I sensed that we could continue with the myth. I told Rita to try to use the group session and the myth to take care of herself in what ever way she thought she needed to.

A general aim which emerged for me was to encourage the participants to sustain an open-mindedness about the myth, and simultaneously, to help them achieve a maximum degree of musical and expressive concentration while in the session.

From the piano I tried to provide a musical container for the evolving musical process by accompanying the general mood of the group improvisations.

I moved to the piano and found that the predominant tone in the group chanting was F sharp. I began a simple ostinato in that key but
harmonized it with a major seventh chord with a flat fifth degree. I moved to an F major chord and these two became my central motif for the rest of the session...I enjoyed the drama and tension and release of the chord progression. It moved and grew. I reflected bits of the group process. (Process Note)

I also accompanied the individual vocal and instrumental solos that the participants performed throughout the sessions. In my improvised accompaniment I tried to be reflective and supportive of the individual's phrases and general mood. I tried to enrich their music by enhancing the range and intensity of what they were doing. In session five Mary took up the character of the Attacker and pursued Carl and Anna as the recently married Orpheus and Euridice. I accompanied the ensuing chase.

I began to play a G mixolydian phrase, it repeated over and over again, a short phrase with G/F in the left hand, I picked up intensity, the Attacker began to circle around the dancing couple, she had a high-pitched hand drum and stick in her hands. She played softly a first. She played more rhythmically, and faster, I played a series of half-steps in a new phrase, there was more singing, I trilled, I then played the bass in linear, quarter-note phrases, faster and faster, louder and louder, there was a chase, Euridice tried to run away, it grew in intensity, there was screaming, the drumming from the Attacker was stronger, it was in time with the piano, someone was playing maracas in time too. I developed a second phrase which drove the scene even more intensely, it was a punched out series of syncopated, suspended chords, I alternated between these two phrases, it grew some more and then
Euridice tripped over a xylophone near the snake character and "died." I moved up to a strongly dissonant chord and stopped abruptly. (Process Note)

In this example I started my accompaniment with an ostinato in the left hand and a repetitive melodic figure in the right hand. The music had a clear pulse that was articulated through a syncopated rhythm and a steady tonal center in the mixolydian mode which gave it a feeling of subtle suspense. This beginning music was reflective and supportive of the group's initial restlessness. As the improvisation developed I brought considerably more intensity to my music. From being strictly supportive and reflective of the mood expressed by the groups' music, my music changed to include elements that energized and guided the improvisation. Mary's drumming followed my increase in volume and rhythmic intensity to terrific blasts from both the drum and the piano.

Mary had said that she wanted to experiment with the destructive qualities of the Attacker because she commonly identified with the victim in situations like this. My playing initially facilitated her immersion into the role and provided her with an accompanying partner in the amplification. Toward the end of the improvisation her drumming was the driving force of the
Attacker character with my piano improvisation as a supportive and encouraging ally just behind her.

A somewhat more subtle part of the facilitator function was the aspect of being a witness to what was occurring in the group. My eyes were in constant motion as I tried to see what each person was doing. Whereas the participants were completely involved with the materials of the story and their inner process, I mostly remained outside of the emotional intensity of the experience and was therefore able to sustain a degree of objectivity that enabled me to guide and control the intensity of the work. Also, simply being witness to the their work seemed to validate the participant's efforts in it.

Another aspect of guiding the group was to insure that we touched on the significant portions of the myth. I deemed it important, for instance, that all of the participants focus on the following parts of the story: the celebration of Orpheus and Euridice's marriage, the death of Euridice, Orpheus' plea for Euridice, their ascent to the Upperworld, and Orpheus' turning around. It was necessary to experience these essential passages in order to have an in-depth understanding of the myth. Internalization of the myth was dependent on having an experience of it. In
session three I directed the group to "sing for Euridice."

Find some way to sing for Euridice, find a voice, a sound, that will soften the hearts of the King and the Queen of the Underworld. What words can you say to unite you with Euridice? What are the sounds you would make? (Process Note)

This intervention served to focus the group on a specific phase of the story and to bring it to a close. Periodic interventions of this sort helped to move the group through the chronology of the myth.

**Structuring Group and Individual Process**

In order to accomplish my therapeutic aims I organised the experience into three structural levels: meta-structure, mythic structure, and improvisational structure.

**Meta-structure**

The "meta-structure" of the experience refers to
such large aspects of the experience as the group composition, size, and duration and the choice of which myth would be worked with. The meta-structure of any therapy experience is a function of a number of variables including: the context of the treatment, the stated aims of the work, the techniques of the methods being employed, and the personal style of the therapist. For this research group I solicited among emotionally mature people who would be interested in experimenting with such a method and who could articulate their experience in writing. The size of the group reflected the typical size of music therapy experiential training groups at New York University where this work occurred and where I received my training. Groups of five to six persons are large enough to allow for a high degree of group dynamics to evolve, and small enough for the therapist to establish and sustain therapeutic rapport and intimacy with each person. Groups much larger than this size tend to have difficulty improvising as an ensemble. With five to six people each instrument or voice can be clearly distinguished.

The number of sessions in the experience was determined by the amount of time I believed was necessary to create a cohesive group and to accomplish some therapeutic aims, and by the four major events of
myth as they suggested themselves to me. These factors combined to suggest a structure of five weekly meetings. One for each of the four key passages of the myth and one for an enactment of the entire story.

Mythic Structure

The next level of structure was suggested by the myth itself. Each of the four key passages of the myth involved the action of certain symbols and these became the organizing elements of the individual sessions. Individual symbols served a structural function by being the focus of the participants' musical expression and creativity.

Improvisational Structure

The most complex level of structure occurred in the spontaneous flow of the improvisations were I responded to the music and expressive material of the group. My choices of musical and verbal intervention significantly shaped and structured the group
experience. At this level of structure I relied on clinical and musical intuition. An example of this was in session four when I improvised a simple chord progression with a gospel-type mood to accompany the ascent of Orpheus and Euridice to the Upperworld. The structure of this familiar and up-lifting music brought the group together. The structural aspect of the improvised music developed from the matrix of spontaneous group expression and needs as well as my own therapeutic intuition.

**Participation**

At times throughout the process it was necessary for me to step out of the role of therapist and enter into the mythic process myself. I did this for several reasons: to get a more direct sense of the group and what they experiencing at a given time, to model expressive behavior and risk-taking, to renew my creativity, and to demonstrate to the group that the mythic themes have meaning for me as well - that I have not found "the" interpretation of the myth - that I can still grow from it. When I participated I still retained my role as therapist. As a participant I gave
myself over more completely to the myth than I did while accompanying the group improvisations. The switch from facilitator to participant was really a change in emphasis within me. In session two I allowed myself to enter the experience of Euridice's death.

I sensed that the group had momentum so I stopped playing the piano. I put a white scarf over my head and, seeing that Anna had been exploring the symbol of the snake, I walked over to her in the character of Euridice. She attacked me and I fell down. I covered myself with the white scarf and became consumed with the feeling of death. To be at a loss for sensation. Euridice was for me the physical body, "the sentient life." Carl came over and placed another scarf (blue) over me. I felt the thickness around me increase, and I felt the light decrease. I was in the process myself now. The music changed. There were drums playing and a chant-like song emerged. When everyone was chanting I joined in. I started to rock back and forth. I imagined that I was doing holy prayers, the image I had was that of someone in mourning and grief. I rocked and moaned/chanted. Other people were playing and singing too. (Process Note)

When I participated I left the piano and went out into the room where I could engage in more intimate contact with the participants. Since I was not overtly facilitating or directing the structure of the experience I could have more direct relationships to them. Participating in the myth also gave me opportunities to get a better sense of what the
participants were experiencing. Early in the first session I moved into the center of the room and experimented with the image of the trees that became suspended in the air upon hearing Orpheus' music.

I left the xylophone and began to move about. I sang and made vocal connections in the air, I can't remember with whom, though I know it was with one of the women. I saw the green cover of the piano on the ground and picked it up, it reminded me of the green trees and the three shades of green from the story, so I picked it up and began to move with it. I moved to the center of the room. I felt the tension of being a leader, a modeler, and at the same time participant. I am beginning to play with the boundaries of the experience. It helps me to get into the flow of the experience and helps to make the connection to the others in the group. (Process note)

Structure and Spontaneity

The choice of which of the three functions (facilitator, structurer, and participant) I emphasized at any given time was related to the needs for structure and spontaneity in the group. The balancing of structure and spontaneity was a cyclical and organic process. The myth's structures (key passages, symbols, etc.) generated spontaneous expressions (songs,
melodies, dances, poems, etc.) which had integral structural components themselves.

A significant part of my work in structuring the overall group process was to attend to the structural components that the myth already provided. This was accomplished by dividing the myth into the four main sections which became the four sessions prior to the enactment; and then by a re-telling the portion of the myth that the group was to examine at the beginning of each session. Finally, through my verbal and musical interventions in the flow of the group improvisations, I directed the group process to the key passages of the myth.

In the example of the gospel-type chord progression mentioned above the structure evolved out of the spontaneous expressions of the participants, my own creative urge, and my perception of the mood and need of the group. As a result of this repetitive and rhythmic chord progression the participants created songs and danced joyously together in a circle. I responded to their glee with increased tempo and volume. Spontaneity yielded structure which in turn yielded more spontaneity.

I moved between the roles of facilitator, structurer, and participant depending on whether the group had sufficient momentum to sustain the
spontaneity needed to amplify the symbols. If there was not sufficient momentum in the group I tended toward dictating structures, if there was, I either facilitated the individual work that the participants were doing or joined into the mytho-musical environment myself. The blending of these three functions was a challenging and stimulating process for me. The following example is from my telling of the story in session one.

I sang very high breathy sounds at the point that Orpheus enters the Underworld. I did not know why at first but then I saw that these were the sounds of the tortured souls in the Underworld. I can say this now, but in the moment I was in a creative space, I was not aware of the genesis of all my interventions, I was in a semi-artistic flow. The breathy sounds gradually ceased and I said that Orpheus soothed them. I surprised myself and found excitement in this new discovery, I was in a creating mode. I felt that I was risking and blending my creative process as an artist with my creative process as a therapist. (Process Note)

I think that this spirit enabled me to be empathic to the unfolding of the participants' creative and personal process with the provocative material of the myth.
Storytelling

Words are an integral part of the mythopoeic music therapy approach. The energy and knowledge of myths are transmitted with words, but not specific words. Rather, they are the idiosyncratic words of a storyteller. As the storyteller I recounted the tale in my own way. My own internalization of the myth was implicit in the telling, and thus the listener heard a living story, one that vibrates by my experience with it.

My telling of the story was dramatic and somewhat programmatic. I made different music [on the seven-stringed lap harp] when I introduced Euridice and when Orpheus went down into the Underworld...I wanted to make the story come alive for them. I wanted it to have a brilliance and vividness so that they are inspired to engage with the story and so that their own imagery is encouraged...I tell the story so that it has the vividness of a dream, a lucid dream. I am also conscious of wanting to model expressive behavior. (Process Note)

This dynamic telling stimulated imagination and encouraged visualization and fantasy.
At the time the music began I was in a castle in the Middle Ages, surrounded by beautiful greenery. I could visualize the landscape very well. The music on the small harp was always present, matching each image coming from the story. I was in a fantastic world. (Log Transcript 1.4.1)

Various altered states and emotional responses also occurred during the telling. Following are two examples.

As I listened to the story of Orpheus, I went into a hypnotic state where I felt like I was inside the story, the story was happening all around me. I became involved on an emotional level - feeling excited about the wedding and sad about Euridice's death and Orpheus' loss. (Log Transcript 1.2.1)

TEARS came to my eyes when he said she was attacked and killed and her ankle still bleeding in the Underworld. (Log Transcript 1.1.4)

As the work proceeded, the images and symbols that were brought out in the telling acquired personal meaning. The vocabulary of the myth became part of the group's idiosyncratic language; one that mixed mythic images with personal reflections, associations, and interpretations. This vocabulary, therefore, was a context-specific.
I chose the story of Orpheus and Euridice for this study because of my familiarity with it and because the protagonists were both artistically creative figures. Invigorating a story in this way is an artistic process for me, so I chose material that I found artistically compelling. The myth of Orpheus and Euridice is rich with symbols, characters, interactions, and situations that intrigue me. There is a large fund of provocative material in it. For example: the polarity of joy and grief that Orpheus must endure, the separation of masculine from feminine, the symbol of the destructive serpent, the transition from Upperworld to Underworld, etc. These elements of the myth stir my heart and my imagination.
CHAPTER X

FINDINGS OF THE RESEARCH

The research for this study used Giorgi's (1984) procedure for phenomenological analysis of the artistic process. As the research developed an adaptation of his original procedure became necessary. This was because I developed research questions which were based on the experiences of my previous workshops with clients. Whereas step number five in Giorgi's procedure states that "the transformed meaning units [are] reflected upon in order to discover their interrelation so that their structure could be described" (p. 19), it seemed preferable to review the data in the context of these questions. This chapter identifies the significant structures that emerged in the preliminary analysis of the transformed meaning units, and which formed the central chapters of the dissertation: Participant Profiles; The Role of Music
and the Related Arts; Internalization; Group Process; and The Role of the Therapist. The reiteration of the research questions to head each section of the findings is provided to help the reader recall the emphasis of this inquiry.

What is the role of the myth in mythopoeic music therapy?

The myth was the central organizing factor of the experience. It supplied symbols, structure, and, through the ordeal that Orpheus and Euridice had to endure, inspiration for therapeutic work. Without the myth there would have been no mythopoeic music therapy. The story of Orpheus and Euridice expresses a wide range of human experience and contains an ample arena in which each person could do their own investigation and work. The myth touched on such universal human themes as love, separation, loss, grief, joy, fear, doubt, rage, and loneliness.

Stories are composed of images and symbols. It is through the transmission of the sequence of images that the tale was communicated. The story put images into relationship with one another, giving form and relationship to otherwise disconnected symbols. One of the functions of the myth therefore, was to offer
symbols with which the participants could work. The participants directed the mythic symbols to their senses where their meaning could sounded out, where it could move them, where they could see it, and where they could get in touch with it. The symbols also provided a focus for the creative expression of the participants. They seemed to invite creative involvement and interpretation.

The symbols were worked with both in and out of the context of the fabric of the tale. Because part of the function of the myth was simply to provide images for amplification, there was considerable latitude as to how they were explored. The symbols themselves seemed to draw the creative process out.

As an example of oral literature, the myth was an esthetic object that had a unique beauty. It was a visual phenomena whose colorful, dynamic, and at the same time mysterious images helped to establish an esthetic foundation for the therapy process. The mythic images and themes were provocative and stimulating, and stirred curiosity.

The sequence of relationships between the symbols expressed the myth's architecture. The myth supplied a chronology of events that structured the group process. By participating with this chronological structure we
made it possible for portions of the myth's own logic to be revealed to us.

The major purposes of the story, however, were to help the participants in their efforts toward self-actualization and to gain an experience of meaning in their lives. It was not a philosophical exercise, and so it was pointless to push headlong through the chronology of the story if it meant that the people were left behind. When a theme emerged which required the group's attention the process was taken in that direction. This work sought, therefore, to achieve a balance between the structure which the myth offered and the spontaneous events and expressions which occurred throughout the process.

The myth's own structure, has, like any good piece of literature a momentum that compels the reader/participant to move along with it. The mythic events develop a dramatic tension that build to a climax. The group was swept up into the story's momentum and pulled toward this climax by both the myth's own structure, and the structures that I set.

The story of Orpheus and Euridice is a journey in search of reunion with a lost love. The story presented (as most myths do) a series of situations, obstacles, and challenges. In working through the sequences of the myth the participants experienced the
emotional qualities of the mythic situations, and came to know, in a first hand manner, the ordeal that Orpheus and Euridice had to undergo.

The participants responses to this ordeal can be seen in their themes of loss, abandonment, and rejection, as well as in their "balancing", or "corrective", themes of reconciliation, rejuvenation, and re-connection.

How does mythopoeic music therapy effect the participants?

For Anna the work had direct relevance to her marriage. In the myth she saw and felt the "tragedy of disconnection" with her husband and the loneliness and desolation of their separation. She used the myth to further understand the personal and interpersonal issues that surrounded this loss in her life. Anna also recognized the reservoir of hope that she held within her, and, after realizing the finality of the separation between Orpheus and Euridice, had an increased sense of gratitude and compassion for her husband.

Carl found that his intellectualizing prevented him from feeling the emotional qualities of the story and from relating to the others. Relationship to the
other people in the group was a high priority for him, so his need for intellectual understanding conflicted with his need for intimacy with the other participants. He had a moment of "intense joining with the myth" in session five in which he suddenly broke through to a personal comprehension of its meaning. His interpretation charted the process by which his "feminine" aspect became repressed in his youth and led him to consider his emotional life in a new light. He realized that the challenges before him will need to be met "not with physical strength, but with the powers of self-expression, like Orpheus used his music."

Rita had the clearest personal objectives of all the participants. She was emotionally exhausted from her job and needed to reclaim and renew her vitality and creativity. She used the myth as a ritual context for this purpose. By projecting the qualities she needed onto Euridice, and by assuming the character of Orpheus, Rita, more than any of the others, made her experience into a redemptive "Hero's Journey." In the process she allowed herself to feel a new level of joy, and, as Orpheus, let herself be assertive in asking for what she needed.

Gail also connected to the themes of loss and search that are represented in the story. Her work focused on developing a more satisfactory relationship
to her deceased mother. Surprisingly, she discovered the happy realization that her mother was present in her as a part of herself. This gave her an increased sense of self-esteem and well-being. Gail also directed a lot of attention to the symbols of the Upperworld and Underworld rivers, and found that both the creative and the destructive forces, which these rivers symbolized, flowed from a single source within her.

For Mary the work served to stimulate feelings that she thought were "dead" regarding the end of a relationship with a man that she loved. Orpheus' turning around to look at Euridice represented a lack of faith for her. She recognized her tendency to assume the role of the victim and was able to experiment with contrary characters. The finality of the separation of Orpheus and Euridice was a signal to Mary to let go of the past and to concentrate on the future. In this way the myth helped her to uncover old feelings, to help her cope with them, and to plan strategies for the future.

Each person used the myth to connect to an aspect of their lives and found in it some inspiration and guidance.
What is the role of music in experiencing the myth?

Improvised music was the prime medium of exploration and amplification of the mythic symbols. The improvisations were intricate webs of spontaneous expression that evolved organically as the participants generated, and then gave themselves to, the gathering momentum of the myth.

The participants rendered musical interpretations of the symbols. Through their singing, playing, dancing, and poetry they entered into the "feeling world" of the symbols and myth. In this musical encounter the myth was given a sensuous and tangible representation, which in some way, brought it to life.

The myth blossomed with the creative exploration and expression that the participants brought to it. The myth was activated by music, embodied through movement, and translated through poetry. Starting with the dramatic rendering of the story and continuing through to the final enactment in the last session, music and the related arts were ever-present in the work, each one contributing its special nature to the processes of amplifying, interpreting and integrating the myth.
The combined music and expressive efforts of the group enhanced the amplifications of the symbols. These times of group musical intensification heightened the symbol and caused people to have a fuller experience of it. Spontaneously created crescendos in response to the mythic material were intensely interactive peak moments that combined and distilled the expressive and symbolic experiences that came before. The crescendos functioned to congeal and discharge the feeling quality of the symbols that had been worked with in the particular session.

There was a cyclical relationship between the symbol and the music that was given to it. The music was given to the symbol and, in return, the symbol revealed part of its meaning or feeling quality to the individual. This revelation, in turn, encouraged more musical investment, which yielded more insight into the symbol's meaning.

The labeling and synthesizing of their involvement through poetic speech and spontaneous lyrics furthered the amplification and interpretation processes. The spontaneous poetry helped the participants to comprehend their experience and the experience of others.

The instruments served two primary symbolic roles in the myth. First, they functioned to give sound to
symbols; and secondly, they became symbols themselves. The instruments became charged with meanings, associations and "powers."

What are the processes by which the participant internalizes the myth?

Internalization was accomplished by individual experimentation through the chronology of the myth. The process of internalization developed simultaneously in the expressive, affective, and intellectual domains. The process began with the participants' identification to elements from the story. These identifications were amplified and developed through musical exploration and emotional catharsis. The internalization culminated with personally relevant interpretations and integration of the experiences into their lives.

The storytelling introduced and set the characters, situations, and images in a chronological structure of interaction. The listener "completed" the story by adding the mental images which his imagination generated for it. In this way, the storytelling was a collaborative act. As the teller, I needed the participant's imagination to give the story its full
dimension. The action of "completing" the story was the beginning of identification. Listening to the story engaged the imagination of the listener in such a way that the images of the myth became an inner experience. The storytelling stimulated memories, associations, and feelings.

Once the symbols of the story were heard, the participants were encouraged to amplify them by bringing out their emotional and artistic responses to them. The story became a context for self-awareness and self-expression. During each session, the clients had the opportunity to digest a new passage of the story until, piece by piece, the story was completed. In this way, the story moved from the abstract to the personal, from thought to feeling. There was a general progression from the more mental realm of thought and imagination to the more visceral realm of sensation and emotion. Through the process of internalization the outer world of personal relationships, work, and family, was seen from a new perspective. The "normal" events of life were set into a larger, mythic framework. The final phase in the internalization of the myth was, for some people, an interpretive review of these experiences.

The process of internalization was comprised of two main functions; action and reflection. All of the
participants in the research group used both of these modes to help internalize the mythic material. The active mode of internalization was the expressive exploration that went on during the group sessions and was characterized by hands-on work with the materials of the myth. The active mode was playful, explorative, musical, and poetic. It used movement, touch, and interpersonal interaction as components. This was experiential internalization; a way to let the myth work in and through the participant's creative expression. The reflective mode was thoughtful, introspective, verbal, and occasionally silent. Reflective work was done in the weekly logs, during the group discussions, and as individuals chose to switch from the active playing mode to a more passive "witnessing" mode during the group improvisations. They moved back and forth between these modes throughout the therapy process.

The process of internalization was enhanced by the highly interactive context of free group improvisation. The intensification that often occurred during the interactions functioned as a catalyst for feeling and fresh perception. The process of internalization was, therefore, closely related to the way the group played together.
Interpretation was a return to reflection and reasoning, a descriptive act which rendered the meaning of the myth, symbol, and group experience for the individual. Through interpretation the participants attempted to assemble the various symbols and accumulated experiences and to articulate them into a whole. This was strictly an individual process in which each person arrived at his or her own explanation of meaning. The participants connected their experience in the group to their "inner" world of feelings, self-knowledge, and personal concerns; and their "outer" world of relationships, work, family, etc.

**What is the role of group process in this work?**

Group interactions functioned to intensify the experience, to lend support to the specific work that an individual was doing, and to generate new images and material that could be addressed in the group.

Each participant tried to balance their individual needs with the group needs. Finding this balance was often a process in which the individual did some private work before joining with the group. This transition from internal private work, to the more external and interactive group work was an essential
part of the process. Each person seemed to have a way of knowing when and how to make this transition for themselves. As a group, the members respected the timing and manner by which these transitions occurred for one another.

Dyad improvisations formed the basic "building blocks" of the overall group cohesion. An organic flow of duets happened throughout each session. A dyad would form, have a musical exchange, and then dissolve, with each person going on to make either a new duet or to do some individual work. The subgroup interactions gave a foundation for the whole group experiences. This bonding spurred them to have more meaningful musical and emotional experiences than they would have had separately. Whether it was through singing, movement, or poetry, the creative and cathartic expression of one person had an intensifying effect on the others.

The spontaneous crescendos were the climaxes of the group "body." In the abandonment of individual identity into the group music a collective identity formed.

What is my process as a therapist in doing this work?

My role as therapist in mythopoeic music therapy
combined three primary functions: to facilitate individual and group process, to dictate structure, and to participate. I also functioned as the storyteller; an act which initiated all three of these functions. Facilitation of mythopoeic music therapy involved of the acts of guiding, accompanying, supporting, being a witness to, and being a catalyst for, the processes of internalization and integration of the mythic material. Three structural levels to the experience emerged: meta-structure, mythic structure, and improvisational structure.

At times throughout the process I stepped out of the role of therapist and entered into the mythic process myself to renew my creativity, to get a more direct sense of the group and what the participants were experiencing at a given time, and to demonstrate to the group that the mythic themes have meaning for me as well.

The choice of which of the three functions (facilitator, dictator of structure, and participant) was predominant at any given time was related to the needs for structure and spontaneity that emerged in the group. A significant part of my work in structuring the overall group process was to attend to the structural components that the myth already provided.
I moved between the roles of facilitator, dictator of structure, and participant, depending on whether the group had sufficient momentum to sustain the spontaneous amplification of the symbols. If there was not sufficient energy in the group I tended toward dictating structures. If there was enough musical and expressive momentum I either facilitated the individual work that the participants were doing or joined into the mytho-musical environment myself.

As the storyteller/therapist, I recounted the tale in my own way. Telling the story in my own words gave the tale an immediacy and relevance to the listeners. My personal work with the myth was implicit in my telling of it, and thus, the participants heard a living story, one that had been validated by my experience with it.
CHAPTER XI

CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH

By applying an adaptation of Giorgi's (1984) procedure I have attempted to transform the everyday language of mythopoeic music therapy participant logs, session transcripts, and my clinical process notes, into a definition of the general structure and effect of the mythopoeic music therapy approach. I believe that as a result of these processes, the approach has developed into a more cohesive and capable tool.

I see mythopoeic music therapy as an artistic process of invigorating a myth for the purposes of personal change and transpersonal insight. Each participant uses this form and imbues it with their own personal drama. The myth is the setting for the playing out of each individual's journey. In order to conduct this work I draw resources up from the well of my artistic sensibility; from the murky waters of my
own mythopoeic imagination. This is compelling work for me. It is an intense fusion of my talents and interests, and this dissertation process, more than any other project, has shown me why.

The myth itself was like a house with a beautifully carved door. In its abstract form, that is, as a tale told, the participants could only see its exterior, the intriguing, ornate, but one-dimensional door itself. They may have noticed its details and may even have been able to give an analysis of its structure and symbology, but they had not yet entered into the inner experience of the myth; they had not yet passed through the doorway. To open the door of the myth was to enter into an unknown and mysterious place. This is the home of mythopoeic imagination, a space which is "unpopular, ambiguous and dangerous" (Jung 1961).

As the participants brought their creative expression into the story, they entered the realm of mythopoeic imagination and experiences of the inner self. Here the symbols that are carved on the door of the myth became alive, animated, and dynamic. Here there was real and tangible energy that was threatening and exciting. This was a realm of personal work and change. To stay at the doorway would have been to remain at the level of impersonal philosophy,
anthropology, or conceptual psychology. To enter was
to be in an "active psychology," an experiencing of the
self in relation to the mythic material; a sensuous and
tangible world of feeling that was charged with the
potential of self-realization. Mythopoeic music
therapy is therefore, a technique of enchantment, a
word whose very origins speak to the relationship of
music and magical transformation. It comes from the
latin "incantare" - to chant a spell, which evolved
from from "cantare" - to chant, and from "canere" to
sing.

Everything in the group therapy room lived with
symbolic meaning; the instruments, the music, and of
course, the myth itself. It became an enchanted place
like the castle in Cocteau's classic version of "Beauty
and the Beast" where the candelabras are actual human
arms holding candle-sticks. This quality of
enchantment was stimulated, encouraged, and supported
by the work.

The act of telling the story is of prime
significance to mythopoeic music therapy. When the
myth comes to life through an "artful" telling it rings
with the promise of meaning for the listener. This is
the beginning of enchantment. The storytelling plants
the myth into the fertile ground of the participants'
imagination and psychological life, where, if it is
nourished with conscious acts of creative self-expression, it will grow and yield back to the participant, the fruits of its wisdom. The myth blossomed with the creative exploration and expression that the participants brought to it.

The group's musical improvisations were intricate webs of spontaneous expression that evolved organically as the participants generated, and then gave themselves to, the gathering momentum of the myth. The myth's structure, had, like any good piece of literature, an inherent momentum that compelled the participants to move along with it. The events of great myths have a dramatic tension that build to a climax. The group was pulled along toward this climax by the myth and by the personal meaning which they gradually invested in it.

Reflections on the Procedure and Recommendations for Further Research

The phenomenological procedure employed here was a fine tool to illuminate what was originally an opaque and dense subject. As I reflected back over the logs, time and time again I found the presence of the participants, and this connection to them lent a "realness" and purpose to my work. Their words carried their lived experience. That the logs were in their
own handwriting was important to me too, for it was a reminder of the uniqueness of their personalities and creativity.

Giorgi's stepwise process provided a structure through which I could express my perceptions, intuitions, and insights. That I was always able to track my interpretations back to the "ground" of the data allowed me the freedom to think widely. While this research cannot be said to express any "truth" about mythopoetic music therapy, I believe that it does stand as "credible." The idea of "credibility" is one of the central pillars of naturalistic inquiry as expressed by Lincoln and Guba (1985). Criteria for credibility in naturalistic research is achieved through prolonged engagement with the research subjects, persistent observation of the research subjects, and "triangulation" of research modalities (the simultaneous use of different data sources). While this research group lasted only five weeks I believe that my skills as a group therapist enabled me to achieve the goals of prolonged engagement, i.e., the development of trust with the research group. Giorgi's procedure required that I process the data on an ongoing basis. The act of discerning and translating the meanings of the participants logs kept me in a mode of persistent observation. Finally, the fact that the
database was comprised of a variety of sources including; logs, questions and answers to the logs, process notes, session transcripts and audio tape recordings of the sessions, effected a multi-faceted (triangulated) perspective on the experience.

This style of research demands vigilance. There were times when it was a struggle to retain previous knowledge about the approach and to let this instance speak for itself. I have had to wrestle with the seductive and cunning forces of my own ego needs. In retrospect however, I would like to have included follow-up interviews with the participants to hear how they would describe their experience after the group had finished. The area of phenomenological sociology, particularly the work of Hienrich Schutz, should be considered as an alternative way to examine phenomena related to the arts and psychotherapy. In the final analysis, however, I believe that Giorgi's research procedure led to rich answers to the research questions.

Further research in realm of mythopoeic music therapy could address the following issues which were beyond the scope of this paper. What is the effect of one story over another? How would this work be different in a long-term situation? How can it be applied to different client populations? How can it be
applied to work with children? What are the potentials for this work in education? What are the potentials for this work in training music therapists and other creative arts therapists? Is this work applicable for training theater students or other artists?

Closing Comment

Myths are a traditional source of knowledge. They come to us from humanity's dark past and yet can help illuminate the way through the difficulties of our contemporary lives. Mythopoeic music therapy makes myths available to us and helps to effect a cohesive integration of the personal, interpersonal and transpersonal dimensions of life. Joseph Campbell's (1948) call for psychologists to "translate the myth", and Robert Johnson's (1987) wish that myth "transcend mere storytelling and truly come alive for us", were guiding principles in the formation of this work, and so I am pleased that it has shown itself to heed these ideals. Jung spoke to the need for such work as well when he said

[We must] let a work of art act upon us as it acted upon the artist. To grasp its meaning, we must allow it to shape us at it shaped him. (1966)
Mythopoeic music therapy can be a remedy for alienation. Alienation from ourselves--from our true nature, is a source for anguish in life. Alienation from others is a source of loneliness. Alienation from beauty is a source of fear. Working with myth in this way brings us back to ourselves, to authenticity, and to rich and vital relationship with others. It can bring the experience of beauty to the center of our relationships.

Mythopoeic music therapy humbles us to the fact that what we are dealing with in our lives today is what people have been dealing with for thousands of years. From joy to grief, the deepest feelings and dilemmas of life are rooted in our "humanness." They are not unique to the individual but stream through all people. It is hoped that this work gives an opportunity to appreciate and have compassion for the universality of the human condition.
BIBLIOGRAPHY


APPENDIX A

Log Transcripts

Session 1

Subject 1: Anna

1 I felt welcomed. 2 I came in and started playing with some of the instruments, (a warm-up I suppose). 3 David spoke of going as deep or shallow as we each feel we want to, or get moved to. I was wondering, am wondering about that - where will I go with this story, this myth? How deep? 4 After telling the myth David said "Poor Orpheus," whereas I was thinking "poor Euridice." TEARS came to my eyes when he said she was attacked and killed and her ankle still bleeding in the Underworld. 5 Ultimately it occurs to me it was Orpheus who sent her back to the Underworld, due to desire and also lack of belief that she was following. 6 The telling of the story was so wonderful - the different color greens, the uprooted trees, boulders floating, the journey to the Underworld, all became vivid in my imagination. 7 After the story the directive to respond to the marriage, of dance and music, of Orpheus and Euridice felt very vague, I wasn't sure how to respond. 8 Then things, energy, sound movement all began, the energy flowed, 9 but I felt sort of like I was also copying others, maybe going at times on group norms 10 and sometimes my own creative impulse. 11 Some of my own issues, scenarios, feelings regarding my own marriage were brought up. I'm glad or willing, wanting to experience and feel this, but yes, 12 I'm sure it's why I feel more for Euridice, identifying with her. 13 I felt a lot of pleasure and desire during the movement/music part after telling of the myth. 14 I wonder why Euridice went to wash her hands alone? What does that mean?
Subject 2: Carl

1 As I listened to the story of Orpheus, I went into a hypnotic state where I felt like I was inside the story, the story was happening all around me. 2 I became involved on an emotional level - feeling excited about the wedding and sad about the Euridice's death and Orpheus' loss. 3 My transition to really getting into playing was slow. After listening to the story, I was in a state of introspection, and although I was moving and making music with everyone in the room, I felt little contact from the others in the group. 4 I was conscious of being the only male group member and was wondering if I should play Orpheus. I picked up the harp to try out the role, but wasn't really satisfied. There was too much thought involved in playing a harmonic instrument along with what David was playing on the marimba. 5 I was happy when Mary played the harp and we made contact through a call-and-response game. 6 I felt more active playing a tambourine and given instructions to "move stones," but still felt like I was separated from the group. 7 It wasn't until the end, when we focused our scarves in towards each other, that I felt like I was playing with the group, and that we were somehow connected in creating a colorful dance together.

Subject 3: Rita

1 This session felt good to me perhaps because I had been through a similar session and could make certain predictions about format, use of materials, and issues that could come up around particular sections of the story. 2 I was elated when I heard we going to work with Orpheus and would have another opportunity to discover certain parts of myself using this wonderful story. I often need to do things more than once before I felt like I fully understand and can begin to benefit from the experience. This is certainly one of those times. 3 Knowing the majority of the groups members was positive as well. Many times I can't fell completely comfortable in a room full of strangers. This group felt safe to me immediately upon entering the room. I enjoyed hearing the different people's introductions and 4 actually felt the anticipation and positive energy vibrating in that room. By the time David asked us to relax and find a comfortable place so that we may listen to the
story I was already quite relaxed and felt incredibly receptive.

Listening to the story again brought up certain images for me which had been stored probably since the last time I did this kind of group. The most significant thing this time while listening to the story again is that I was wishing and hoping for a happy ending. Although I know the story well I still dared to hope for a happy ending. I almost had to close my ears so as to not hear the ending clearly and perhaps pretend that I couldn't hear the tragic ending.

I remember feeling sad for a long time after the story finished and I could hear it clearly in my music and most especially in my vocalizations. Although we were asked to improvise around the individual characters and the celebration/marriage I could still hear the pain come through the celebratory music. This was a big surprise for me and one which I thought about throughout my trip home that evening. I look forward to finding out what some of those connections are.

Subject 4: Gail

At the time the music began I was in a Middle Age castle, surrounded by beautiful greenery. I could visualize very well the landscape, the music on the small harp was always present, matching each image, coming from the story. I was in a fantastic world.

I had two simultaneous movies unfold before my eyes; the Orpheus story and "my" story. I related this story to my wedding. The ceremony was in the country at my fathers house which is surrounded by the forest, greenery, flowers and a nice stream. I had two parallel images: Orpheus and my love, [husband]. I saw us with our friends, the day was beautiful. I saw myself going to the stream behind the house, like Orpheus' bride, to wash my hands. I stopped there to see myself. The struggle and death afterwards were very dramatic. I was completely overcome by the long silent cry through the cave. I was near to crying.

I was surprised by the black water in the story. I had this imagery in a GIM [guided imagery and music] session three weeks ago: my mother (who had mental trouble and died twenty years ago) is skating on a black lake, wearing her white wedding dress. She is euphoric and seems mad.
It made me think about archetypes. I was very impregnated by the pure music and always present chant, the music reminded me sometimes of the folk music of Quebec which is often modal. I have a little harp at home that someone made for me. I am very sensitive to this instrument. It is the union of the here and the beyond, the mind and the body.

In the second part, when we were asked to live this story I wanted to express their love for each other. I was attracted by the purple foulard (scarf) which I saw in my imagery. The tambourine represents a symbol of the antique time, for me, its used in fete and happiness events as well as bells. I didn't have any interactions with others. I was inside myself, trying to be in touch with Orpheus and his bride. I felt freedom and lightness throughout my chant.

The piano moved me and gave amplitude to my arms.

In the circle at the end I could imagine the Greek women dancing with scarves or Dalcroze's choreography. I felt involved in a strong beat, scared, reinforced by the piano.

I would like to have more time to come down. My energy was still high. It was an uncommon experience.

Subject 5: Mary

From the very beginning I set the time of the story in the Middle Ages rather than in ancient times. The harp made me think of Ireland and therefore the story seemed to have an Irish air to it. The woods were very lush and the trees were very tall. Orpheus was quite handsome. At first I saw him as a little boy, especially when he was being taught by his father and mother. Then he became a handsome young man.

Euridice's dancing was very light and happy because she was in love. I thought the image of the rocks dancing was a little funny, and had a hard time seeing them suspended in the air when the music stopped.

The wedding scene was very light and happy. I remembered feeling that kind of intense love at one time in my life, like that between Orpheus and Euridice. It's a once in a lifetime kind of feeling and you feel like the most beautiful and lucky person in the world.

When Euridice was down by the river, I thought that you were going to say that a hand came out of the water and pulled her down into the
Underworld. I was surprised that the Attacker came on foot.  
7 I don't understand why Orpheus felt like he had to turn around to see if Euridice was there. I guess he really didn't have much faith, or maybe he didn't really want her that much after all.  
8 I hope it has a happy ending.  
9 In the group experience which followed, I enjoyed dancing so freely and without feeling self-conscious. I don't get many opportunities to dance in that kind of style. The scarves helped to create the atmosphere well. 10 It also helped to have the harp in the middle to dance around. it represented Orpheus.

Session 2

Subject 1: Anna

1 Group started with Rita talking about the rape at Metropolitan [hospital], the unsafeness, of the sanctuary, of the place of healing. This event and the feelings tied in, paralleled, the part of the myth where Euridice is attacked, an attempted rape and runs off and is bitten by the snake.

2 I imaged I was Euridice. 3 Why did I go to the river? I was hot and over stimulated by the wedding - the dancing, all the people - so I went to cool down and take a minute to reflect, self reflection, in the water I see my face, 4 I'm thinking of this passage, the rite, transition to being married.

5 The water is dancing as I dance, I watch the water dance, I'm in a semi-conscious state joined with the moving water. (I play the triangle).

6 I became the Attacker. I take the wooden ratchet-like instrument. It sounds aggressive. I use it as a phallus, it appears as a phallus, the stick of the instrument is like my hand on my phallus - I stalk Euridice. 7 I feel very powerful and male-like which repulses me, but allows me to feel this role, its very strong. 8 I chase Mary.

9 I want to be Euridice but cannot make the change, the mood, (my mood), the music and the feel of the room doesn't seem to support it. 10 So, I become the snake. I slow down, make hissing sounds, my physical sensations, low to the ground, 11 again I'm stalking, but its so different, I feel primordial, ancient, a mythic primitive form.

12 My eyes go up in my head, I am this pure
consciousness, not a creature with a will or volition, no ego, I am close to the earth, I do not think or speak, I sense by vibration. 13 I am part of the unfolding of the universe, who ever comes into my path I attack, unlike the rapist Attacker who seeks, finds and decides because of ego (power) and Id (primitive body drives), as the snake I feel like attacking is fate, destiny. 14 I did not seek out Euridice, she came to me, as I am in constant meditation with the Earth that is the destiny we play out. 15 David came just as I felt that the act of the snake attack should happen, so I attacked his ankle, satisfying my "act hunger."

16 This was indicative to me of David's ability to sense what is going on; he was very intuitive and tuned in to me, as he was to Rita in addressing, nurturing, following through with her heightened sensitivity to the rape.

17 I felt like I followed myself more this week, less aware of group norm, and also enjoyed, felt response to group at moments, joining them. 18 I hurt my knuckles, something in the attack was so strong, the marks on knuckles looked like a snake bite. 19 I wept and felt sorrow as Euridice falling into the abyss and anger I fell into this myth.

Subject 2: Carl

1 It was interesting to hear the groups experience of the previous weeks session, especially how Mary and Anna hooked into different elements in the story, and how Anna's reaching out was interpreted differently by each one of us!

2 I found it very easy to get into the mode of playing and found myself alternately playing alone and contacting the group members one-by-one. Brief moments of contact with Gail and Anna were particularly intense. 3 I playfully attacked Gail and experienced being a snake, slithering on the floor with Anna.

4 In between I found it difficult to decide if I wanted to play music while I moved. I felt an impulse to add to the music, but found it difficult to play while moving. 5 Singing was more satisfying 6 and I felt very supported and integrated into the group when we improvised vocally near the end of the session.

7 I was struck by the honesty and the beauty and the depth of our poetry: 8 I felt a maleness to my poetry, distinct from the others, but part of a whole.
I was thankful for the opportunity to feel the togetherness of the group and to support Rita in the "group hug." I felt her aloneness and wanted to support her but didn't know how.

Subject 3: Rita

I suppose I came into the session already feeling sad and on some level as if I had been the one who had been assaulted. I was surprised at how easy it was for me to identify with the snake, the intruder, and most of all with Euridice. I got into the role of the snake and thought about how it feels to crawl on the dirt, the mud, the smelly, murky edges of the water and wait for a victim.

What was it like to possess so much power - to be able to end someone's existence with just one bite. To be so incredibly disgusting that few can stand the sight of what I look like and at times what I sound like. I played the maracas intermittingly so as to create this mysterious, unpredictable environment and got the sense of what it was like to give out danger signals so as to warm others of my inevitable attack. The role was foreign to me - perhaps every aspect was foreign but it felt good to assume it, if only for a short time.

I needed to be completely evil on this day due to the anger and frustration I felt following the incident at work [rape of one of her adolescent clients]. It felt good to let go of all the "good" qualities and surrender to these "bad" qualities. Obviously being in this role, although I felt relieved, was not completely comfortable and therefore I had to make a transition to the good, sweet, innocent Euridice.

I immediately reached for the small tone bells and played what I thought represented Euridice's carefree innocence. I identified with Euridice's trusting nature, her lightheartedness, her need to love and be loved and her complete surprise and devastation as a result of the intruders attack.

Perhaps because of how vulnerable I felt in this role, there was a need to switch to a more powerful position - that of the Attacker. At this point a deep sounding hand drum seemed to be the most appropriate instrument for this purpose and one which met all of my needs - I was free to move and to attack without warning. I interacted with others feeling most powerful, and I was very intrusive with my sound.
13 This quickly became intolerable and I returned to my role as Euridice. 14 In my own way I felt powerful and eternal. My sound transcended all others. Even when the group sound was powerful the bells could still be heard. I enjoyed the balance I felt, in creating this, between the delicateness of the sound and the penetrating strength of the timbre. 15 I remained in this role for the duration of the session and felt good: it felt safe which seemed to be what I needed.

16 Getting in touch with this final place and finding words was most difficult for me 17 and therefore all I could focus on was the loneliness and the strength found in this loneliness. But, nevertheless and a place where I needed to be and perhaps try to find later that evening and week. This place was a good place for me.

Subject 4: Gail

1 I was attracted by the black scarf, I pulled it, rolled around me, like a struggle with myself. It was a part of me: my snake. It became my power. 2 I related more with Carl. We began to dance together, the drum was in our circle. I felt on the defensive, he directed his music towards me. I decided to be more offensive and our exchange became on some level of power. 3 I was able to meet my "aggressor" in Carl and play with him. Our fight was physical as well as psychological.

4 I was empty after that and had a lie down on the floor. 5 I heard a cry near my head. I was scared, it was David. 6 I sat down and began to chant more and more loud. I don't like to use the word "trance," but it looked like.

7 I felt heard when Carl put a veil on my head and recognized. 8 In the same manner Rita's voice, like a moaning, gave me a strong image of Euridice.

9 I was captivated by Carl's poetry: "I will get you" looking at each of us, like he sees in each of us a part of himself. 10 It was a very powerful session for me. I am sometimes tired to be "sweet." I like/need to fight. As I said in my poetry:

11 Many snakes inside me are my power.
I feel a volcano of snakes.
I take my energy from you/them.
I want to face you.
12 The next day in my GIM session I went directly to my snake. I had a lot inside me who were going in and out of my body. And I had one - red, filthy - looking at me very closely to my face. I was not scared. I tried to change him in my imagery, he became my jointed hands. At the end of my imagery, many snakes go out of my mouth and finally change in many color foulards (scarves) which were still going out of my mouth without end.

Subject 5: Mary

1 Following the group I was feeling a little disappointed in myself. I enacted the roles of Euridice and the snake, but the role of the snake I only played for a short while in the beginning. I was feeling disappointed because I am too much aware of the side of me that is missing - the aggressive and powerful side. I wish I had tried to get in touch with those parts of my personality, instead of identifying with something I know too well.

2 At least I tried to portray the snake to some degree. This wasn't as satisfying for me. Perhaps this is so relevant to me because of my experience in the class preceding. (Mary played solo piano in improvisation class. She played her "knots" of fear as strong dissonant clusters.)

3 I have identified too strongly with the role of victimized, and not enough with the role of aggressor. I need to be able to access this other side of me in order to feel like a whole person and to get the things I want and need out of life. I want it and fear this side of me at the same time.

4 The ending of the group was particularly powerful for me as well as the other group members. The music and vocalizations of death and mourning.

Session 3

Subject 1: Anna

1 What is the Underworld? How does it feel to be there?

2 For some reason it was harder for me to enter into the dream-trance or mythic place in me, in the room, this night. 3 Going down the scale of the xylophone helped me to feel the descent. 4 Perhaps I was just resistant, or I needed
something? What? Mmmmm. What I sensed was that the Underworld was a journey into madness, a journey that takes a lot of courage to travel through without turning crazy myself. 5 The way not to become one with the surrounding madness (locked up, endless chattering of the mind--the three-headed Cerberus -- barking, frothing, allowing no peace of mind, the torture; torturing by others, feeling one deserves to be inflicted with pain, deserving of that, a self-torture) 6 is through maintaining something to play that is able to move the heart of the surrounding insanity.

7 I cannot overpower or change the crazy world, the Underworld. I can only momentarily operate in it, pass through it by moving my heart and soul to communicate, to soften the crazy, chaotic insanity. There is no logic here, so I must use my heart and playing part. 8 I'm so sad for Euridice, she is trapped in this place which is so dark and insane, so opposite to her nature, her dance, her lightness and love. Could she survive here for long and not become one with it? How long could she maintain her own true nature in the place?

9 The King and Queen are like children who have never been loved. They are not wise, bendvolent parents. They are but selfish, impulsive brats who I must appease and cajole into releasing my love. 10 Look at Euridice; she is trying to be strong but I can see she is so shaken up. She is not sure if this is a dream or real or a game for their selfish entertainment, a way to hurt her again. 11 She wants to embrace Orpheus. I want to embrace him and have this nightmare be over, but I sense it is not that simple. Another trial is just about to begin and I must save my strength. We are not out of here yet, 12 but I feel hopeful just to see that Orpheus has come all this way, made it so far.

DG: In log #3 you say, "...I cannot overpower or change the crazy world, the underworld. I can only momentarily operate in it..." You speak in the first person. Who is speaking here -- Amy, Euridice or someone else? I am curious about how you move between Euridice (and other characters) and your own voice. What can you say about this?

A: 13 I say, "I cannot overpower or change the crazy world (meaning underworld), I can only momentarily operate in it." I'm speaking here as Orpheus as I experienced being in that character's role. In this role I felt that while my harp (symbolic of sharing harmony, sweetness, love),
could put Cerebus to sleep, stop the torturing furies, cajole the king and queen, whoever this was not a permanent change in them. I felt that Cerebus would re-awake and become the mad dog again, the furies would again torture the souls, the king and queen would regain their infantile reign over the underworld after I passed. Yes, this experience would be part of their memory, perhaps repeated in a dream or fantasy of theirs. But their basic nature, due to environmental reinforcement would return. One experience doesn't necessarily change their nature permanently, perhaps they are less certain of what they do, more conflicted about how they act, but nevertheless, I imagine they continue.

14 As far as speaking in the first person, I chose to speak (write, I mean) in the first person because those are the thoughts and feelings that I experienced in that role. For me, identification is something that happens strongest in role. This is the difference between reading or hearing a myth and enacting the myth. I chose to write in the "I" of first person so that the identification is conveyed. It is how the persona of Eurydice moves from a mask or idea to a person which is a composite of Eurydice and me. It is how the myth takes on or becomes personal to me. I am trying to convey my Eurydice, not the truth of how Eurydice felt or is.

15 As an aside, but related to this, I feel your not stressing the talking about the experience after the enactment was in tune, or correct one could say, with me. This is true for me because the power (understanding, insight) was in the enactment. In comparison to talk about it felt mmmmm..., sort of distanced or intellectual. You removed the pressure to, "O.K., let's all make sense of this."

Subject 2: Carl

1 I felt tremendous need in the beginning of the free play to "set the stage"; 2 to make the classroom into a place where Orpheus is descending, by turning off the lights and playing fully with the sounds of the gongs. 3 I felt powerful, that I could fill the room with sound and found myself running among the gongs in a desire to keep the space full and alive with their sounds.

4 Eventually, this running around made me exhausted and I began to descend myself, trudging
around the room with the gong mallets like huge stones I was dragging. 5 My groans of hard work found their place in the vocal fabric of the group; 6 somehow, when David got up from the piano, the group's vocalizations intensified and I began to wail loudly. I was surprised by my involvement, by my identification as a suffering person, and also by the group's support of my expression, by my comfort in wailing.

8 In the group members' songs, I felt a longing to be with my closest friends, with people who I love deeply. 9 The songs were beautiful and supported my feelings. 10 For me, this session was a process of giving, and then receiving, support.

Subject 3: Rita

1 The descent to the Underworld to retrieve or save something that is most valuable was very significant during this session. To have the opportunity to go after something, someone you want most in the world forced me to look back at my life and search for times when I gave up on things rather than go after them because the journey was too long and, at times, painful. 2 I was able to relate to my most recent experience where I felt I was losing myself, my soul, the very essence of who I am in my job. My job was taking so much from me that there was a time it felt as if I had nothing else left.

3 This descent somehow felt like an opportunity to go through the ritual of getting back what was taken from me. 4 I focused on the actual downward motion as played on the xylophone. It seemed as if I did this for a very long time but perhaps this was necessary to aid in the journey. 5 I eventually felt as if I had arrived at the right place and was able to let go of the xylophone melody. 6 All the while I felt such a determination that nothing and no one was going to get in my way. This I represented with the various gongs which through their sound deserved attention and purpose. 7 As a result, I felt that the obstacles placed in my way to deter me had no effect. My purpose, my inner strength, my love, was stronger, therefore able to overcome these obstacles.

8 The song at the very end, to put into words all I was feeling, crystalized things for me. To finally make a plea for what I had lost and do it in a way so as to make it happen was very powerful for me. I was asking for my soul, my spirit, my
energy, my essence, the person I love most, back.
Someone stole parts of her and I wanted her back.
Without her I would cease to exist as I know her.
I felt really complete at the end and at peace
with myself.
I cannot say that I was able to determine
what each of these obstacles (separately) meant
for me (i.e. the gate, the three-headed dog,
tortured souls, king and queen, etc.) but it seems
as if they all together represent times when I got
stuck and considered not going through with my
journey to retrieve what I had lost.

DG: Would you describe (if you can) more
precisely the experience you had in Session 3 when
you played the descending figure on the xylophone?
Your said you "focused on the actual downward
motion, and later, that you "arrived at the right
place." Please tell me more about these things,
especially about the descending melody.

R: It's as if the descending melody I played
on the xylophone helped me focus on the journey to
the underworld. As I continued to play, I closed
my eyes and saw myself falling deeper and deeper
into the darkness of the underworld. There
came a moment when I felt I had stopped falling
and I had arrived (i.e., I felt more focused about
being in the underworld and why I was there). The
xylophone had served its purpose. I began my
descending melody on C and played a CM scale one
octave. The tempo was very slow and I repeated a
bottom note several times before resuming the
descending scale. The repeated notes were for
emphasis and increased group vocalization/gongs.

Subject 4: Gail

Just to hear the part of the story we will
enact. I was near to cry. It's so deep
emotionally. The tears of blood and the black
river brought me directly to my mother.
It seems so odd. Years ago, when I was in
therapy, I drew my face with tears of blood. I
didn't know where it came from. I know it was
related to my mother who suffered a lot in her
life. And this black river that I saw in my
imagery one month ago, where my mother skated. It
is really strange for me. I live this story,
"Orpheus and Euridice" in parallel with my own
story.

The gong is a symbol of strong ritual for
me; the death, the center in the other world or
the Underworld as the story says. The sound, the vibration went through me. 3 I began to chant my mother's moaning. I could hear her suffering, the torture of her life. In the same time, my hurt, my own suffering. 4 The music ff with the gong helped me to scream and let go out my Underworld, which I situate in my stomach and my womb. It is like the secret place, the darkness.

5 Then I picked up a little wood percussion to rub. It was a 'scratch' sound, irritating, not harmonious, like sparkles of energy or aggressivity. 6 I saw Mary, being the dog maybe. We, both, encourage ourselves to be 'bad' girls and ugly. Why not? It changes from usual.

7 The end of the session was wonderful. The music was enveloping. The voices were very nurturing. I am crazy about voice. I need it so much. 8 I chant to my mother, "tu verras, tu seras bien, dors en paix...", (You will see, you will be fine, sleep in peace.)

9 I appreciate the leadership of David, his timing and music, his presence is rich.

DG: Please say a bit more about what you mean by my presence being "rich."

G: 10 I felt in confidence. You provided a safe space where I could take risks and be myself, whatever happens. I appreciated [that] you experimented with the group, as therapist.

11 [Your] choice of music, timing, use of voice, quality of directiveness, to go through...difficult[ies], helped me to liberate my own scream and chants.

12 Your simplicity and warmth are unique. 4 You encouraged [us] to go in depth. You were in all [of] the room. That's why I said your presence was rich. 13 I felt you're very sensitive to one's needs, you could respond to our different needs even in a group.

Subject 5: Mary

1 I felt strengthened by Orpheus' courage to descend into the Underworld. I felt empowered to identify with him. 2 Orpheus had a lot of determination and an innate sense of being able to survive all the darkness and uncertainty of the situations he was to encounter. 3 Although he felt fear at times, he could survive anything because he had such intense love for Euridice. 4 His music helped him gain confidence in himself.
This is how I feel about music therapy. I'm scared about doing it, but I want it so much that I'm willing to walk amidst frightening images involving self-disclosure and failure.

I tried on the role of the three-headed dog for kicks. It was good for me to experiment with this aggressor. 7 I felt very much at peace at the end of this session.

DG: In session 3 you said that you were "strengthened by Orpheus' courage." Can you say how you experienced this? How was his courage transmitted and felt by you?

M: 8 I imagined being Orpheus and feeling his desire for something/someone. I remembered how strong I felt when I was in love with someone. 9 I also got in touch with Orpheus' self-love. He had enough self-love to be able to go after something he wanted. His self-love bolstered his self-esteem, which in turn gave him courage to face frightening circumstances, and live through sad and lonely times. He didn't give up. 10 I felt a glimmer of that strength by pretending to be him. Perhaps I can apply some of his strength and courage to my life.
Session 4

Subject 1: Anna

1 So, this time I did feel more warmed up. Yes. It made a difference for me, so maybe, one, not start off by talking: which puts me in my intellectual mode, and tow, to start off physically, then images... mmm I don’t remember the order of events, Just a great warm-up.
2 I remember: feeling ecstatic at the reunion with Euridice; tingling, alive, present, hopeful. And very giddy at points too. Jumping! Jumping up! Up! Hot-jazzy-alive!.
3 Really enjoying singing with Rita going around circle,
4 Playing a drum like a heart beat. (And singing about this heart beat all the way home) "I can feel your heart beat."
5 Then, very strange, this transition to Orpheus when he turns. Just dry inside, shuddering, very cold and vacuous. Fear. Paralysis. Overcome by darkness. Lost. 6 I turn to Euridice for warmth, to re-kindle inside warmth, energy. 7 And hard to see her go, so caught up in my lossness. 8 So different than I first thought ?? of the myth. Yes, I can understand the phrase "Poor Orpheus." Now, just the experience of his being so out -- so lost. So cold, dark, without Euridice.
9 In terms of how I connect this to my own experience: during my wedding my partner became so fearful, we both lost some vital connection with each other. We have really worked through some of this, but that tragedy of disconnection on our wedding, well, it's still something I'm working through.
10 Somehow playing Orpheus, feeling that darkness that overtook him, helps me not to blame him, but, well, I feel a shift in myself, more compassionate and so grateful and blessed that unlike Euridice and Orpheus we are not separated but have had the chance to work it through.

Subject 2: Carl

1 For most of this session, I was struggling with being in the mode of play. My silent observer was present, asking myself what this story means for me, rather than just allowing a meaning to surface through playing, through feeling my relationship to others, to the environment.
Looking back on this, to some degree, my process is analogous to Orpheus' losing faith after having made along journey: somehow I began to lose my trust for the process; I tried to figure out what was going on, and magically, my connection to the experience vanished before my very eyes.

I felt much more connected and drawn into the experience during the frenzied group vocalizations near the end. For me, these sounds were thoughts, fears, concepts, sensations, rising up in tumult in a person's mind. I felt a part of a group thought disorder. I felt mentally ill, schizophrenic.

And then, turning around to see the empty classroom, I felt suddenly empty, from a feeling just before of fullness, of overflowing stuff. My thoughts of "what does this mean" returned as I kneeled on the floor. Then these thoughts passed and I went into a sort of semi-conscious trance-state. I don't remember anything until Anna came over to me. Thinking about this after the group, I realize that I have never really gone through a grieving process. The only person I have been close with who died was my grandmother, and when she died, I was younger and more removed from my feelings.

When I looked at why I might have blacked out or lost some consciousness, it seemed that there was something that I was not really ready to face, and that I shut myself off. This was a powerful realization for me.

Subject 3: Rita

This felt like such a long session for me. Perhaps because we didn't spend tie processing the previous meeting and went directly to a warm-up. This was perhaps the most difficult part of the story. Re-visiting with Euridice then losing her, but one with which I felt the most connected. I enjoyed the celebration and felt very spontaneous in the enactment of this. I gave it my all, I surrendered to this feeling of complete happiness. For this reason, perhaps, I felt as if I was able to connected and support all of the members in the group with my voice, with my movements, and with instruments. I was interested in enhancing what they had to offer musically and finally pulled out a part of claves when I felt the music called for extra rhythm.

I felt so complete. After having gotten what I went down to get -- Euridice (i.e. my spirit, my energy, my self, etc.) Perhaps this is what made the loss so much more painful. I realized as
I had my back turned to the group, in order to connect with the sense of loss, that rarely do I take the risk of surrendering completely to what we call "happiness" for fear that I will lose it and I knew I couldn't bear the loss.

Although the ending was tragic and losing was painful, what was more significant was that I endured it all and survived. This was very important to me -- I didn't fall apart. I'm thankful that David came up with an alternative ending -- one in which the two souls meet at the very end. This was very hopeful for me and gave me a strong sense of future.

Subject 4: Gail

1 I don't really know where to begin; so many things happened in the "daydream." 2 When the piano began I connected immediately with the last week, immediately I chanted and moaned with this music. I heard all these complaints. I felt my sorrow in my solar plexus, I was able to be with.

3 Then I began to move my arms and to caress them with my hands. I felt sensual. It was re-enforced when the group surrounded me. My song: "My love, come to see me." I wanted to be loved, cared and touched.

4 Following this, I felt us in transition, walking in a circle until the festival emerged in ecstasy. Everyone inspired love. I felt loved and happy. Energy increased with music and movement. In returning in a circle for poetry, I was full of life; "Dance, Dance, Brule, Brule (burn)."

5 Then the screams. What's happen? Was it joy or distress? I don't know. 6 I anticipated the next moment, the tragedy: the loss. It is still painful, even if I worked on and on to resolve it.

7 I can't say if I ever bereaved for my mother. It is like I never had a mother. I was young when she left the house to be hospitalized in psychiatry. When I had my daughter, all my family life surfaced, being a mother. I had a mix of feelings towards her: anger to abandon me and a wish to be able to love her. My reason knew that she couldn't take care of me, because she was sick, but my "child," my heart, didn't understand. I went in psychotherapy, and try to reconcile with her and know her. I became closer.

8 Now, it is like, I really lost her, after to have found here. When David asked us to "lose," to turn back, for me it was to abandon. I
passed my hands in front of my eyes, without stop, to erase her image.

9 I had a flash of a GIM session. When I see her in a black well, she is going down the bottom. I lost her in the darkness. I look silently, without crying and affect, I am 12 years old, and leave the place. 10 As an adolescent, the only consolation I had was that I will see her again in heaven. I often wanted to die just to be with her. 11 I realized through Orpheus' journey, that now I can find her in my self. She is inside me. I live in her continuity. She is not somewhere in the heaven. I am a part of her self. 12 It scares me in a sense, because she was disturbed mentally. I need to see something nice about her. In the same way, I know I am not her.

13 Finally, I keep in my mind the wonderful and peaceful image of two little ivory light with wings, reunited in a cotton net, coming from the story, the Euridice's and Orpheus' souls reunited for the eternity.

Subject 5: Mary

1 For most of the session, I was filled with intense happy and positive feelings by imagining a reunion with my loved one. It was total bliss when we saw each other again. 2 I felt that I was able to express this well in the music. My singing felt more free and connected than it has ever been. I wasn't afraid to let my happiness show through my singing.

3 The end of the session came as a shock to me. 4 The music and our poetry was so filled with anticipation and anxiety that it made my thoughts and images all the more intense. 5 I thought I wouldn't be able to control myself. I wasn't prepared for how I would feel when Orpheus turned around. It hit me like a ton of bricks. Feelings that I thought were dead re-surfaced. 6 I interpreted Orpheus's turning around as something he did intentionally, not because he didn't believe that Euridice (I) was behind him. He knew I was there and needed him. But he didn't want me because I was too much for him. He chose to let me go so that he could survive and be free. And I knew it had to be that way. 7 That's why the second ending wasn't helpful for me because I know he had to let me go forever. 8 Also, in the time that followed his letting go of me, I would learn why he had to let me go so that it would never happen again that way.
Session 5

Subject 1: Anna

1 I played the roles of Euridice (during wedding and going down to the Underworld) and the Underworld Queen. 2 In the beginning, I felt split between contrivance and real joy. The real joy came mostly from dancing and playing with Rita and Carl, not so much from my immersion in the role of Euridice. 3 I brought the vessel with two spouts as a symbol of the union of Euridice and Orpheus, and because it was used as a part of my own marriage ceremony. I wanted to use this object of heighten my associations with the marriage -- my marriage and the mythic one. I had memories of my marriage at points but did not go as far into it as I perhaps could have-- choice? resistance? 4 I had some balance between myth, my marriage, and the people in the room.

5 The Attacker scene had real moments of scariness in it. This is true for me -- I sometimes play this chase game with my husband in the house -- cat & mouse, very playful, not attacking, we are laughing, etc. But I usually really get scared after a while. It's a fun scary but lots of adrenalin.

6 Anyway, going down into the Underworld as always feel so sad and hopeless. This feeling reminds me of how I felt when my own marriage/wedding fell apart. (Basically my husband decided six weeks before the wedding he didn't want to get legally married-- e.g. licensed.) I felt rejected, abandoned, ashamed by this. I felt my family would be unaccepting of this too so I pretty much kept it a secret. Of course it came out a day before the wedding, but the most painful part was that since [husband] and I were split on this issue it created an emotional split as well. Several days after the wedding ceremony he left and got his own apartment. I spent a lot of time very depressed, in bed -- dreaming, crying, isolating, very tortuous -- very much like how I think I experienced the Underworld. However, also being a drama therapist, I made a performance piece about this which helped me (1) be productive, not be immobilized by depression (2) distance myself thought re-working it (3) share the secret, it is not so terrible. After all, I performed this in San Francisco.
Anyway, I really loved being the Underworld Queen. I'm not sure why. I guess I don't feel enough opportunity to be gross and piggy. Also, [husband's] parents weren't present at our wedding. Part of this was due to [husband's] ambivalence about not wanting to invite them, but also probably knowing that they would decline. It's complicated to explain, maybe not pertinent, but flashes of them and to some degree my own parents came to mind around this King and Queen.

Rita as Orpheus was so wonderful, so moving, I didn't want to give up Euridice but how could I say NO. This is one of the most beautiful (hopeful) moments in the myth: her release from the Underworld.

It was so powerful watching Rita walk out of the Underworld. Just those moments when we don't trust ourselves, don't believe we are there for are own support, and there for each other. [Husband] and I are learning about this in couples therapy--going over what happened at/around the wedding, and finding new ways to communicate.

This group has helped. This myth mirrors aspects of my life. I can't say "Oh, now I know here things went wrong," but little threads here and there. The loving bond and its potential for dissolution... If things were not working out with [husband] and I, my god, his myth would be so powerful, I wonder if I could have tolerated these groups... perhaps I could have.

And (another thread) the Underworld. As this melancholy, isolation in the craziness and depth of despair over the loss of Love. I have been there.

It is hard to grasp. Accept the outcome of the myth. But I let it be, it is not a fairy tale with a happy ending.

Thank you for your generosity, for lending yourself to the group, for adding cohesion. For not forcing logic-reason-linear analysis to an experience that doesn't operate solely in that realm.

Subject 2: Carl

This session provided me with a strong sense of closure for the entire group experience. I was able to see that I had been struggling to find my personal meaning within the myth, and had been disappointed because I hadn't come to any satisfactory conclusions. The idea to try out parts that I wasn't resolved about helped me a lot. There was so much I wasn't resolved about.
4 But the feeling that I was supposed to be Orpheus and not Euridice was strong, and had stayed with me from the first week. So it was a leap for me to play Euridice.

5 And the casting was not literal -- Orpheus was a woman and man and woman played two Euridices. And this helped me out of a literal structure into a play. 6 Into expressing my anima and feeling a wholeness among the three of us, dancing and smiling together, looking into each other's eyes. 7 A kind of "Euridice epiphone," that she was inside of me. The first part of the story, the wedding and especially the bathing had a kind of naivete and purity; the celebration an outward purity, and the bathing inward, made me pause, come back to my body, involved with myself and absent-minded at the same time. Being attacked was a shock back to reality, a chase, having to react to something on the outside. And then being bitten, I slipped on the Woodstock chimes, was surprised by the sound, and fell down.

8 Gail tied me to Anna and rolled the two of us over to the Underworld. She tied my hand and pushed us in such a way that my had became pressed into Anna's crotch and I could not free myself. This was funny and also a bit uncomfortable. I felt like I had come a long way from being in control during the wedding and bathing, to now, being controlled.

9 Orpheus' descent was a transition for me, coming out of the role of Euridice, watching Rita's interaction with Mary and Gail, crying the cry of the tortured souls. Somehow, this role was more contrived for me, perhaps because I had been in close contact with the souls through wailing in an earlier session, and had this in my mind, keeping the present distant. Being the souls was part of my transition of going from Euridice to King of the Underworld.

10 As king, I was acting out a world of ugliness and cynicism and mockery, and all of this in utter contrast to the beauty of Rita's song and plea. 11 This contrast create such a tension that was released in laughter. I put this back into the role, laughing at Orpheus and then felt shame for laughing and mocking something so beautiful. 12 In feeling shame I was softened, and this was for me an intense joining with the myth, becoming the king who is softened by Orpheus's music.

13 In this moment of merging with the story, I began to understand the characters and episodes of the story as characters and episodes inside me. 14 I see in the myth my quest for balance, wholeness, a meeting and separation of male and
female energies, symbolized by Orpheus and Euridice.
15 At first the male is content, and then meets or becomes conscious about his female part and wishes to unite these. There is a celebration in this unity but it is short-lived. The female part needs time alone, for quiet reflection. Euridice bathing is the female part of me, on view, separated from my maleness. And when my female stands alone she is vulnerable. She is subject to attack. In my childhood, I feel as though I was asked to subvert my female energy in order to grow into a man. By whom? The Attacker—superego constructs from a patriarchal society. My female ran, and in the course of running, died, got buried deep inside me. The death is via the snake; more male societal stuff, a natural reflex to bite, to protect myself from the female running wild. This is a crisis, an encounter between unleashed male (snake) and female impulses.
16 I feel like I am in a life stage were I am going into "the Underworld," contacting my female side, in a quest for wholeness. 17 This experience — being in the [university] program, being in therapy, [is] a series of frightening encounters, or challenges. Challenges deep within my self, that no one else can see, which are faced not with physical strength, but with the powers of self-expression, like Orpheus used his music.

Subject 3: Rita

1 Re-creating the myth today through role-playing was very awakening for me. I had no doubt that I wanted to play the part of Orpheus although I had not thought of this all week until right before we were asked. Although Orpheus had the most to lose he also had the most to gain — his Euridice. 2 It was important for me to go through the act of asking for and getting what I needed, what I begged for.
3 Again, the first most significant moment for me is when I discover my loss for the first time, prior to the descent. At that moment, for whatever reason, I felt as if I had entered my own dream. I had been improvising (vocally) singing Euridice’s name in an effort to look for her. When I cried out NO! I was immediately filled with a sense of loss — as though I had been violated somehow. The emptiness one experiences when one has lost was present for me for the remainder of the enactment. 4 Although Euridice was returned to me — this time I could not surrender to the sense/feeling of happiness and
celebration. I found myself holding back in an
effort to protect myself (i.e. to protect myself
from the pain which was inevitable).

5 I realized later that evening that I often
live my life in a way that protects me from pain.
And at the same time I realized that it also stops
me from participating 100% in the celebration of
what my life has to offer. This was a very
significant realization for me. 6 Perhaps this is
why the tears during the discussion of Orpheus
pleading for Euridice's return. I stated that
perhaps I feel sad because getting what I want has
never been easy for me.

7 To have gotten Euridice back after begging
so strongly for her, with such passion, only
magnified my own struggle and the powerlessness
I've felt in the past.

8 But, focusing on the past only paralyzes
you and stops you from participating in the
celebration. Many issues came up for me during
this last meeting but none as powerful as the one
I chose to share.

Subject 4: Gail

1 For this last session, I chose to act the
snake and the rivers.

2 Snakes represent my energy, my sensuality
and sexuality, But I can't say why I am attracted
by snake, it's new for me.

3 In the story, the action was so quick with
the Attackers, that I acted also quickly. I
didn't take the time enough to be the snake. I
was charmed by Orpheus and Euridice and afterwards
Attackers scared me. I bit Euridice and (they) she
fell down. I rolled them to the Underworld

4 I had the impression I sent to strangers,
instead of Euridice, in the darkness. I made them
die. I think I wanted their deaths. I had power
to control them, but not for long. The snake lost
himself in rolling them in shades of death.

5 I think I wish death sometimes to people I
love, because they know how to drive me crazy.
And I feel frustrated inside at this moment.

6 I choose the water because I am attracted
by ocean, river, stream. Water is soft. It was
my first contact in life when I was conceived.
Also river is the time going on. "Eau qui coule
ne revient jamais," water running never comes
back.

7 The first river is blue, pure, calm, fresh,
naive, mirroring Euridice's beauty, surrounded by
trees and flowers, almost enchanted, fairy and
sing-song voice. River inspires love and eternal life. This one is nurturing and always accessible when I need to be in contact with me.

8 The second river is dark and ugly. Water is black. You can't see the bottom of this river. You become all black when you cross it.

9 I relate it with images I had before: my mother skating on a black river, and another one, myself swimming in a lake becoming black. It is scaring, you don't know what's under you, you don't know the depth. You can last yourself.

10 It is amazing, my mother was able to skate on black water, not icy. Maybe she had already touched the bottom of this black river and was not afraid anymore to go on. I must add that before she died, she tried many times to kill herself. One year before she died from stroke, she jumped down a bridge and was saved by a man who heard her scream from the river.

11 I didn't want Orpheus [to] cross the river, it will happen misfortune. Water was mad. I felt unleashed, it was stronger than me. Then I wanted to hurt Orpheus, I don't know why. I felt mad. I confused with Euridice for awhile and didn't want she crosses the river. Also I didn't want nobody crosses the river, because as river, I knew I was malicious. 12 In my adolescence, I had this thought "don't related with me, because you won't find happiness."

13 When I did this river I moved without thinking, I was quick-tempered. I couldn't stop. When David asked Orpheus to sing, I was instantaneously disarmed by her voice. The river calmed itself and contained, but I still felt a need to move and get high.

14 As David discussed with me about polarities, the river could be my "soft" side, maternal, "anima," and black river, my strong energy, aggressivity, "animus." Both are water and cross each other in my body. It is like a main river who changes from blue-purple to red-black.

15 Once Orpheus crossed, I was deeply touched by her supplication to see Euridice. She persisted and finally saw her. This encounter was wonderful.

16 While their "lost" walk together, I tried to persuade Orpheus "Don't look back" unsuccessfully.

17 When Euridice blew of in spiral, I wanted to take care of her and cover her with veils, like a ritual of death. I stayed beside her and was like a child, hanging on, who doesn't want to leave her mother.
18 I was sad but I was able to let her go. In acting this, it helped me to say my farewells to my mother, which I never did. I didn't have a chance to do this before she died in hospital. I had not seen her for a while at this time. Then I saw here in a grave, wearing a purple dress. It took me several weeks to realize she was die.

19 And it took me so long before wearing purple. I always related purple to her for whom I had many feelings; being abandoned, anger, my need to be loved, lost her, identification, fear to be mad and "bad" mother like her. Since a few years, I wear purple because I have learned to know her and love her. I used to wear black for many years, but not anymore.

20 This experience helped me to clarify my relationship with my mother through a new perspective. I acted towards a resolution, after a recapitulation. It gave me a portrait of my story. It is a closing of many years of reminiscence, who opens on a new relationship with her.

21 Also it's the first time I face snake, it attracts more and more, I'm curious to explore and use this energy.

Subject 5: Mary

1 This session was a total living through of the myth. I chose to be the three character elements which are the most significant for me at this time in my life. 2 At the beginning of the myth re-enactment, I chose to be the tree. I love trees and appreciate them very much. Also as my family has a lumber business. I needed to feel close to the trees since they are intricately tied up with my family and my past.

3 I then chose to be the Attacker and Cerberus. I was able to take on these roles with much vigor and enthusiasm. It became a task for me because I needed to be in touch with these feelings of aggression and rage. I know that these feelings of wanting to attack stem from passed abandonments I experienced.

4 Finally, I was Euridice coming up from the Underworld following Orpheus. In a way, I felt like I had to experience this again.

5 I felt more resigned, or at peace with the ending of the myth this week. Perhaps because I had already experienced so powerfully in the previous week's session the pain of being abandoned by someone I loved and needed. I was able to deal with it and accept it. I disappeared
into the Underworld without as much pain and terror as I had last week. Yet, at the same time, I had hopes that it wouldn't be the same way again.

6 I felt that this session was a nice closing for me. I got to be and experience the characters I most needed to be in contact with. 7 I enjoyed living through this experience with the other group members and with you.
APPENDIX B

Meaning Units from Session 3

Subject 1 Anna

1. S. questions what the Underworld is and how it feels to be there.

2. It was harder for S. to enter into the "dream-trance or mythic" place within herself and the room this session.

3. Playing a descending figure on the xylophone helped her to feel the descent of Orpheus into the Underworld.

4. S. wonders if she was resistant, or if she needed something more. She sensed that the Underworld was a journey into madness and that she would need a lot of courage to withstand succumbing to it herself.

5. S. describes the Underworld; Locked up, endless, chattering of the mind (the three headed Cerberus), barking, frothing, allowing no peace of mind, the torture; torturing by others, feeling one deserves to be inflicted with pain, deserving of that, a self-torture.

6. S. describes a way not to become one with the surrounding madness, to play music that is able to "move the heart of the insanity."

7. S. says that she knows that she cannot really change the Underworld, that she can only insure her safe passage through it by moving her heart and soul to communicate to soften its crazy chaotic insanity. She must use her heart and playing part.

8. S. expresses sadness for Euridice Asks wether she could survive the madness. Could she retain
her light and loving nature in such a dark and insane place?

9. S. describes the King and the Queen as bratty children who have never been loved. They are selfish and impulsive and must be cajoled into releasing Euridice.

10. S. talks about Euridice as trying to be strong, but being shaken up by the experience. She is uncertain if her experience in the Underworld is a dream, or real, or a game for the entertainment of the King and Queen.

11. S. speaks from Euridice's point of view about how she wants this nightmare to be over and wants to embrace Orpheus. S. feels that she will need her strength for the next part, that there is more to come.

12. S. says that Euridice feels hopeful that Orpheus made it all the way to the Underworld for her.

Subject 2 Carl

1. S. felt a need to "set the stage" for the play.

2. S. prepares the space for Orpheus's descent to the Underworld by turning off the lights and playing the gongs "fully."

3. S. felt powerful in filling the room with the sound of the gongs, he kept the room "alive" with their sounds.

4. S. became tired from running about the room. He began to moan and trudge with the gong mallets like huge stones in his hands.

5. S.'s groaning became part of the vocal fabric of the group.

6. The groups vocalizations grew more intense when David stopped playing the piano.

7. S. wails loudly. He is surprised by how good it feels and that the group supports his wailing. He is also surprised by how well he can identify with a suffering person.
8. During the group songs S. felt a desire to be with his friends and loved ones.

9. The songs were beautiful to him.

10. This session was a process of giving and then receiving support for the S.

Subject 3  Rita

1. The descent to the Underworld to retrieve and save something of value was very significant for the S. She looked back into her life for times when she failed to go after things she needed because the journey was too long or too painful.

2. S. related to the most recent experience of this in her life. At work she felt as though she were losing her essence, her soul, and that she had no more left to give.

3. S. felt as though the descent was an opportunity to get back that which was taken from her.

4. S. focused on the actual downward motion of playing a descending phrase on the xylophone. She did this for a very long time, perhaps it was necessary to aid her journey.

5. S. felt as though she had arrived at "the right place" and then let go of the xylophone.

6. S. felt determined not to let anything or anyone get in her way. She represented this in her gong playing. For her they are instruments which demand attention and purpose.

7. S. felt that as a result of her playing the obstacles that were in her way had no effect. Her purpose, power, inner strength, and love were able to overcome the obstacles.

8. The song at the very end of the session "crystalized" things for her. She made a plea for her soul, her spirit, her energy, her essence, the person she loves the most. Someone had stolen parts of herself and she had to have them back or else she could not exist.

9. S. felt complete and at peace with herself at the end of the session.
10. S. thinks that all the obstacles in Orpheus's way down to Euridice, represented the times that she got stuck and didn't go through with her own journey.

Subject 4  Gail

1. Just hearing the part of the story when Orpheus descends brought the S. to the edge of crying. She lives the story of Orpheus and Euridice as a parallel to her own life. The images of the tears of blood and the river of black water, have occurred in her life; in a dream, and in a drawing she did in therapy. It is closely related to her mother's suffering.

2. The sound of the gong went through her. It is a symbol of strong ritual for her; death and passage to the otherworld.

3. S. chanted her mother's moaning, and she could hear her mother suffering. She could hear the torture of her mother's life. She felt her own suffering and her own hurt too.

4. When the music reached fortissimo it helped her to scream. It was a sound that came from her personal Underworld which she locates in her stomach and womb. It is a secret and dark place for her.

5. S. picked up a small guiro which released irritating sparkles of energy and aggressivity for her.

6. S. saw Mary being who she thought was Cerberus and they encouraged each other to be "bad," ugly girls. It was a change from the usual for her.

7. S. felt nurtured by the group singing at the end of the session. The music was enveloping and she felt wonderful.

8. S. chanted to her mother in her native language. "You will see, you will be fine, sleep in peace..."

9. S. appreciates my leadership. She points out my timing and music and my rich presence.

Subject 5  Mary.
1. S. felt strengthened by Orpheus' courage. She felt empowered to go into the Underworld.

2. S. sees Orpheus as having an innate sense of survival in the darkness and perils that await him.

3. S. sees Orpheus's strength as growing out of his love for Euridice.

4. S. believes that Orpheus's music gave him "confidence" in himself.

5. S. feels this way about being a music therapy[py student. It is scary for her and at the same time she is willing to do it even if it means walking amidst images involving self-disclosure and failure.

6. S. tried on the role of Cerberus and found that it was good to experiment with aggression.

7. S. felt very much at peace at the end of the session.
APPENDIX C

Meaning Units from Session Three for All Subjects as Transformed Most Directly into Relevance for the Mythopoeic Music Therapy Approach by the Reseacher

Subject 1: Anna

1. S. gets interested in the symbol of the Underworld, S. wants to know what it means. S. wants to know how it feels to be there. There is an active "going into" the symbol. There is a curiosity about it.

2. This session was difficult for S. to get into the altered state that she has associated with the mythopoeic work. Sometimes it is there sometimes not. What is this place that Anna calls the "dream-trance or mythic place." S. says that this place is both a place within her and a place inside the room. It is internal and external.

3. The descent of Orpheus is paralleled by playing the xylophone in a descending scale pattern. The descending scale had the impact of bringing the S. closer to the experience of the Underworld. The instrument became mythologized, how it was played reflects the action of the story.

4. S. has a clear depiction of what the Underworld means to her; it is a journey into "madness" and threatens her. She realized that she needs to draw on her courage to help her negotiate the perils of the Underworld. She interpreted this at first as "resistance" and then as a need for some other thing, "something more," (courage) which would enable her to survive the Underworld.

   She takes the image deeply into her self. She contacts her fear off madness, and at the same
recognizes her attraction to it, she almost seems compelled to go there, and asks herself what she will need. There is a multi-level involvement in the image.

5. S. lists the attributes of the Underworld. For her it is a complex mix of mental and physical pain; some inflicted from the outside some from inside oneself. S. expands the symbol according to her imagination.

6. S. learns to cope with the terrors of the Underworld by playing music that touches the "heart of the insanity." She has opened herself to the fear and terror and then has generated resources to enable her to explore the Underworld.

7. S. deepens her understanding of the Underworld. She learns that she cannot change it but only can create a safe passage through it. S. expresses a respect for the power of the symbol.

8. S. questions whether Euridice could survive the Underworld. S. asks if the darkness would be overwhelming, forcing her to succumb to its insanity. S. speaks in first person. S. has taken the story inside herself and is using the images as part of a dialogue with her own psyche.

9. S. further amplifies the symbols as "bratty children who have never been loved." She has a sense that the way to deal with these figures is to cajole them. This is a strategy for getting what she wants.

10. Further amplification of the symbols. S. questions the "reality" of Euridice's experience in the Underworld. In playing her part she was uncertain as to how Euridice might have felt. S. felt confused.

11. S. expresses a feeling of longing and desperation. S. is aware of the rest of the story and know that she will face other challenges there. While she is Euridice in the Underworld she is also thinking about and planning for the future. S. knows how to reserve part of her energy for the tragedy that will come in the next session.

12. S. has a feeling of hope that Orpheus made it all the way down. The hope is vital, in contributes to her faith. If Orpheus can make it down then she can make it up. The hope of resurrection is welling up inside her.
Subject 2  Carl.

1. The preparation of the physical space is important for this S. Setting the stage is creating a comfortable physical space for play and exploration.

2. S. creates a place for Orpheus to descend. He chooses to turn off the lights to play the gongs. They are loud and have a compelling and dramatic presence. Beginning with the gongs was for him a way of setting the sonic stage. They set the stage and also helped him get centered into this identification with Orpheus.

3. S. kept the room alive in the way one might imagine that Orpheus brought "nature" to "life." His identification with Orpheus is complete. He imagines bringing things to life with his music. His music has a magical effect on those animate and inanimate objects which it touches.

4. The S.'s process moves organically. He became tired and then now used the mallets as weights. He blends his actual experience of being tired into the story by incorporating the mallets into the next phase of his playing. They are now like heavy stones. He keeps in the flow of the story. He uses his real life experience to advance his involvement with the story.

5. S's involvement grows into group participation when he begins to groan/sing with the others.

6. S. recognizes that when I stopped playing the vocalizations changed and became more intense.

7. The story enables S. to experiment with being a suffering person. It is an opportunity to open to a part of himself. He is supported by the group and it feels good.

8. S. had associations to others beyond the group. A connection to his real world was made.

9. The S. hears an authentic beauty in the spontaneous songs of the group.

10. S. found that both giving and getting support were present for him in this session. These occurred in the flow of process.

Subject 3  Rita
1. S. made direct associations to her personal life in connection to the events of the myth. She took a historical perspective on the issues brought out in the story.

2. S. made a concrete association to her current experience at work. She feels burnt out, as though she had lost her essence, her soul. She is investing the energy from her current work situation into the mythic work. It has more than an intellectual or even emotional relevance to her; it has to do with her livelihood.

3. S. uses the story as a healing journey for herself. She knows what she wants from the trip to the Underworld. She has a very clear idea of what Euridice represents to her. Her job has taken something precious from her and she wants it back.

4. S. tonalized and physicalized her meditation into the Underworld by playing a descending figure on the xylophone. The repeating sound and the repeating right to left motion gave an increased sense of direction and movement for her. The repetition of the simple movement and the repetitive sound became charged with her intention of descent and search. The sound and movement became imbued with the character of her imagery and the personal issues which she associated with those images.

5. The repeating sounds and gestures led her to another "place" When the organic process had reached its natural conclusion it was clear that she could move on. She stayed with this for a long time, trusting that something was happening there and that she shouldn't change until it was over. She waited until she got the inner message that there was something else for her to do.

6. S. moved from the rather small xylophone to the rather large gongs. She was now ready for something else. She had done the work of the xylophone and was now ready to do the work of the gong. To be with the gong.

7. The gong playing was an expression of her power and determination over the obstacles. The obstacles in the story and those in her life at work were on her mind. She was able to project and give musical voice to her purpose, power, strength and love. The instruments serve to give voice, to enhance the experience, to make audible
that which is inaudible, to give limit and form to experience, to lend their character to the thing being expressed, to open up new perspectives on issues and themes.

8. S. was able to put her experience into a spontaneous song at the end of the session. Adding word to the experience helps to integrate the material that comes up through the story and the movement and music improvisations. Her song was a plea for the restoration of her soul, her energy, her essence, the best part of herself.

9. S. had a sense of well-being after the session.

The encounter between Orpheus and the Underworld was a rich point for The s. to focus on. It brought out issues relating to the loss of parts of herself which were of great value to her. it also brought out the search for restoration of those parts. This was redemptive to her. She played out in the session a bit of the unconscious or repressed battle that she has wanted to wage for a while. Bringing these out into the open gave her a sense of completeness and peace. They are now out in the open and can come into relationship with one another.

10. S. makes direct associations to events in her personal life that were obstacles like the obstacles that Orpheus had to face on the journey to the Underworld.

Subject 4  Gail

1. S. found that certain of the images in the story were similar to images that have occurred in her life. This is very significant for her and she seems to want to understand or at least explore these images more intently because of this occurrence. These images are charged with emotion and just hearing them again was enough to bring on tears and memories of her mother's suffering.

2. S. felt the gong very deeply inside herself. It operates as a symbol of death and passage to the other world for her. She has visceral and symbolic responses to the music.

3. S. used the improvisation to chant her mother's name. In the sounds of the Furies she heard the sounds of her mothers tortured life.
This is a vivid and personal Underworld. She is transposing her mother and her relationship to her mother onto the Underworld. It is a metaphorical place where her mother lives, a place were she can be in touch with her. She feels her own suffering and pain too.

4. The crescendo in the music gave her the inspiration and motivation to scream. She released what was held inside her "secret and dark place."

5. S. gives attributes of energy and aggressivity to an instrument. She says that it sparkles, as if giving off bits of light, as if it was on fire or was an electrical device, hot and dangerous. The instrument is imbued with symbolic qualities.

6. The character of Cerebrums gives her to opportunity to take on a "bad" girl role. She engages another person in battle. They focus their energy and violence towards each other in playful way. It is a chance to be naughty, to break out of the customary role of being sweet and nice. This allows her to experiment with new qualities of being.

7. S. opened to the nurturing of the group at the end of the session. They sang all together and the sound was full and rich. She let herself bask in the "enveloping" quality of the music.

8. For her final song S. chanted to her deceased mother. She is communicating with her as if her mother were in the room. They are together in the Underworld, or some other place, but they are together.

9. S. feels comfortable with my leadership. She mentions timing, music and my rich presence. She is working at deep levels of personal material. I am a strong presence especially in the music and the vocal work this session. It does not hinder her experience but the implication is that it adds to it. Her use of the term rich presence speaks to an appreciation of the music and non-verbal expressions that I make in the group.

Subject 5 Mary

1. S. is able to use the symbolic Orpheus as a source for the courage she will need to enter the
Underworld. His example was empowering to her. She uses him as an exemplary model, as if he were alive and really did do the things that the story says he did.

2. S. identifies a specific quality as being the one that Orpheus had which enabled him to go through the descent; an innate sense of survival.

3. S. identifies the source of Orpheus's strength as being his love for Euridice. She is interpreting the myth and shows a commitment to trying to comprehend its meaning for herself.

4. She sees Orpheus' music as being the source of his confidence. Active interpretation.

5. S. translates this to her own life as a music therapy student. She makes the parallels to the myth and is clear about what the perils of the Underworld are for her. The myth takes on a relevance to her professional training as well as issues which are life themes for her. She is dealing with central issues of her life; self-disclosure and failure.

6. S. is pleased with her experiments with aggression. She is trying on new ways of being.

7. The work is satisfying to the S.
APPENDIX D
HUMAN SUBJECTS STATEMENT

Participants in this study will be recruited from the New York University music therapy program and from professional music therapists in the New York area. The first five people who agree will be studied.

The investigator will provide prospective participants with the attached Statement to the Subjects and the consent form.

Data collected from the audio taped sessions and process notes will be reported in the dissertation, however names and identifying characteristics will be changed to insure the participants privacy.

As stated in the consent form, participation in this study is voluntary and each subject has the right to withdraw from the study at any time.

Mythopoeic music therapy interventions do not involve any health risks. There is no potential physical harm for those participating in this study.
APPENDIX E

STATEMENT TO THE SUBJECTS

In this study the investigator will be attempting to determine and describe the experience of mythopoeic music therapy with adults.

Participation in this study is voluntary and will not adversely affect the participant's rights and welfare. It will involve:

1. Participation in five mythopoeic music therapy sessions with the investigator. Each session will be approximately one and a half hours in length.

2. These mythopoeic music therapy sessions will be audio taped. Participants may have a copy of the audio tape if they so choose.

Participants may withdraw from the study at any time, and if requested the investigator will destroy the audio tape. Mythopoeic music therapy interventions do not involve any health risks. There is no potential physical harm for those participating in the study.
APPENDIX F

SAMPLE CONSENT FORM

NEW YORK UNIVERSITY
SCHOOL OF EDUCATION, HEALTH,
NURSING AND ARTS PROFESSIONS
MUSIC THERAPY PROGRAM
35 West 4th Street
New York, NY 10003

I have agreed to participate in the study seeking to determine and describe the experience of mythopoeic music therapy with adults and hereby give my consent to be a subject.

The investigator, David Gonzalez, a New York University graduate student, has explained that my participation in the study is voluntary and involves the following.

1. Participation in five mythopoeic music therapy sessions with the investigator which will be approximately one and a half hours in length. Each session will be comprised of group discussion, storytelling, musical improvisations and movement improvisations.
2. This session will be audio taped by the investigator and I may have a copy of this tape if I so choose.
3. I may choose to withdraw from the study at any time. If I so choose the investigator will destroy the audio tape.
4. I am free to contact the investigator should I have any questions about this study.

Subject's Signature ___________________________ Date __________

Subject's Name (Printed) ___________________________

David Gonzalez, MA CMT ___________________________ Date __________
Investigator (212) 228-4852