

MANIFESTING ARCHETYPAL ENERGY THROUGH MUSIC

by  
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Submitted in partial fulfillment of the requirements  
for the degree of  
MASTER OF ARTS IN COUNSELING PSYCHOLOGY

Pacifica Graduate Institute

15 March 2010

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I certify that I have read this paper and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a product for the degree of Master of Arts in Counseling Psychology.

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## Abstract

### MANIFESTING ARCHETYPAL ENERGY THROUGH MUSIC

By Kevin Davis

Music has deeply affected humanity throughout history; hearts are won, wars are started, sacred rites initiated, and rulers crowned to the backdrop of music, which serves to mystically reinforce these events. From a depth psychology perspective, music summons archetypes, the ubiquitous energetic source of relational dynamics that engage psyche in the dance of life. Using artistic-creative methodology, this production thesis demonstrates and examines the process of manifesting archetypal energy through music. The same short film is set to four different music scores, each of which manifest a different archetypal energy and therefore provide a different relational meaning to the film. The thesis examines the intersection of archetypes and music based on literature from the fields of depth psychology, music, and neurobiology. Clinically, this thesis can be helpful in exploring the implications of archetypal manifestation in clients' listening habits.

## ACKNOWLEDGEMENTS

Thank you; to the great Creator, for the gift of being; to my parents, for their love, unwavering support, and friendship; to my family for their love; to the late Arnold Jacobs of the Chicago Symphony Orchestra for sharing a depth of artistry and profound kindness that is transformative in both music and life; to my fellow crew members who have endured so much change; to Becky for joining me on so many sleep deprived tours; to Erik, for expanding my world view; to Larry for solid recording technique; to Peter, for mastering 'chops'; to the Link and the KSO, for the gift of performing; to Kirk for musical advice; to my brothers and sisters of the Butterfly family for love; to the Lynxes for taking me in as one of their own; to the professors, and the staff of Pacifica Graduate Institute in Carpinteria, California, for their patience, kindness, sense of wonder, and community; to Cindy Brown, John Gallagher, the clients, and staff of Northern Illinois Hospice and Grief Center in Rockford, Illinois for the opportunity to give back to our community and grow; to Sukey Fontelieu for her thesis guidance; to Jan Freya for her editing; to David Daniels, Louis LaRose, Robert Raddock, John Smith, Jim Underwood, and Oakland University for musical training in Detroit so very long ago.

DEDICATION

To our Creator, who loves us all, knows us all, and sees us all.

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## CHAPTER I INTRODUCTION

It is said that Timotheus the Milesian, by use of the Phrygian mode, aroused Alexander the Great to greater skill and spirit in matters of war, as Cicero records in *De Legibus* 2.

Maier, trans. 1617/1989, p. 102

### Overview

Music carries one away to places one has not been and yet knows. Music expresses what words cannot and heralds unspoken truth in all ages. As noted by Michael Maier (1617/1989), medieval author of the alchemical text, *Atalanta Fugiens*, music fulfills a powerful role in connecting people to unseen realms of influence and therefore to each other in mysterious ways. Music also connects people to their ancient beginnings, for every human culture throughout time has music (Storr, 1992).

Archetypes, like music, have existed in every culture since humanity's earliest times (Jung, 1934/1968). Archetypes and music are both channels of energetic patterns that communicate reality at a nonverbal level. Both connect humans together cross-culturally by speaking to the hidden yet universal language of truth. Music can induce archetypal energy, and archetypal energy can infuse music in such a way that causes those who experience the music to be carried away into a larger archetypal reality which profoundly affects the participants and motivates them to feel and act as a result of its presence (Godwin, 1987). An example of this can be witnessed at any artistically successful concert or film. The process of manifesting archetypal energy through music



also has been used in rituals of spirituality, film scores, and by cultural leaders to connect and influence people (Godwin, 1987).

Through the lens of depth psychology, this performance thesis explores the historical role of archetypes and music in society, with particular emphasis on how music is used to manifest archetypal energy. As an illustration of this process, the same short film has been set to four different music scores, each of which manifest a different archetypal energy and therefore provide a different relational meaning to the film through archetypal projection. Because the visual footage is the same in each version of the film, it acts as neutral control in examining the manifestation and projection of archetypal energy, which the music is inducing through musical structure and performance techniques. Examining the dynamic of manifesting and projecting archetypal energy through music can be useful to clinicians in exploring the effects of their client's listening habits with regard to archetypal interactions in life and in the therapeutic process, as well as being of interest to members of the depth psychology community in exploring the intermingling of archetypal energy and musical forms as a potent force in connecting humanity to itself. Musically, this thesis demonstrates effective film score composition and audio mastering techniques.

#### Area of Interest

I love performing as an orchestral trumpet player and have done so at a community level for most of my life. It is thrilling to be a part of a larger energy that carries the audience and orchestra into a place of mutual connection where verbally inexpressible, profound truth is shared at a deep and meaningful level. From the fateful opening of Tchaikovsky's *Fourth Symphony* (1877) to the mystical catacomb of

Mussorgsky's *Pictures at an Exhibition* (1874), composers have provided orchestral trumpet players ample opportunity to experience archetypal energy manifestation through music, and it is a great joy to be engaged in this activity, even at a modest level. I am thankful to the late musician and mentor Arnold Jacobs of the Chicago Symphony Orchestra for helping me grow in the appreciation, understanding, and execution of this art form.

Studying counseling psychology at Pacifica Graduate Institute has introduced me to the powerful clinical implication of archetypal manifestation and projection. The thesis process seemed to be a wonderfully interesting vehicle to explore the intersection of depth psychology and music performance. I chose to use an artistic-creative methodology in this production thesis to weave these worlds together. The production thesis format offered a tangible way to demonstrate the phenomenon of manifesting archetypal energy through music. The production element is based on and supported by a written element which brings together research findings from the fields of depth psychology, music, and neurobiology. Little did I know how illuminating and challenging this process would be. Welcome to the mystical cavern of manifesting archetypal energy in music.

### Synopsis of Chapters

This chapter provides an overview of the thesis and reasons for its existence. Chapter II defines *archetype* based on the ideas of Carl G. Jung and examines archetypes' role in human culture based on depth psychological literature. The review of literature also defines *music*, based on its historical usage, and examines music's role in human culture, as interpreted in depth psychology literature. The intersection of archetypes and

music is also explored from a depth psychological perspective along with other sources in the literature on music. Chapter III is the performance element of this thesis and employs artistic-creative methodology. The written material accompanies the attached DVD, which contains four original film scores set to the same original short film. The chapter briefly defines four archetypes based on literature from depth psychology. These four archetypes are each manifested through one of the four original film scores. Technical aspects regarding performing, recording, and mastering techniques involved in the production are also discussed. In Chapter IV, literature from neurological research and depth psychology provides the basis for a brief discussion of the implications of manifesting archetypal energy through music in order to provide the impetus for further research.

## CHAPTER II LITERATURE REVIEW

### Archetypes Through The Lens of Depth Psychology

Depth psychology is a means of gaining insight into unconscious processes that affect human lives on both a personal and a collective level (Jung, 1934/1968). Perceived image, in its multiple forms, is the common language of the conscious and unconscious, and therefore can be a powerful mechanism through which the unconscious communicates to the conscious (Singer, 1972). Images that carry great archetypal energy often appear through the vehicles of dreams, artistic expression, active imagination, and other endeavors that involve creativity or the creative process (Singer, 1972). To gain insight into these images, it is helpful to explore each image from its perspective within the framework in which it is presented (Hillman, 1975). This process assumes images have their own meaning and purpose, which originate in the unconscious with the intent of informing the conscious mind about elements of life that the conscious mind is either unaware or is ignoring (Jung, 1912/1956). Essentially, then, depth psychology is a means of listening to the subtle, ever-present and purposeful workings of the soul (Hillman, 1975). Archetypal psychologist James Hillman said, "Ever since Heraculitis brought soul and depth together in one formulation, the dimension of soul is depth (not breadth or height) and the dimension of our soul travel is downward" (p. xvii).

#### *Archetypes Defined*

Even if all proofs of the existence of archetypes were lacking, and all the clever people in the world succeeded in convincing us that such a thing could not

possibly exist, we would have to invent them forthwith in order to keep our highest and most important values from disappearing into the unconscious.

Jung, 1934/1968, p. 93

The recent common usage of the word *archetype* in a variety of fields may have obscured its meaning with regard to depth psychology; therefore, using Jung as the prime source of information during this process, it is helpful to reexamine the concept of archetypes, how they work in human lives, and their purpose.

Jung (1934/1968) considered archetypes to be innate, cross-cultural patterns of relational dynamics that are universally recognized when embodied in symbols or people who are carriers of archetypal projection. Examples of archetypes include universally recognized cross-culture figures such as the *hero* or the *wise old man*, which show up in plays, operas, or films, regardless of era or geographical location of origin, as Jung confirmed:

From the unconscious there emanate determining influences which, independently of tradition, guarantee in every single individual a similarity and even sameness of experience, and also of the way it is represented imaginatively. One of the main proofs of this is the almost universal parallelism between mythological motifs, which, on account of their quality as primordial images, I have called archetypes. (1936/1968, p. 58)

Jung (1912/1956) saw archetypes as energetic parts of the unconscious that work on humans' behalf to help them navigate new life circumstances by activating a new way of being. A new way of being implies a change of perspective, and that is precisely what interacting with archetypal energy provides. Jung explained how this occurs:

The archetypal structure of the unconscious corresponds to the average run of events. The changes that may befall a man are not infinitely variable; they are variations of certain typical occurrences which are limited in number. When therefore a distressing situation arises, the corresponding archetype will be constellated in the unconscious. Since this archetype is numinous, i.e., possesses a specific energy, it will attract to itself the contents of consciousness—conscious

ideas that render it perceptible and hence capable of conscious realization. Its passing over into consciousness is felt as an illumination, a revelation, or a "saving idea." (p. 294)

The vehicle for this new perspective can be interacting with symbols, people, or circumstances that carry the projection of an internal archetypal energy that one needs to integrate. The deep emotions felt during the process of integrating archetypal energy is evidence that powerful forces are at work, which may seem to have a life of their own. This emotional activation may cause one to embrace the archetypal energy residing within one to meet a life circumstance in unexpected ways.

The archetypes are the numinous, structural elements of the psyche and possess a certain autonomy and specific energy which enables them to attract, out of the conscious mind, those contents which are best suited to themselves. The symbols act as *transformers*, their function being to convert libido [psyche energy] from a "lower" into a "higher" form. This function is so important that feeling accords it the highest values. The symbol works by suggestion; that is to say, it carries conviction and at the same time expresses the content of that conviction. It is able to do this because of the numen, the specific energy stored up in the archetype. (p. 232)

Critical to the concept of archetypes is understanding that, as in a play, the archetype must be embodied for it to be seen. Just as a script exists perpetually on paper, an archetype exists in an omnipresent state in the unconscious but is only encountered as an archetype through interaction with a symbol, person, or event that the conscious mind perceives, just as a play is only actually *seen* when actors are present. Jung (1934/1968) made clear that,

the archetype in itself is empty and purely formal, nothing but a *faculas praeformandi*, a possibility of representations which is given *a priori*. The representations themselves are not inherited, only the forms, and in that respect they correspond in every way to the instincts, which are also determined in form only. The existence of the instincts can no more be proved than the existence of the archetypes, so long as they do not manifest themselves concretely. (Jung, p. 79)

Archetypes can thus be understood as preconfigured patterns of relational dynamics dwelling in the unconscious, which create change through their projected manifestation in symbols and figures that are encountered in either in myth, dreams, the imagination, a creative process, or in reality in a way that is perceived by the conscious mind (Jung, 1912/1956).

### *Archetypal Dynamics*

The manifestation of archetypes heralds the process of change. They are manifested by the unconscious in order to better navigate change by providing a source of energetic potency that can be used to transform the inner structure of the entire psyche, once the conscious mind integrates the contents of the archetypal projection, regardless of how that projection is encountered (such as, dreams, emotional outbursts, symbols, people, circumstances) (Jung, 1912/1956). Providing a safe container for archetypal manifestation is critical to the transformation that the unconscious mind is calling for in the process of change (Woodman, 1984). The call to transformation often occurs during developmental phases of a person's life, which, in past eras, were navigated through ritual that contained the archetypal energy (Woodman, 1984). If those transitions are not made, then the possibility exists that the person may become stuck in maladaptive behavior that no longer fits their present circumstances or become possessed by the archetypal energy which was manifested as a potential energy source with that to make the life change (Jung, 1934/1968).

Possession by an archetype calls for containment so that its energy can be used for transformation; if the archetypal energy is not contained, the individual psyche becomes unbalanced, and serious consequences for the individual and potentially society ensue

(Jung, 1934/1968). Jung stated, "The characteristic feature of a pathological reaction is, above all, *identification with the archetype*. This produces a sort of inflation and possession by the emergent contents, so that they pour out in a torrent which no therapy can stop" (p. 351). At a societal level, the projection of archetypal energy onto an individual who then becomes overly identified with the archetypal energy can have equally devastating effects, as witnessed with the projections placed on Adolph Hitler in Nazi Germany (Reich, 1946/1970). This circumstance led to identification with the leader by the masses of people who projected their archetypal energy onto him. This dynamic can lead not to an integration of the archetypal that provides a mechanism for healthy change, but rather to a deeper level of unconsciousness that can result in manipulation of the masses by the leader who is overly identified with their collective projection. Because facilitating the withdrawal of the societal projection would lessen the leader's ability to manipulate people, few leaders encourage a withdrawal of the societal projection; therefore, the individual member of society maintains and even strengthens his or her identification with the leader. Psychoanalyst Wilhelm Reich, discussing the mass psychology of fascism, stated the significance of,

the *identification* of the individuals in the masses with the "führer." The more helpless the "mass-individual" has become, owing to his upbringing, the more pronounced is his identification with the führer, and the more the childish need for protection is disguised in the form of a feeling at one with the führer. This inclination to identify is the psychological basis of national narcissism, i.e., of the self-confidence that individual man derives from the "greatness of the nation." The reactionary lower middle-class man perceives *himself* in the führer, in the authoritarian state. On the basis of this identification, he feels himself to be a defender of the "national heritage", of the "nation." which does not prevent him, likewise on the basis of this identification, from simultaneously despising "the masses" and confronting them as an individual. The wretchedness of his material and sexual situation [Reich was a bit fixated on the repressive sexual elements of the patriarchal society of Germany in the 1930s] is so overshadowed by the exalting idea of belonging to a master race and having a brilliant führer that, as



time goes on, he ceases to realize how completely he has sunk to a position of insignificant, blind allegiance. (1946/1970, p. 63)

Although it would be interesting to explore to what extent this same phenomenon has been active in American politics during the past 25 years with regard to the projective dynamics between the working class and the Republican political party candidates, such an inquiry is beyond the scope and intent of this thesis. This extreme example of fascism in Nazi Germany is meant merely to illustrate the power of archetypal projection, which is an aspect important to the topic of this thesis.

Whereas modern society in so-called *advanced* cultures has chosen to eliminate most ritual containers and symbols for life transitions with the exception of driver licenses, weddings, and funerals (Woodman, 1984), many people are overtaken by archetypal energy as evidenced by the trickster archetype of deception as it manifests in such phenomena as the recent global financial markets or the proliferation of uncontained projective material such as pornography. In the case of pornography, the feminine archetypal energy is split into opposing poles—the sacred mother and the whore; the whore energy is then projected onto the naked feminine form (Reich, 1946/1970; Woodman, 1990). Whereas each energetic system is created by the existence of two polar opposites (Jung, 1934/1968), it is possible to manifest one pole of an archetype if one of the opposing poles is overemphasized (Woodman, 2008). If this is done in a safe container (such as therapy with a competent therapist), there is the possibility for the conscious mind to become curious about this event which opens the possibility for seeing the purpose of a particular archetypal manifestation and then integrating the energy of the archetype back into the psyche through a withdrawal of the archetypal projection (Jung, 1912/1956).

In summary, archetypal dynamics are manifested by the unconscious as a necessary tool to help navigate changes in life (Jung, 1912/1956) and which are best encountered in a safe container (Woodman, 1984), so that the energetic force of the archetype does not overwhelm the person engaged in the process of change, but rather is integrated into his or her psyche thus facilitating the helpful change in conscious perspective necessitated by changing life circumstances (Jung, 1912/1956).

*Archetypes in Psychology*

In *Symbols of Transformation* (Jung, 1912/1956), Jung discussed the relationship between archetypes and symbols, both of which work to help people navigate change. About archetypes, he said, "These preexistent, innate patterns . . . can easily produce in the most widely differing individuals ideas or combinations of ideas that are practically identical, and for whose origin no individual experience can be made responsible" (p. 313). He found that the dynamics of archetypes are revealed in mythology, and art through a manifestation of universal symbols. He described how the symbols themselves carry archetypal meaning and energy through the process of projection and how the meaning of that projection while cross-cultural is nonetheless colored by the specific manifestation of the symbol in the context of the art form in which it appears. Jung explained that,

every force and every phenomenon is a special form of energy. Form is both an image and a mode of manifestation. It expresses two things: the energy which takes shape in it, and the medium in which that energy appears. On the one hand one can say that energy creates its own image, and on the other hand that the character of the medium forces it into a definite form. (p. 86)

Jung (1912/1956) used specific examples of these symbolic manifestations of archetypes in myth and in art and gave supporting discussions of how these manifestations were

clinically useful in helping people navigate change through the recognition of the specific archetypal dynamic which the symbol represented and amplified. He used cross-cultural references to drive home the point that the collective unconscious works through the individual and discussed several universal dynamics that are part of the normal developmental process in several sections of his text such as changing libido energy from one form to another, and separating from the mother figure. The inner workings of the psyche are shown by Jung to be intimately related to myth and art through the power of archetypal projection at both an individual and collective level; the individual unconscious recognizes the archetypal patterns that the collective unconscious has manifested in the specific cultural myth or art form.

In *The Archetypes and the Collective Unconscious* (Jung, 1934/1968), Jung provided a more detailed exploration of specific archetypes and their function and explored the significant role the unconscious plays in *individuation*, which he defined as "a process or course of development arising out of the conflict between the two fundamental psychic facts [the conscious and unconscious]" (p. 288). Jung demonstrated the powerful impact of some specific archetypes through discussions of psychological interactions and cultural manifestations of the mother, the child, the kore, the wise old man, and the trickster, yet indicated that archetypes are not limited to these examples. He stated that,

archetypes are not disseminated only by tradition, language, and migration, but . . . they can rearise spontaneously, at any time, at any place, and without any outside influence.

The far-reaching implications of this statement must not be overlooked. For it means that there are present in every psyche forms which are unconscious but nonetheless active—living dispositions, ideas in the Platonic sense, that preform and continually influence our thoughts and feelings and actions. (p. 79)

In discussing the clinical management of archetypal manifestation, it is important to understand that this manifestation is the result of *projection*, which Jung defined as,

an unconscious, automatic process whereby a content that is unconscious to the subject transfers itself to an object, so that it seems to belong to that object. The projection ceases the moment it becomes conscious, that is to say when it is seen as belonging to the subject. (p. 60)

He said that the therapist's "task is not therefore to deny the archetype, but to dissolve the projections, in order to restore their contents to the individual who has involuntarily lost them by projecting them outside himself" (p. 84).

Throughout his discussion of archetypes, Jung (1934/1968) indicated that they are internal parts of the unconscious psychic structure that have a definite purpose of working with the conscious mind to better navigate life. He observed that in this effort, "the collaboration of the unconscious is intelligent, and purposive, and even when it acts in opposition to consciousness its expression is still compensatory in an intelligent way, as if it were trying to restore the lost balance" (p. 282).

Reading Jung's work can be daunting. Jungian analyst June Singer (1972) has helped make Jung's ideas more accessible in her book, *Boundaries of the Soul: The Practice of Jung's Psychology*. In addition to addressing the topic of archetypes, Singer's work makes many other Jungian topics such as individuation, the persona, the shadow, the anima and animus, the Self, dreamwork, active imagination, psychological typology, the numinous, and the meaning of death very approachable through her insightful yet easily comprehended style. With regard to archetypes, Singer wrote, "It was Jung's understanding that the archetypes, as structural forming elements in the unconscious, gave rise both to the fantasy lives of individual children and to the mythologies of people" (p. 101). She discussed the difference between the personal and collective

unconscious as well as demonstrating the clinical relevance of archetypes with a case study. Singer echoed Jung as she wrote, "The archetype always seems to lie behind and beyond the personal experience" (p. 108).

Mythologist Joseph Campbell (1968) illustrated archetypal dynamics through examining the global myth of the hero in his book, *The Hero With a Thousand Faces*. Campbell discussed the archetypal entities that a hero encounters, such as the goddess, the father, the temptress, and the god, and examined the roles they play in the hero's development during her or his life journey. He found that "the archetypes to be discovered and assimilated are precisely those that have inspired, throughout the annals of human culture, the basic images of ritual, mythology, and vision" (p. 18). An example of this can be seen in his discussion about the mythology of gods and goddesses. Considered through the lens of depth psychology, Campbell framed god and goddess mythology as an archetypal projection, the purpose of which is to impart power to an individual when the projection is withdrawn, although he did not use those specific terms. He did say that,

the gods and goddess then are to be understood as embodiments and custodians of the elixir of Imperishable Being but not themselves the Ultimate in its primary state. What the hero seeks through his intercourse with them is therefore not finally themselves, but their grace, i.e., the power of their sustaining substance. This miraculous energy-substance alone is the Imperishable; the names and forms of the deities who everywhere embody, dispense, and represent it come and go. (pp. 181-182)

This analysis parallels Jung's (1934/1968) view of archetypal manifestation and purpose, and this cultural dynamic is supported by Campbell's (1968) extensive usage of cross-cultural examples. Campbell also described the relationship between the personal and the

collective unconscious when discussing the dynamic of the individual dream and universal myth:

Dream is the personalized myth, myth the depersonalized dream; both myth and dream are symbolic in the same general way of the dynamics of the psyche. But in the dream the forms are quirked by the peculiar troubles of the dreamer, whereas in myth the problems and solutions shown are directly valid for all mankind.  
(p. 19)

Campbell's research in mythology deepens an understanding of Jung's work with archetypes by providing a different vocabulary to describe the same dynamic of archetypal energy working through humanity as powerfully reflected (and projected) in the myths it holds so dear.

Religious scholar Christine Downing (2000) examined the multifaceted meaning of the goddess in her book, *The Goddess: Mythological Images of the Feminine*. Downing clarified the significant role the goddess has played in the collective psyche and demonstrated how this multifaceted mythology has evolved from an all-encompassing image to several images, each of which emphasize and highlight specific qualities of the original complete goddess image. Downing demonstrated through her own relationship to these goddess images how interacting with images holding archetypal projections as well as their own unique energy can cause a person to change perspective and grow in awareness of new potentialities.

My *religio* consists not of worship at an altar but simply of trying to attend to their presence as it is evident in my dreams, as it shapes how I relate to both men and women, to parents and siblings, husband and children, lovers and friends, as it informs my sense of self and of feminine possibility. I do not mean that goddesses are "nothing but" projections of human psychology (as Harding on occasion seems to suggest) for I believe them to represent transhuman forces (as is implied by their having animal byforms and by their original connections with aspects of the natural world). Yet, the sharply delineated personal character of the Homeric goddesses does make them more directly illuminative of personal psychology than is true of the more ancient mother-goddess. (p. 19)

Downing, like Campbell described the power of mythology to inform humans of the inner archetypal dynamics taking place as they live in the tangible world. Although she did not frame these dynamics solely within the realm of projected archetypal energy, it is clear that archetypal energy had a place in her description of the process of interacting with myth, as expressed in this passage:

We become more aware of the archetypal dimensions of our own experience by going deeper and deeper into a myth and, indeed, into several myths. It is my experience that the myths we enter most deeply are not the ones we choose out of some book of myths. Rather, in some profound way, these myths choose us.  
(p. 27)

Downing's personal journey with the many incarnations of the goddess illustrate how interacting with specific mythological energies can manifest transformative archetypal interactions within one, if one is brave enough to "attend to their presence" (p. 19).

In their book, *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine* (Moore & Gillette, 1990), Jungian analysts Robert Moore and Douglas Gillette identified archetypal interactions in men's lives both in their mature and immature forms. The authors used a description of the main figures of a king's court to identify the necessary mature masculine energies needed to live a full life, including relating well to the inner feminine as well as flesh-and-blood women in the real world. Particularly informative with regard to archetypes was their discussion about the polar structure of archetypes.

Moore and Gillette (1990) described each of the archetypal energy potentials in the male psyche—in both its immature and mature forms—as having a triune, or three-part, structure:

At the top of the triangle is the archetype in its fullness. At the bottom of the triangle, the archetype is experienced in what we call a bipolar dysfunctional, or shadow, form. In both its immature and mature forms (that is, in both Boy psychology and Man psychology terms), this bipolar dysfunction can be thought of as immature in that it represents a psychological condition that is not integrated or cohesive. Lack of cohesion in the psyche is always a symptom of inadequate development. As the personality of the boy and then the man matures into its appropriate stages of development, the poles of these shadow forms become integrated and unified. (p. 14)

The authors noted the swings between the poles of the archetypes, which, with time and the right environment, lead to integration. They also indicated, as did Jungian analyst Marion Woodman (1984) in *Chrysalis: The Psychology of Transformation*, that having a ritual container is necessary for proper transformation when archetypal energy is encountered. Moore and Gillette (1990) asserted that it is partially the lack of a ritual container in modern society that allows men to remain captivated in immature archetypal energy. They called for a new era of re-embracing the necessary task of maturing men through an archetypal encounter, saying,

If contemporary men can take the task of their own initiation from Boyhood to Manhood as seriously as did their tribal forebears, then we may witness the *end* of the *beginning* of our species, instead of the *beginning* of the *end*. (p. 156)

Archetype scholar Carol Pearson (1991), in *Awakening the Heroes Within: Twelve Archetypes to Help Us Find Ourselves and Transform Our World*, examined the qualities of archetypes and offered practical advice to both the clinician and the layman on how to integrate the projected contents of an archetype into one's own psyche. She briefly reviewed the Jungian concepts of archetypes, the Self, ego, soul, and individuation then discussed individual archetypes and how tending them when they are encountered can lead to individual and collective growth. Like Moore and Gillette (1990), Pearson (1991) explored the shadow side of archetypes and went beyond that dynamic to



delineate the "goal, fear, response to dragon/problem, task, and gift" (p. 71) of each of the twelve archetypes she discussed. She explained the process of integrating these archetypal energies into one's own life in the context of one's culture, age, and gender. Pearson framed her discussion in the context of a hero's journey with "inner guides, or archetypes, each of which exemplifies a way of being on the journey" (p. 5).

*Re-Visioning Psychology*, by psychologist, scholar and international lecturer James Hillman (1975), is "an essay in re-visioning psychology from the point of view of soul" (p. xv). This re-souling of the psychological landscape occurs in an archetypal view of life that recognizes the transformative power of archetypal energy:

The archetypal perspective offers the advantage of organizing into clusters of constellations a host of events from different areas of life. The archetype of hero, for example, appears first in *behavior*, the drive to activity, outward exploration, response to challenge, seizing and grasping and extending. It appears second in *images* of Hercules, Achilles, Samson, (or their cinema counterparts) doing their specific tasks; and third, in a style of *consciousness*, in feelings of independence, strength, and achievement, in ideas of decisive action, coping, planning, virtue, conquest (over animality), and in psychopathologies of battle, overpowering masculinity, and single mindedness. (p. xx)

This perspective of embracing archetypal energy in its multitudinous forms leads to a reanimation of the world because image and things are seen to be the holders of both archetypal projective energy and their own inherent archetypal energy. Investigating the mechanisms of archetypal interaction from more than one perspective is thus critical, and the process of archetypal manifestation in art forms is vital to the therapeutic process.

### Music

Music is found in every known culture (Storr, 1992). It is truly a universal form of nonverbal communication that binds people together through a shared experience of vibrations that can convey deep personal meaning and at the same time express

transpersonal experiences (Maier, 1617/1989). This dynamic allows music to penetrate the soul across the borders of culture, geography, and time, connecting people of all ages to each other in profound yet often unacknowledged ways (Levitin, 2006). This soulful connection of collective humanity to its individual members and to the cosmos by vibration mirrors the human experience of being a blend of the spiritual and the physical planes of existence which connect, through soul, to other souls and the cosmos (Ammann, 1967).

For the past 2,500 years, the idea that music is both an illustration and a manifestation of a universe that is naturally orderly and harmonious influenced much of Western thought (Godwin, 1993). This idea is given empirical support by the fact that music is literally waveform energy in both the Newtonian and Quantum view of physics, (White & White, 1980), which means that resonance implications exist at both the atomic and quantum levels for everything music contacts. Music can literally influence cell morphology and magnetic fields (Maman, 1997).

Before the advent of tempered tuning, whose purpose it was to promote an even scale whereby the musical distance in terms of vibration rate was now equally spread throughout all the notes, different keys actually had minor variations of intervallic distance as a result of the pitches used (Grout, 1973). In other words, the same melody would sound different in different keys not because the melody started on a different note with the same pattern of frequency between notes of the melody, as is the case today, but because there were slightly different patterns of frequency between notes as a result of having the musical distance in terms of vibration rate being unevenly spread throughout

all the notes (Daniélou, 1995). This gave different keys and the modes within those keys uniquely different sonic characteristics. According to musicologist, Alain Daniélou,

in order to achieve those perfect chords that a refined ear perceives in the single yet complex sound of a well-tuned instrument, Westerners have sacrificed all the possibilities of modes, which are different from each other in their structure and possibilities as a square from a triangle, or a star shaped polygon. (p. 130)

Untempered tuning also had benefit of being in natural resonance with the physical laws that govern the physical plane of existence (Cousto, 1987/2000). Pythagoras first illustrated what has been repeated numerous times in countless physics classes: when strings are divided in simple ratios and plucked, specific musical intervals are created which can also be created when the air column of a wind instrument is divided by holes, such as in a flute (White & White, 1980).

To define a musical interval, the simplest system is of course either to note the ratio of string lengths or pipe lengths that produce the notes, which is the ancient system, or to note the ratio of the frequencies of the note (which is the inverse of the string length ratio), as in the general practice today. (Daniélou, 1995, p. 130)

The same ratios which can create simple musical intervals also create *harmonics* or *overtones*, which are sounds that are secondary vibrations occurring at the same time as the initial sound; the presence of harmonics create the differences in sound between different instruments when they are playing the same note (White & White, 1980). The introduction of tempered tuning turned musical intervals into extremely complex ratios, which has diluted music's power because the intervals are no longer congruent with naturally occurring musical intervals (Daniélou, 1995). Daniélou found that

the failure of modern musicians to produce any effect when they play their transcriptions of Greek or Asian modes comes from the fact that they always approach them through temperament, which disfigures their intervals and flattens their coloring, reducing practically everything to the tempered chromatic mode. (p. 134)

Around 398-400 BCE, Plato made clear, in this dialogue with his brother Glaucon, in *The Republic* (Trans. 1967), that the ancient Greeks believed that people experienced specific effects from different musical keys and *modes*, which are different scale patterns constructed within the same musical key (such as in the key of C using a scale from D to D, or F to F as a basis for constructing a melody and harmony). Plato described,

I am not an expert in modes, I said: but leave me one which will fittingly represent the tones and accents of a brave man in warlike action or in any hard and dangerous task, who, in the hour of defeat or when facing wounds and death, will meet every blow of fortune with steadfast endurance. We shall need another to express peaceful action under no stress of hard necessity; as when a man is using persuasion or entreaty, praying to the gods or instructing and admonishing his neighbor, or again submitting himself to the instruction and persuasion of others; a man who is not overbearing when any such action has proved successful, but behaves always with wise restraint and is content; with the outcome. These two modes you must leave: the two which best express the accents of courage in the face of stern necessity and misfortune, and of temperance in prosperity won by peaceful pursuits.

The modes you want, he [Glaucon] replied, are just the two I mentioned. [Dorian and Phrygian]. (p. 78, para. 399a)

Recent neurological research has shown that there are physical structures whose sole purpose is to detect specific pitches (Levitin, 2006). Levitin explained,

The auditory cortex also has a tonotopic map, with the low to high tones stretched out across the cortical surface. In this sense, the brain contains a "map" of different pitches, and different areas of the brain respond to different pitches. Pitch is so important that the brain represents it directly; unlike almost any other musical attribute, we could place electrodes in the brain and be able to determine what pitches were being played to a person just by looking at the brain activity. (p. 27)

Music can enhance brain function and actually rewire neural connections (Schlaug, 2008). It would make sense, therefore, that different frequency patterns would have different psychological effects on people. This phenomenon has been used to influence society—from the commercial jingle one might have heard on television last night all the

way back to music's very beginnings in ritual usage (Levitin, 2006). Music thus "affects the souls of men and women outwardly, and influences the social structure which brings human beings together" (Nasr, 1997, p. 219).

### *Music in Society*

The fields of music, philosophy, and science have long intersected, as reflected writing on the topic from Pythagoras in the ancient world to modern works by authors such as cognitive neuroscientist, and musician Daniel Levitin (2006) and Swiss mathematician and musicologist Hans Cousto (1987/2000). Music critic Jamie James (1995) and musicologist Joscelyn Godwin (1987, 1993) have contributed several books, which give an excellent overview of historical thought on music concerning its impact on humanity.

*Music of the Spheres*, by the music and science journalist Jamie James (1995), traced "the great theme" (p. 3) of harmony put forth by Pythagoras regarding music, philosophy, and mathematical ratios as evidenced throughout Western thought. For most of the past 2,500 years (until the pure empirical rationalists hijacked science) the philosophical idea that the natural order of the universe is harmonious has exerted substantial influence on the intellectual and spiritual thought in Western culture. James observed, "The Greeks knew the answer: music and the human soul are both aspects of the eternal" (p. 17). Pythagoreans asserted that music is a natural example of an orderly and harmonious universe and used the relationship of mathematical ratios found in musical intervals as evidence of this idea by relating these ratios to ideas regarding astronomy (p. 39).

In *The Harmony of the Spheres: A Sourcebook of the Pythagorean Tradition in Music*, musician, scholar and professor of music at Colgate University, Joscelyn Godwin (1993) further traced Pythagorean thought through a selection of mainly ancient texts that he translated. In Godwin's translation of Ptolemy's *Harmonics* (Book III, trans. 1993), Ptolemy asserts that "the power of harmony" (p. 23) is a component of reason and as such is considered "a cause which orders material and gives it natural form" (trans. 1993, p. 23), and that "reason, regarded simply and generally is the creator of order, and conformity" (trans. 1993, p. 23). Throughout this collection of works explicating the Pythagorean tradition, music is found to be a fundamental expression of reason which brings order to the individual soul, the anima mundi, and the whole of the universe through the vibratory expression of mathematical ratios that reflect the creator's orderly and harmonious design. This is only true, of course, when music is constructed in alignment with the design of the proportional ratios of the universe. If music is malconstructed in a way that is in conflict with the natural order of the universe, disharmony in the individual soul, the anima mundi, and the universe will occur. According to the works assembled by Godwin, it is therefore critical to understand the appropriate use of music intervals, which give aural embodiment to the mathematical ratios, because of the implications of their resonance for the rest of existence.

*Atalanta Fugiens* (1617/1989), by the 17th century physician and Emperor Rudolph II's private secretary, Michael Maier, thoughtfully translated and edited by scholar Joscelyn Godwin, is accompanied by an insightful essay titled "Music, Alchemy and Psychology" by Jungian analyst and musicologist Hildemare Streich (1989) which illuminates Maier's work and adds depth to its significance. *Atalanta Fugiens* consists of

50 fugues and engravings, which illustrate the process of alchemical change (thereby inducing the archetype of the Trickster) through the representation of the myth of Atalanta, the Greek goddess who will marry any man who beats her in a race. If the suitor loses the race, she kills him. The youth Hippomenes decides to race Atalanta and cleverly brings three highly prized golden apples, which he strategically drops at several different times during the race in order for Atalanta to retrieve the apples and thus slow her pace. Hippomenes strategy is successful: he wins the contest and they lovingly embrace. In his recreation of their story, Maier designated one voice to Atalanta, one voice to Hippomenes, and a *cantus firmus* (same melody in all 50 fugues or short pieces of music) as a voice for the apples, which provides a musical grounding for the entire work. The English translation published in 1989 also includes a cassette tape, which provides the reader with an aural representation of the score created by Maier and sung by a professional early music group. The aural, engravings, and written words can be experienced together as a 17th century version of a multimedia presentation. This is an excellent earlier expression of music's role in manifesting archetypal energy through musical storytelling. The alchemical inner marriage, which is the joining of internal masculine and feminine parts of psyche, is clearly heard and felt through this well-crafted music.

*Enchanting Powers: Music in the World's Religions*, edited by Lawrence E. Sullivan (1997) director of the Harvard University Center for the Study of World Religions, is an interesting collection of modern essays exploring music's role in connecting people to the numinous. Judith Becker professor of ethnomusicology in the School of Music at the University of Michigan, in her essay "Tantrism, Rasa, and

Javanese Gamelan Music,” stated that "performances including music and dance affect us not only visually and mentally but kinesthetically as well and thus are widely used as vehicles for transformation" (1997, p. 16). In her research on Javanese music, she found that,

Javanese musicians use the Sanskrit term *rasa* to cover a host of meanings, feelings, intentions, and ideas, which can be communicated by a *gendhing* or a dance performance, a song, or a poem. One of the strongest undercurrents of meaning of the term *rasa* is a religious sense, a feeling of unity with the world beyond oneself, a transcendental experience induced by an artistic event.  
(p. 17)

Clearly, Javanese musicians are manifesting the archetypal energy of mysticism, which is evident in the feeling of connection to the numinous in their *gendhing* music. For them, "music is . . . the vehicle through which one is transported to the mystical union with the deity" (p. 49).

In *A History of Western Music*, the late Donald Grout (1973), former president of the American Musicological Society, and professor emeritus of musicology at Cornell University, offered an excellent overview of musical development in terms of musical structure and social context from antiquity to modern times. Also included is ample biographical information about significant composers that provides a sense of the influences in their lives that had an impact on their work. This excellent reference book illuminates the historical and technical side of musical composition.

#### *The Biological Implications of Music*

The idea that music has significant biological implications is an ancient one. Pythagoras prescribed songs as the cure to certain ailments (Hall, 2003), the Greeks believed that music would influence the behavior of the populace (Grout, 1973), and in



the bible, David's lyre music is said to have calmed Saul (I Samuel 16:14-23, King James Version). These ideas are reflected and refined in recent research by leading scientists.

Daniel Levitin (2006), a former record producer and now a cognitive neuroscientist who runs the Laboratory for Musical Perception, Cognition, and Expertise at McGill University in Montreal, shared recent findings from the neurological research community regarding music's impact on neurological functioning including a delineation of the brain structures involved in music processing in his book *This is your Brain on Music* (Levitin, 2006). His research indicated that,

In the past ten years neuroscientists have shown just how intimately related our memory system is with our emotional system. The amygdala, long considered the seat of emotions in mammals, sits adjacent to the hippocampus, long considered the crucial structure for memory storage, if not memory retrieval. Now we know that the amygdala is involved in memory; particularly, it is highly activated by any experience or memory that has a strong emotional component. Every neuroimaging study that my laboratory has done has shown amygdala activation to music, but not random collections of sounds or musical tones. Repetition, when done skillfully by a master composer, is emotionally satisfying to our brains, and makes the listening experience as pleasurable as it is. (p. 162)

This clearly shows a connection between music and memory which can be significant clinically in helping people access parts of their own personal history as part of the therapeutic process and in so doing examine the archetypal manifestations occurring during the critical phases of their developmental process.

Levitin (2006) also demonstrates that there are specific areas dedicated to processing musical information, that many different areas of the brain are activated when music is encountered, and that listening to music can act as a natural anti-depressant through the release of dopamine when he states that,

Listening to music caused a cascade of brain regions to become activated in a particular order: first, auditory cortex for initial processing of the components of

the sound. Then the frontal regions such as BA44 and BA47, that we had previously identified as being involved in processing musical structure and expectations. Finally, a network of regions—the mesolimbic system—involved in arousal, pleasure, and the transmission of opioids and the production of dopamine, culminating in activation in the nucleus accumbens. And the cerebellum and basal ganglia were active throughout, presumably supporting the processing of rhythm and meter. The rewarding and reinforcing aspects of listening to music then seem, then, to be mediated by increasing dopamine levels through in the nucleus accumbens, and by the cerebellum's contribution to regulating emotion through its connections to the frontal lobe and the limbic system. Current neuropsychological theories associate positive mood and effect with increased dopamine levels, one of the reasons that many of the newer antidepressants act on the dopaminergic system. Music is clearly a means for improving people's moods. Now we think we know why. (p. 187)

This revelation can be clinically useful in helping people find methods for rebalancing dopamine levels with natural means that could potentially lower their prescription dosage of anti-depressants whose function it is to increase dopamine levels in the brain.

Apparently, Pythagoreans was correct in using music for therapeutic purposes (James, 1995). Framed from a depth psychology perspective this neurological reality of increased dopamine levels in the brain can be seen as a physical manifestation of the archetype of the healer or perhaps even the goddess in her manifestation as Aphrodite. However it is framed, this research clearly shows music's ability to positively impact people at deep levels of perceptive reality.

Levitin (2006) does not clearly delineate nor assert that recent neurological research shows that music creates archetypal manifestations and yet neurological research does indicate that,

Effective music—groove—involves subtle violations of timing...This emotional response to groove occurs via the ear-cerebellum-nucleus accumbens-limbic circuit rather than via the ear-auditory circuit. Our response to groove is largely pre- or unconscious because it goes through the cerebellum rather than the prefrontal lobes. (p. 188)

Clearly music is in this instance is accessing the unconscious and as Jung stated archetypes are available to us in the unconscious (Jung, 1912/1956), so it is conceivable that this type of musical figuration can be one element in connecting to archetypal energy. Furthermore,

When an instrument creates energy at frequencies that are integer multiples such as this [integer multiples of one another], we say that the sound is harmonic, and we refer to the pattern of different frequencies as the overtone series. There is evidence that the brain responds to such harmonic sounds with synchronous neural firings—the neurons in auditory cortex responding to each of the components of the sound synchronize their firing rates with one another, creating a neural basis for the coherence of these sounds.

The brain is so attuned to the overtone series that if we encounter a sound that has all of the components except the fundamental [first note of the harmonic series], the brain fills it in for us in a phenomenon called restoration of the missing fundamental. (Levitin, 2006, p. 40)

Here we see the brain attempting to create an internal neural resonance with an external music source, and that the brain is deeply attuned to a preconfigured pattern of sounds which is called the overtone series. This process correlates to the process of encountering a projected archetype that the soul attempts to resonate with while it is attuned to a preconfigured pattern of relational dynamics that are called archetypes (Jung, 1912/1956). While this does not prove that music neurologically manifests archetypes, it does show a neurological process of resonance and pattern recognition that is similar to the process of interacting with archetypal energy.

In *The Cosmic Octave*, Swiss mathematician and musicologist Hans Cousto (1987/2000) discussed the biological impact of several different resonant frequencies and the relationship of these frequencies to the earth's rotational frequency in relation to itself, the sun, and its axial rotation frequency. He described how an aural representation of these frequencies is derived by multiplying the frequency rate in a ration of 2 to 1, which

sonically reproduces the same note one octave higher repeatedly until an audible pitch is created. The author also pointed out the significance of these frequencies with regard to several different cultures, such as the note *concert C-sharp* being the central tuning of Hindu sitar work, and *concert Fs* being the tonal center of Chinese music, and discussed the implications of the resonances of each of these tonal centers. The ancient idea of correlating astronomy to musical intervals lives on in Cousto's work. The author noted that when the earth's rotational frequency for one average solar day is brought to an audible range through the process of doubling its frequency in order to create an octave equivalent, it equals 388.36 hertz (Hz), which "corresponds to a »G« (given an »A'« of 435 Hz and temperate tuning)"<sup>1</sup> (p. 103). The standard for concert pitch A' was changed from 435 to 440 Hz "at the second International Pitch Conference in London in 1939" (p. 104) by "the authority of the International Standards Association" (Weinstein, 1952, p. 342). This indicates that the music performed since 1939 has been disharmonious with regard to G being an octave multiple of the earth's rotational frequency for one average solar day because the correct multiple was dependant upon A' being 435 Hz in temperate tuning.

Recent advances in Kirlian photography and neuroimaging devices have enabled researchers from a variety of fields to provide empirical evidence of the biological effects that music has upon listeners. Fabian Maman (1997), a French musician, composer, acupuncturist, bioenergetician, and martial artist, with the assistance of Helene Grimal (a biologist at the National Center for Scientific Research in Paris), photographically demonstrated the effect of musical sounds upon the electromagnetic fields of both healthy

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<sup>1</sup> The symbols » « are German quotation marks, and A' is a Helmholtz (an influential German scientist) pitch designation which refers to the musical note A that is currently pitched at 440 Hz (cycles/ second); it is the note orchestras tune to before beginning a concert.

and cancerous cells in Book 1 of his series entitled, *The Role of Music in the Twenty-First Century*. Maman asserted that "sound—even the very weak vibration of the tuning fork—is able to change the magnetic fields" (p. 67). His work clearly showed that magnetic fields around cells are activated when a chromatic scale is performed. He reported that "for each note there appeared a specific shape and color directly related to the quality and the frequency of the sound" (p. 71). Whereas each note has a different effect upon the magnetic field profile of cells, it is possible that certain melodic patterns will have an aggregate effect of changing magnetic patterns in a predictable way (Maman, 1997). In other words, energetic magnetic patterns could be induced due to melodic construction. If archetypes are considered energetic manifestations, Maman may have provided photographic evidence that music can manifest archetypal patterns. He explained this affect in terms of a biological connection:

Each musical mode, whether it is Greek, Pentatonic, or Hindustani, has a melody, which activates a different function in the body and the consciousness. Through the structure of the intervals each mode will be in affinity with different endocrine glands and charkas. These glands and chakras are sensitive to the rhythm and quality of the instrument playing the modes just as the internal organs are sensitive to rhythm and quality. (p. 38)

Maman further reported,

In my years as a sound researcher, and in working with students, I have found that there is one particular frequency, unique to the individual, which seems to resonate from the inner to the outer [cell structure] fully and clearly. I call this frequency the "fundamental sound" of the individual. (p. 20)

In *Music and the Power of Sound: The Influences of Tuning and Interval on Consciousness*, Alain Daniélou (1995), musician, Hindu scholar and founder of the International Institute for Comparative Musicology in Berlin, discussed the implications of the different scale and tuning systems of Ancient Greek, Indian, Chinese, and modern

Western cultures. He argued that the reason the dramatic effects referred to in Plato's (1967) *Republic* and in other ancient texts are not replicated is because the tempered scale used today has changed musical intervals from simple ratios to complex ones.

Yet a perfectly accurate interval not only acts on our ears but also produces a transformation in all the cells of our body—a slowing down or an acceleration in the movements of every molecule in ourselves and in the surrounding matter. This effect was used to cure certain diseases, not only in India but also in ancient Greece and later in Persia and Arabia. (Daniélou, 1995, p. 8)

In his book, *Music and the Mind*, Storr (1992) explained that from a human being's earliest entry into life, one of the first conduits for significant attachment to others occurs through sound. He wrote,

Since infants in the womb react both to unstructured noise and to music with movements which their mothers can feel, it seems likely that auditory perception prompts the baby's first realization that there is something beyond itself to which it is nevertheless related. After birth, vocal interchanges between mother and infant continues to reinforce mutual attachment, although vision soon becomes equally important. The crooning, cooing tones and rhythms which most mothers use when addressing babies are initially more significant in cementing the relationship between them than the words which actually accompany these vocalizations. (p. 9)

Whereas humans associate sound with deep relationship from a very early age, then it would make sense for sound to be a factor with regard to comprehending archetypal patterns of relating.

At the recent conference *Neuroscience and Music, III: Disorders and Plasticity* held at McGill University in Montreal in June of 2008, several researchers provided empirical evidence which lent itself to the proposition that human beings are "hard-wired" to recognize musical structure. This is a first step in supporting the idea that music can manifest archetypal energy. In a conference symposium entitled *Emotions and Music: Normal and Disordered Development: Music and the Infant Brain: A fMRI Study*

*in Newborns*, well-regarded researchers Maria Cristina Saccuman, Paola Scifo, Guido Andreolli, Danilo Spada, Federica Navarra, Cristina Baldoli, Stefan Koelsch, and Daniela Perani (2008), presented the following research results:

For the first time, we investigated the neural correlates of music processing in newborn infants with functional magnetic resonance imaging (fMRI). 18 healthy full-term non-sedated newborns within the first two days of life participated in the study. Subjects listened to musical stimuli alternating with silence. Three kinds of stimuli were used: (a) Western tonal music excerpts; (b) the same excerpts altered so as to sound dissonant; or (c) to include violations of tonal syntax, with continuous shifts between unrelated tonalities. Analyses show a specific activation for musical stimuli in the right hemisphere (superior temporal gyrus including A1, temporo-parietal junction, inferior parietal lobule), and more bilateral activation for the altered stimuli, with a decrease in signal in the right temporal region and additional activations in the left inferior frontal gyrus. Our results indicate that a specialization for processing music-like stimuli is present from the first days of life and that the dedicated systems are sensitive to violations of musical stimuli. (p. 21)

This research indicates that human beings are "hard-wired" to perceive and interpret musical stimulus from the first days of life. This means that humans come to the planet with the predisposition to recognize and process sound, just as Jung (1934/1968) explained that humans come to the earth predisposed to recognize archetypical patterns. Whereas language inherently separates one from what ever it is one is describing; music is a direct experience. Through music, one directly encounters deep-rooted passions, profound insights, and elaborate paradoxes that defy words. All of this happens simultaneously in the biological, spiritual, relational, and spiritual plane; music integrates individuals' experience and connects them to themselves, to a greater reality, and to each other without the distancing mask of language. Perhaps, then, sound is one of the vehicles through which archetypes are manifested.

## The Intersection of Music and Archetypes

Every organic being yearns for another organic being. And art, which is organic, drives toward the human soul. However, in these times when man himself destroys his organic nature, how is he to respond to organically developed art?

Schenker, 1935/1979, p. xxiv

Archetypes and music both deeply affect the relational dynamics of people by providing a connective substrate through which energetic flow is mitigated in well-recognized patterns. Jung said that an archetype's form "might perhaps be compared to the axial structure of a crystal, which, as it were, performs the crystalline structure in the mother liquid, although it has no material existence of its own" (1934/1968, p. 78). Archetypes then are the unseen background 'structures,' which facilitate the formation of recognizable foreground structures of human interaction when they are embodied by the real people one encounters. "The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear" (p. 5).

Heinrich Schenker, a noted German pianist, composer, and music theorist, postulated a similar idea about Western music: "The phenomenon of form in the foreground can be described in an almost physical-mechanical sense as an energy transformation—a transformation of the forces which flow from the background to the foreground through structural levels" (1935/1979, p. 162). The background musical structure then forms the framework that facilitates the formation of recognizable foreground structures of melody and harmony. These foreground structures are colored by the individual composers' individual style and orchestration, which of course can deeply affect the psyche of the listeners and performers.



Another similarity between Jung and Schenker appears in Jung's concept of the wholeness as it relates to the totality of the Self which during an incarnation is engaged in the livelong process of integration between the various elements of the psyche, that naturally grow out of the Self, and Schenker's "concept of organic coherence" (1935/1979, p. xxi) in music. Schenker conceived of this coherence as the integration of the various musical elements that naturally grow out of a composition's background structure. Jung stated,

Wholeness is never compromised within the compass of the conscious mind—it includes the indefinite and the indefinable extent of the unconscious as well. Wholeness, empirically speaking, is therefore of immeasurable extent older and younger than consciousness and enfolding it in time and space. This is no speculation, but an immediate psychic experience. Not only is the conscious process continually accompanied, it is often guided, helped, or interrupted, by unconscious happenings. (1934/1968, p. 178)

In the introduction to Schenker's (1933/1969) *Five Graphic Music Analyses*, his student, music theorist Felix Salzer, wrote,

He [Schenker] consequently explained and demonstrated for the first time, by means of revealing analyses in graphic form, the organic coherence of a composition taken as whole. During the developmental process toward this achievement, he found that analytic penetration of music depends on hearing and understanding in depth. He demonstrated that musical structure can be understood on three levels: *foreground—middleground—background*. These are direct translations of Schenker's *Vordergrund—Mittlegund—Hintergrund*; the equivalent terms immediate, intermediate, and remote levels of structure may also be used. Analysis [musical] is a continuous process of connecting and integrating these three levels of musical perception. (1969, p. 14)

Schenker's (1935/1979) analysis demonstrated that music's structure lends itself to energetic transmission from compositional background structures through middleground structures to the foreground structure, which parallels the way in which Jung (1934/1968) conceived of archetypical energy working through the Self to various outer elements of a person's life. Both men were describing energetic transformation in a similar way, and

because of this similar energetic dynamic, it is easy to understand how music can be used as an aural carrier of archetypal energy, as evidenced by the practical embodiment of this very process in rituals (Sullivan, 1997). Schenker came close to Jung's construct of archetypes and the soul in stating, "In its linear progressions and other comparable tonal events, music mirrors the human soul in all its metamorphoses and moods" (1935/1979, p. xxiii).

*Music in Rituals*

From earliest times music was an inseparable part of religious ceremonies.

Grout, 1973, p. 3

Music has played a significant role in contacting the numinous and influencing humans' experience of it, regardless of religious definition or dogma (Sullivan, 1997). Its power to connect people nonverbally to each other and to unseen forces is readily experienced when listening to a moving piece of music, regardless of whom one is with or where one might be. The ubiquitous usage of iPod<sup>®</sup>s (registered trademark of Apple Inc.) speaks to the need to have this musical connection to humanity. Before the advent of sound replicating devices, music in ritual settings connected participants to both humanity and the spiritual realm. Religious anthropologist Sullivan (1997) found that "non-western cultures without longstanding written traditions of scripture also reckon music to be the primordial reality that modulates other cosmic and cultural manifestations" (p. 8). This view of sound as the source of reality makes a great deal of sense when the universe is understood as a system of energetic relationships that occur through the conduit of vibration.

In his essay, "Conceptualization of Music in Jewish Mysticism," Moshel Idel (1997) professor of Jewish mysticism at the Hebrew University in Jerusalem, applied a Kabbalist perspective to an examination of the role of music during temple rituals. He found that music is used to both invoke the Divine and influence Divine activities and stated that, therefore, "different musical activities, as portrayed in Jewish mystical sources, may be described as having theurgical, mystical, or magical aspects or any combination of the three" (p. 160). With these qualities, the use of music can be considered an attempt to manifest the archetypal energy of the Divine or other archetypal energies that will influence either the Divine or the ritual participants during these forms of ritual practice.

Victoria Lindsay Levine (1997) a specialist in Native American musical cultures explored a specific Native American use of music in her essay, "Music, Myth, and Medicine in the Choctaw Indian Ballgame." She described the ritual function of music to aid in contacting the spiritual realm during a game resembling lacrosse played by the Choctaws. She stated that,

as a sacred ritual, the Ballgame emphasized honoring and communicating with spiritual entities, restoring balance among cosmic forces, and repairing and renewing relationships on several planes of existence. The Ballgame was not a religion in itself; rather, it became the primary mode of collective expression of Choctaw sacred ideology. (p. 194)

The nature of this ritual indicates a direct archetypal experience, with music providing the vehicle of connection to "cosmic forces." Music is key to the preparation of the Ballgame participants via songs sung by shamans.

The musical repertory associated with the Choctaw Ballgame was extraordinarily rich and diverse. Songs were prayers, heard on the spiritual plane as well as in the human world; therefore, music was performed almost continually throughout the Ballgame cycle, in both public and private spheres. In the private sphere of ritual

specialist, several genres of music were used to accompany a diverse spectrum of medicine rituals. Medicine songs mediated between the human and spiritual realms, inviting and engaging sacred entities whose active participation in the Ballgame was necessary to effect world renewal. (p. 212)

Most importantly, the juxtaposition of the Ballgame, which symbolized cosmic destruction and primordial chaos, and the nightlong Social Dances, which symbolized the restoration of order and the realignment of cosmic forces, actualized world renewal for the participants and afforded them a direct, personal experience of spiritual power (p. 214).

In *Musicalizing the Other: Shamanistic Approaches to Ethnic-Class Competition Along the Upper Rio Negro*, Jonathan D. Hill (1997) professor of anthropology at Southern Illinois University at Carbondale, presented strong evidence that music is used to enter in the realm of unseen worlds where archetypal energies are encountered for the purpose of connection to ancestors and ritual transformation. In his study focused on the Colombian town of San Felipe, he found that,

shamanistic musicalization is closely related to the musical opening up of the world in *ma'likai* chants for male and female initiation. In both contexts, movements of percussive sounds through different rhythms and tempos are the musical means of mythically journeying across the world. (p. 148)

Not only was music used to aid in the ritual transformation of individuals and for healing but the native people also combined the music of several “contrasting ceremonies” (p. 155), in what Hill saw as “an attempt to harness, shamanistically, the mythic power of presocial, preverbal, animal-human nature into a humanly controlled musical power to create socialized history” (p. 155). As Jung (1934/1968) pointed out, this preservation of myth (or “socialized history”) by entering into the archetypal world of the collective unconscious is necessary. Jung stated that myths,

have a vital meaning. Not merely do they represent, they *are* the psychic life of the primitive tribe, which immediately falls to pieces and decays when it loses its mythological heritage, like a man who has lost his soul. A tribe's mythology is its living religion, whose loss is always and everywhere, even among the civilized, a moral catastrophe. But religion is a vital link with the psychic processes independent of and beyond consciousness, in the dark hinterland of the psyche. (p. 155)

This “dark hinterland of the psyche” is where archetypal energies lurk and are accessed, in the case, through music.

In contemplating Christian mysticism, the late professor of comparative history of religion at Marburg University in Munich (he resigned during the Nazi era), and international lecturer Friedrich Heiler (1933-1948/1960) examined the process and value of approaching the numinous energy of the Creator through music, specifically, the Gregorian chant:

This sacral song has an eschatological character; it does not issue from the earth, but seems to emanate from a transcendent world. What a mighty force of meditation and contemplation lies in the "Sursum corda" of the Preface at High Mass, the Magnificat of Vespers, the Lamentations of the days before Easter, the "Ecce lignum crucis" at the unveiling of the Cross on Good Friday, the Exultet of the Easter vigil liturgy! These sacral songs capture men's thoughts and concentrate them wholly on the mystery of salvation. (p. 210)

It is evident in this ritual use of song that the different archetypal energies of the Divine are manifested through a variety of musical works within the Christian liturgy composed specifically for helping participants approach and contemplate aspects of the Divine mystery. The following section describes a secular use of music that may have just as much power in engaging listeners.

### *Advertising*

An evolution has occurred in communicative medium, from print and radio that required participatory engagement and visualization, to the visual medium of television,

which is far more passive, and now to the Internet whose instantaneous nature creates an alternate reality without hesitation for anyone who chooses to engage in it. Whereas "the basic function of dreams is to express the unconscious" (Johnson, 1986, p. 43), and images are used in dreams to accomplish this expression of the unconscious, using images (visual and aural) in advertising is an effective method to simultaneously communicate to consumers' unconscious mind as well as to their conscious mind.

"Classical psychoanalysis began with the rule of 'free association' and awareness that we are all the time running an internal movie of associated images and sensations to which we pay scant attention" (Hauke & Alister, 2001, p. 12). In other words, multimedia ads, whether on television or on the Internet, are considered as replacing the dream function and therefore serve to program people at a deep level of the psyche where archetypes are encountered. In being passively entertained, people are opening their psyches to reprogramming at the dream level through archetypal manifestation. This has profound implications at societal level in terms of thought acceptance, defining social norms, and behavioral attitudes and actions. Much of the media message revolves around generating sales for merchants. The insidious bombardment of the message to buy is designed to be a deeply unconscious motivating factor, striking the listener and viewer where archetypal energies are located. This influence can be seen clearly in the association of products with fundamental human biological drives such as sex, appetite, and the desire to be positively mirrored by others. In the 1950s, Vance Packard, an American journalist who earned his masters in journalism from Columbia University, was one of the first to point out how,

merchandisers of many different products began developing a startling new view of their prospective customers. People's subsurface [unconscious] desires, needs,

and drives were probed in order to find their points of vulnerability. Among the subsurface motivating factors found in the emotional profile of us, for example, was the drive to conformity, oral stimulation, yearning for security. Once these points of vulnerability were isolated, the psychological hooks were fashioned and baited and placed deep in the merchandising sea for unwary prospective customers. (1981, pp. 34-35)

Is it any wonder, then, that there has been an exponential growth of the sex entertainment industry, obesity, and a proliferation of products designed to induce positive projections of oneself (especially products attempting to induce a youthful appearance, thus manifesting an identification the Puer and Puella archetypes, the archetypes of eternal youth) or positive mirroring by others? Indeed, manifesting this result through the Western musical element of advertising (which is based upon the tempered major scale that is similar to the major mode) was ironically predicted in sacred Indian music theory, as noted by Daniélou:

When we study the significance of the notes according to Indian theory in detail, we come to understand why the major mode was formerly rejected. We see that its intervals express materialism, sensual egotism, hardness, and other qualities that could not be given a dominant place in art so long as it was subordinate to considerations of an intellectual and spiritual order. (1995, pp. 118-119)

Because most people are exposed to the same unconscious programming via the same media, positive mirroring indeed occurs when the products are purchased. (Note the recent phenomenon of "cool" products, *à la* the iPhone<sup>®</sup> (registered trademark of Apple Inc.), and the visceral reaction by some people to others who own one). Purchasing products is perceived as the answer to fulfilling human needs, as defined by the media. It is easy to find several forms of archetypal energy manifested in this dynamic: the Trickster archetype of never-ending hunger (Hyde, 1998) (in this case, for positive mirroring), the Puer 's desire for eternal youth (Hillman, 1989), and the nurturing aspect

of the Great Mother (Jung, 1934/1968) in the disguise of a benevolent product and the musical jingle.

The Puer-Great Mother archetypal connection is particularly powerful, as Hillman pointed out:

Puer figures often have a special relationship with the Great Mother, who is in love with them as carriers of the spirit: incest with them inspires her—and them—to ecstatic excess and destruction. She feeds their fire with animal desire and fans their flame with promise of scope and conquest over the horizontal world, her world of matter. (1989, p. 228)

This dynamic of lustful appetite for the “world of matter” creates a never-ending cycle of purchases fueled by archetypal energy, which is manifested through well-crafted images and sounds specifically created to touch upon unconscious processes.

In searching for extra psychological values that they could add to products to give them a more potent appeal, the depth merchandisers came upon many gratifying clues by studying our subconscious needs, yearnings, and cravings. Once the need was identified, and certified to be compelling, they began building the promise of its fulfillment into their sales presentations of such unlikely products as air conditioners, cake mixes, and motorboats. (Packard, 1981, p. 68)

By using moving color images and sound to manifest archetypal energy and communicate ideas, media companies have created a situation where people have willingly and eagerly had their unconscious processes hijacked, not to serve the purpose of the Self, but rather the purposes of Madison Avenue and corporate America. The public’s dream images have been stolen and replaced with a counterfeit substitute that serves commerce and not the individual. Packard noticed the development of this trend in the 1950s:

The sale of self-images soon was expediting the movement of hundreds of millions of dollar’s worth of merchandise to consumers, particularly gasoline, cigarettes, and automobiles. And the image builders were offering some surprising evidence of the extent to which American consumers were becoming self-image buyers. (1981, pp. 46-47)



These powerful “Hidden Persuaders,” as Packard called them in the title of his book, use imagery directed at people’s unconscious processes and, in doing so, activate archetypal dynamics that encourage rampant buying while their psyches are in a relaxed state, ready to be entertained. This "hijacking" of the unconscious turns the sacred process of healthy transformation through the natural process of archetypal projection and withdrawal (Jung, 1912/1956) in a safe container (Woodman, 1984) into a never-ending consumptive gateway to hell. Music plays a key role in this dynamic by activating key areas of the brain associated with the limbic system, where emotional memory is stored (Levitin, 2006). In its use for advertising, the Pythagorean heritage of music reflecting an orderly and harmonious universe (James, 1995) has been distorted to become an agent of an enslaving hell. Sheol, a Hebrew term for the common destination of the dead, epitomizes this realm as “simply and solely the place of shadows, dark, weak existence, continually fading, ever pale life. Sheol is the realm of the diminishing being” (Needleman, 1991, p. 33).

### Summary

Examining Jung's perspective on archetypes, music's role in society, and how music and archetypes intersect through similar structural form, rituals, and advertising provides the background for a deeper intellectual understanding of the process of manifesting archetypal energy through music. The next chapter will provide the opportunity for a deeper experiential understanding of this process through the viewing of the same film footage set to four different pieces of music. Each piece of music will provide the participant with a different archetypal energy created through the methodology outlined in the written portion of chapter III.

## CHAPTER III FILM WITH FOUR DIFFERENT MUSIC SCORES

### The Cultural Relevance of Four Archetypes

In deciding which archetypes to discuss and manifest through the four musical scores for one film, it seemed appropriate to discern which archetypes were currently being manifested at a societal level. This chapter begins with my rationale for choosing the four archetypes of Goddess, Warrior, Magus, and Trickster as the most relevant to current societal trends, accordingly, I chose these as the themes for the four music scores.

In my research, I found evidence of a current re-embracing of the sacred feminine. The recent fascination with Vampire lore and culture can be framed as an interest in creatures that represent the intersection of life and death and who hold both life and death united in one vessel (Melton, 1999). Significantly, the Goddess also is seen as the holder of both life and death (Downing, 2000). She was worshiped under the moonlight and her rites held mysterious elements that often had sexual overtones (Grimassi, 2007), not unlike the alluring and elusive sexuality of the Vampire (Melton, 1999). Perhaps, then, it is easy to see why young women living in a patriarchal culture are drawn to the Goddess veiled in the patriarchal cloak of vampire lore, which promises idyllic and eternal love mixed with an engagement with death that lacks fear. As Campbell pointed out regarding occidental mythology,

neither to the patriarchal Aryans nor to the patriarchal Semites belong the genial, mystic, poetic themes of the lovely world of a paradise neither lost nor regained but ever present in the bosom of the goddess-mother in whose being we have our death, as well as life, without fear. (1976, p. 54)

One need only look into recent history to see the Warrior archetype manifested in the heroic response of the fireman in New York on 9/11/2001 and in the faces of deeply fatigued soldiers returning from Iraq. The world is witnessing two wars in which a global military superpower is involved and many skirmishes in which rogue militants are active. In addition to the realities humanity faces, the proliferation of multimedia games featuring war-like scenarios provides another pathway for the manifestation of this archetype.

The phenomenon of the *Harry Potter* series of books (Rowling, 2007) and films shows strong support for the manifestation of the Magus archetype in current culture. Having a literary and cinematic manifestation of a school of witchcraft and wizardry as the centerpiece of global interest for a decade would have been unheard of in previous generations, whose narrow-minded perception of religious thought would have condemned such vehicles for entertainment. In today's world, the Magus is center stage. psychoanalysts Ian Alister and Christopher Hauke,

makes the case for the serious treatment of so-called escapist or popular commercial movies by pointing out how their very popularity—far from proving a manipulation of the audience—actually demonstrates a resonance with unconscious needs in the collective psyche to which the cinema frequently responds. (Hauke & Alister, 2001, p. 9)

The global financial meltdown of the past several years is clear evidence of Trickster archetypal energy being manifested through the deceptive practices of real estate brokerages, mortgage underwriter, financial investment derivative creators, bond underwriters, and financial investment sales people. In Trickster fashion, they had the public believing what was not true in hopes of satisfying a never-ending hunger for the

appearance of wealth. Where insatiable hunger lurks the Trickster is sure to be found (Hyde, 1998).

The next section will include a brief overview of the historical qualities and characteristics associated with the four archetypes of Goddess, Warrior, Trickster, and Magus

### *Goddess*

Before humankind worshiped the creator from a male perspective, it worshiped the creator from a female perspective (Gimbutas, 1991), and so the archetype of the goddess was manifested through a collective focus on viewing female aspects of the creator (or perhaps the archetypal energy of the Goddess manifested the collective focus on the female aspects of the creator). The archetype of the Goddess has many aspects, each of which are refined, focused, and reflected more deeply through the individual manifestations of goddesses of the both the pre-Hellenistic and Hellenistic eras in the West (Downing, 2000) and in the Hindu pantheon in the East (Campbell, 1968). Intrinsic to all of these facets of the Goddess archetype is relatedness to the earth, to each other, and to the various aspects of human beings. The nature of relatedness, as epitomized in the Goddess, is always contextual: relatedness moves one to dance with life as it is rather than be fixated in time, and so the Goddess archetype causes one to experience timelessness (Downing, 2000). The Goddess archetype effects an effortless flow from one phase of relationship to another, from one relationship to another, from one phase of life to another, from life to death to rebirth, as seen in the conception of her as the giver of life and death (Downing, 2000, Campbell, 1968).

Miniature sculptures of female figures carved from ivory or soft stone were not "Venuses" as they tend to be identified in literature, nor were they "fertility

charms" designed to arouse male sexuality. Their functions were considerably more important: the giving and protection of life, as well as death and regeneration. The Goddesses personifies the eternally renewing cycle of life in all of its forms and manifestations. An interpretation of these functions follows from careful study of particular attributes of these early sculptures: their postures, gestures, headgear, and associated religious symbols. Numerous expressions of the divine female which persisted for many thousands of years can be clearly seen from extant artifacts from the Upper Paleolithic. (Gimbutas, 1991, p. 222)

To view life through the perspective of the Goddess archetype is to view life from a cyclical, holistic perspective that embraces life and death, beginnings and endings, the sun and the moon (Downing, 2000).

### *Warrior*

The Warrior archetype can be considered the defining archetype of patriarchal societies, for in the cloak of honor and self-sacrifice, the initiate undergoes the annihilation of self-identity, uniqueness, and an integrated worldview, which are sacrificed on the altar of a pre-established code of beliefs and actions that are enshrined in a linear and dichotomous worldview which separates everything into the duality of us and them and life and death (Moore & Gillette, 1990). Military organizations everywhere throughout time have enacted this process and deeply embrace a manifestation of the Warrior archetype, which is deemed necessary to appropriately defend boundaries (spiritual, interpersonal, and physical), to protect the innocent, and to confront evil (Pearson, 1991). In an archetypal sense, the Warrior lives "not to gratify his personal needs and wishes or his physical appetites but to hone himself into an efficient spiritual machine, trained to bear the unbearable in the service of the transpersonal goal" (Moore & Gillette, 1990, p. 85). This is the mature manifestation of the Warrior archetype. As with all archetypal manifestation there is a shadow side, which is seen in sadistic behavior, uncontrolled rage, and senseless violence (Moore & Gillette, 1992).

Although similarly portrayed in the media, a great difference exists in the dynamic of the Hero archetype versus that of the Warrior archetype. "The Hero . . . does not know his limitations; he is romantic about his invulnerability. The warrior, however, through his clarity of thinking, realistically assesses his capacities and his limitations in any given situation" (Moore & Gillette, 1990, p. 80). Heroes die attempting to save the village; warriors live to save the village. Our world needs true warriors dedicated to saving humanity from the grips of those who impoverish others in order to build wealth for themselves, enslave others in order to enjoy freedom for themselves, and create war in the name of God (Moore & Gillette, 1992).

*Magus: The Wise Elder*

The ability to connect to unseen powers and transform the reality seen by others is the domain of the Magus archetype. "The power of the Magician is to transform reality by changing consciousness" (Pearson, 1991, p. 192). The magus archetype has access to knowledge others do not, and is able to use this knowledge to alter either the physical reality or perceptual reality of people who seek to encounter the Magus archetype (Moore & Gillette, 1990). The projection of this archetype has been carried by a variety of societal roles, each of which is inevitably tied to the main institutions of that particular society.

People who claim the Magician role in society have been known by names as diverse as shaman, witch, sorcerer, healer, fortune-teller, priest, or priestess. In the modern world, they may be known as doctors, psychologists, organizational development consultants, or even marketing wizards. (Pearson, 1991, p. 194)

According to Jung, (1934/1968) the Magus archetype is often constellated when the conscious rational mind cannot navigate a life problem with which it is confronted, or when there is a call for a greater connection to the numinous. He stated,

The old man always appears when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea—in other words, a spiritual function or an endopsychic automatism of some kind—can extricate him. (pp. 217-218)

Jung finds that this compensating manifestation of the Magus archetype is common to many myths and fairytales. Its presence gives credence to the idea that the conscious mind as envisioned by the identification with the ego is but one element of the psyche (Hillman, 1989). The appearance of the Magus archetype indicates an encounter with the collective unconscious because the energy of the Magus connects to the transpersonal energy of the numinous (Jung, 1934/1968). In a patriarchal society where ego consciousness, linear thinking, and concreteness determine the definitions of what is normal, this encounter can be seen as mysterious at best and unhealthy at worst. This perception changes when a different cultural viewpoint is taken. This construct is always culturally bound, because what is dysfunctional in one culture is perfectly normal in another (Sue & Sue, 2008). A shaman's "normal" behavior in one culture would cause a pathological diagnosis in another culture (conversely both the diagnosis and the culture which gives it might be pathological to the shaman) (Hillman, 1975). Encountering the Magus archetype, in myth or in life, broadens one's perspective regarding what is possible and what exists beyond the limitation of a sole identification with ego consciousness.

### *Trickster*

The trickster is a collective shadow figure, a summation of all the inferior traits of character in individuals.

Jung, 1934/1968, p. 270

The trickster is someone who crosses in between worlds, disrupts boundaries, disturbs the status quo, and is concerned with meeting his appetites with whatever is available to him which means that he must be creative clever and flexible (Hyde, 1998). This in many ways describes what happens when we are in the midst of change – we act toward and react to the cognitive dissonance of not having our familiar world by having an appetite for stability, an appetite for what we knew, and an appetite for the adventure of what is new. This appetite leads to confusion, disbelief, anger, disillusionment, and longing for what was and causes us to not be ourselves, which is the very point of change (and life) - to be something new. Death and Birth are the intertwined opposites of change. Both death of the old and birth of the new occur during change simultaneously; therefore, both must be embraced if change is to be lasting and the archetype of the Trickster honored.

The trickster archetype “obviously represents a vanishing level of consciousness which increasingly lacks the power to take express and assert itself” (Jung, 1934/1968, p. 265). This archetype is creative at the primordial level. The trickster archetype is necessary for us to connect to the collective unconscious, and to put us in ridiculous circumstances so that we are forced to reflect on our lives and change. Change is the essence of the trickster. “Trickster the culture hero always present; his seemingly asocial actions continue to keep our world lively and give it the flexibility to endure.” (Hyde, 1998, p.9). Change is always rooted in uncertainty. The trickster creates uncertainty by changing our rigid cultural perspectives. He does this just as alchemy does; he holds opposing views until a third, view emerges (Hyde). He appears as both fool and cunning architect of creativity because it is impossible to predict what that third view will be, or



where it will lead. The trickster is motivated by hunger (Hyde). This implies that our need drives creative change in order to adapt to our dynamic environment. Change is really the need, and hunger the motivating force behind the need; hunger for survival, hunger for revelation, hunger for connection, hunger for the life force itself which is of course the embodiment of change. Since the life force is elemental change it is key to archetypal energy, and therefore manifestations of the trickster are a vital part of humanities consciousness. “Considering the crude primitivity of the trickster cycle, it would not be surprising if one saw in this myth simply the reflection of an earlier, rudimentary stage of consciousness, which is what the trickster seems to be “ (Jung, 1934/1968, p. 261)

The power of art is in its revelation of truths that cannot be spoken and a reality that binds humanity through a universal expression of soul. To hear Brahms’ music, to see a Rembrandt painting, to taste an exquisite meal, to sense the spirit of a Zen painting connects people to each other in ways that define mysterious. The trickster brings the gift of art by teaching the art of change and, with it, the art of deception, for the purpose of meeting the human need for rejuvenation. “If there is to be a change, its agent will have to hypnotize those dogs and slip in from the shadows, like an embarrassing impulse, a cunning pathogen, a love affair, a shameless thief taking a chance” (Hyde, 1998, p. 91)

#### Technical Notes on the Production

The following notes on filming footage and producing the four sound tracks for the film are provided to explain how I carried out my intention for the production and achieved the goals I had set. The decisions made regarding technology were based on my

interest in creating four different archetypal experiences influenced by the aural dimensions provided by the soundtracks.

#### *Film Notes*

During the development of this thesis, the short film used in this production was created from footage shot in various locations using a consumer grade, digital-8 camcorder and was edited using the computer program iMove® 4 (a registered trademark of Apple Computer, Inc.). The footage visually mirrors the soul's process of descending from a purely heady conscious perspective to unconscious realms where archetypal energies are encountered, leading to rebirth and spiritual transformation. I intentionally attempted to create a film with an interesting yet undefined feel, which would facilitate multiple interpretations that would emanate from the sound track. The purpose was not to create a professional film, but rather a sufficient visual framework to hold archetypal projections from the music.

#### *Music Notes*

Although the following description of the musical instruments, equipment, and programs used for this project may be obscure to some, it is included as part of the method used for production and to indicate the human creativity and technology involved in even the tools used to make music.

#### *Studio Equipment*

The music was composed and performed at project studio Musikd.com: Original Music for Original People® (registered trademark of Kevin Davis) using an Alesis® QS 8 (Registered trademark of Alesis, LLC) keyboard with each track being recorded one a time in real time into a Digidesign® Protools LE® 001 (Digidesign is a registered

trademark of Digidesign, Inc.; Protools LE is a registered trademark of Avid Technology, Inc.) rack-mounted interface as the footage was shown.<sup>2</sup> The 001 board was connected to a Power Mac<sup>®</sup> dual G4 500 computer (registered trademark of Apple Computer, Inc.). I used the program Protools<sup>®</sup> LE, version 6.4, in Mac OS 10.3.9 as a DAW for mastering, with an Apogee Mini-Me<sup>®</sup> (registered trademark of Apogee Electronics Corporation) as an external digital clock and with plug-ins from a Universal Audio<sup>®</sup> UAD-1 card (registered trademark of Universal Audio, Inc.) that are digital reproductions from Universal Audio of the LA-2A<sup>®</sup> (registered trademark of Universal Audio, Inc.) compressor limiter, the 1176LN<sup>®</sup> (registered trademark of Universal Audio, Inc.) limiter, the Fairchild<sup>®</sup> 670 compressor/ limiter (registered trademark of Avid Technology, Inc.), a Pultec<sup>®</sup> equalizer (registered trademark of Bongiovi Acoustics Corporation, Florida), along with the plug-ins Dreamverb<sup>®</sup> (registered trademark of Universal Audio, Inc.) and Cambridge Eq. I used a TBX1 (made by H-Pi instruments in Indiana) retuning box connected to the Alesis<sup>®</sup> QS8 via a standard midi interface to allow different untempered scale tunings to be used.

The trumpet work was performed on Benge<sup>®</sup> (registered trademark of Donald Benge) B-flat, C, and D pitched trumpets built during the Burbank era of production (1952-1971; the B-flat trumpet was actually built by Elden Benge, who died tragically in 1960), with the exception of the B-flat/A pitched piccolo trumpet, which was built during the Los Angeles era of Benge<sup>®</sup> production (1971-1982). I performed the piccolo trumpet using the A pitched mouthpiece receiver. The flugelhorn used was a Couenson, built in Paris between 1950-1970, which had the mouthpiece receiver taper altered by Wayne

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<sup>2</sup> Registered trademark owners are identified for current trademarks. No trademark identification is provided for products with expired trademarks.

Tanabee to use a standard American flugelhorn mouthpiece. The mouthpieces used were a Black Hill 3C with a number 4 backbore and 25 throat for the B-flat, C and D trumpets, a Black Hill 3C cup on a Warburton #9 backbore and 27 (standard) throat for the piccolo trumpet, and a standard Black Hill 3 flugelhorn mouthpiece. I used Russian- built Oktava<sup>®</sup> mk319 large-diaphragm condenser mics (registered trademark of the Joint Stock Company "Oktava") through the mic preamp of the Digidesign<sup>®</sup> Protools LE<sup>®</sup> 001 to record these brass instruments using the Apogee Mini-Me<sup>®</sup> purely as a digital clock.

*Composition, Performance, and Mastering*

*Introduction.* In composing and performing each score, I attempted to base the framework of the piece on the research heretofore mentioned in the literature review section. I intentionally mastered the music as a two-track master because one naturally encounters sound in a bi-aural fashion and because it ensures the integrity of the sound file regardless of the delivery system used (such as, internet streaming, or a DVD player). As a technical note, I recorded at 44.1, k 24 bit, and dithered down to 44.1k 16 bit for a final master to match a variety of delivery systems.

*Goddess.* The harp and flute have traditionally been associated musically with Goddess, so it made sense to structure the score around these sound elements, as well as using a "knowing, unhurried" (Downing, 2000, p. 144) pace characteristic of the Goddess. In the mastering process, I used some reverb, a sound technique that gave the Goddess music space and a haunting feeling, and ran the whole track through an LA-2A<sup>®</sup> plug-in to add smoothness.

Downing said about Gaia, the primal Greek goddess, "is not simply mother, she is earth mother. Indeed, she differs from the later goddesses in that she is—and remains

earth, earth recognized as animate and divine" (Downing, 2000, p. 140). Because of the Goddess's long association to the Earth (Downing, 2000), I choose to record at A=435Hz because the earth's rotation frequency for one average solar day when brought to an audible range equals 388.36Hz, which, as previously stated, "corresponds to a »G« (Given an »A« of 435 Hz and temperate tuning)" (Cousto, 1987/2000, p. 103). This means that the music will be completely resonant with the Earth's rotational frequency for one solar day and will sound slightly lower than music which is tuned to the standard pitch of A=440Hz. I also choose to use a scale tuning based on a 6th century Greek flutist, scale no 0 in the first scale layer of the TBX1 tuning box (Hunt, 2010) which creates musical intervals in simple mathematical ratios that are congruent with the natural harmonics of nature (Cousto, 1987/2000), and to use G as the fundamental pitch of the music.

*Warrior*. Drums and trumpets are traditionally associated with the Warrior, so again, it made sense to follow the collective wisdom of humanity. I used a constant drum pattern throughout the piece, as this compositional technique has been effectively used in other works that build tension (e.g., Ravel's *Bolero* (Ravel, 1928), Holst's *Mars* from *The Planets* (Holst, 1916), and Beethoven's *Symphony No. 5* (Beethoven, 1808). To enhance the building of tension, I used repetitive trumpet call figures to aurally demonstrate the preserving nature of the Warrior archetype. In the mastering process, I used reverb to create distance in the bass drum, mixed with compression in the higher drums and some limiting through an 1176<sup>®</sup> plug-in to accentuate the percussive attacks of the drums and brass. I choose the Phrygian mode (F-sharp to F-sharp in the key of D) (Grout, 1973, p. 32) because "Mars holds the Phrygian mode, an altogether choleric and irascible mode;

he connives to destroy everything good in the world with his anger" (de Pareja, 1482/1973, p. 173). I used tempered tuning, because the lack of natural harmonics in simple ratios creates dissonance and tension through the artificial creation of intervals that do not exist in nature (Cousto, 1987/2000), as well as a higher-pitched concert A=443 key, which is not related to the frequency multiple of a solar day, thereby reflecting the unnatural state of humanity in war. This means that the music will not be resonant with the Earth's rotational frequency for one solar day (Cousto, 1987/2000), and will sound slightly higher than music which is tuned to the standard pitch of A=440Hz.

*Magus*. A spread sound with haunting melodies and a tonality that is either minor or uncertain has been used by several composers to allude to the Magus archetype (e.g. John Williams' Jedi and Yoda themes for *Star Wars* (Lucas & Kershner 1980) and his theme for *Harry Potter* (Heyman & Columbus, 2001), Gustav Holst's *Uranus* theme from *The Planets* (Holst, 1916), and Rodgers' and Hammerstein's *Bali Hi* theme in *South Pacific* (Adler & Logan, 1958). Again, it made sense to trust the collective wisdom in terms of compositional texture. To create a spacious, ethereal feel, I used a flugelhorn with distance-making techniques in a melody that was slowly paced, with an uncertain tonal center. During the mastering process, I used some reverb layers to create distance, and ran the tracks through a Pultec<sup>®</sup> eq plug-in to add transparency. Also I used wide panning, and adjusted an Ozone 3<sup>®</sup> (trademark of iZotope, Inc.) software plug-in to diffuse the aural sound stage in order to create an uncensored master with a haunting presence. These choices reflect Jung's opinion:

The feeling of immortality, it seems to me, has its origin in a peculiar feeling of extension in space and time, and I am inclined to regard the deification rites in the mysteries as a projection of this same psychic phenomenon. (1934/1968, p. 142)

I chose the compositional mode of Mixolydian (A to A in the key of B-Flat) (Grout, 1973, p. 32). "The Mixolydian is attributed to Saturn because it tends to be melancholy" (de Pareja, 1482/1973, p. 173). I chose to use a natural untempered scale tuning based on a 9 tone scale by 10th century Arabic musician Al-Farbi, scale no 17 in the first scale layer of the TBX1 tuning box (Hunt, 2010) to represent the Magus because of its natural resonance due to simple interval ratios and its unfamiliarity to modern ears (although to the body its harmony is familiar because it built on intervals and harmonics that are found in nature) (Cousto, 1987/2000).

*Trickster.* Whereas the Trickster archetype is associated with change, I found it important to create musical expectations and then not meet them by taking them in different directions. Beethoven (who was the musical trickster of his era in providing the pivotal transition from the classical to romantic periods by pushing the boundaries of compositional conventions) (Grout, 1973), does this compositionally by setting up and then changing specific rhythm and cadence patterns. Jazz composers do this with unexpected modulations, and in the rock era, musicians have done this by juxtaposing a variety of musical elements in unexpected ways (by example the Beatles, e.g., on the album *Abbey Road* (Harrison, Lennon, McCartney, Starr, 1969). In composing the Trickster score, I mixed classical elements with jazz elements, set up and interrupt patterns, and at one point attempted to create a Spanish carnival feel because carnivals are traditionally associated with the Trickster archetype (Jung, 1934/1968). I moved through several different musical styles and instrumentations to mimic the dynamic of change that the Trickster embodies. In the mastering process, I created a loose feel by running the mix through a *Fairchild*<sup>®</sup> 670 plug-in with the two side chain compressors

decoupled, and added a little sonic interest by including a hint of brittle reverb which at one percent is present but not really noticeable. I chose the compositional mode of Hypophrygian (C-sharp to C-sharp in the key of A) (Grout, 1973, p. 32) because of the mythological associations of Mercury to the trickster. "Mercury rules the Hypophrygian: the mode of flatterers" (de Pareja, 1482/1973, p. 173). I used tempered tuning because of its complicated intervallic ratios as compared to untempered tunings (Cousto, 1987/2000). The barely perceptible dissonance this creates (Cousto, 1987/2000) is, sad to say, a sound to which the ears of most Westerners are accustomed, because for the last several hundred years, this has been the tuning system most used. It therefore adds an element of familiarity during some unfamiliar progressions and rhythmic elements.

#### Considerations for Viewing *Four Archetypes*

The intent of the film *4 Archetypes* is to provide visual images that act as the recipient of the archetypal energy and projections that are induced by the four different music scores. The circumstances of viewing the film, whether one is alone viewing it on a computer or an iPod<sup>®</sup> (registered trademark of Apple Inc.), or with a group of friends viewing it on a high-end home theater system, may affect the experience of archetypal manifestation, due not to the mechanism of delivery, but rather to the presence of other souls. When the film is viewed alone, the archetypes projected from the unconscious will still carry collective energy, but it will be colored by the specific psyche and experiences of the viewer and therefore will in all likelihood seem more personal. (Jung, 1912/1956). When viewed in a group setting, mass psychology plays a role in the process, which means that due to the collection of different psyche's and past experiences, the collective energy of the archetype rather than the personal coloration of it may make a greater



impression (Jung, 1934/1968). Hauke and Alister, in their introduction to *Jung and Film: Post-Jungian Takes on the Moving Image*, stated that "cinema is a collective experience which involves both an individual response side by side with a shared experience in common" (2001, p. 3). Because both the group experience and the individual experience are taking place at the same time, the transformative power of interacting with the archetypal manifestation may be diluted at the individual level, as Jung (1934/ 1968) points out in *The Archetypes and the Collective Unconscious*:

A group experience takes place on a lower level of consciousness than the experience of an individual. This is due to the fact that, when many people gather together to share one common emotion, the total psyche emerging from the group is below the level of the individual psyche. (p. 125)

Jung later also points out, however, that when engaging in a ritual, this dilution may not be the case.

By engaging the individual's interest and attention, the ritual makes it possible for him to have a comparatively individual experience even within the group and so to remain more or less conscious. But if there is no relation to a centre which expresses their unconscious through its symbolism, the mass psychology inevitably becomes the hypnotic focus of fascination, drawing everyone under its spell. (p. 127)

In either case, individual viewing or group viewing, the power of the archetypal manifestation depend upon on how engaged the viewer is by the music and its projective recipient of moving image.

CHAPTER IV  
SONG OF THE SOUL: THE CLINICAL IMPLICATIONS OF MANIFESTING  
ARCHETYPES THROUGH MUSIC

The archeological record shows an uninterrupted record of music making everywhere we find humans, and in every era.

Levitin, 2006, p. 250

History is replete with the therapeutic use of music to improve a person's life from the musical prescriptions of Pythagoras thousands of years ago (Hall, 2003) to modern day uses of music in brain rewiring ( Schlaug, 2008). There is recent neurological evidence that music deeply affects our brain by activating a variety of brain areas (Levitin, 2006) and can even improve brain function (Schlaug, 2008). In addition, music can be used to induce dopamine production and thereby create a soothing effect to the brain (Levitin, 2006), mind, and soul (James, 1995). Even individual cells of our body respond to music (Maman, 1997). These examples illustrate the power of music to facilitate change in people physically through energetic resonance (Daniélou, 1995, Maman, 1997), which is clinically significant to depth psychotherapists who are engaged in a similar dynamic when aiding people change their psyche through energetic resonance.

Unconscious processes are a part of the soul's energetic system (Jung, 1934/1968) and play a large part in the process of change as well as the interactions between the therapist and client through which some of that change occurs. "The process of psychotherapy, when it goes at all deep, sets into motion profound and mysterious

happenings" (Edinger, 1985, p. 1). One of these "profound and mysterious happenings" is a strong connection between the therapist and client which can be partially explained through neural mirroring in the auditory cortex:

In 2002, Kohler and colleagues reported neurons in the monkey prefrontal cortex that discharged when the animal performed a specific action, as well as when it heard the related sound, suggesting the presence of mirror neurons in the auditory domain. In 2005 Koelsch, et al, reported premotor-like activation of the larynx during the perception of pleasant music, presumably reflecting the activation of an auditory perception-execution matching system that is engaged during the perception of vocalizable (melodic) auditory information. (Koelsch, 2008, p. 26)

Neural mirroring in the auditory cortex can affect both the client and the therapist engaged in psychotherapy, and can be a conduit to manifesting unconscious resonance in both. This has the potential to create a strong therapeutic alliance that can later endure the possible unconscious recreation of the initial historical interaction that caused the wound, which is the energetic source of maladaptive perceptions (Casement, 1991). If this client's unconscious process rather than any action or intention of the therapist, recreates the dynamics of an initial wounding, the client is provided with an opportunity to have a corrective experience that Winnicott alludes to (Corey, 2005). Hopefully, this will create a viable change in the psyche structure of the client that changes the person's perspective lens. During this inner transformation it is critical that the therapist be aware of and avoid introducing their own material, or agenda to the therapeutic process. "It is all the more important, therefore, that we should be able to distinguish that part of a therapist's responses which offer clues to the patient's unconscious communication from that which is personal to the therapist" (Casement, p. 67).

If during the therapeutic process, a client wishes to revisit a particular period of her or his life, and the therapist uses sound clinical judgment to determine if this will do

no harm to the client, the use of listening to music from the era in which the event took place can be helpful to access difficult to retrieve memories because recent neurological research has found that "music is linked to the events of the time, and those events are linked to the music" (Levitin, 2006, p. 162). This occurs because of,

how intimately related our memory system is with our emotional system. The amygdala, long considered the seat of emotions in mammals, sits adjacent to the hippocampus, long considered the crucial structure for memory storage, if not memory retrieval. Now we know that the amygdala is involved in memory; particularly, it is highly activated by any experience or memory that has a strong emotional component. Every neuroimaging study that my laboratory has done has shown amygdala activation to music, but not random collections of sounds or musical tones. Repetition, when done skillfully by a master composer, is emotionally satisfying to our brains, and makes the listening experience as pleasurable as it is. (p. 162)

Furthermore,

according to the multiple-trace memory models, every experience is potentially encoded in memory. Not in a particular place in the brain, because the brain is not like a warehouse; rather memories are encoded in groups of neurons that, when set to proper values and configured in a particular way, will cause a memory to be retrieved and replayed in the theater of our minds. The barrier to being able to recall everything we might want to is not that it wasn't "stored" in memory, then; rather, the problem is finding the right cue [which could be music from the same time period as the memory] to access the memory and properly configure our neural circuits. The more we access a memory, the more active become the retrieval and recollection circuits, and the more facile we are with the cues necessary to get at the memory. In theory, if we only had the right cues, we could access any past experience. (p. 161)

Therapeutically it will be helpful to listen repeatedly to music from the specific time in the clients' life that she or he is attempting to remember in order for the music to trigger related memories (Levitin, 2006).

In addition to unconscious resonance, which may provide an opportunity for a corrective experience in a safe therapeutic container, the unconscious may also communicate through image of all types, dreams, music, and artistic expression in order

to help provide corrective assistance to the conscious mind during the healing process of improving the perspective lens of the client (Jung, 1934/1968). A well-attuned therapist will heed Judith Singer's (1972) insight that,

the unconscious through dreams and through its manifestations in everyday life, provides all the information we need to know. It is the responsibility of the analyst to "read" with utmost care the unconscious material that is brought up, and to allow himself to be guided by it. (p. 151)

This attempt of the unconscious to assist in improving the client's perspective lens speaks to soul's journey to wholeness. "Where the ego was oriented toward it's own emergence from the unconscious, the self is oriented toward union of the conscious with the unconscious" (p. 219). Archetypal energy emanating from the unconscious assists us in the process of change and integration through manifesting as symbols, and by engaging us in a projective process that lead us to life changing experiences (Jung, 1912/1956). Belief systems around the world use music in sacred rituals to help manifest archetypal energy (Sullivan, 1997). People also can encounter archetypal manifestation through music without official sacred rituals, although the lack of a safe container for the archetypal energy is less than ideal (Woodman, 1984).

In counseling, if the therapist can refrain from speaking and merely listen attentively to how music impassions the client, how it affects the client, the experiences the client associates with the music, the meaning the client gives to the music, and the meaning the music gives to the client, psyche will reveal itself. Being actually heard in a nonjudgmental way is a powerful and healing experience for as Corey (2005) informs us:

The movement of the self from archaic to more mature self-object ties is accomplished in the treatment process via the two basic steps of understanding and explaining. In self-psychology, both of these phases of treatment take place within the context of the empathic process. (p. 112)

Truly listening to a client describes his or her musical interests provides a conduit for this experience, which can then lead to an examination of what psyche is calling for through the archetypal manifestations found in the client's experience of music. The specific dynamics of change working in the person's life will be revealed as it becomes clear which specific archetypes are being manifested by the unconscious (Jung, 1912/1956), through projection, identification, or physiological responses to music. The knowledge of archetypes, their dynamics, mythological studies, and the process of listening to psyche at deep level which a therapist brings from a depth psychology tradition will aid clients in examining the archetypal pattern of their current life situations and help them see that their dilemma is part of the collective experience as well as their unique expression of it (Jung, 1934/1968). This type of therapy has the advantage of enhancing the dialogue between the conscious mind and unconscious mind through embracing their common language of image (in this case, music which can be conceived as a sound image) (Jung, 1912/1956). As the archetypal energy contained in music is encountered and integrated, it is vital that both sides of the manifested archetype are faced, because if only one pole of the archetypal energy is recognized, true integration has not taken place (Woodman, 2008). Downing (2000) illustrates this dynamic when speaking about the Goddess archetype: "We only recover the fullness of the archetype as we know about its light and dark sides: goddesses have to do not only with our joys and accomplishments but with our wounds and failures" (p. 22).

Another dynamic of music manifesting archetypal energy that is clinically significant is the way music is listened to today. Could the ubiquitous usage of iPod<sup>®</sup>s (registered trademark of Apple Inc.) be an attempt to create an isolated sacred container

in which to encounter archetypal energy manifested through sound? If so, this could aid in the transformative process of psyche and soul adaption in order to meet the inner urges of the unconscious to change. This virtual sacred space, in addition to providing connection to parts of oneself, to humanity, and archetypal energy, can create a kind of therapeutic one way transference in which the listener projects conscious and unconscious content onto the music and accepts the projections of the recorded artist without the conduit of living human presence. While creating the illusion of a safe connection, the dynamic quality of being with a person is gone. The presence of another, in this case a well-trained therapist, is crucial for self-discovery because "nobody can know his or own unconscious without help from some other person" (Casement, 1991, p. 7). Without another person to interact with, the illusory transference can lead to isolation from the process of life, an over identification with the archetypal energy the music is manifesting, or projection of internal archetypal meaning onto the music without recognizing that the projection is taking place. In either instance, the task of the therapist "is not, therefore, to deny the archetype, but to dissolve the projections, in order to restore their contents to the individual who has involuntarily lost them by projecting them outside himself" (Jung, 1934/1968, p. 84).

It is interesting to note that teenagers who embody transitional change biologically, socially, psychically, and socially, are the age group that led in embracing this isolated way of interacting with the archetypal energy of music. However, is this really the creation of a sacred container? or merely an attempt to avoid the difficult task of adapting to change by withdrawing from life and distracting oneself in a comfortable aural landscape? In either instance, there is the dynamic of moving away from conscious

engagement, which opens the way for unconscious compensation (Jung, 1912/1956).

Jung stated that during the process of transformation, there is a necessary withdrawal from conscious engagement in order to encounter the inner archetypal energy.

This is a primitive way of describing the libido's entry into the interior world of the psyche, the unconscious. There, through its introversion and regression, contents are constellated which till now were latent. These are the primordial image, the archetypes, which have been so enriched with individual memories through the introversion of libido as to become perceptible to the conscious mind, in much the same way as the crystalline structure latent in the saturated solution takes visible shape from the aggregation of molecules. Since these introversions and regressions only occur at moments when a new orientation and a new adaption are necessary, the constellated archetype is always the primordial image of the need of the moment. (Jung, 1956, p. 293, 294)

For the archetypal encounter to be healing for both the individual and society is imperative for the person rejoin community when the encounter is completed (Campbell, 1968).

This is the stage of Narcissus looking into the pool, of the Buddha sitting contemplative under the tree, but it is not the ultimate goal; it is a requisite step, but not the end. The aim is not to *see*, but to realize that one *is*, that essence; then one is free to wander as that essence in the world. Furthermore: the world too is of that essence. The essence of oneself and the essence of the world: these two are one. Hence separateness, withdrawal, is no longer necessary. (p. 386)

Clinical questions include: Where is the person in terms of the transformational process? Is the person entering, in, or leaving the necessary archetypal encounter in a sacred space? Does the person use it to leave community or enter it? Is the client over-identifying with a projected archetypal energy in music, or is it used to connect to a group dynamic or merely relax? Is music used for the Pythagorean purpose of mood inducement or is it rather a subtle background treatment to other activities? Again, a dialogue about listening habits and their meaning to the person can be instructive. Once



the phase of the transformative process is determined, the therapist in a more enlightened place to determine how to best support the client's process.

If the archetypal energy encountered through music is so destructive that it inhibits the person from engaging in a meaningful dialogue with the unconscious in order to navigate life, it may be helpful to explore with the client a change in listening habits. By introducing compensating images to the unconscious through a change of listening habits, a connection is made between the conscious and unconscious mind, this time from an image communication originating from the conscious mind. This change can possibly provide the necessary impetus for a reaction from the unconscious communicated through dream imagery, creative work, or relational dynamics that may serve to constellate a compensatory move towards resolving the life dilemma presented (Singer, 1972). "Where the ego was oriented toward it's own emergence from the unconscious, the self is oriented toward union of the conscious with the unconscious" (p. 219).

From ancient ritual music to the latest pop tune, music connects us to each other and to ourselves for it connects us to soul in the world. The human soul is encased in a bioelectrical body, which is subject to the limitations of an energetic system manifested in the physical plane. Every observable energetic field is the result of several dynamics: the presence of polarities (Jung, 1934/1968), an energetic flow pattern (Reich, 1933/1990), a connective substrate or conduit for connection, and the ability to effect change upon and be effected by energetic conductive bodies which enter the energetic field (Einstein, 1961). The effectiveness of the individual soul to manifest its destiny is then dependant upon the interplay of these energy field dynamics. Music uniquely provides an easily accessible, cross-cultural means to access an energetic field of

archetypal manifestation through, what neuroscientist such as Levitin (2006) and others tell us, is a well integrated neural substrate that is finely tuned to process aural waveforms containing energy in real time into a meaningful emotional reality. The intermingling of depth psychology, music, and neurobiology provides humanity in general, and those in the healing arts in particular, an opportunity to re-embrace the tradition of healing people with the aid of music. Together these three disciplines can create a new song - a song of the soul.

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## Autobiographical Sketch

Kevin Davis was born in Detroit Michigan in 1960 and holds a B.S. in Music Education from Oakland University in Rochester, Michigan (1982), where he was granted a four-year music scholarship, became a lifetime member of the Golden Key National Honor Society, and was included in the third annual edition of the National Dean's list (1979-1980). Kevin studied trumpet with Jim Underwood of the Columbus Symphony Orchestra, performed with several local symphony orchestras, went on tour with the highly successful Meadowbrook Estate Show Choir, and founded the Oakland Brass Quintet. After graduation, he taught as a band director in Texas, worked at world headquarters for a major U.S. airline in aviation safety, and flew to international destinations as a flight attendant purser. He briefly studied with Arnold Jacobs of the Chicago Symphony Orchestra, founded the audio mastering studio Musikd.com in 2000, and produced The Pascere Concert for six years (2001-2006). Kevin has performed as principal trumpet with the Kishwaukee Symphony Orchestra (KSO) for 17 seasons (1993-2010), and has provided mastered archival recordings for the KSO from 2006-2010. He has been a performing member of the Mendelssohn Performing Arts Center since 1998. In 2003, Kevin wrote and published the poetry book *Lost Trails* that was exhibited at the 2004 London Book Fair, the 2004 Book Expo America, and the 2005 Frankfurt Book Fair. He has taught privately in Michigan, Texas, and Illinois. Kevin currently holds several valid teaching certificates in Illinois. He has successfully completed his clinical internship at the Northern Illinois Hospice and Grief Center in Rockford, Illinois, and will graduate from Pacifica Graduate Institute in May of 2010 with a M.A. in counseling psychology.