

A Phenomenological Enquiry into Focusing on Music

J. M. White
University of East Anglia

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Abstract

This thesis develops the findings of my MA research and presents a phenomenological enquiry into the experiencing involved in focusing on music. It carries forward the notion that music can hold implicit meaning in what Eugene Gendlin, creator of focusing, terms as a “felt sense”. It asks participants to select music that says something about how they are feeling right now in order to establish if focusing on personally selected relevant music can unravel implicit experiencing. Music experiencing is further investigated by a semi-structured interview with the composer of one of the participants’ pieces of music.

The Literature Review explores further avenues into research on music emotions and feeling including neuroscience and quantitative research into music and sadness. In Methodology, Gendlin’s Philosophy of the Implicit is positioned against the background of phenomenological philosophy including William James and Merleau-Ponty, providing an account of the formation of the Experiencing Scale and how it can contribute a further phenomenological layer to the analytical tool Interpretative Phenomenological Analysis. This approach is presented in the Analysis section, which produces the main themes of the research alongside observations from the Experiencing Scale. The Discussion chapter explores the analysis from the theoretical perspectives gathered in the Literature Review, particularly through Philosophy of the Implicit and Gendlin’s philosophical treatise: *A Process Model*. The thesis concludes with an opportunity to conceptualize music by thinking further with Gendlin’s concepts.

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I dedicate this thesis to the life and work of the late Dr Eugene Gendlin (1926-2017).

Introduction

This thesis presents a phenomenological enquiry into focusing on the bodily experiencing created by listening to a piece of music selected to “say something” about a current issue or problem.

This PhD study follows on from my MA *Focusing and Music* (White, 2012) which explored the theory that a person’s physical and emotional responses to music can hold important and intricate information about their feelings. The results suggested that a person’s “indescribable” feeling about a piece of music is actually something resembling a compacted PC zip file of unprocessed feelings and potent memories. Once unravelled and explored through focusing, this “zip file” produces startlingly rich revelations about the deeper nature of the participants’ feelings.

Origins of Focusing

Focusing was developed by psychotherapist and philosopher specializing in phenomenology, Dr Eugene Gendlin, following years of research into the phenomenon of “experiencing”. The essence of his early definition of experiencing as “all that goes on within the organism that is capable of being felt” (Gendlin and Zimring, 1955, 1) has endured through a career spanning over 60 years of prolific psychotherapeutic and philosophical writings. It formed the basis for his work with Fred Zimring on structured and process experiencing (*ibid*) that in turn “enriched” person-centred therapy founder Carl Rogers’ conceptualization of personality change and the move from fixity to flow (Rogers, 1961). For Gendlin, a client’s initial “structured” experiencing, where concepts of the self are “frozen” and based on past experience could change through therapy to become more fluid, so that what is felt about the present would be informed by the past but not reacted to as if it is exactly like it: “a different sort of experiencing we name process” (1955, 9). Gendlin observed that process experiencing involved the client checking in with the inner flow of experiencing, which he termed the “felt referent”, or “felt datum”, latterly known as the “felt sense.” Once explored,

the felt sense could be “implicitly meaningful” and “endlessly rich” (1957, 328). Directing Rogers’ Wisconsin study in the early 1960s, Gendlin introduced his colleagues to his and Zimring’s experiencing scale, one which measured “success” in therapy (1955). The schism following the end of the study found Gendlin working with Klein, Mathieu and Kiesler to develop the Experiencing Scale (1969) which this research project uses as a phenomenological research tool. A byproduct of the perceived failure of the Wisconsin study was the “failure-predicted” outcome of clients; the EXP scale could make it possible to predict within just two sessions if a client would be successful in therapy. At first a doom-laden concept, Gendlin and his team identified that what was possible to extract from the data was how successful clients worked to “naturally” check in with what they sensed directly “in order to see whether what was said was quite right”: they would “focus” in on it.

In Gendlin’s view, focusing is the basic aspect in experiencing, the first skill or step one takes to establish experiential contact. It is especially important in effective therapy, providing the means by which painful feelings can be directly faced and changed.

(Klein et al., 1969, 9)

Returning to the University of Chicago, Gendlin set about thinking further for the concepts supporting experiencing, and with his team looked at the possibility of producing a series of steps to replicate focusing outside the therapy hour, heralding the creation of *Focusing* published in 1978. Gendlin’s work has gone on to inspire a wholly new therapeutic approach in focusing-oriented psychotherapy (1996) that for many practitioners retains its roots in person-centred theory. Although it has been adapted and developed, focusing-oriented therapy maintains the primacy of experiencing and the “felt sense”.

This research uses a version of Gendlin’s focusing steps to work with seven participants (three experienced focusers and four clients) focusing on their bodily experiencing of a piece of self-selected music that seemed to say something about how they were currently feeling; resonant with Ikemi’s

notion of receiving a “felt sense” from music (2014). It is still to the best of my knowledge the first research project to study focusing and music in this way, and so is required to think further and build upon Gendlin’s observations in his philosophical treatise *A Process Model* (1997), that later led him to consider the potency of music and its effects on the body linking it to the “bodily shifts” experienced in focusing:

Music creates bodily shifts just with sound patterns. The bodily shifts can be *versions* of events from a lifetime, all now implied from one sound pattern to the next. (Gendlin, 2012)

Alongside transcripts of the seven focusing and music sessions (where I am also a focusing and music participant), a semi-structured interview with the composer, (who created the piece of music I focused on) explores themes including the challenges and joys of creating music, influences and process to offer a multi-layered perspective on musical experiencing.

Research Overview

The power of music preoccupies every field of thought both historically and contemporary, and so this research’s Literature Review is required to reach out to commonalities, first through the bodily effect of music on the body. Wider focusing research is discussed, acknowledging existing theories linking music and bodily aspects of the “felt sense”. Empirical research on music and the body is scrutinized along with psychological theory linking emotions and feelings, intricacy and paradox, through neuroscience, the philosophical work of Suzanne Langer and Christopher Small, music therapy, as well as sociological considerations on music’s cultural impact.

The Methodology chapter establishes Gendlin the phenomenologist and introduces the analytical tools used by this research: the Experiencing Scale and Interpretative Phenomenological Analysis. As an unfolding phenomenological expression, focusing prioritizes both the experience and experiencing of the participants, so that their subjective responses to the music are paramount; existing musical criticism or responses are significant

only if they are explored by the participants. Gendlin's Philosophy of the Implicit is positioned against the background of phenomenological philosophy including William James and Merleau-Ponty, providing an account of the formation of the Experiencing Scale and how it can contribute a further phenomenological layer to the analytical tool Interpretative Phenomenological Analysis. This section also elucidates Gendlin's 1997 treatise *A Process Model*, the "radical" culmination of the man as psychotherapist and philosopher, before turning attention to present the research design along with its stringent ethical implications.

The data is analysed by IPA to produce Super-Ordinate content themes as well as observations on process experiencing through the EXP scale, presented and explored in the Analysis chapter. The Discussion chapter draws on research from the Literature Review as well as theoretical and philosophical ideas on experiencing raised by Gendlin in *Experiencing and the Creation of Meaning* and *A Process Model*. Existing questions from research surrounding the often puzzling potency of music experience is reflected across the data and the themes can be enriched by the concepts for human experiencing offered by *A Process Model*. Here, musical experiencing and creation can be understood as a human biological process along with syntax, language and art: not a magical separate entity but a biological process and no lesser for it: a part of ultimately being human. Finally, the Endpiece presents an opportunity to think further using Gendlin's concept and offers *A Process Model's* conception of music experiencing.

Literature Review

A comprehensive review of literature has revealed that focusing has not previously been studied in conjunction with music, and in so far as my research into Western and European literature has proceeded, there is currently no in-depth published research linking focusing and music. In the MA study that led to this research, *Focusing and Music* (White, 2012) it was discovered that not only was it possible for the participants to find a “felt sense” and focus on music, but that the process opened up an “unexpectedly rich seam of experiencing” (ibid, 93). The data drew on focusing creator Eugene Gendlin’s theory about human development, *A Process Model* (1997) and helped begin to reconceptualise how music is processed. Although Gendlin compares implicit experience to “a great musical chord that makes you feel a powerful impact, a big round unclear feeling” (Gendlin, 1981, 32), music is incorporated into a general “arts” terminology alongside language and syntax, with a nod “that sound patterns affect us bodily by their quality is of course plain in music. The Ohm sound is still used for its specific bodily effect” (2007, 38).

Gendlin’s original book introducing *Focusing* published in 1978 set out to offer a self-help guide for readers to learn the steps involved. He introduced *Focusing-Oriented Therapy* in 1996 and since then, researchers and practitioners (Weiser Cornell [1996, 2005]), Purton, [2004], Ikemi, 2013, Leijssen, [1993, 2006], Campbell & McMahon [1997], Friedman, [2000, 2007]) have taken focusing in their own unique directions, inspired by Gendlin to “think further”. In a recent two-volume publication, Greg Madison brought together contemporary international researchers exploring emerging therapies and approaches based on the focusing oriented approach ranging from trauma, to Astrid Schillings’ wholebody focusing (Madison, 2014a, 2014b). Fewer focusing researchers have drawn their own references to the bodily connection between music and the concepts shaping focusing but research is beginning to emerge, linking Gendlin’s philosophical work *A Process Model* (1997) and its concepts of the human

body's development to explain the body's immediate, visceral response to music as a pre-reflexive phenomenon (Ikemi, 2013).

Positioning my research within current broader theory is no mean feat: the power of music preoccupies every field of thought both historically and contemporary: from Nietzsche to neuroscience via psychology, sociology, and evolutionary biology; the search occasionally strays close to echoing Casaubon's "Key to All Mythologies¹." It therefore seems pertinent to start from a point of agreement amongst theories: that music affects the listener in a "bodily" way. There are key ways in which focusing works with the body's physical responses that have application to modern theory on the body's affective response, so I begin by examining theories on the body in focusing and place it amongst existing research into the body and music.

Focusing, and the Bodily Felt Sense

Eugene Gendlin, phenomenologist and psychotherapist, created focusing following his research into the experiential processes of successful clients and the particular way they checked in with their body's physical sensations (they "focused" in on them). Successful focusing involves the creation of new meaning out of previously unresolved and problematic experiencing; the term "experiencing" relates to the moment by moment interplay of physical sensations that are felt in the body (such as nervousness marked by butterflies in the stomach, or a sudden jolt remembering forgotten door keys). This concept of experiencing is the foundation for Gendlin's philosophical and psychotherapeutic research; two core Gendlin writings, which span either end of his career examine the interconnectedness of language and body through experiencing: *Experiencing and the Creation of Meaning* (1962), essentially his PhD, was written before he invented focusing, and explored the importance of felt meaning to our understanding of the world and systems in it; *A Process Model* (1997) was the culmination of this thought and creates a new concept for how bodies evolved in order to explain language, syntax and arts from an "inside-out" perspective.

¹ George Eliot, *Middlemarch*, 1871

Inner experiencing and the body are central to feeling the need for certain words, and the understanding that feeling and the body are part of the structure underneath language (1962, 180). Responding to a situation – troublesome or otherwise – creates a “felt sense”, a set of bodily sensations that encapsulates the whole of the feeling about it. Gendlin was the first to use this term and emphasized that a felt sense was distinct to an emotion, which is more a clearly defined sensation. A felt sense contains a greater amount of information because of what is implicit in it, and could also feel confusing because of its vagueness: the term itself causes its own issues; for instance Ikemi describes the unhelpful contradiction between the two words “felt” and “sense” offering instead the idea of the “heart’s message” (2011, 35): in a felt sense, the body is trying to tell us something, but which currently cannot be coped with on a logical level.

Gendlin’s focusing steps begin with locating the bodily feel of the felt sense in the body, and then finding an image or a handle word to describe it. This often produces somewhat of a novel response, but one which, when discovered, could precisely describe the whole of the feeling. Once the bodily feeling is located, and described, it can be worked with gently and compassionately, effectively enabling the focuser to re-experience it more safely. This felt sense was originally known as a “direct referent” to which the focuser may refer, and explicate from. Explication is the act of forming words – however novel – from focusing on the moment by moment experiencing of the body. For Gendlin, “putting words to a feeling is never the first time words and that feeling have met” (1997, 198).

Although there is recent debate as to whether focusing’s felt sense requires the body (Purton, 2014) the majority of practitioners find turning the focuser’s attention inward and resonating a word with a specific bodily sensation yields successful results, (e.g., Gendlin, 1996; Cornell, 2001, 2006; Leijssen, 2006, 2014; McGavin, 2001, Ikemi, 2013). Checking out bodily feelings and identifying a “direct referent” of a problematic feeling and then

receiving “fresh” perspectives on that feeling creates a subsequent physical sense of “relief” often noted by sighs or lessening in tension and a shift that is experientially relaxing (Gendlin, 1968, Elliot et al., 2003). McGuire also highlights the use of electroencephalographic recordings in wave patterns associated with felt shifts, (McGuire, 1991, 234) identifying the “180 degree perspective shift” where problems can suddenly be seen in a refreshing and new way.

Music and the Body

Much of music’s power is in its perceived transportive nature that seemingly has an instant physical effect on the listener’s body. Traditionally, this has been accredited to magic or regarded as a mystery, frustrating philosophers in their attempts to account for its potency. Often music finds itself defined as a separate “special” category of its own; Nietzsche wrote of the power of music as a “tonic” (Sacks, 2007, 72) and Schopenhauer singled out music as different from other arts, describing melody as having “significant and intentional connection from beginning to end” (ibid). William James classified it as “a blooming buzzing confusion” (Langer, 1949, 89).

Positivist psychological studies of music prioritize the tangible: what we can tell about music’s bodily effects that are measurable and evidence-based. Studies of listening, performance and composition have provided evidence on the effect of music on the rate and regularity of respiration, heart rate, Galvanic Skin Response (GSR), Skin temperature and EEG. In an early study, Ellis & Brighouse (1952) played participants selections of music ranging from Hall’s jazz to Debussy and Liszt and measured their heart rate. They discovered that respiration rate was moderately increased for the Hungarian Rhapsody and the jazz piece. Zimny & Weidenfeller (1963) played music rated as having different characteristics, from the excitement of Dvorak’s *New World Symphony*, the neutrality of Chopin’s *Les Sylphides* to the calm of Bach’s *Air on a G String*. This study established no difference in heart rate, but the galvanic skin response was highest for the more exciting types of music.

Many listeners report “shivers” as a peak emotional response while listening to music (Sloboda, 1991). Often this is a tingling feeling accompanied by a cold sensation, and sometimes producing a brief shudder or shiver with “goosebumps” appearing, particularly at the back of the neck, upper spine and shoulders (Panksepp, 1995). Longer responses usually involve one or more “waves” of spreading sensation, and are phenomenologically pleasurable and accessible to conscious awareness. This is common in music, especially in moments of special emotional significance, but they are not exclusive to it; Goldstein (1980) names 31 other examples of situations where people report phenomenologically similar experiences, including scenes in a play, the observation of great beauty in art or nature; experiencing a sudden insight (such as an unexpected solution to a problem); observing an inspiring moment in a competitive sport and physical contact with another person. Sloboda (1991) discovered that people could typically identify specific moments in music where chills occur – perhaps a satisfying chord change, or a lyrical phrase. This may imply that certain musical features are responsible; however responses were inconsistent, because music that evoked chills for one person often failed in others. Ultimately, it can be concluded, people invariably experience those chills in response to music that they select themselves.

But what is it that gets a listener used to a piece of music? Guhn et al. (2007) played a range of music to research participants and asked for ratings of familiarity and experience of chills: they found no correlation. This suggested that people get to know and like music that causes chill responses rather than vice versa. “Sad” music, which could be defined as slow, quiet, in a minor key, is twice as likely to evoke chills compared with “happy” music and this bodily effect has produced two theories on chills: Panksepp’s Separation Distress theory (1995) and Huron’s Contrastive Valence (2006), both of which link affective experience to bodily change.

Separation Distress theory (Panksepp, 1995) states that chills emanate from the evolved sensitivity of the auditory system to infant distress calls because the acoustic correlates of musical chills share characteristics with the sound of an infant's distress calls; the cold sensation is a physical embodiment of social discomfort. Though Panksepp's model is specific to music, similar experiences could also arise from non-musical stimuli; riding a rollercoaster, showering, encountering a wild animal, a momentary touch from a partner. Bioscience points to evolutionary origins both in humans and in the natural world to account for what it is in music that creates such a response. In humans, music and speech has parallel tonal qualities: so where happiness is expressed by a fast pace and high intensity, the qualities of sadness are slow and low (Gabrielsson and Lindström, 2001).

Huron (2006) posited that chills arise from a clash between two neural systems. An initial *fear* response, fast and automatic, is triggered by characteristics of the music (or other stimuli); the slower conscious systems then interpret the experiences positively (cortical inhibition of the amygdala). Both Panksepp and Huron's theories place the physical impact within the body of the listener and link it with other phenomenological responses. That the thrill of a satisfying chord change is consonant with bodily feel of a cold water splash or a nostalgic photograph falls short of offering a convincing argument why music affects us; merely offering evidence for its effect. Subjectivity is paramount here, reflected by Gabrielsson's study on peak experiences in music which demonstrate the power of bodily response, but also reports that these kind of experiences are not limited to music. Gabrielsson's content analysis revealed common characteristics that correlate with Juslin and Sloboda's argument that "some sort of emotional experience is probably the main reason behind most people's engagement with music" (2001, 3, Juslin & Sloboda, 2001; Scherer, 1986).

Juslin and Laukka (2003) speculate that from music research could emerge a new "acoustic code" uniting the tonal effects of profound speech that could

be taken back into the musical realm and “transform feelings into an audible landscape” (ibid, 805).

Yet when research attempts to establish the universality of music, the results are not as straightforward. Egermann et al. studied Mebenzélé Pygmies who live in the Congolese rainforest (2015) comparing the listening experiences of Western and tribal music between Canadian participants and a media-isolated Congolese rainforest tribe. Where similarities appeared, they were found in the increase in arousal states for tempo and pitch in a universal reaction towards Western music; the same was not true for Western appreciation of the rainforest tribe’s music. There were significant differences related to the cultural understanding of the context of the music; for instance, the tribe did not find the soundtrack to *Psycho* frightening. The researchers account for this by underlining different musical features, and draw attention to the mismatch of the valence system for participants; ultimately this throws their conclusion into doubt and demonstrates the enigma of music’s effect. Arguably then, approaching music from a scientific, positivist viewpoint tells us just one area in which music has its effect. The narrowness of subjectivity is the argument raised by music philosophers against the dominance of positivist theory in research. In *Sound and Symbol*, music philosopher Zuckerkandl offers this critique:

It is simply not true that if we know all the material and physiological processes which occur when music is heard, we shall know everything about the forces active in it. On the contrary, even the most accurate description of everything that goes on in the material world in connection with the hearing of music would not give the least indication even of the elementary phenomena upon which music is built. (1973, 56)

Zuckerkandl seems to suggest that experiencing music itself could also be a dynamic process, and paring it down to its constituent parts would in no way account for its dramatic effect.

That musical structures logically resemble certain dynamic patterns of human experience is well-established notably by philosopher Suzanne

Langer in *Philosophy in a New Key* (1949) and *Feeling and Form* (1953) which provided an early building block to the thought of Gendlin (1962, 184) and neuroscientist Antonio Damasio; the latter crediting her “powerful analyses of the phenomena of feeling” (2003, 308). Langer suggests that musical patterns of tensions and resolution feel similar to the vicissitudes of the human condition (1953, 372) which is the foundation of the symbolic power of music. Uniting contemporary philosophy, under the mentorship of Whitehead, Langer argued that above all the arts, music could express the inner feeling life of the human condition. More so than any other plastic art, music could hold in it the tensions and resolutions of human feeling, and in doing so, create an expression that could support the inner/outer chaos a human experienced. For Langer, music is the “art of time” (*ibid*, 129) that opens up a dynamic differently paced world where the listener inhabits subjective rather than lived time. Music is not a linear procession of tones and notes, but a dynamic interplay which expresses much of the layered complexity of human memories, feelings and experiences. Where other philosophers have battled with the body as organic matter, Langer’s artist/composer/poet creates a virtual feeling – a form – for their recipient to experience. This semblance evokes a human potency without requiring the musician to have an emotional breakdown every time an emotional nadir is reached in music for “it is imagined feeling that governs the dance, and not real emotional conditions” (1953, 177). Langer adds that the transformative effect of music is temporary, its somatic effects are transient, and its moral hangovers of uplifts seem to be negligible (*ibid*, 212): ultimately music by itself does not provide resolution.

The link that Langer draws between musical symbol and myth (1949, 177) also resonates with the theory behind Guided Imagery and Music, which is potentially the closest link to focusing and music. This therapeutic approach was developed by Dr Helen Bonny in the 1970s to help clients process overwhelming trauma against a “safe arena” provided by music (Schulberg, 1997). Selected programs of recorded music from the Western classical tradition are used to evoke spontaneous client-generated imagery for the

client to work through current issues with a “new conscious” (McKinney, 2016). This involves the use of mythical narrative allowing the music to access various levels of consciousness while providing a container “powerful enough to hold the experiences it evokes” (ibid, 26). Material is manifested in sensorial images that can contact feelings, memories and interpersonal experiences. These are processed through mandala drawings, which are thought to reinforce the link between the conscious and other reality and also “foster an inner relationship” (Story and Beck, 2017). A systematic review of current research into GIM in a variety of psychological issues found Bonny Method sessions effective in reducing a broad range of psychological symptoms in clinical and nonclinical populations (McKinney, 2016, 26). For Bonny, the music itself “when carefully chosen, carries the traveller where he/she needs to go” (Bonny & Savary, 1990, 10). The use of music here is pre-chosen to assist the client in attaining an altered state of consciousness, and the choice of music needs to match the mood of the listener (ibid); focusing does not require the focuser to enter a pre-hypnotic state, and focusing with music is a guided exploration in focusing steps of the client’s inner experiencing for music that is self-selected and pertinent to them. There are challenges facing positivist attempts to account for processes such as the Bonny Method that requires the union of mind and body, and there is a burgeoning wave of research addressing just this.

The Cartesian Divide

Science’s loyalty to the Cartesian Divide echoes most current research into the impact of music, more recently in neuroscientist Antonio Damasio’s study into its effect on the brain. Prior to emerging neuroscientific techniques supporting his theories, Damasio also questioned the long-upheld scientific tradition of the Cartesian divide of Mind/Body, in *Descartes Error* (1994) outlining “the separation of the most refined operations of mind from the structure and operation of a biological organism” (ibid, 270). For Damasio, MRI and PET scans form the basis for his theory, that feelings are no less a vital element of homeostasis as breathing, feeding, running or crying. He offers an account for neural mapping as the pathway to

successful evolution “triggering corrective homeostatic changes (such as visceral motility and secretion, salivation, search for food, and so on)”. What makes Damasio’s work relevant, is that he is one of the few researchers to argue for music’s status as nothing less than an in-built drive that earns its place as a key player in homeostasis, alongside eating, breathing and fight/flight mechanisms” (Habibi and Damasio, 2014). He decries the lack of definition in terms for emotion and feeling, alongside the prioritization of physiological measures as well as a cognitive standpoint that have “distracted” science from exploring the human being’s more sophisticated and complex processing from beyond the core emotions. Further, that “neuroimaging has shown that music can change the state of large scale neural systems of the human brain” (Habibi and Damasio, 2014) as part of the body, PET and MRI imagery of the brain has helped Damasio create his theory of Action States, alongside neural mapping and the importance of the difference between emotion and feeling both as concepts and in relation to felt responses to music.

There are key points of agreement here with Gendlin, highlighted by Motschnig-Pitrik & Lux, (2008) and Afford, (2014). Both Gendlin and Damasio repudiate the Cartesian Divide in the physiology of the human body, the complexity of human processing, and the distinct difference between emotion and a feeling. Motschnig-Pitrik and Lux correlate Damasio’s concept that wellbeing is part of homeostatic regulation with Rogers’ person-centred theory of the actualizing tendency. This forward moving momentum is found in Gendlin’s conceptualization of “implying and occurring” in human development in *A Process Model* (1997). This states that one process always implies another; very basically, hunger implies feeding, and feeding implies satiation, and Gendlin scales up each stage of the process until implying and occurring can be pertinent to perception and language. This implying and occurring challenges the “old model”; namely linearity of cause and effect.

Motschnig-Pitrik and Lux observe that both Damasio and Rogers seek a higher level of perfection and well-being which can be highlighted by fluidity rather than fixity, and an openness to experience. Critically this is openness to inner experience, without defensiveness, is also the path of therapy and resonates with Gendlin's concept of structured and process experiencing.

Damasio concurs:

Feelings are not superfluous. All the gossip from deep within turns out to be quite useful. It is not a simple issue of trusting feelings as the necessary arbiter of good and evil. It is a matter of discovering the circumstances in which feelings can indeed be an arbiter, and using the reasoned coupling of circumstances and feelings as a guide to human behavior. (2003, 178-179)

There are similarities that inform this research into music and feelings; though Gendlin's research is qualitative self-report, Damasio presents an observer's view of MRI and PE scans to formulate his own hypothesis about Action States, which carry within them similar mechanisms of actions that relate to Gendlin's concept of implying, occurring and carrying forward: "What is happening to us now is, in fact, happening to a concept of self based on the past, including the past that was current only a moment ago" (1999, 286). There are some glaring contrasts which seem dangerously seductive for PCT (and this research) to claim Damasio's findings as providing its longed-for empirical scientific evidence; though in agreement on evolutionary aspects of the human organism, Damasio prefers the Freudian approach to therapy (2012), which follows a repression model (what exists in the human psyche is fixed and yet to be found) rather than an unfolding experiential approach. Much of his hope for use for his action stages is for a pharmacological resolution for psychological malaise using his body maps (Damasio and Carvalho, 2013). Further, Damasio offers his theories as "working hypotheses" (2000) and are offered as tentatively as *A Process Model* in evidence-based findings, admitting that the human mind still remains a mystery.

Feelings and Emotions in Music

This review encountered a recurring issue in empirical randomized studies into music's effect on emotions: the murky terminology that blurs emotion and feeling or mixed them to define human response to music. For the purposes of clarity, this thesis agrees with Gendlin's assessment of the main emotions being "fear, anger, joy and sadness" and refers to the felt responses of participants' bodily feelings or "felt sense" which is "more than the emotion – many things, most of them not clearly known" with "a bodily quality, like heavy, sticky, jumpy, fluttery, tight" (1986, 53). The research parameters for the empirical studies required either a consolidated set of terms for the research participants to respond, or a reduction of the myriad of responses to create unified themes. The studies proposed further research into the importance of subjective response rather than reductive categorization that circumscribed the studies' capacity to describe what was really occurring, that Crafts et al. (1993), Small (1998) and DiNora (2007) take up in their qualitative studies.

This division between emotions and feelings and the appropriateness of what it is that is responding is not a recent phenomenon; Leonard Meyer's groundbreaking text, and one of the first that attempted to explore the effect of music on emotions, *Emotion and Meaning in Music*, compared the analysis of musical emotion to musical structure. Meyer posited that music sets up expectations in the listener that required resolution, basing his theory on the psychological model of emotions being "aroused when a tendency to respond is arrested or inhibited" (Meyer, 1956, 14). Conversely, Langer proposed music's significance as a symbol, urging the abandonment of "the problems of music as stimulus and music as emotive symptom, since neither of these functions would suffice to account for the importance we attach to it" (1953, 219) and pronouncing music as the "highest organic response, the emotional life" of humans (ibid, 126). In Robinson's study into cognitively complex emotions in a piece of music composed by Shostakovich, Langer was criticized for repeating "almost verbatim Hanslick's strictures on emotional expression in music, claiming that music can represent only the dynamic aspects of emotional life, its patterns of motion and rest, tension

and relaxation" (Robinson, 1997, 154). However, Robinson musically analyses the piece and extracts from it a sense of a "hopeful glance at the future from a time that is shrouded in uneasy contemplation of the past" (ibid, 174): arguably a complex layered effect that resonates more with a felt sense than an emotional state.

Meyer's analysis also came in for some criticism, not least because it was felt he was referring to a "feeling tone" (Cook and Dibben, 2001, 58) in music and not "emotions" a criticism that in itself suffered from a lack of definition between the two types of responses. He also inhabited a behaviouralist standpoint, and omitted to explain the power of lyrics and context. Furthermore, for Storr, Meyers "arousal" theory seemed to fall short of explaining musical "joy" (Storr, 1992, 87). Storr's assessment of the "extraordinary" divisions existing in music theory (Storr, 1993, 87) agrees with Juslin and Sloboda's viewpoint, decrying the paucity of psychological research into music as well as musicologists' reluctance to draw on psychology. Furthermore, they locate the "slowness" of progress in the field to the dominance of the "cognitive" psychological approach, (2001, 4) which emphasizes the cognitive element of human music performance and behaviour, proposing as an alternative a multidisciplinary approach to music, which Juslin later goes on to formulate (2013).

Recent psychological studies on the effect of music have concentrated on how music controls and manipulates emotional response; this ranges from attempts to identify and categorize the emotions elicited from particular pieces of deliberately evocative or stimulating music (Cohen, 2001, 263) to studies into musical effect during different moods, psychological afflictions and mood management. In his review of current psychological research, Swaminathan observes that "emotions influence what music listeners choose to hear, and music influences how they feel" (2015) but arguably this falls into the blurred definition of emotions and feelings without defining one's impact on the other.

In a series of studies, Zentner et al. (2008) factor-analyzed participants' reports of felt emotions in response to music where the term "emotion" was used in place of the "restrictive" sense of feeling. This search for "emotional nuances" responded to current studies' polarized view of emotions and aimed to create a "taxonomy" for musically induced emotions. Zentner et al. proposed that music inducing utilitarian emotions should reveal factors corresponding to such emotions as joy, anger, fear, disgust, and contempt. Instead, the analysis revealed nine dimensions that Zentner defined as "more aesthetic than utilitarian in nature" including wonder, transcendence, nostalgia, tenderness, peacefulness, joyful activation, tension, sadness, and power. Arguably, these experiences are larger and more vague, and yet the studies continued to define them as emotions, a classification which persistently undermined their research, especially when his participants help him refine his list of 300 words, describing the felt experiences of music. Here, Zentner et al.'s editing choices were revealing: "to the writer, it seems a mistake to put 'agitated' with 'triumphant' together because the former is unpleasantly toned while the latter is 'happy.'" In fact, for a focuser, "agitated" could work very well alongside "triumphant" because it highlights the delicacy and nuance of feelings, as opposed to attempting to give the definition a clear edge: imagine the self-description: "I felt triumphant yet a still a little agitated." Throughout the study, the team grapple with the participants' paradoxical synonyms, aiming for that elusive taxonomy and a more manageable set of entries, ending up ultimately being reductive. In creating GEMS, an apparently comprehensive list of synonyms, it is evident that the musical listeners wanted to find that exact term for how they experienced music, and the study concludes that within music emotions "occurred in a blended manner".

The confusion about emotions and music is further evident when Zentner et al. compare the kinds of emotion in life (guilt, shame, jealousy, disgust, contempt, embarrassment, anger, and fear) that are not experienced in music, and cites Juslin and Laukka's finding (2004) that negative emotions are experienced only very rarely in response to music (Juslin & Laukka, 2004; Laukka, 2007). This is further evident when researchers try to work

out why we don't feel disgust at music: disgust is classed as an emotion, not a feeling. Using feeling as a touchstone for their research, Schellenberg et al. (2012) researched intensity of feelings about music and are also undermined by the lack of definition in their terms. They attributed the disappointing results to the difficulty of "teasing" feelings apart from the participants' perceptions about the feelings in music, but this in part could be due to the emotion words the researchers prescribed for the participants to use: happiness and sadness instead of feeling to identify contrast between responses.

Evans and Schubert (2008) try out "felt emotion" to locate the "value and importance" of music's affect, prioritizing how music "makes us feel". This gets closer to the kind of distinction between emotion and feeling but also positions their research in what person-centred theory would describe as an external locus of evaluation: the idea that looking externally for ways to act/feel for how something external causes something to happen in us, rather than looking at what is in us already that resonates (Rogers, 1955). In his 2013 paper, Juslin responds to his own clarion call for a multidisciplinary theory of music, offering a veritable smorgasbord of multidisciplinary perspectives as a recommendation for researchers to continue on this theme. Feedback from participants discovered that 100% of those interviewed about music's effect felt that it had to do with emotion and where this research illuminates further is in reflecting the sheer range of content in a single musical response. Juslin begins by comparing the aesthetic joy of music with the evolutional imperative of emotions, which, agreeing with (although not citing) Damasio, he defines as "evolved mechanisms which have served important functions in human survival throughout evolution" (163). The BRECVEMA framework encompasses Brain stem reflexes, Rhythmic entrainment, Evaluative conditioning, Contagion, Visual imagery, Episodic memory, and Musical expectancy and Aesthetic Judgement, all of which, along with cognitive appraisal, Juslin accounts for the majority of emotions aroused by musical events in everyday life. Pertinently, Juslin makes his case with a lack of definition between

feelings and perceived emotions, that emotions may be “perceived” or emotions might be felt.

More recent studies (Eerola et al., 2017, Menninghaus et al., 2015), have explored the sensation of feeling “moved” by music, although referencing the complexity of Juslin’s BRECHEMA model, fall short of accounting for the participants’ responses to all aspects of the music. In seeking to reduce the variables for listeners feeling moved by measuring their responses to “unfamiliar music” and exploring all the different components that could contribute to individual responses to music (gender, musical accomplishment, empathic ability) the researchers didn’t consider that the unfamiliar music wasn’t created in a vacuum and therefore would have (and did upon listening) sound like other pieces of sad music.

Though Juslin’s work is exceptionally in-depth, what it lacks, and what might provide a broader heading is what Langer and Gendlin would term a “felt response.” This is evident when Juslin ascribes the “aesthetic emotions” unique to music (e.g., *wonder, tenderness, nostalgia, tension*). Wonder and tenderness, then, and all the words on Juslin’s list have all the fuzzy, vague wholeness characteristics of a felt sense. For clarity, I return to Gendlin’s notion of the distinction between emotion and a felt sense: an emotion is immediately recognizable and a feeling about all of that or a “felt sense”, which is vague, murky and the heart of it “not known” (1996, 60) and one which “we may feel all this very strongly, even though we may not know clearly what we feel” (Gendlin, 1968, 1).

To assist, Damasio defines it as an internal/external divide, where feelings are “inwardly directed and private” and emotions “outwardly directed and public” (1999, 37) but this definition is problematic as it only goes so far in offering a clear differentiation: after all, it is still possible to feel emotional. Damasio offers evidence for this in studies on lack of physical feeling in the body of those with Locked in Syndrome. Critically patients “do not report the terror that one imagines would arise in their horrible circumstances” and

yet intellectually they can understand the tragedy of it. Damasio sees that under the circumstances, any mental process which would normally induce an emotion fails to do so through the critical “body loop” mechanism and “so the brain is deprived of the body as a theatre for emotional realization” (1999, 293). Arguably Damasio here is urging for the recognition what Gendlin terms a “felt response”, and the grappling toward “felt meaning” in order to experientially understand a situation. For researchers such as Damasio, this suggests what researchers are discovering is the felt “feeling” response and not the felt emotion. Ikemi’s notion of music as a pre-reflexive response (2013) where our “legs may be stomping” as the “music affects us before we are aware of it” before attention can be turned towards it to create a felt sense. Here this theatre of emotional realization is the space in which a felt sense can form and the focuser works. This resonates with the concept of a felt response and accords with music therapist Gary Ansdell’s words, is no “magic pill” implanting feelings in us (2014, 296). From the possibility of further exploration in music comes a sense of “being accompanied in the deepest sense” (ibid.) Ansdell acknowledges that this kind of depth does not correlate with the reductive “internal emotional state” acknowledged by psychology, but takes it further, “indeed, that music is part of the reflexive constitution of that state, it is a resource from the identification work of ‘knowing how one feels’ – a building material of ‘subjectivity’” (Verney and Ansdell, 2000, 57). Significantly, when asked to identify which part of his students responds to music, the renowned music therapist Nordoff located it in the “body” and termed that part the “musical-personal self ... the part of us that experiences musically...” (ibid, 15). Arguably debate will continue, but as precision in definitions of terms are important to the focuser, so this research establishes a foundation of a clear divide between an emotion and a felt sense, that the musical-personal self can express.

The Human Paradox

Recent research into paradox within music has attempted to explain why people are drawn to sad music to help them feel better. Whether using mood management, or examining laboratory induced moods’ effect on music, the

idea that people can be drawn to an expression of feeling bad has “puzzled” some researchers (Swaminathan, 2015). Enjoyment of sad-sounding music may also be a consequence of the fact that music is relatively unique in its ability to evoke paradoxical feelings. For example, sad-sounding music is enjoyed significantly more than recalling sad events (Vuoskoski & Eerola, 2012) and autobiographical events, suggesting that the effect of emotion perceived by the participants may be different to the emotion felt while accessing memories. Cognitive and behavioural research has established that listening to sad music does not necessarily evoke “negative emotions” (e.g., Blood et al., 1999; Garrido & Schubert, 2015; Vuoskoski et al., 2012, Sheldon and Donahue, 2017). Arguably, negative emotions, though unpleasant, are important in the information they bring, and denying them can lead to psychological malaise which may account for some of the researcher’s confusion: if the research is investigating why exactly a participant would choose to experience a negatively valenced feeling, then it is ignoring a wealth of psychological experience, theoretical standpoints including trauma work, which emphasizes that denying feelings causes the real problems. Further it rejects an aspect of the human condition in which wallowing, repeating cycles of unhelpful thoughts and behaviour can also feel mysteriously comforting. Geiser and Moore address this “life-preserving and life preventing” pattern in their therapeutic model examining client and therapist stuckness in therapy (2014) reflecting on the comfort of what Gendlin terms in *A Process Model* as a stopped process: “an odd kind of home” (ibid, 135).

Experiential techniques using focusing, including Emotion Focused Therapy and Gestalt, work on “divided experiencing” (Elliot et al. 2013) by ensuring that both parts have an equal say. To denigrate a part – give it a negative valence and label it a bad feeling that needs to be thrown away – will never solve the paradox at the heart of a problem; in fact it is often the momentum of an unheard voice that creates the paradox in the first place. In *The Radical Acceptance of Everything*, Ann Weiser Cornell (2005) advocates just this in her approach to “standing it” to help resolve an inner struggle that

ultimately will ensure that “all parts of the self are included and honoured” (ibid,79). Radically, she proposes that all the felt sense in response is accepted, from which point a new resolution may emerge.

Some of the earliest research into paradox in music concluded that it resonated with an unresolved feeling in the body. In Meyer’s view, a musicological theory of structure in music dictates that opposing forces need to exist for a psychological musical journey of tension and then resolution “mirroring” the “essential shape and substance of human experience” (1956, 196) and agreeing with Langer’s belief in the form of music being human feeling and experience itself. Schellenberg and von Scheve (2012) agreed that mixed emotions may be evoked by music because of its structural properties and gives the example of fast tempi, being associated with happiness, and slow with sadness (2012).

Huron (2011) proposes a neurochemical theory that depends on the release of peptide hormone prolactin during feelings of sadness, which induces feelings of comfort, consolation and tranquility; effectively the brain is tricked into thinking it is experiencing an emotional pain; the chemicals released when it realizes it is not induce pleasure. Juslin (2013) repudiates this, pointing out that if that were true, why we do not attempt to experience mock sadness to other events in order to gain a similar after effect. He offers his BRECVEMA model (2013) as a deeper explanation for paradox in which his framework can also account for many other examples of ‘mixed’ or ‘conflicting’ emotions from music. He offers an explanation in the *interaction* between multiple mechanisms and offers the concept of the “sublime” and Burke’s term of “delightful horror” which is itself a paradox (and the kind of combination that can arise in focusing.) Furthermore, he presents the idea that listeners are swayed by “affect-as-information” – the notion that people often use feelings to guide beliefs and judgments” (ibid, 52). That people commonly use feelings as a guide and that feelings are accessible to us all the time is person-centred theory’s view of the fully functioning person and one the therapeutic client (and therapist) aspire to: ultimately it seems more

likely that psychological malaise and an inclination to listen to sad music stems from *not* following feelings as a guide.

Research into paradoxes in music has further been stymied by cognitive labelling which not only defines certain emotions as a good or bad but asks the research participants to respond in kind. This impacts on how participants process music's effect, influencing and stereotyping their responses and shaping research into music in a potentially unhelpful way. Knobloch and Zillmann examined three different mood states based on a mood manipulation test and hypothesized that the more annoyed the mood, the greater the need for energetic joyful music and the happier the mood, the lesser requirement, supporting the idea that music is a "vital force" in wellness (2002, 352). Dividing experiencing to synthesize varying moods is problematic at best but the study was ultimately stymied by its mood manipulation: the participants took part in a facial recognition test, and randomly received responses of "good" "terrible" or "average". Students responded with annoyance to being classified as "average" and so arguably, without the neutral state, neither good nor terrible states could be concretely tested.

Kallinen et al. (2006) were surprised when sad music elicited the most pleasant affect and low arousal, and accredited this to relatively slow tempo and legato which in itself elicited separate feeling of calmness. They concluded, perhaps rather obviously, "that music may be loaded with ambiguous emotional expressions with its rich structure" which not only blurred the distinction, but failed to make any new definitive conclusions about why sad music elicited pleasant feelings. Van den Tol et al. (2014) pursued a self-report questionnaire into the effects of using sad music as self-regulatory emotional goal. They found that music helps some listeners come to terms with their feelings and that mood enhancement was reported by users who wanted to distract from their feelings or listened to music for aesthetic effect. There was less evidence of music being a companion or evocation of memories as a mood enhancer. This partially correlates with

Chen et al. (2007) who investigated mood management using media and found that during negatively induced moods, those who “ruminated” more wanted to stay with the “negative” music for longer, whereas those who didn’t were inclined to try to “repair” their mood. Chen et al. do not, as Van Den Tol et al. cite, claim that sad music helps “sort out one’s feelings”, as mood repair is ultimately temporary within the music domain and success was actually more influenced by personality differences. It is therefore problematic that researchers are looking to get rid of “bad” negatively valenced feelings in the hope of resolving them externally.

Garrido & Schubert (2011) go further and investigate the potential connection between aesthetic experience with dissociative pleasure proposing that the effect of music-elicited feelings of sadness are inhibited because of the music’s aesthetic context: innately we know we are experiencing the bodily state in a different way, just as we experience simulated fear during a scary movie. The study reported that this was not the same as clinical dissociative state and conclude: “the idea that listeners’ responses to negative emotions in music will differ from individual to individual is a point that seems generally to be ignored by many writers covering the topic of the paradox of sad music enjoyment” (ibid, 289): subjectivity again. This may be because many of the explanations offered approach the topic from an introspective, phenomenological perspective, but with terms ascribed from an empirical observer’s view consonant with Sloboda, 2001, 2013; Zentner, 2008; Damasio, 1999, 2000, 2014 who argue that scientific research into emotions has not been subjective enough.

Langer offers a theory for paradox and emotional ambivalence, in that emotional opposites (joy/grief, desire/fear) are similar in their dynamic structure and so reminiscent of each other. She draws on the words of Hans Mersmann to invoke the importance of ambivalence in human felt response: “the real power of music lies in the fact that it can be true to the life of feeling in a way that language cannot; for its significant forms have that ambivalence of content which words cannot have” (1953, 242). The

possibility of expressing opposites simultaneously gives the most intricate reaches of expressiveness to music as such and is true to the life of feeling.

Pannese et al. (2016) mine philosophical treatise in a discussion of a musical experience in which metaphor may mediate between language, emotion and aesthetic response (66), agreeing with Goehr that “Music inhabits the mental realm in which metaphor communicates” (Goehr, 1996, 48). The experience of music involves not only the ability to perceive it, but also to hear music “as form” i.e. as a combination of perception of sensory inputs and their interpretation as a ‘token’ of more general concepts, whose existence is independent of the specific sounds” (Cook, 1990). Good metaphors however are defined as displaying a careful balance of familiar concepts and novel information which makes them “understood the moment they are stated” whilst at the same time their meaning is “not clear at first” but rather comes a little later (Rhetoric III.x.4 in Pannese et al., 2016, 65). In referencing Juslin’s BRECHEMA study (2013), citing the complex layering of layers of meaning, Pannese finds music acts as “the hinge between language, emotion and aesthetic response” (2016, 68). What Pannese et al. were perhaps searching for was a felt response, that correlates with Gendlin’s notion of crossing (1962). In his paper examining pre-reflexivity, “Re-experiencing” and felt response (2017), Ikemi builds on previous findings linking pre-reflexivity and music (2013) and offers two instances of how Gendlin’s theory of crossing can inform experiencing: re-experiencing (where one person crosses their experiencing with another, say in therapy) and the “crossing” of two contexts such as a metaphor and a situation. He delineates the difference between Gendlin’s theory of metaphor and those that connect through understanding similarities, “in Gendlin’s metaphor theory, the similarity is found after the carrying forward.” This resonates with Pannese et al.’s hinge theory, but if applied to music, restores metaphor to Gendlin’s emphasis of the importance of felt meaning, and how in Ikemi’s terms, pre-reflexivity plays a fundamental role.

Another explanation for why listeners are paradoxically drawn to sad music could be less to resolve or find relief from, but in some way to resonate with the kinds of emotional issues they are struggling with. Philosopher Christopher Small, and latterly Gary Ansdell, pinpoint this using a new word: musicking. "Through musicking, humans have the power to explore and articulate those contradictions and paradoxes simultaneously, in ways that verbal language cannot" (Ansdell, 2014, 204). Consonant with Meyer's original theories, the contrasts, tension and relaxation within musical structure (Small, 1998) is crucial to the narrative and experiential journey for the listener. Ultimately, through music people are drawn to the sad feelings they have, even though they may have trouble dealing with them, or usually cope by pushing them away – as Strizhakova & Krcmar state, "we do not always want or indeed strive to be in a good, upbeat mood" (2007, 110).

In his passionate discussion of *How Music Helps*, Ansdell takes up Christopher Small's idea of Musicking, discussing the distinct ways in which it can profoundly impact lives.

But perhaps the key teaching of musical epiphany is just this: glimpses of beauty, wholeness, health and truth are often manifested within frailty, damage, illness and fragmentation. This is their message. (2016, 251)

Music provides the answer for why it can hold contradiction – it depends on the resonance for its own structure that contains order, dissolution and resolution to convey the composer's original meaning. This great paradoxical power is partly supported by Gabrielsson's large scale qualitative investigation of strong experiences with music (Gabrielsson, 2001) which reported that strong bodily responses accompanied strong emotional responses, which were predominantly positive. Crucial too, was an altered cognition involving a lost sense of time and place, imagery, transcendence, intensity and "indescribability" of experience. In discussing the experience of profundity in music, Reimer compares these peak experiences of music to nothing less than earth moving significance: "A deep, profoundly moving experience of music can somehow yield an altered

perception of the world, in which the paradox of simultaneous good and evil is not seen as something to be overcome but as something to be accepted" (1995, 3).

Intricacy

A brief glimpse at the density of information already covered underlines the extraordinary intricacy that researchers have encountered investigating the way music works. Juslin's BRECVEMA multi-disciplinary model (2013) accounts for each element's capacity to "involve psychophysical relationships between external features of the environment (i.e., the music and the context) and "internal features of the perceiver" (ibid, 241). The relationship and context predominates, and moreover dispels the notion that music is some kind of a magic pill that makes someone feel a certain way. Juslin picks up on DiNora's idea of "musical affordances" (2008) that there may be elements to a piece of music that can afford a response, but they do not necessarily guarantee it, further highlighting musical response as entirely subjective. Ultimately the wider research into whether music "makes us" happy or sad simply does not go far enough to reflect the complexity of individual listener response. For instance, the participant who listened to an upbeat piece of music ascribed by researchers, who is asked to rate it as happy or sad may have associated it with a break up at the time of listening, and therefore not be able to rate it without its subjective context. With only the choice of rating degrees of happiness and sadness, this potentially undermines the research's results. The BRECVEMA model categorizes human responses in positivist observer way, so that it can be applied to individual responses; while useful, it potentially casts its net too widely in branching out to other disciplines, creating an almost "jack of all trades" feel, and one which raises more questions than it answers. The model seems still to depict phenomenon devoid of human relation, and yet it is all here: from human to human, and represented by Small in *Musicking*: in order for music to have come into being, it must have been composed, and for composing to happen, someone will have made a decision to lock down a melody or harmony. That musical choice will have also been based on

Langer's sense of the composer having arrived at the "best of possible worlds" (1953, 122) based on what they have "heard before" (ibid, 131).

Simply looking within a piece of music's dynamic structure unveils an intricate beat of time that creates much needed space for the listener. Ansdell (2014) urges a deeper, more complex interrelation of mechanisms involved in music's affect. Ansdell finds these areas in his approach to all the distinctive ways that music can affect us, which reflect in no small way the absolute breadth and depth of information that seem resonant in the "miles of synapse information" of Damasio's neural mapping and action states (2000, 198). The world of music can then in itself represent a different temporal reality in which listeners can find longed-for repose. In *Making Music Together* (1951) Shutz examines the "occurrence of inner time" and its importance to profundity in music, and points to the combined "stream of consciousness" shared by both music and listener "participating in an interplay of recollections, retentions, protentions, and anticipations which interrelate the successive elements" as resonating with Langer's notion of "dynamic" time in music (1953, 150). Ansdell accounts for music's transportive power that can help people who spend days feeling depressed with no feeling of time moving: that music's essential time can be "personal, qualitative, active and dynamic" (2014, 218). Sachs agrees, in that "a piece of music is not a mere sequence of notes, but a tightly organized organic whole. Every bar, every phrase, arises organically from what preceded it and points to what will follow. Dynamism is built into the nature of melody." (Sachs, 2007, 210). With this construct in place, it is no wonder that classical, Cartesian science cannot fathom or make sense of such an interrelated nexus of response. Gendlin's *A Process Model* creates interaffecting or EVEV as the core of his theory into human complexity:

The single occurring includes all the differences, and the differences made to each other by these differences, and again by the differences they make. Occurring is an interaffecting of everything by everything (evev).

(Gendlin, 1997, 41)

Compare this diverse complexity to Ansdell's observation that "Hearing a melody is hearing, having heard and being able to hear, all at once" (2014, 286). In its dynamic experience, music maps the interaffectedness of our memories, feelings, anticipation and fears.

The psychophysical effect of the feeling – induced by the structural qualities of tension and resolution intrinsic to the music – remains in the body until it resonates, and is consonant with Meyer's stopped processes theory. On a macroscopic level, it is unsurprising that a felt experiencing event that was created by another human, "musicked" as Small would have it, could elicit such a dramatic response in the listener. This concurs with Ansdell's thought that music is a "liminal experience" and that flow is "one of the prime characteristics of liminality" (2014, 236). When music is effective, and can reach us, its effect is often described as profound, and tantamount to the experience of spiritual change, the kind of physical experiences documented by Csikzentmihalyi in his groundbreaking book *Flow*. Critically, the process by which we are transported by music, the listening skill "to evoke feelings and images based on the patterns of sound" (1990, 112) that also combine with a complex analytical appreciation of structural elements of the music.

Picking up the baton from Small, Ansdell agrees that music is a human reaching out to another through musical form, hence the verb "musicking"; that whatever part is played in music, everyone is experiencing it in a bodily way. In *Why Music Helps* (2014) Ansdell emphasizes the human aspect from his and colleagues' own work in music therapy with clients who have varied disabilities that limit their capacity to express their feelings cogently through words. Communication between music therapist and client forms the feeling language that the distressed, traumatized, or learning disabled clients and children can express themselves, feel themselves being heard and respond, constructing an intricate web of communication in the room.

We transmit our listening through what and how we play. We say to a client: I hear you this way. We hear from them what at this time they

can and can't do musically – which is also to say, who they can and can't be as a person at this time. And then we say: In music this is possible! Come....

(Verney & Ansdell, 1990, 5)

Ansdell further discusses whether a music therapist can actually practice therapy and more so whether it is the conveyance of music itself that creates that connection. Ansdell reports the Martin Buber *I-Thou* connection that differentiates his therapy from the Person Centred Approach in that the music relationship does not share the same dynamic. Though the client in music therapy may not be an accomplished musician, their responses to the musical dialogue is as critical to the development of its creation. Crucially, Small and Ansdell separate where focusing theory continues: Small finds a mystery in the kinds of feeling responses of the listener, citing that music expresses where words "cannot go" (1998, 286) and this is where focusing theory departs from current thought. The focuser is interested in the "silence" and the "don't knows" – the vague not knowing and the edge of awareness of the felt sense from which meaning might come. Ultimately if the bodily feeling is there, then focusing can develop and create the meaning that accurately represents it.

Music's constituent elements reflect the "dense network of relationships that connect together the various dimensions of our lifeworlds where "everyone experiences a similar progression through the charged time and musical shape of the 40 minute session" (Small, 1998, 236). Small recalls Zuckerkandl's insight that, whilst musical togetherness requires inner cohesion, it is still just as it has always been, "the other power" which, along with language, fully defines man as a spiritual being and more so, a being interconnected with others. One domain where this is implicitly present is music, and in music and what may reach us interpersonally originates from what can be experienced as a human being: in Langer's words: "all knowledge goes back to experience; we cannot know anything that bears no relation to our experience. Only that relation may be more complex than the theory of direct personal expression assumes" (1953, 390).

The latest research into the use of music as a memory store to ameliorate the condition of ailing dementia patients contain two powerful uses of music; most recently, research has seen the creation of a kind of passport into the patient's past by early intervention interviews with dementia patients whilst they are cogent enough to recall memories². This empowers the patient with the knowledge that they will be able to communicate once their condition deteriorates. The second aspect is the use of music at that latter stage; patients have been known to talk when previously silent; calm down when usually aggressive. This "back door" to the person who is still within the body of the patient is a powerful demonstration of the effect of music. In *Musicophilia*, Dr Oliver Sacks documents his groundbreaking work with dementia patients, and writes of the astounding power of music which acts as a "Proustian mnemonic" (2007, 344) permitting access to memories and feelings and "worlds that had been seemingly lost" (ibid). In recent years singing has provided relief, excitement and comfort in dementia patients for whom those emotional capacities were thought to have been lost forever. Sacks provides a powerful testimony from a nurse who played music with patients:

At first I thought I was providing entertainment, but now I know that what I do is act as a can-opener for people's memories. I can't predict what will be the trigger for each person, but there is usually something for everyone. (2007, 345)

Music then is a connective, communicated force, that is reflected in sociological studies taking up a neglected area of music psychology by researching context and exploring the way music shapes our lives. A customer will hear the same music at the same time in certain clothing chains across the country; the soundtracks are set to play simultaneously and were created to manipulate and hone customer energy levels throughout the day (DiNora, 2000). The sociological view explores the principle that though much of our interaction with music is an expression of something internally, it is also governed and fostered by society's cultural norms. Small's idea of the construction of music agrees with this, in that

² Music Mirrors, an original research project, 2017-2021, University of Zurich

even the most rebellious new musical structure references a norm in order to dispel it (1998). However in his foreword to the study *My Music*, George Lipsitz argues that the predominant feeling of sociologists was that much of music's power has been left unexplained, with an inadequate "way of understanding" (Crafts et al., 1993, x).

Summary

Concurrent with Juslin and Sloboda (2007), this review of literature has yielded a sense that there is not one unified theory on how music works so powerfully. Both positivist physiological evidence and emotions however, are an inadequate expression of what in us responds to music: that listening to music is as dynamic an "experiencing" as feeling an emotion and explicating it in therapy. It demands nothing less than a precision of terminology that affords the concept of "feeling" the notion of a vital inner body state, with all of its nuances that can effectively reflect the subtle subjectivity of human experiencing. The lifeworlds of music, in its inner time, its bodily induction of feeling resonates with our implicit experiencing. It can accompany paradoxes, and help us feel understood and belong, as well as part of a greater schema. Gendlin believed that human experiencing is "much more intricate than our concepts and phrases can capture" (1996, 58). Music psychologist Murry illustrates this when he described Jimi Hendrix playing his Vietnam war inspired version of the Star-Spangled Banner at Woodstock, as "one man with a guitar said more in three and a half minutes about that peculiarly disgusting war and its reverberations than all the novels, memoirs and movies put together" (Murry, 1989, quoted in DiNora, 2000, 50).

A "can-opener" for memories, and yet a fresh force for forging "deep" connections in music therapy; an expression describing a war better than all books and novels and a comfort in times of trauma: this is the potency of music for humans that eludes clear explanation. Arguably, for listeners with the capacity to work inwardly, this is where focusing could have the

potential to offer fresh insight – working with the vague unformed felt sense in the body to form images and words to express that feeling: to locate and carry forward stopped processes. Ultimately this too is where neuroscientific research is heading – not just to locate action states and body maps to then conclude our responses are a wordless mystery – but to find ways to put words to that mystery and discover what it is, subjectively, for the listener's experiencing.

Methodology

The aim of this research project is a phenomenological enquiry to discover the kinds of experiencing elicited by focusing on music. Phenomenological research prioritizes the experience of the research participant over objective standpoint, remaining “faithful to the phenomena” (Atkinson and Delamont, 2005, 832) through use of questionnaires, score ratings and interviewing. Phenomenology spurns the positivist viewpoint that philosophers – including Gendlin – found so incongruous with understanding the subjective experiencing that emerges, particularly during therapy. My research explores a small sample of participants in order to examine their subjective experience using focusing to articulate their feelings about music. It also includes a semi-structured interview involving the composer of one of the participants choice of music (Jenny, participant H).

This chapter will provide a background to phenomenology and situate within it Gendlin’s philosophy of the implicit. Amongst his many works on the subject, two career spanning publications *Experiencing and the Creation of Meaning* (1962) and *A Process Model* (1997) will form a touchstone from which to further explore Gendlin’s concept of experiencing. It will examine how Gendlin and Zimring’s early work on experiencing (1955) influenced Rogers’ Process Conception of Psychotherapy (1961) and, following on from the split caused by issues involving the Wisconsin study, the creation of the Experiencing Scale (EXP) and ultimately developing the technique of focusing. The method of data analysis of Interpretative Phenomenological Analysis is introduced, with a discussion of its relevance in incorporating the EXP scale as part of the analysis.

Phenomenology

Theoretical underpinnings

Phenomenology was developed in the early 1900s by Edmund Husserl, whose diverse and lengthy writings reflect his new philosophy which explored subjective perception in research (Giorgi, 2009). Husserl’s thinking

has been traced back to psychologist William James, whose groundbreaking tome *Principles of Psychology*, published some decades earlier, showed the beginnings of alternative ways of looking at human experience. Husserl's letters and writings attributed some of his thought to James, naming him an "excellent investigator" unshackled by any tradition, and a "genius", whose influence was important for his own work (Edie, 1987, 23). Indeed, history has found in James a "towering figure of the nineteenth century and a springboard into the twentieth" (Simons, 1998). James' experimental thinking about ways of perceiving self and the inner stream of consciousness permeate through Husserl's early phenomenological theories, out into Gendlin (Purton, 2004) and beyond in his later influence on neuroscientist Antonio Damasio who credits him with being a man before his time (1994, 130). Referred to by some as the "father of modern psychology", (Parker, 2014, 259) James was the first to explore the idea of the kind of feelings that make up a felt sense – central to Gendlin's focusing technique; his description of the feeling of something missing is resonant of the vague feeling of the felt sense:

But the feeling of an absence is *toto cœlo* other than the absence of a feeling. It is an intense feeling. The rhythm of a lost word may be there without a sound to clothe it; or the evanescent sense of something which is the initial vowel or consonant may mock us fitfully, without growing more distinct. Everyone must know the tantalizing effect of the blank rhythm of some forgotten verse, restlessly dancing in one's mind, striving to be filled out with words. (1890, 304)

His unassuming inclusion of the potency of music's effect make his influence on this research paramount.

James hypothesized that the traditional dualism of mind and matter needed to be "supplanted" and the field of research returned to phenomena of pure experience (Stevens, 1974): effectively an inside-out perception. James found it incomprehensible that philosophical tradition fought to scorn the "knowledge of the particular in adoration of the general" (James, 1890, 11) and presented his own theory on human experiencing which sought to

maintain a scientific, psychological discipline, whilst exploring the inner world of the psychologist researcher.

Even those experiences which are used to prove a scientific truth are for the most part artificial experiences of the laboratory gained after the truth itself has been conjectured. Instead of experiences engendering the 'inner relations,' the inner relations are what engender the experiences here.

(1890, 375)

Here are seeds of early phenomenology: James' notion that an object can mean different things at different times to different people stepped away from the causality model of Cartesian influence/affect/effect. This is particularly true of his example of a child's fear of a hut in the forest: that James might feel very differently about the hut but for the fearful child it remains a source of terror – and the hut, as the object to be looked at depends largely on the subjective perspective of the watcher (1890, Chapter 29). Herein lie the beginnings of Husserl's notion of intentionality.

The first to coin the term "stream of consciousness" that marked later psychological writings by authors such as Woolf and Joyce as well as resonating with Gendlin's theory on the flow of experiencing, James' *Principles* sets deft, modernist ideas about the role of feelings in research, including a suggestion that there were many levels of perception procured by perspectives gained through psychotropic drugs, set against slightly jarring 1890 era observations of the minutiae of daily life. Importantly, James' *Varieties of Religious Experience* represents an example of the first phenomenological account of the felt effect of religious experience. Of utmost importance is James' view of the body's role in experiencing feelings, specifically how feelings change the mental states in the body, and create ensuing bodily changes that can be noted in the affect in breathing and other organic functions.

Common-sense says, we lose our fortune, are sorry and weep; we meet a bear, are frightened and run; we are insulted by a rival, are angry and strike. The hypothesis here to be defended says that this order of sequence is incorrect, that the one mental state is not

immediately induced by the other, that the bodily manifestations must first be interposed between, and that the more rational statement is that we feel sorry because we cry, angry because we strike, afraid because we tremble, and not that we cry, strike, or tremble, because we are sorry, angry, or fearful, as the case may be. Without the bodily states following on the perception, the latter would be purely cognitive in form, pale, colourless, destitute of emotional warmth. We might then see the bear, and judge it best to run, receive the insult and deem it right to strike, but we should not actually *feel* afraid or angry. (1890, 270)

James theorized that experiences that involve meaning, such as anger, love, pain, involve bodily changes and are part of how we act and experience meaningful events. He concluded that if the hypothesis were true, our bodily feelings are tightly bound in with our mental frame. Neuroscientist Damasio (2009) cites James' emphasis on the primacy of feelings as formative for his own work, although eschews some of the broader generalizations about early man and takes James' ideas further using CT scans to substantiate his findings. Even here, James' influence is crucial, as Damasio presents his theories through case studies and extreme case scenarios that James employs in *Varieties of Religious Experience*, and later *Principles of Psychology*. Damasio is the first to admit that CT scans alone cannot provide the whole picture of what happens in the brain, corroborating James' emphasis on the lived experience.

Key to my research, is that James referred unerringly to the “culminating point” of music’s effect on the body in a phenomenologically descriptive manner (1890, 311). Philosopher Suzanne Langer found in his account evidence for her theory on form and feeling in music (1953, 89) and Damasio took up the gauntlet once the technology became available to consolidate his theories about the intricate connection between music and feelings. This connection has foundations in phenomenology as well as a resonances between Gendlin and James both in the feeling and transformation of feeling (Shea, 1980), and in Purton’s view, Gendlin’s reference to “the other side which is vastly more” (2004, 231). However, where Gendlin does not spend too much time considering the phenomenon of music’s affect, referencing Langer’s work to underline the profundity of

the body's response to music, phenomenologist philosopher Merleau-Ponty repeatedly refers to the wordless and yet powerful experience of felt responses to music (1962, 225) finding its mode of expressing meaning on the "sensorium commune" consonant with novels and poetry. His understanding of subjective experience resonated with his belief that human beings possess remarkable complexity; for the body "is the fabric into which all objects are woven, and it is, at least in relation to the perceived world, the general instrument of my comprehension" (1962, 235). Existential psychotherapist Greg Madison emphasizes Merleau-Ponty's importance to the development of Gendlin's theories having "rescued the body from being a thing" (2008, 64). For existential psychotherapy, Gendlin's theories support "an intersubjective understanding while remaining verifiable in our lived experience" (ibid). In the words of Merleau-Ponty the "sensorium commune" could not be understood by empiricist objectivity alone, which echoes Gendlin's intricate sense of bodily mechanisms, as later imagined in *A Process Model* (1997). For Merleau-Ponty, the body's lived experience must be taken into account in how the world is perceived and understood:

In this primary layer of sense experience which is discovered only provided that we really coincide with the act of perception and break with the critical attitude, I have the living experience of the unity of the subject and the intersensory unity of the thing and do not conceive them after the fashion of analytical reflection and science.

(1962, 238)

Merleau-Ponty's emphasis on the importance of the "phenomenal" body in experiencing the world (1962, 106) urges a holistic sense of how the body processes, and a heightened awareness of the vitality of consciousness, citing the kind of separation of body mind that relates "certain movements to bodily mechanism and others to consciousness" (1962, 124). There is a creation of language in expressing a feeling, and that language would "accomplish" the feeling behind. William James too noted this feeling of inner experiencing and that that the self, upon reflection, appears not to be a stable, isolable, self-identical thing at all, but a "fluctuating material"; my "self" is not something fixed but rather something that appears differently in different contexts and from diverse perspectives. There is the "material self"

and one in which “we feel the whole cubic mass of our body all the while but my ‘self’ is not experienced purely and simply as something which exists only within the physical contours of my body; it greatly transcends such physical limits” (1890, 400). Edie notes that James and Husserl share a common anti-metaphysical attitude, a desire to “dissolve” traditional metaphysical problems by a return to experience (1987, 68).

Subsequent phenomenologists sought to define this sensation: “sense commune”, Merleau-Ponty’s “accomplishing thought.” Our constant sense of ourselves in our world is named by Heidegger as “Befindlichkeit,” and Sartre as “nausea”. Ultimately, phenomenologists agree that feeling influences and is expressed by words. Introducing this concept of experiencing, Gendlin draws the reader to their own sense of their continually flowing feelings – that by turning our attention inward, we can sense in us physical feelings that may go unnoticed: our sense of being here right now: “it is you. You are now looking out through your eyes from it” (1967, 142).

Experiencing and the Creation of Meaning

In *Experiencing and The Creation of Meaning*, Gendlin’s PhD thesis and influential to the formulation of the Experiencing Scale, he posits an idea of a new philosophy, built on the work of phenomenology, but embracing the concept of the importance of felt meaning to our understanding of the world. Consonant with positivist research, he outlines that this made it “very difficult, in psychology, to refer at all to the everyday phenomenon of subjective experiencing” (1962, 228).

As we have shown in a number of instances, current theory cannot refer to an individual’s directly referred-to experiencing. Its terms either refer to externally observable behaviour, or they are theoretical constructs without observable referents at all. However most of the practical and live meaning of theory in the field of psychology lies in the personal experience of the psychologist. Hence, he employs that personal experience both to give implicit meaning to his terms and to help him formulate meaningful hypotheses.

(1962, 269)

Gendlin believed felt meaning and felt experiencing were lacking in his exploration of fellow phenomenologists' philosophical standpoints and he contended that subjectivity is so important precisely because of the part played by "felt experiencing" (1962). Previously, philosophers reported that how we engaged the world presupposed that we would feel something about it, and, like the positivists, early phenomenology failed to fully take into account feeling's role in processing experience: an inward referent (always this or that concrete aspect you attend to) which forms the term "experiencing" (1962, 12).

Gendlin developed Suzanne Langer's ideas of the importance of feeling to our felt response, citing "no human impression is only a signal from the outer world; it always is also an image in which possible impressions are formulated, that is, a symbol for the conception of such experience" (1953, 184) and indicates felt experience as being key to our involvement in the world; felt experiencing occurs during our interaction with a concept, thing, situations or event; meaning is formed and had through an interaction between experiencing and the subsequent creation of symbols encapsulating it. Attending to the inward flow or stream of experience, and forming symbols and words is how successful clients in therapy work with problematic issues.

Experiencing plays basic roles in behaviour and in the formation of meaning. If logical schemes are not considered in relation to these roles of experiencing, then logical schemes are empty.

(1988, 134)

Where Merleau-Ponty found that words "accomplish" thought, Gendlin added that a key characteristic of experiencing is that any aspect of it can itself be attended to and yield "many, many more symbolizations" and be endlessly differentiated (1962, 16). In fact each aspect of how we conceptualize, process and understand the outer world involve this "felt apperceptive mass", and that even intellectual ideas and arguments exist for us in a felt way (ibid 27). Gendlin continued to engage with

phenomenological discussion and in the rather self-explanatory paper 'Two Phenomenologists Do Not Disagree' (1982), he sets out his philosophical standpoint to reflect that however phenomenological philosophers choose to work with and frame their subject, ultimately the phenomenon itself, "some aspect capable of being experienced" is the same, and that they will ultimately agree: phenomenon, and the experiencing of it, is all.

Direct reference and Explication

What Merleau-Ponty describes as accomplishing thought, and Husserl saw as intention, Gendlin argues that how we make sense of things derives from "felt meaning". Feeling here is clarified "how we are in situations", and the feeling might be experienced bodily, perhaps as a "dull ache-like thing within". If the ache is uncomfortable, then a drink or drug might help alleviate it; only when attention is turned inwards and the ache can be worked with by explicating it, we may find it is "not at all within", and actually "turns out to be all about our living in situations" (1962, 139).

For Gendlin, meaning "arises in symbolic interaction with felt experiencing" (1962, 221) and was connected to the concept of direct reference. Here, symbols (such as "this feeling") refer without conceptualizing or representing the felt meaning to which they refer: there is a feeling about something, but there is no symbol, word or picture that need occur in experiencing it (ibid, 95). Before we attend to these feelings, they can be termed as "pre-conceptual": they are implicit, unformed. Only once they interact with symbols, can concepts or meaning be formed. Ikemi (2013) describes this relationship with implicit experiencing as pre-reflexive: before we become conscious of a felt connection but still feel its effects; he also uses this term to demonstrate how it is that music can affect us bodily without us realizing.

The process of explication can be defined as the felt application of symbols (words, images gestures) to the felt meaning: or the inwardly felt datum to which we can directly refer (1962, 109). Once a word, gesture or image

seems to symbolize the direct referent exactly a “recognition” occurs, and interacts with it, then it is said to “carry forward” what is felt (1965, 131). The symbolization has to be precise, and once it is articulated, resonates with the felt meaning; then a felt response comes by a shift in feeling. The next step of explicating beyond this may bring a new response, and a further carrying forward (ibid, 132). The phenomenology here is “a *process* (a hermeneutic), steps of interplay between a responding felt concreteness and our explicative words or action” (ibid, 134).

An example from psychotherapy illustrates this: that a client can find answers to questions/problems he has posed for himself by referring directly to their experiencing. The job of the therapist is to create the conditions – provide the personal newness – by which the client can come into contact with this flow of experiencing when previously it may have been blocked (for instance, the client may feel it’s wrong to feel jealous or angry, and deny that feeling) and in this way, “psychotherapy is a special area in which the articulation of experience constantly occurs” (1962, 77).

Experiencing and the Wisconsin Study

Gendlin began his work with Carl Rogers in 1950s University of Chicago Counselling Centre, first as a young philosophy student employed as a Practicum (who, at interview with Rogers, was asked if he was “obtuse with people”). Gendlin’s research with Zimring on an experiencing scale (1955) and a subsequent series of papers on experiencing published through his work at the centre quickly established his importance to development of theories of experiencing and personality change. In Hendricks Gendlin’s words, he was “developing a language with the things that Rogers was observing empirically in his tape recorded sessions and interviews” (2003, in Moore, 2016). Moore emphasizes the influence of Gendlin and Zimring’s process conceptualization on Carl Rogers work, particularly the similarities between “structure bound” and process experiencing, that Rogers acknowledges in A Process Conception of Psychotherapy (1961). Having

established the efficacy of the client-centred approach with neurotic patients in their university clinic, Rogers and Gendlin embarked on a study of its effect on schizophrenic patients at a state psychiatric hospital. They hypothesized that the core conditions so critical to client-centred therapy's success with neurotics should – if they work at all – facilitate a different client base and correlate with successful movement across Rogers Process Scale.

Based at Mendota State Hospital, the study compared its patients diagnosed with schizophrenia to “normal” local Wisconsin residents. Gendlin discovered that if the local farmers were only willing to talk about sowing fields and tobacco, then the patients would barely interact at all. This contributed to his theory regarding subverbal communication, and the importance of the therapist and client's interaction “pointing” at a client's experiencing to reveal its felt meaning. Gendlin illustrates this through recounting a delusional patient's request to know where the hospital in which he's an in-patient keeps their electronic machine (the one that compels people to return to the hospital when they have ground privileges.) A point of view might have been to “argue” with the existence of such a machine, or present the implication that this patient dislikes the hospital. However, Gendlin's response points at the felt meaning of the patient's verbalization and, without seeking to deny its truth or collude with its implications, yields new information regarding the patient's perceptions:

So I say back to him: “you have felt in yourself the effects of this machine you are talking about?”
“Of course, I sure have,” he says and goes on to say that the machine makes him feel “not himself.” (2009, 125)

Gendlin concludes that by pointing at the participant's inner experiencing, something important was communicated back that could not have come from analyses, practical response, reassurances that there was no robot or questions. Phenomenologically, pointing at a different kind of experiencing preserves the client's phenomenological field, the experience of the experiencer and does not question them. Here Gendlin is building on a

phenomenological tradition including Merleau-Ponty in *Phenomenology of Perception*.

The victim of hallucination does not see and hear in the normal sense, but makes use of his sensory fields and his natural insertion into a world in order to build up, out of the fragments of this world, an artificial world answering to the total intention of his being.

(1962, 341)

Intentionality is key here, both for Gendlin's schizophrenic patient, the hallucinatory victim and James' child looking at a dark hut in the forest. It is entirely about the primacy of the experience. In *Experiencing and the Creation of Meaning*, Gendlin observes that the experiential process, as witnessed in subverbal communication, can be viewed as an alternative version of phenomenological reflexivity.

Instead of a causal definition of what brings about meaning, and instead of an ontological identity of these characterizations of meaning, we are offering an experienceable fact, that for any specified meaning an 'experiencing procedure' can be specified as an aspect of the experienced meaning. Our conclusion is therefore an experiential version of the traditional formulation of reflexivity.

(1962, 187)

Phenomenological interest in bodily changes, traced back to James, can be seen fully in the observation of bodily changes occurring during focusing. Bodily cues are fundamental to a focuser's experience and further signs that the participant is focusing, such as sighs and pauses, would be signified by the more obvious ways they were getting in touch with their experiencing and these have been well documented by focusing teachers and experiential therapists (Gendlin [1996], Cornell [2005], Friedman [2000] Greenberg et al. [2003]). In *Experiencing and the Creation of Meaning* (1962), Gendlin argues for felt experiencing as forming a crucial role in understanding the world: the "felt" here also involves bodily sensations being part of how humans engage with anything external that requires a response, whether visual, verbal, remembered or planned. He also posits that experiencing is essentially creative; we tap into experiencing to form meaning, and it is felt meaning that enables it.

What is clear is that Gendlin's work, and later development of focusing to reflect successful client's "checking in" with their experiencing, has its roots firmly in the person-centred approach, not just because it emerged from Wisconsin's person centred trial on empathic connection in therapy, but because it prioritizes the client's experience: they enable a prizing of the client's phenomenological field and in effective therapy ultimately the therapist and patient "share the same phenomenal world of the relationship, seeing its strengths and weaknesses in a similar way" (1962, 84).

Work with Schizophrenics and Development of a measurement for Experiencing

The creation of the Experiencing Scale responded to a growing need to examine and quantify what exactly it is about psychotherapy that proved most facilitative. Outcome measures could only establish that a therapy worked, and not how, "before and after" leaving, in Gendlin's words, the phenomenon in a "black box" (Gendlin and Tomlinson, 1967, 110), adding that research into a phenomenon best succeeds when the phenomenon itself can be measured.

The process scale used in Wisconsin, acknowledged as based on Gendlin's theory regarding experiencing (ibid, 120) was to "identify the specific observables of the therapeutic process." A part of that scale rates tape-recorded interview material on a continuum between the poles of "remoteness from experiencing" and was presented as "an index of involvement in change" (Rogers, 1967, 78) in response to the need to produce an empirical, observable and clinically replicable measure for the reasons why psychotherapy was successful. After much haranguing, distress and delay, the whole project's design and outcome was published as *The Therapeutic Relationship and its Impact* in 1967, where the project is fully disseminated, and the process findings discussed. At the lower end of the scale, personal feelings and meanings are unrecognized by the client with a

"remoteness from experiencing" (Kiesler et al., 1967, 243); as the client progresses, owned feelings could be expressed in the present at midpoint, leading to ultimately successful personality change at the upper end of the scale which accesses a changing flow of feelings and "experiencing in the immediate present . . . as a clear and usable referent" (ibid). The success of the clients' therapy was compared to established outcome measures including the Minnesota Multiphasic Personality Inventory, Baron's Ego-Strength Sale, Butler-Haigh Q-Sort, Truax-Liccione-Rosenberg scale, the Wittenborn Psychiatric Rating Scales, the Therapist Rating Scale as well as the Hospitalization Status (Rogers, 1967). The development of a scale to measure process changes in therapy heralded the possibility that a brief audio sample of a client's expressive behaviour might represent where he stands in his personality development, without the need for genetic history/social and personal background being taken. Furthermore the scale offered a pioneering opportunity for subjective experience to be quantified and viewed objectively, and to be used early on in a client's therapeutic journey to predict outcome.

This pioneering work with schizophrenic patients in Wisconsin required an empirical measure for progress to reflect "with indices of the extent to which the patient avoids feelings and felt meanings, and uses verbalizations that do not involve his experiencing, externalizes, and the extent to which he is really involved in a psychotherapy process, his reactions and phrasings being fresh expressions of experiencing" (1966, 5). In his 1966 paper on the study, Gendlin offers a wry conclusion: "we did not walk in and empty out the hospital" (1966, 4).

Although regarded as a "failure" in therapeutic terms, the project unearthed important discoveries: early on, Gendlin and Rogers sought to underline the humanness of the schizophrenic patients addressing the mystery surrounding this oft misunderstood illness. For Gendlin, it was evident that the affliction of the schizophrenic patient came from being cut off socially

and communicatively with the outside world, and that the first step in treating them would be to make contact:

My conception of the illness: *It is not so much what is there, as what is not there.* The interactive experiential process is lacking, stuck, deadened in old hurt stoppages, and in disconnection from the world. It cannot be ongoing, except in and toward someone and in the world. If a toaster is unplugged, would you take it apart to find out what is wrong inside of it? (1966, 11)

Gendlin and Rogers began to shift focus to the importance of experiencing to this particular client group, noticing that generally schizophrenic patients exhibited a very low level of involvement in the process of change (Rogers, 1967). Where the core conditions were found to be a less effective predictor of client success, the study evidenced that the patients' manner of experiencing, a felt datum that can be pointed to and referred to as part of therapy, and that once fully grasped can enact personality change was critical.

The experiment itself faltered on several levels and was hindered by methodological limitations of conducting the research in a busy psychiatric hospital; though patients could be studied at random, the causal design of their care in the hospital could not be eliminated, nor could it be proved that higher quality care was sufficient in the face of lower level therapist interventions (Kiesler et al, 1967a, 298). Further, the study did not evidence an original hypothesis that therapeutic conditions of congruence, UPR and empathy related to process improvement. However, it offered a different emphasis on the process of clients: the higher the level of process was reflected in a higher degree of expressiveness, and a decrease in schizophrenic pathology plus a better record of remaining out of hospital (ibid). Ultimately patients who were "involved in the process of self-experiencing" showed a decrease in schizophrenic behaviour and a greater probability of staying out of the hospital altogether (ibid, 302).

Measuring Experiencing (EXP)

Studying the process of experiencing shifted the emphasis of therapeutic research from outcome to process. Gendlin defines the measurable variable process in his research as: “the degree to which the individual employs directly felt experiencing in his verbalizations” (Gendlin and Tomlinson, 1967, 115) and the emphasis placed not on what is said, but how one engages with the experiencing behind it.

Following Wisconsin and the multifarious causes of the regrettable split between he and Rogers, Gendlin returned to Chicago where he collaborated with Klein, Mathieu and Kiesler to create the Experiencing Scale a refined version of his and Zimring’s earlier work. Gendlin divides experiencing into three components: a process, a subject and their expression. “It is a process of looking inwards to find a felt sense of significance which provides the content for self-expression” (Klein et al., 1969, 37). Once the self-expression is verbalized, then the quality of experience can be evaluated, and may vary considerably, ranging from deep richness to the superficiality of a person incongruent to their experiencing: “this felt experiencing is not what people say but rather what they *talk from*. And only as they work with this experiencing, and as its felt meanings evolve, does change happen in any psychotherapy” (1966, 9).

Although an individual’s experiencing is as Gendlin acknowledges “of course, private” there are subjective observables of experiencing based on certain characteristics, form, verbal expression, and “observable indices” (1961, 234). Creating a series of statements that summarized how the clients’ feelings were being expressed and felt. In review of outcome measures for schizophrenics and psychoneurotics in therapy, Kiesler stated that the experiencing construct is a “phenomenological statement” of this “ideal in-therapy behaviour” (ibid).

These phenomenological statements could be applied to any transcript of a session to reflect the level and depth of experience. In their attempt to validate the process scale Tomlinson and Hart (1962) found that Rogers’

model was able to successfully discriminate the most successful clients from the least. Although inter-judge inconsistency was at a level to question reliability, it was found to be still better than random. Above all results correlated with Rogers' findings that more successful clients (those who experienced change in therapy) finished their sessions on a higher rate of the experiencing scale.

Later tests of Gendlin's experiencing scale comparing schizophrenics and psychoneurotics found that the attainment of a higher level of experiencing even in the first session was a predictor of client movement and change (Kiesler, 1971). Ultimately, the higher the experiencing level attained, the more successful the client and Kiesler's study consolidated previous evidence for the validity of the experiencing construct and of its operational statement the Experiencing Scale. However it seems prudent and ethical to point out that a movement from low to high experiencing does not mean one is more valuable than the other and Gendlin is careful to stress that use of experiencing is not "an index of health" (1967, 538). Its rating does not ascribe value to a level of experiencing, merely evidences that one's level of experiencing "precedes" change (Gendlin, 1967a, 537).

Focusing

In the early stages of research, Gendlin's results began to shape his view of clients' ultimate success. Clinical evidence demonstrated that "checking inwards" was an intrinsic process for the clients that they would either show immediate capacity for, or not able to achieve at all. It emerged that these latter clients might devote two years to therapy, but if lacking these immediate innate skills, were still not be able to experience significant therapeutic change.

On their return to Chicago, Gendlin and his colleagues faced somewhat of an ethical dilemma: they could identify those clients who would benefit from therapy, but what of those who, in the first session, demonstrated that they would not be able to experience personality change, however long the

duration of their therapy? The team began to piece together how successful clients in therapy worked with their feelings and look at creating some steps to help all clients replicate this. The successful clients would – without prompting – be able to check out their bodily responses (heavy chest, stomach knot) in a specific way that enabled them to become aware of their experiencing. With the therapist's accompaniment they could then begin to understand it in a bodily way. There is some debate as to whether Gendlin's focusing steps are too directive to be purely person centred (Purton 2004), however neither focusing nor person-centred Therapy seeks to apply external theories or analyses; it wants to work with what is already there and may be hidden in the client's narrow awareness of themselves: in this way person-centred therapy and focusing are phenomenological in their approach.

In forming focusing steps, Gendlin replicated the stages of the process that came naturally for the successful clients. By acknowledging the processes involved and creating instructions for how to deliberately notice bodily experience, focusing clients could start to work with their feelings in a new way. Phenomenologically, this offers two theories: that just by turning our attention inward in a “focusing attitude”, there is a phenomenological purity to describing the kind of feelings/bodily sensations that are happening. Recent research by Aoki and Ikemi (2014) into the kind of approach successful in focusing hypothesized that adopting a “focusing attitude” creates the best conditions for successful inner work. The Focusing Manner Scale was developed to reflect the levels at which a client is regarding their inner world; where the client is encouraged to check their feelings and does so in a curious, interested way; any kind of value judgement is not relevant to the process, simply noting and acknowledging the feeling is sufficient. A value judgement that may occur has relevance in a different way: it is a feeling which can itself be checked out and explored. This is pertinent to both Merleau-Ponty and Husserl's work on intention, and the sense that, in Husserl's words, “under intentionality we understand the own peculiarity of mental processes to be consciousness of something” (Willard, 1995). That

the object itself – here the vague feeling – can be unlocked by adopting a new kind of intentionality, a non-judgmental awareness, feels pertinent to a phenomenological approach. The client is not turning their attention inwards to try to actively change a painful feeling: rather to work with it and welcome it.

These results contributed to the Experiencing (EXP) scale, which qualitatively documented the kinds of ways clients were relating to their flow of experiencing, and how closely they could work with it moving from what Gendlin and Zimring termed as a shift from structured experiencing to process experiencing: structured experiencing is often dictated by childhood conditions of worth, introjected values and a denial of what is actually being experienced physically. Many clients who seek therapy when they are at emotional breaking point do so having understood their lives through structured experiencing. Their current way of coping is based on a concept of self that may have been imposed on them externally (I must not cry or I will be weak/cause upset; anger is negative or bad). Purton describes it as a situation “where nothing new emerges because the problem has already been structured in a particular way” (2004, 72). In a crisis which involves contacting anger, hurt, pain or fear, a client’s structured experiencing can ultimately no longer sustain them and they can become flooded with overwhelming bodily feelings that seem impossible to resolve. During person-centred therapy, these bodily responses that have been previously denied can begin to be felt again and experienced, because the core conditions offered by the counsellor provides a new non-judgmental, empathic, boundaried dynamic in which they can be safely expressed: this is known as process experiencing; of allowing what is felt physically to unfold in the way it needs.

It is this term “process”, originating from his very first research with Zimring (1955) that Gendlin uses in his philosophical work *A Process Model*, a culmination of the man as philosopher and psychotherapist. Across his career, Gendlin questioned what he termed the “unit model”; the kind of

traditional empirical structured thought that phenomenological thinkers such as William James, railed against and which dominated scientific discovery and the modern world, *A Process Model* offers a fresh concept of how the body feels, interacts and processes experiences.

A Process Model

As a phenomenologist, Gendlin struggled with the unit model's "outside-in" view of the world, in which the disinterested observer's findings dominated theory: this observer, after all, was also human: "if now we wish to think also about the observer, namely we ourselves, it cannot be in concepts that assume an unclarified observer in their very structure" (Gendlin, 1997, 206). To Gendlin, this particular positivist viewpoint could not account for the kinds of changes he saw in his clients; neither could it offer a logical explanation for syntax, art or music in humans. Dividing the brain and body into logic and soul left more questions rather than answers, and as the Literature Review reflects, neither philosophy nor science has positioned the body where it needed to be: united with the brain and a holistic mechanism living in and impacting on the world. In Gendlin's thought, the human body is not simply a physiological process separate from the "soul" of artistic accompaniment: a body cannot be fully understood as an object to be studied from the outside in, by another body, studying from inside out and dictated by a number of rules that deny its humanness. That arts, language and syntax can be traditionally viewed as "mysterious" and yet the mechanical working of the body understood separately was as much an error in vocabulary and terms as conceptual thinking.

Interaction First

In *A Process Model*, Gendlin discards the Cartesian divide and places the body centre stage; it does not exist as a unit alone, and separate until other units can be observed impacting upon it. Gendlin's theory starts with the concept of "interaction first", where the body is already part of the environment it's born into, shaped by and shaping it environmentally. Bodily organisms are essentially part of a wider connected system because they

come from a long line of bodies that have survived it: they are, in Gendlin's words, "inherited." Gendlin wanted to come up with a concept that could incorporate the important findings of empirical learning, and formulate a theory which could encompass all organisms; if a human body was not simply to be viewed physiologically, neither was it also a special case, presented as a separate advanced category. Most living organisms, certainly mammals, share a biological need for air, water, food, but that biology could be conceptually understood as also accounting for language, syntax, art and music was lacking in the dissection of the human organism.

Implying and Occurring

Even before the body begins to interact, what it's made up of already implies what is around it and what is around it implies what can occur to it. In any given situation, the body is already interacting with its environment, and at any given moment there are a variety of possibilities for how the body can behave that is implied by, and implies its environment. For this phenomenon, Gendlin uses the terms implying and occurring. For instance, in a living organism, it is already implied that it will need food to live, so it will need to eat. Hunger here is implied and what usually occurs is eating. What happens next is implied by eating (digestion) and digestion implies defecation until the organism is hungry again: this is a functional cycle (FUNCY). When what is implied occurs, the process says that it is carried forward (so what is implied occurs, and the next implying occurs.) Gendlin goes on to develop other cycles that depict what happens when what is implied does not occur, and is not carried forward and something else does (Open cycle). Ultimately what can be implied and occur is already built into an organism; examples of organisms separated by continents and united to perform long lost mating rituals, passed off as "instinct", can be explained by the idea that the ritual was implied in the organism, and was awaiting the right impetus to occur.

If what is implied is not carried forward, then it still remains implied in the body: this Gendlin terms a stopped process and what was implied is still

implied and still exists to be carried forward. In a functional cycle, this stopped process could mean life or death; in an open cycle, sets of implying that are stopped and not carried forward are said to be “pyramided over”: they are still there underneath, and are implicitly functioning.

The Open Cycle

For Gendlin, the Open Cycle is where behaviour and motivation begins: here implying and occurring and pyramiding work to create a feedback for the organism to learn what will help them survive, and the feedback they receive from what does or does not occur helps them become reflexive and adapt. For instance, on a basic organismic level, the body (whether mammal or otherwise) interacts with the environment by walking on land; each footstep that occurs, carries forward what is implied. If the organism reaches water, then walking, that is implied, cannot occur: what occurs in its place is thrashing, that implies something further (retreat from water? Swimming?) What then occurs is an adaptation that brings new implying, and also the implied feet/hooves walking on land can still occur. Scaling up in this model to human interaction cultural situations such as dancing, communicating emerge: with the term “body-looks” influencing behaviour states. As an example, in species, a body-look may replace what was once a full out fight (such as a body-look of submission). This is all interactional, and each set of implying and occurring affect and interaffect the surrounding environment. The body is surrounded by all the potentials for implying and occurring, that Gendlin terms “behaviour-space”, making the point that only in humans can the space around them be perceived as empty; for the hunting cat, the space in front of it is full of interactional possibilities: a tree, a bush, a mouse (a dog!) and all offer different potentialities for behaviour combinations that also create feedback from which other implying can occur. For this reader, the experience of entering a room with another person in it implies interaction first: the room might be empty apart from the other person but whether they’re a stranger, a friend, an ex-lover will alter the set of implying that can occur.

At any given moment there is a set of potentialities implied by the body's very design; each of these implyingings are ready to occur, and when they don't occur, they still exist as implied potentialities (and when they do, are carried forward and a new set of implyingings are ready to occur.) Gendlin's theory works for hunger, sexual instinct, and can scale up into language, of the sequence of words that can imply the next, and all of it felt and experienced. Gendlin locates the feeling for a word, the knowing of correct syntax as a phenomenon baffling theorists and scientists, and yet in an interactional environment, a word or behaviour may be implied (and then may or may not occur) and be built into a concept of a body that scales the basic survival up to language, syntax, arts and song.

Interaffecting (Eeve)

In this model, all the implyingings that have yet to occur and are pyramided over are implicitly functioning in the body. The stopped processes, implyingings that have not occurred and were not carried forward, are also held and implicitly function. Given this, it follows that any small thing that occurs and carries forward what was once implied (but held and pyramided) then also changes what was implied before it, and also what it went on to imply by not occurring. In implyingings that have been pyramided over, the possibilities of change rippling through all other elements or behaviours that had once been implied, did not occur, was held and then ultimately does occur has the possibility of creating enormous change. For this, Gendlin uses the term everything into everything (evev) in which all aspects of an organism's experiencing interaffects (affects and is affected by) others.

Gendlin offers his experience in the Navy using IF cans (intermitting frequency), tuning a sequence of transmitters in turn, knowing that when frequency was tuned on one, it would have to be tuned on those preceding and after and so on until the right frequency was reached for all. In evev and the human body, this intricacy of experience is possible to witness during therapy when, returning to the example of the client with structured experiencing, they begin to work with their experiencing and acknowledge

what it was that they previously felt about something. In a case where anger was denied, but the bodily expression of anger is unfolding experientially in the therapy room, what was once implied (anger) can now carry forward. What it has carried forward then also links into other times where anger was implied but did not occur, and have been pyramided over, and a new perspective on that time and all others that can occur in a matter of seconds. This fresh realization may be accompanied by a bodily shift, perhaps goosebumps or a feeling of relief: suddenly for a client just one change in what was implied but did not occur, one element that carries forward, can change a whole constellation of relevant responses. Suddenly, a new perspective on past experiences makes sense and things begin to fit and feel differently: this heralds the physical relief that is documented when felt shifts occur; Ikemi identifies this as the “carried forward was” (2017, 167) where everything freshly makes sense. In *A Process Model* what had once implied had not occurred, perhaps the person felt they weren’t an angry person, and in anger’s place a more acceptable response of tearfulness occurred. But anger still remained implied to be carried forward. In therapy, when a client may feel it’s safer to express experiencing of that anger, then what was stopped can be experienced and occur and carry forward. The client’s perspective on this shifts completely and may encompass all those other times in which that kind of tearfulness was really anger. The new experiencing is accompanied by physical relief because previously anger was bodily implied, and in carrying forward it was bodily released.

Time

A therapeutic shift encompassing even may take seconds, yet the effect on the client as the implications ripple through and interaffect others may span a whole lifetime of experience. For Gendlin, the unit model’s grasp of time as linear cannot fit this experience of the human body (and echoes Langer’s sense of the body’s experience of dynamic time in music [1953, 99]).

If we were to acknowledge that our experience of the past still exists in us, that our bodies are the past as well as the present and consciousness – the reflexive feeling of feeling – can encompass imagined fears, as well as past grievances as a bodily experiencing. A photo, a piece of art, an encounter with a long-lost friend can all feel potentially as fresh as the first moment of experiencing, and in our experiencing, linear time cannot function because the past's effects are ever present in us; this is particularly true for trauma victims in curtailed experiencing (Purton 2004), whose inability to overcome an event traps them in the moment, each time experiencing them afresh. It can explain however powerfully past occurrences are still felt because our responses to them are implied, ready to carry forward once the right conditions are in place. *A Process Model* suggests that there is a greater amount in us that is implied, and so what is functioning implicitly (but what hasn't been carried forward) still has a part to play in the body's functioning. It's possible to see this in trauma work, where what has not been carried forward still motivates, as the body waits for the ultimate embodied response that can release the trauma victim and help them carry forward and place their trauma into the felt past, where it can be processed and become a fading memory rather than a visceral daily reminder.

Thinking with the Implicit

A Process Model gives credence to the power of implicitly functioning feelings emphasizing that experiencing is essentially creative. For instance, clients who begin therapy with structured experiencing often believe that they have nothing to say, and yet as therapy unfolds may access a whole wealth of experiences that continue to yield further and further as more implying occurs and carries forward. In *A Process Model*, experiencing is potentially endlessly creative because of all of these; and even connects to a constellation of other meanings when kinds are made. Crossing and metaphor can inform the importance to creativity of felt meanings, as felt experience can enable two concepts to interaffect and create new meanings for each other. Ikemi (2017) notes the importance of crossing experiencing

relating it to Gendlin's original sense of Dilthey's experiencing where "we can understand the authors only if we understand them better than they understood themselves" (2017, 164) and in his terms one crosses and implies the other. Here the implicit is functioning to create a felt meaning, pre-reflexively. In an earlier paper, Ikemi also accounts for how metaphors can instantly be felt through crossing, and how felt meaning enables us to interact both pre-reflexively and reflexively, to appreciate music "by letting a felt sense form" from it (ibid, 138).

Gendlin hails thinking with the implicit as an Aristotelian fresh concept-formation with each new topic, and decries the fact that in spite of his delineation of how to do this (Posterior Analytics), the result was the loss of the method of concept-formation Plato had originated and Aristotle had developed. Aristotle's "intricate overlapping" method is employed in Gendlin's construction of *A Process Model*, and Gendlin argues that the basic concepts in many sciences, if not still those Aristotle fashioned, are actually often simplifications of this thought, which include current discussions of time and space, and motion, life-process, self and other, individual and society, history and art (1997, 277).

Methodology

The Experiencing Scale

The scale was designed to "evaluate the quality of patient self-involvement in psychotherapy" (Klein, 1969, 3) to study where the client was at any given point on the "experiencing continuum." Alongside the Klein Training Manual (1969) was produced, detailing each level of experiencing, providing qualitative examples of each stage and offering guidance for how to assign a stage to an excerpt. Rating scales represented an important and valid perspective of the therapeutic interaction (Kiesler et al., 1967, 181) presenting for the first time the process, as opposed to a before and after glimpse.

Experiencing should be important for all therapies where change in the patient's level of expressiveness, self-awareness or self-understanding is a goal.

(Klein et al., 1969, 3)

The EXP is a seven-point ordinal measure that qualitatively describes the different manners of relating to inner experiencing. Analysts were trained using the Experiencing Training Manual to recognize the distinction between each point of the experiencing continuum and apply the scale accordingly. It is the "felt experiencing" that Gendlin is looking for in his analysis of transcripts even when people are speaking quite articulately, we want to respond not to the words we hear and know, but to the felt experiencing, the felt referent, the mass of inner momentary felt meaning, which we do not fully know. Arguably, these elements can offer a phenomenological description (Giorgi, 2009) of what is happening for the participants as the points on the scale act as descriptions of how the participant is expressing their experiencing.

- 1) The client simply talks about events, ideas or others, with no reference to their own inner experiencing.
- 2) Refers to self, without expressing emotions.
- 3) Expresses emotions but only as they relate to external circumstances.
- 4) The client focuses directly on emotions and thoughts about self.
- 5) The client engages in an exploration of his or her inner experience.
- 6) The client gains awareness of previously implicit feelings & meanings.
- 7) The client embarks on an ongoing process of in-depth self-understanding, which provides new perspectives to solve significant problems.

(Klein et al., 1969)

The scale enables "special moments or phases of therapy" to be highlighted, and is able to reflect "meaningful variation in process" over therapy as well

as “overall process improvement” (Kiesler et al., 1967, 247). There is a qualitative difference between the in therapy behaviour of more and less successful patients (ibid 244) and where the qualitative summaries encapsulate the client’s felt experience, the scale offers a rating to chart movement from low to high experiencing. If focusing on music is achieved, I suggest that these would be accompanied by special movements: of carrying forward of meaning, or in Merleau-Ponty’s earlier words “accomplishing thought.” Moreover, averaging discrete ratings over therapy as a whole enables a scale which is suitable for “comparing different groups or measuring change.”

At low level of experiencing, the person is an object to himself; at a high level his subjective field is readily and productively available as a basis for communication, self-understanding and action.

(Klein et al., 1969, 37)

Results confirmed hypotheses that higher levels of experiencing and more autonomous and affiliative interactions characterized “best” sessions of couples who were successful in therapy (Johnson & Greenberg, 1988, 175) This scale has been linked to successful outcomes in individual Gestalt Therapy (Greenberg & Webster, 1982) and client-centred therapy (Klein et al., 1986) the results suggest that a high level of experiencing involving the exploration and reprocessing of emotional experience, the facilitation of disclosing and affirming interactions and the creation of a “softening” event are important elements in successful experiential marital therapy (Johnson and Greenberg, 1988, 182). The scale therefore offers a standardized measure of response that can correlate with phenomenological qualitative analysis.

Interpretative Phenomenological Analysis

Interpretative Phenomenological analysis (IPA) is a research tool created by Smith, Flowers and Larkin which seeks to examine how people make sense of their major life experiences. Smith et al. hoped to revive a “more pluralistic” psychology, as envisaged by William James, and their approach

prioritizes the individuality of the research at all stages, prizing the individualism of the research participant as well as following the phenomenological tradition of exploring experience in its own terms (2009, 4).

IPA has been used effectively in recent studies, particularly by the NHS, to examine patient experience in a range of situations, including depression, HIV status and domestic abuse (Eatough and Smith, 2006, 2006a, Laurence and Lee, 2013, Rhodes and Smith, 2010, Smith and Rhodes, 2015). Although my research does not necessarily draw on profound life experiences, it is concerned with what feelings might be elicited by a profound experience that relates to a life experience; music with contextual meaning is often linked to a significant time. IPA is particularly good at exploring psychological distress as well as untangling some of the less articulable human responses, the kind described by Merleau-Ponty as “a kind of muddled problem for my body to solve” (1962, 214) and is therefore pertinent to the vague commensurate feelings explicated by the process of focusing.

IPA's central three tenets are Phenomenology, Hermeneutics and Ideography; examining lived experience as it is away from predefined category systems, while analysing it to maintain a detailed focus on the particular voices. “IPA studies usually have a small number of participants and the aim is to reveal something of the experience of each of those individuals” (Smith et al., 2009, 5). Departing from contemporary psychology's attempt to standardize musical responses, this analysis delves deeper into the subjective response of the participants. Here I will follow IPA's rule that the analysis is “iterative” moving through a range of different ways of thinking about the data (2009) so long as it is purely relevant to the data, and therefore this can incorporate the Experiencing Scale as a layer of analysis.

IPA has come in for some criticism by those theorists supporting continental phenomenology (Giorgi, 2010, 2011) who in his response to IPA, examines the misinterpretations of phenomenological research, and how recent studies – including IPA – practice what he describes as faulty science, especially predicated on not being prescriptive in how the researcher should follow the methodology. Giorgi urges the researcher to seek a greater understanding of the roots of phenomenology, and a deeper scrutiny of how it works. In response to Giorgi's criticism, Smith argues that IPA does not purport to be scientific, and seeks to clarify the basis upon which science is defined; for Giorgi's accusation that IPA research is not replicable, Smith questions the appropriacy of replication in qualitative research. He defends his work's suggestion of flexibility in method, denying that IPA has no structure, and stressing the importance of the individuality of the researcher at all stages, as well as the individualism of the research participant. Smith further rounds on Giorgi's analysis of his own work, citing not only an incomplete research in only reading two chapters to create his critique, but also in some inaccuracies in his interpretations. Essentially, much of Smith's response seeks to expose Giorgi's incomplete criticism, and provides a clarification of what Giorgi would have discovered had he read further into IPA.

But Giorgi's response to the rebuttal is key, and brings into focus the importance of subjectivity – for the participant only.

Finally, the authors in the seventh statement proclaim that the findings of IPA analysis are subjective. If the findings merely represent a researcher's own attitude, why should I be interested in them? It seems to tell me more about the researcher than the phenomenon and it is the phenomenon that interests me, not the researcher's view of it. In addition, if the IPA researchers were truly phenomenological they would be presenting objective findings since all phenomenologists know that objectivity is constituted by certain acts of subjectivity (2011, 212)

Pure experience is at debate: although Giorgi's argument is fierce, meaning units and the creation of a structure do require personal interpretation that in itself is subjective. Further, Giorgi's method seeks to generalize a group of

experiences, and so the detail and minutiae of individual voices can be lost. Focusing, as a phenomenological tool, asks the participant to express exactly what they sense is going on for them, and in symbols that may at first feel very confusing. These symbolizations are integral both to the development of the felt meaning, and also to my research. To split them into meaning units and then create a structure that summarizes the whole of the research steps too far away from the goal here, and it is precisely the words that the participant is using that my research prioritizes; for the participant, in checking out with and hearing from the felt sense through focusing, only the right word will do. A descriptive summary therefore would offer more of the sort of words where fewer would do.

Given the demands of my role as a focusing companion, researcher as well as focuser, I agree with Giorgi that the lack of rules and “not prescribing a single method for working with data” (2009, 77) creates a problem in consistent phenomenological research. Giorgi’s key rebuttal of IPA is that it does not contain the phenomenological reduction, crucial to a phenomenologist’s study (2009, 118) that is central to how the object presents itself to the describer. This is particularly important in my analysis of my own focusing session – though my subsequent responses are of interest, my research focuses on me as participant and my subjective experience. I also understand in Flowers et al.’s response that it is precisely the freedom afforded by IPA that affords the researcher freer rein in deciding how to analyse, and one which supports the approach suggested by Merleau-Ponty. Alongside the line-by-line analysis of the text, identifying emergent patterns across individual data, and then the subset, a further development of a dialogue between the research, the coded data and theory, as well as a development of a “structure, frame or gestalt” illustrating the relationship between themes. The EXP scale provides a phenomenological tool to describe how the participants are relating to their experiencing, inviting an additional layer of response.

Research Design

The research was conducted in four stages, involving a variety of focusers in relationship with music, and a semi-structured interview with the composer of one of the pieces of music.

Based on experience from my MA research project I had decided that interviewing the focusers would have imparted the research participants' sense of how they felt the session evolved, however, in my experience, following a successful focusing session where felt shifts have occurred, focusers are often unable to explain the process that got them there; their bodily shifts will take them to a newer plane and it is difficult for them to articulate precisely what occurred. If the participants were able to use focusing techniques to work with their experiencing of their selected personal music, it would also be important to understand why that happened and explore all variables associated with the session: the relationship with the practitioner (Cooper, 2004); the shared experience of listening to music and the relationship established and focusing may just be part of that experience.

Although it would be impossible for me to know exactly my participants' inner experiencing, focusing's origins in person-centred therapy requires the sharing of the focuser/client's phenomenal field and involves the Focuser explicating – or precisely articulating and forming relevant images/words for – what is happening for them at every stage during a session. This seems a key potential for phenomenological enquiry; not simply a recollection of the event of feelings, but the active description of feelings as they occur, in the particular language of focusing.

Language has significance for phenomenological enquiry because one of Gendlin's stages of focusing is the formation of the "handle word" (1996, 48) which is a word that encapsulates the feeling behind it. Here the phenomenologists debate: whereas for Merleau-Ponty, linguistic expression

is a direct way of articulating experience in the world, he also appreciates that the body has expression before forming the word so as “speech in the speaker does not translate ready-made thought but accomplishes it” (1962, 178). Gendlin agrees, in that “putting words to a feeling is never the first time words and that feeling have met” (1997, 198). A successful focusing session therefore involves “accomplishing” or “explicating” what is implicit in a feeling, and in James’ assessment, dealing with “private and personal phenomena” (1917, 423).

It was therefore crucial that the session itself was recorded and transcribed; experiential therapist Rennie’s phenomenological approach to researching clients’ processes in therapy involved two sessions: recording the first counselling session, and then recording an interview session where the first session was played with a “free recall” procedure during which the research participant could comment on what was happening for them at the time (Rennie, 1992, 212). The latter session produced the research data, however the focus of Rennie’s approach was to assess counsellor competency, and that was only partly important to my findings. My competency was of value to the participant and the session, but the session itself must be evaluated and measured in terms of participant experiencing.

For the fourth stage of the research a semi-structured interview was important to identify the other side of music from the Composer’s understanding and experience, and whether the processes that enabled them to create music had any pertinent crossover in the focusing session itself. The interview would not be planned as a “source of facts” (Silverman (2001) but as a pathway to this participant’s authentic experiences, and in the Composer’s case, his relationship as a creator of music. A phenomenological interview prioritizes the facts of the interviewee’s narrative to be as regarded as “meaning-full” (Smith et al., 2009, 66). It was ethically and phenomenologically crucial that my hypotheses about bodily experiencing not influence the questions asked (*ibid*). As outlined by Burman et al. (1994), open-ended questions would facilitate the participant

to expand and explore the topic. A “schedule” was created as a guide (Smith et al., 2009, 64) and sent to the Composer in advance of our session from which the content of the interview session could then move in the direction and “follow the concerns” of the participant. In semi-structured interviewing, Smith et al. warn against it seeming “deceptively easy”, encouraging the interviewer away from interactions that are “common interactional habits such as sharing our experience and knowledge” and replacing with “highly engaged listening” (ibid 67). Although the interview was not therapeutic, it involved active listening that the schedule supported and which satisfied the “integral principles of phenomenological research” (ibid, 65). Ensuring it was still viewed as an “interaction”, but within the boundaries that would lead the participant away from their own experiences, (Potter and Hepburn, 2005, 285) could also support the “rapport” (Smith et al., 2009) regard to be an important part of interviewing in IPA; the schedule offered a formality to the interview, conducted with a participant who was a former colleague whom I knew in a professional capacity.

Research Stages

Stage 1

Two experienced focusers were invited to play and then focus on a piece of music that had relevance to how they currently felt. The session was recorded, transcribed and analyzed using IPA and EXP.

Stage 2

Sessions of Counselling with Music Focusing were offered as a short-term therapy for UEA Counselling clients. These sessions were audio recorded and then transcribed to form the body of my data and analyzed using IPA and the EXP scale.

A session based on Counselling with Music Focusing occurred within the counselling 50 minutes. Although it was the choice of the client how to use that time, the client was informed that the Music Focusing aspect would

need to feature earlier rather than later in the session to enable me to effectively work with any unexpected traumatic feeling that emerged. This was part of my professional commitment to the ethics for the client; whereas the participants in Stage 1 were experienced with working with their feelings and could keep themselves “safe”, my priority with inexperienced clients was to ensure we kept a “workable distance” so as not to traumatize them with potentially overwhelming feelings (Leijssen, 1997). Consequently, the session had at least 30 minutes in which to experience some relaxation, listen to the music and then focus for perhaps 10 or 15 minutes before an ending was established and the counselling session itself came to a close. Weiser Cornell identifies the importance of holding what has come in the session to return to if needs be; “the most respectful leave-taking involves telling the inside place that you will be back” (1996, 43).

Stage 3

I participated in focusing (alongside an experienced companion) on a piece of music by the Composer. This was transcribed and analyzed using IPA and the EXP scale.

Stage 4

A semi-structured interview with the composer of the music I focused on was audio recorded and transcribed. This explored his relationship with music and particularly the steps he took to create the piece of music I focused on. Along with the information sheet and ethics document, the questions were:

- How did you become a composer?
- How do you go about composing a piece of music?
- Have there been any times in your life where it's been difficult to compose music?
- With this particular piece of music, what were you hoping to convey to the listener?

- How did you go about preparing to convey that message to the listener?
- Do you have a composer you particularly admire?
- Which pieces of music reach you most?
- Is there a piece of music that you had wished you had written?

EXP Scale

This PhD research study examines the experiencing elicited by personal music through focusing. Part of this research examines the depth of feeling experienced by participants, and therefore presented an opportunity to apply the Experiencing Scale as a stage of analysis, that measures depth of connection to felt experiencing in a qualitative, phenomenological manner.

Focusing Steps

In *Focusing*, (1978) Gendlin created a series of replicable steps to facilitate the Focuser turning their attention inward and working with unresolved feelings. Though he had intended these particular steps to occur outside of the therapeutic relationship, in all of my research stages I followed a similar guiding technique for my participants. Ann Weiser Cornell, also writes of offering focusing in a clinical setting, and the importance of developing the client's understanding of focusing steps (2013, 42).

I completed a set outline of my focusing steps to enable my focusing experience to follow my participants', but broadly in all sessions, the focusing structure was consistent. Before beginning recording the session, the participant's choice to participate was confirmed, and their music set up on a portable Bose system for iPods, MP3 players and phones. The ethical agreement was checked with the participant, and consent form was signed while I readied the music. At early points, discussion about the music was kept to a minimum as it was important to reserve any revelations about the music for the session.

As the participant became comfortable, I chose a moment to press record on my handheld voice recorder, placed it in the table between us and described how the session would proceed: that we would first begin with where the participant first heard the music. This “context” question begins to form the “felt sense” of the whole of the music. When it felt appropriate, I suggested listening to the music. The participant was in control of when to start and stop the music and knew from the Research Information and Consent form that they could stop the session at any time. Before listening to the music I would help the participant “turn their attention inwards” to check in with what is happening in their body. While we were listening to the music I would not interrupt at any point and once the music was finished, the participant would turn off the music. I would then accompany the participant through a series of focusing steps.

Focusing with Music

The focusing steps began by my asking the participant if they felt a particular sensation during the music. I reiterated that the physical sensations could arrive anywhere in the body and although may feel strange to say it at first, it would be useful to explore whatever had arisen. I offered felt empathic responses that precisely reflected the participant’s experience. In the tradition of the person-centred approach, I offered these tentatively so that if my response wasn’t precise enough, it was still a helpful prompt to help the participant get a more accurate feel of the word that would “do”.

Once a feeling was located, I asked the participant if there was a word or an image that summed up the feeling. In all cases the participants were able to offer something, a specific feeling attached to listening to the music, and this would lead to the formation of the “handle word”. The handle word was explored until it accurately summarized the whole of the feeling about the music. Once the word existed for the participant I asked them to check

inwardly to see if there was an image that came from it. In all of the above, I was careful to proceed only in the direction the participant required.

Gendlin outlines helpful prompts and techniques to enable focusers to get a better grip on their feelings (1997), and I used these wherever relevant and as appropriate during the research sessions. These including encouraging the participant to address their feelings directly to ask it: "What does this feeling need?", "What does it want to say?" "What's the crux of it?", "What's the worst of it?" and "Do you have anything to say to it?"

Depending on how deeply the focuser worked, sometimes it was necessary to achieve (and always important to be aware of) some distance from the emergent feeling. With any inner experiential work, what emerges – especially from a deceptively familiar feeling such as an interaction with music – can plunge the Focuser into terrifying territory. In my MA research (White, 2012), I referred to Leijssen's (2002) distance work for traumatic imagery. The steps in this included asking the participant to imagine lifting the feeling from their body and setting it to one side: removed but not too far away and so that they could still see it. Once at a comfortable distance, I asked the participant to describe the feeling again, and we would work with it in that way. Occasionally the feeling or image may be too strong, and either the participant blocked themselves or we would work on closing the session.

A successful focusing session often involves a sense of relief or a new discovery for the focuser, so the session will often come to a natural close. For less experienced focusers, it was necessary to provide a 5 minute warning for the end of the session. This enabled me to facilitate the participants to gain distance from the potentially powerful feelings they experienced in the session. A technique I found helpful for doing this was offering the participant the option to pack away the feeling in a precious box or container, letting them know they would be able to return to it if they wanted. The session ended with my verifying that the participant felt happy to end there and the recording was stopped.

Ethical Issues

My MA participants (White, 2012) demonstrated that it was possible to Focus on their feelings about a piece of music with meaning. My 1st Year PhD study refined the music involved to emphasize that the piece of music be something that felt relevant to the participant's emotional state at the present time; theoretically all participants could use their "felt sense" from the music to explore and experience greater insight into current problematic issues. Gaining ethical approval for my focusing sessions and semi-structured interview was more straightforward, however, the challenges for an ethics application involving a research project based at the UEA Counselling Service – involving new clients who had no focusing or even counselling experience – were manifold.

The Counselling with Music Focusing research initial pilot study was approved by the EDU Ethics Committee in November 2012. The research participants were experienced focusers, all of whom had received counselling training. Here, ethical emphasis was placed on the participants feeling free to participate or withdraw at any time. Although experiential work can bring unexpected revelations even to the most seasoned focuser, these participants had greater awareness both of what might emerge in experiential work, and how to keep themselves safe within it: finding a "workable distance" from it, in which they were not overwhelmed by the feelings they may have tried to keep at bay (Leijssen, 2004, 131). That would be a boundary and a responsibility for the researcher to hold within research sessions with inexperienced clients in a Counselling Service.

I worked in close co-ordination with my supervisor and the then UEA Counselling Service Director Dr Judy Moore to design and create the outline for the Counselling with Music Focusing research, I was granted ethical approval in July 2013 and commended for the "considerable care" taken with ethical considerations. It was subsequently presented and discussed in

further depth with colleagues at the Counselling Service to explore how it might practicably be rolled out. Part of this was a discussion of how to bring the research into the fold of the Counselling Service so that it would feel a part of all the services offered and not something external; this included a very fluid name change that reflected the goals and priorities of the research; to keep an open mind about what it was that the therapeutic hour offered both so that the data could be observed objectively, and because it would be entirely led by the client. The research project titled therefore changed from *Music Focusing Therapy* to *Counselling with Music Focusing*.

This raised a further ethical point: as researcher I would also be a practitioner and it would be ethically fundamental to keep these roles separate; in the counselling room I respond with a person-centred way of being and keep to the client's processing. However, once the data was collected then an objective critical viewpoint must be assumed. In many ways although these seem distinct roles, both prioritize the experience of what is actually happening to the participant rather than assert my own sense of what should happen.

The service offered short-term therapy of 8 sessions for clients, and Counselling with Music Focusing would reflect that to ensure fairness for all clients. Students coming to the Counselling Service, who were identified as Low Risk, were offered the option of receiving Counselling with Music Focusing at their 30-minute initial exploratory session. This session was conducted by an experienced counsellor and, when appropriate, the prospective participant was given the Counselling with Music Focusing flyer (Appendix A). Through discussion with colleagues, it was decided that I should take some of the exploratory sessions myself to better identify who would be suitable for Counselling with Music Focusing.

At all times, research was secondary to the wellbeing of the client, and so it was imperative that their experience of Counselling with Music Focusing as closely resembled a counselling session as possible. However, this was

always weighed with ethical considerations; the participants were notified that although I was an experienced counsellor, Counselling with Music Focusing was an experimental research project, that participation was voluntary and they could withdraw at any time and continue to receive the standard form of counselling either from me or another counsellor. It was agreed with Dr Moore that an effective way to ensure this for the participants was for the first session of Counselling with Music Focusing to run as any other counselling first session; with the establishing of boundaries and embarking on an understanding of what kinds of issues had brought the client to therapy. Once this initial relationship was established, new clients, who perhaps had previously not received counselling in any form, could be better informed for themselves which therapeutic route to choose. Effectively, they would be opting in for Counselling with Music Focusing with the understanding that its continuation would be their choice at all times.

There were also extant issues outside of the minutiae of the research project; the Counselling Service was highly in demand with a long waiting list for just the kind of clients to whom Counselling with Music Focusing would appeal. There was no obligation to receive Counselling with Music Focusing, nor was there an incentive in that they may receive therapy sooner and jump the waiting list. On a more practical note, although the sessions were experimental, the steps taken were very similar to a focusing session within a person-centred therapeutic relationship, where therapeutic change stems from the conditions brought to the room by the therapist.

In classical client-centred therapy, what is new is the therapeutic setting in which the therapist listens and reflects in the way Rogers discovered. This encourages a novel mode of experiencing for the client, in which they are open to their own experiencing in a way that is new and different.

(Purton, 2004, 129)

The participants were consulted at every stage and safety checks were put in place at the beginning and end of each session. It was emphasized that it was up to the participant to choose their music, and the session would

always revolve around their needs. Participants' progress would also be monitored in Clinical Supervision at the UEA to ensure client safety at all times: a professional requirement for all counsellors.

In accordance with the ethical procedures of the BACP, and working as part of the UEA Counselling Service, I strictly observed the confidentiality procedures that underpin the Service's work. Participants were given a detailed information sheet and give their written consent via a consent form (Appendix A) after their first full session. If agreed, every Counselling with Music Focusing session would be recorded; audio data saved to one location, a hard drive, with numbered ID stored in two separate places to prevent accidental discovery. Audio files will be destroyed after the completion of the PhD, with all transcripts anonymized to prevent the participant's identification.

Analysis

My research explores the phenomenological experience of participants focusing on music analysed by Interpretative Phenomenological Analysis (IPA), incorporating the EXP Scale as a layer of phenomenological analysis. The layers of analysis in IPA create a macro/micro view of individual participants' experience within the grouped data as a whole; detailed thematic analysis across the data will draw the higher-order Super-Ordinate themes together for every participant's experience. IPA is ideal for exploring how each of my participants made sense of what the music said about their feelings: their "felt meaning" (1962, 144) which was crucial to my data collection. In this way the multi-layered engagement with the data was suited to a phenomenological, ideatic and hermeneutical analysis by IPA.

The EXP scale is a phenomenological tool, which uses a series of statements that reflect remoteness or closeness to experiencing to analyse how the participant is relating to their inner experiencing: from early stages where feelings are regarded at some distance as objects, through mid-stages where the participant draws directly from their experiencing to describe feelings and personal reactions, through to the latter stages of experiential resolution and a growth in self-awareness (Klein et al., 1969, 7).

The focusing sessions involved the participants reporting their experiences as they were being felt. Focusing involves sensing feelings in our body – the felt sense – and explicating words from those feelings. Sometimes feelings that have been ignored or denied for a while can take cruder more basic forms at first, but the very act of sensing that the quality of a feeling may be "sharp" or "dull" and where it might be felt in the body is important to the focusing process.

This chapter will introduce the participants and provide a brief overview of the IPA and EXP analysis. The participants' music is provided in the enclosed flash drive, and Appendix C contains the details and where applicable, lyrics

of their songs. The transcripts of the participants' sessions are précised along with an account of their experiencing, referring to the EXP scale as a guide. The IPA analysis stages are introduced and the process is described; an account of the creation of the Sub-Ordinate and then Super-Ordinate themes is given and the Super-Ordinate themes are presented with reference to the data: the themes retain "nuances from the participant's accounts" (Eatough and Smith, 2006, 488), embedded in the phenomenological framework.

Overview of the Participants

The research participants were a mix of counselling clients who opted in to Counselling with Music Focusing as part of their therapeutic journey, and experienced focusers. The last participant was an interview with a composer. It's to be noted that I was Participant G, accompanied by an experienced focusing teacher, who also used the planned structure of a focusing with music session. The piece of music I focused on was written by the Composer (Participant H). Apart from mine, all names and identifying details have been changed.

The Composer's transcript was a semi-structured interview that explored his experiences with music, how he became a composer, as well as the inspiration and narrative behind the piece of music I focused on.

The therapeutic conditions of the counselling room for client participants Eli, Ben, Sarah and Karen (C,D,E,F) and the boundaries of the focusing partnership for Celeste, Nick and Jenny (A,B,G) allowed for free expression and freedom from fear of judgement. Where focusing can often produce subtle, and very novel forms of expression, it is critical to allow for whatever comes, and so what emerged in the participants' sessions could be said to represent as close to the known phenomenon as possible.

In the tradition of William James, my participation as Participant G could be analysed using IPA due to its phenomenological emphasis, also taking into account and bracketing any bias I might have. The EXP scale could also be employed to comment on the process of experiencing in this case because it is a subjective tool and prioritizes the verbalized experience of the participant. The piece of music I focused on was by the composer I interviewed; the focusing session was held before the interview, and the semi-structured questions created deliberately avoided a bias toward any hypothesis I might have formed about focusing and music.

The interview with the Composer did not involve experiential work, but touched on aspects of music creation, personal history and music memory that emerged from my literature review and research. Given that all this would inform the piece of music I focused on – and that I would be able to hear more about it from the composer – IPA again could reflect a lived experience with music and from this draw emergent themes.

The participants produced three types of data: audio recording the experienced focusing participants Celeste, Nick and Jenny produced a transcript of a 30 minute focusing session. The participants were asked to bring a piece of music that had some significance for how they were feeling at the present time. These steps corresponded to the structure set out in Methodology, and used the prompts to accompany the focusers.

Audio recording a counselling session with Eli, Ben, Sarah and Karen produced a transcript of focusing interventions within a 50 minute counselling session. These participants were also invited to bring a piece of music that had relevance for how they were feeling at the present time and to play it in the session for it to be focused on. The core conditions of empathy, congruence and unconditional positive regard had already been established with the participants, all of whom chose to focus on music around session 4 of 8 in total. These focusing interventions also had to take

into account a potentially more vulnerable client base as the participants had less experience of working in a focusing way with their feelings.

Analysing the data through IPA could illuminate the data, prioritize the phenomenological experience and offer themes that ran across the data that could tell us more about the ways in which the felt sense and experiencing of music may be explored through focusing and bring new insight into implicit experiencing.

Client Participants

Participant C, (Eli)

Eli, 20, a Scandinavian literature student, came to counselling for help with fear of flying. She had undergone a number of therapeutic interventions in her teenage years for help with depression and she opted to try counselling with music focusing as she loved music and thought it could help in a different and new way. Trips home during vacations necessitated flying and as Christmas loomed, she faced another flight with trepidation. She chose her piece of music as it was relevant to how she deals with a flight – by listening to something that she finds relaxing.

Participant D, (Ben)

Ben, in his 20s and from southern Europe, came to his initial assessment for help with mood disturbance which was exacerbated by Seasonal Affective Disorder. He found it mysterious that he could function in summer and yet something unknown would hit him towards winter (the sessions were in February), and his love of music spurred him to opt for counselling with music focusing.

Participant E, (Sarah)

Participant E (Sarah, 19) a literature student, presented at her initial assessment as experiencing health anxiety, which manifested in continual worry about whether she might have contracted a disease, tumour or a

cancer. She expressed interest in Counselling with Music Focusing at the initial assessment because of a particular song she had that she found difficult to listen to because it was very powerful for her. This song was pertinent to her experience of an out of time death in her last year of school when a family friend her age (Jamie) was diagnosed with bone cancer and died shortly afterwards. We agreed she would let me know when she felt ready to bring the music to our sessions. After the first three sessions exploring the nature of her health anxiety and her feelings around her friend's death, it was the fourth session in which she chose to play the song *Casimir Pulaski Day*, by Sufjan Stevens and focus on it.

Participant F, (Karen)

Karen was a first-year literature student in her late teens who came to counselling because she didn't know why she was feeling so low; her love for music – especially Pink Floyd – meant that when offered the opportunity for Counselling with Music Focusing it seemed to gel with her.

Our initial session, before Karen brought the track in session 4, explored some of her frustration with her feelings; how she felt she had to be a certain way at university and pretend she wasn't experiencing her lowness. Home was a sort of sanctuary where she could fall apart, though it no longer included her dad – he'd moved away after her parents' divorce.

Experienced Focusing Participants

Participant A, (Celeste)

Celeste (60) participated in phase 1 of my research; the pilot study involving experienced focusers. Celeste is a trained counsellor known to me and also works as a spiritualist healer. She chose to bring Pink Floyd's *The Dark Side of the Moon* and apologised for her choice as she felt that it would only yield happy memories and not provide the data she felt I might be seeking.

Participant B, (Nick)

Nick (late 40s) participated in Phase 1 of my research; the pilot study involving experienced focusers. A trained counsellor known to me, Nick is an experienced focuser.

Participant G, (Jenny)

The music was given to me while working on location in Budapest by the composer who is interviewed as part of this research. The piece of music was on a demo cd that I was given after a request to hear his other work, and at the time I found it “stunning” and transferred it to my iPod.

The Composer, (Participant H)

The semi-structured interview questions (outlined in Methodology) were planned for the Composer of the track I focused on, and a schedule was sent in advance alongside the ethics invitation to participant in this research.

The schedule was helpful in several ways: it enabled the Composer to prepare for the interview and act as a “guide” (Smith et al., 2009, 64) but an awareness that these questions formed a backbone for further prompts and discussion, sensitive to the notion that “good research interviewing requires us to accept, and indeed relish, the fact that the course and content of an interview cannot be laid down in advance” (Smith et al., 2009, 65). Hepburn and Potter emphasize the importance of recognizing “stake and interest” (2005, 296) in influencing qualitative interviewing questions (and delivery), specifically PhD interviews in which the invested passion of the interviewer/researcher may inadvertently influence the answers or course of the interviews. The schedule helped as a guide in this manner, and was created without experiential content or prior hypothesis. The interview also occurred following the focusing session so it could not influence that content.

Overview of Analysis Stages

IPA Analysis

The transcripts were analysed for linguistic ideas, conceptual commentary, linguistic function and linking to theory (2009, 97) alongside the EXP scale (Klein et al., 1969). Smith et al. discuss the issues with using an external analytical tool in Interpretative Phenomenological Analysis (2009) arguing that something like a psychodynamic interpretation of data would not work with IPA because it would feel “imported” into an ideology that may not be shared by the participant. The two interpretations “come from two different epistemological perspectives and each has its own explicit or implicit criteria for the validity of a reading” where the “direction” looked to for its authority is external (2009, 107). However, the EXP scale is phenomenological in interpretation because it examines how the participants were relating to their feelings using a qualitative descriptive technique.

EXP scale

The EXP scale establishes how the participants were able to relate outwardly in how they connected with their feelings about music by comparing the transcripts to a set of predefined categories for experiencing; therefore the analysis looks internally for its authority as it works only with what is present. IPA asks for immersion in the data – with several read-throughs before analysis began with the initial notation – what first felt relevant for the data. This phenomenological tool, developed by Klein, Gendlin et al., can be helpful in highlighting therapeutic movement as expressed verbally by the subject involved. The stages of the scale can inform the ways in which participants check in with their experiencing at certain points of the session; the higher up the EXP scale, the more closely the participant is engaging with their inner experiencing. To reiterate, this is no “index of health” or assessment of the participants’ wellbeing, but rather a way to establish the participants’ awareness of how their experiencing was unfolding so that it may be informed by theoretical discussion of the process.

Although the EXP scale has been more commonly used as a quantitative measure for client progression in therapy, this study uses it as a qualitative method to ascertain which stage the clients reach at any given time, enabling a structure upon which to base a discussion around experiencing. In previous uses, the EXP highlighted special points of phases of therapy taken at different times. Given the small group of data participants, I took the decision to apply the EXP to the whole transcript to enable a broader picture of the participants' journeys. In this way, I was further using the EXP scale as a qualitative phenomenological tool, as my priority was for the EXP scale to inform understanding of the participants' experiencing, rather than it proving a method's efficacy in any particular way.

The individual participants' journeys opened up as a result of using focusing to unravel their felt experience, and the EXP scale examined this in relation to experiencing and music across the data. The data therefore needed to be approached in the first instance with no preconceptions, and a curiosity in the manner of processing experiencing, provided by the EXP scale.

In general EXP can be interpreted as tapping the degree of depth of the patient's involvement in the therapeutic task, including his productivity, his capacity to provide the therapist with experiential material with which to empathize, and his openness to the therapist's experiential approach.

(Klein et al., 1969, 20)

In attributing the scales to the participants, I followed the instructions detailed in *The Experiencing Scale: A Research and Training Manual* (ibid, 1969). This required the rater to listen to the audio recordings of the sessions whilst noting on the transcripts the number of the scale attained by the participant. Critical to this is maintaining the phenomenological viewpoint of the material; the manual issues clear instructions for manner by which the rater's verbal content is assessed.

The interviewer's behaviour should not be a factor in your ratings, nor should other variables such as the disturbance or problem of the speaker, or the timing, context or purpose of the interview. Rate only what the speaker says. (Klein et al., 1969, 38)

Rating only the speaker's verbal content maintains a phenomenological viewpoint, as it prioritizes the content of the experience just as it has been felt and reported. This in turn could be compared to the phenomenological inferences of the EXP scale to offer a commentary on how they were expressing their experiences related to how they were processing their experiencing. As a phenomenological, heuristic tool, the EXP scale identifies what is there in the data, and rather than interpret, offers an understanding of the ways of relating for the participant. EXP analysis is therefore a sound epistemological fit for IPA's interpretative and phenomenological analysis.

Stages of Analysis

Focusing synopsis: Content description and EXP Journey

Once the transcripts/audio were analysed for EXP level, the first layer of IPA analysis began: familiarizing myself with the sessions both in repeated listening to the audio alongside transcript analysis with descriptive elements of what was happening for the participants while focusing on music. These initial notes "captured an understanding" (2009, 92) of the participants' experiencing. For ease of reading, I created a synopsis of each session (written in present tense to elucidate experiencing, all names changed), locating pertinent moments of movement and identifying the shift in EXP across the session to present an overall macro view containing significant micro contents of each participant's experiencing.

The client participants and experienced focusers reached quite different outcomes from focusing on music and for clarity and contrast, I present the précis of the client experiencing first and then the experienced focusers.

Client Participants

Eli (Participant C) – Keep Breathing, Ingrid Michaelson

Our session began with her answer to my question about the music's context: the song she picked was one she found while trawling through YouTube fan videos and videos to "find music" (C2). This song was "very old" for her – but she clarifies that it is not an old song, and its effects are described with her feelings the object (EXP2). She picked it because she "likes" the song and the lyrics and it is relaxing – something to "lull" herself to sleep or if she wants to "sulk". She names the song as "All That I know is I'm Breathing" and doesn't remember the artist.

We had already established that the device she brought wouldn't play through my Bose speaker, so she began to listen on her own. As the song played, she remarked that it felt "weird" just listening to something, and offered me an earbud to share the listening experience.

After the music finished, the bodily sensation that Eli first notices is that it's "always the same thing" (C8). Her breathing became deeper and slower during and "even now" (afterwards) because she experiences the music as "cleansing". Part of this is because it stays in a relaxing place, and doesn't "go off" (C10). Lyrics play a part too – and as an English Lit student she's "always a sucker" for these – she notes that she can't listen to a song unless the lyrics are good. She picks out a line that resonates with her, and this helps her deepen her experiencing (EXP3): "There's a line in that, where they say that 'I want to change the world, but all I do is sleep'. Something like that. That is just so ... I've always thought that of me" (C13) and connects it to the paradox at the heart of it – at the same time it's "so melancholic and sad and hurtful and pathetic, but ... it's said in a very lovely way" (C15). This contributes to the feeling that "it's okay" (C16). Along with the music's "repetition" this "lulls" her into a false sense of security – towards which she "goes willingly" (C18).

This song, she reports, is different from others she listens to, and depending on what mood she's in, she'll pick music accordingly; her relation to her experiencing returns to EXP2 as she considers the song's effect and does not

refer to how this feels. The song came into her “mind” at the counselling with music focusing’s initial session, and is one of a few songs that aren’t listened to that much but is emotional every time she listens to it. *Keep Breathing* enables her to “just be” (C20). Eli moves into EXP3 and exploring how she used to sit in her room and listen to music during the “worst parts of depression” (C21) and then into EXP4 in considering this song “was sort of touching on the sinking, but it’s not sinking.” Critically, it reminds her of the time, but it won’t “drag her down” and allows her to “visit” the feeling that she had before (C23). She clarifies the therapist’s response that it is a safe space by asserting it is “definitely not safe” to be there, because she likes “being down there too much” – which is a reason she likes the song because it allows her to be there, and then she can “listen to something else” (C28) which helps her to forget about feeling down at all.

Still at EXP4, Eli explores the different ways she interacts with *Keep Breathing*; if she’s already emotional then she’ll cry, and it will hurt her stomach, but if she’s walking down the street then the music just relaxes her, particularly the rhythm of the music. She moves back to EXP2 in considering the sound of the piano, She articulates an element of the fingers sliding on the guitar strings as something she hates, but “it’s sort of like a flaw I can accept” about the music (C32). As her attention is directed back to the ache in her stomach, (EXP3) Eli explicates an ache near her solar plexus as “spaghetti”, then “very very achy spaghetti” (EXP4) that’s “kind of like electric” and “stings” (C34-C42) which locates to more “with the crying.” Another area – which is further down – is “the steel fist” which is “like if I’m on a plane and gonna die pain” (C44). She stays with the “achy spaghetti” to get a sense of its qualities – the tangle is “not like a ball of wool or anything, that’s too soft and kind – it’s kind of like slimy” (C47). She takes a moment to consider where this spaghetti image may come from – if she “wrote about spaghetti yesterday in class” which heralds a move away from the direct experiencing of EXP4 to a recollection of EXP2, but then when invited to consider what the feeling might need, she then responds that what the spaghetti may need is “crying” (EXP4). But this she finds difficult because

crying outside of safer places feels “weird” (C52) and what she wants is for the spaghetti to “dissolve because I don’t want to spend the time crying right now” (C55). She changes direction slightly to explore her perspective that she’s not in any danger, and though a counselling room is one of the places where she’s actually allowed to cry, she’s holding onto herself to stop it. Her previous experiences of therapy come to the fore here, having “cried so many times in a therapist’s office, you have no frickin’ idea” and underlines the fact that she just doesn’t want to “deal with it right now” (C57). Moving back to EXP3, she explores what it’s like to not really know how to get rid of it, and questions herself as to why she wants to “feel like crap”, concluding “there must be something wrong” with her (C60). This kind of thought, she notes with weariness, happens every single day of her life and is “there all the time” (C64) and she returns to EXP2 in expressing that that’s why music is “really nice” because it’s a time when it’s “just about the song” (C65).

She reports that she picks moods with music and illustrates how she used a rap song to prepare herself for a rugby game (C66) or for relaxation (C67) or when feeling down to “relish the downs” and “sulk with the songs” (C68). In these instances she moves into EXP4 in inwardly considering that it’s like she’s “taking from” the music to “feed the emotions with … the songs” (C72). *Keep Breathing* she would listen to on a plane to relax to sleep, and she returns to EXP2 and the idea of her impending flight by exploring what other things she could do to distract herself, and books to take that may not feed into her adrenaline too much (C75).

As she is invited to check back with her “achy spaghetti” feeling, she remarks that it’s still there and that the idea of “talking to your insides” as weird, and compares it to a mirror trick she used to do when she was younger – an out of body, third person experience resonant with the computer game *The Sims* (C86). She explores her frustration that there are some vivid experiences she can recall such as TV series, but she can’t remember many formative moments: how she met her friends, when she met her partner, and poignantly, only “glimpses of my parents’ divorce. Glimpses of my depression

years. Very fragmented memories" (C92). She questions remembering things in the third person, and an EXP3 memory from childhood following her parents' divorce when she recalled being distressed to a "hysterical" point and she recalls her stepmum ("she wasn't a nice person") asking what all the fuss was about. This last glimpse of memory, and the return to considering her own vivid imagination (EXP2) which causes her issues on a plane, ends our session.

Ben (Participant D) – Infinita Tristeza by Manu Chao

Ben brought Manu Chao's *Infinita Tristeza* to our fourth session. He expresses that he was "very close" to the person who sent it to him, and who now lives in London. He chose this music in particular because he was "suddenly" missing her and began to feel lonely, and then those feelings "cascaded" (D2) into others (EXP3). Ben explains that the music samples a movie clip, in which a boy asks his mother where babies come from and announces his own intention to have them, and that music is made from that which Ben finds "nice". The connection to the music started about his friend, but it "cascaded" into missing his family and "feeling very lonely here" (D4) and ultimately "missing affection" (D5).

We start to listen to the song, and two minutes in, Ben stops the music at a crucial point where the lyrics of the song had resonance for him and the mother figure in the music sample says: "I will always be by your side" (D7). He explores his felt response (EXP4) how he feels he's letting down his family back home because he's not there "when they actually need me", leading to feelings of "failure" (D8). He recalls our previous counselling session where he spent time with a feeling of being in a "desolate desert", similar to how he feels now – a feeling which is "coming from nothingness" (D10). After remarking that "it's interesting", he turns the music again, and we listen for a minute before he stops it to explain the next important moment in the music. Here, the voice in the track introduces an audience who are responding to the boy wanting to know why he can't have a baby himself and the audience laugh at him. Ben notes that the idea of judgement

also “struck” him, leading him to ponder in an EXP3 way why he feels as he does: “in the end it’s all me making judgements about myself 90% of the time” and compares this to “throwing stones at my own roof” (D13). These particularly judgmental feelings, resonant with the track, are “sabotaging” his chances to do interesting things which means he’ll be unhappy, for no real reason – all of which he sums up as “a strange situation” (D15) and one in which it’s something he’s “doing” to himself, knowing it, and yet not being able to “control myself” (D16). His feelings here are externalized, and his experiencing at EXP3.

Spending time alongside this idea, he explicates that it feels scary to not be able to control his emotions, because if he can’t do that then how can he attempt to control – and here he refines the word to “manage” – issues that are external to him (D17). At this point he stops his train of thought and returns to press play on the music to finish the song. As his process is summarized following the song, he notes an important point that makes him feel “very stupid” is the melancholic nostalgia of the song makes him feel how he feels quite often and that he doesn’t know why but it “just seems comfortable” to feel that way. His consideration of this paradox moves him in to EXP4 and sums up the dichotomy: “it’s nice, but in a bad way. Or it’s ... bad but in a nice way” (D21). He extends this idea to the fact that he likes “dwelling on it” even though it “hurts” him (D22). Invited to hold his attention on that feeling, he locates the feeling “in his mind and his memories” (D24) and starts the music again, to explore the nostalgia of the song that can transport him back to the side of the people he misses. Once the music stops, he expands this thought, and maintains EXP4 not wanting his family to be worried about him (D26) and that it exacerbates his loneliness in the times when they have tried to help him and haven’t been able to, and he wishes they could. This proves to be a “vicious cycle” as he feels he’s letting them down if they can’t help him.

Ben takes a moment to view the cycle as it is – the idea that he perhaps “shouldn’t feel bad” about himself (EXP3)– but loses the thought and rests

on the idea that he doesn't "really understand what's happening (D32). Being able to stay with the feeling of not understanding, allows him to realize that in a sense he does actually understand and that this feeling keeps "surprising" him, even though it's also becoming a normal occurrence (EXP4). This feeling is accompanied by a sense of "helplessness" (D35) which, when prompted, he locates as feeling lower down in his throat. Staying alongside it, Ben explicates it as "constricting", gesturing with a hand around his throat, and when asked to see if there is an image attached, he offers: "it's like a ball of sadness, essentially" (D40). Working with it, Ben senses it needs to be "taken care of", and to be "pulled apart to do something useful", because he needs to "learn" about it, so that it can be got "rid of without just putting it to one side" (D42). Staying with it further, Ben can't find the words to address this ball of sadness, reporting that "it's just there" and sensing that it's maybe the main thing that is "blocking" him. After a 20 second pause, Ben takes a sharp intake of breath, and reports that this block is "annoying" (D48) – an emergent experiencing that takes him into EXP4. Further exploration finds it "so unnecessary" and that he would "like to get angry at it, but that would just be completely useless" (D50). He pauses a moment to analyse this – he hasn't really done much wrong (EXP3) so doesn't see the point of getting angry at himself, and finds that it's rather "confusing" (D52). Invited to get a sense of the anger, he provides a waving arm gesture, locating it as a "very primal emotion" (D55). He adds that this kind of anger "leads to nothing" and it's something he "tries to avoid", whether he feels anger or not.

He concludes that what he actually feels can be summed up "pretty well" by another song, *I Want To Be Alone (Dialogue)*, by Jackson C. Frank. We listen to this and as the time has run out for our session, we chill down. His experiential connection to the music shifted from first reminding him of a friend he really missed to a broader feeling of missing, first his family and then affection. For him the music created an environment to dwell on his sad feelings – and the paradox of being drawn to sad music to help feel better is marked in his experiencing. He used the music slightly differently to the

other participants in starting and stopping as he explored what was happening for him; and ultimately using another melancholic piece of music to essentially sum up what he “ultimately” feels – *I want to Be Alone* – quite paradoxical to the content of his session, about feeling sad about loneliness, missing affection and suppressed anger.

Sarah (Participant E) – Casimir Pulaski Day by Sufjan Stevens

When asked where she first heard the music, Sarah was unable to say precisely when, but that she heard Sufjan Stevens' song *Chicago* which led her to buy the album that contained *Casimir Pulaski Day*. She speaks at length as she recalls initially she “just really liked it” because it was “such a lovely song” (E1, EXP3). When her friend Jamie died, the song “got this kind of meaning” and she recalls that in our previous session she reported she hadn’t been able to listen to the song for a “very long time”, and that she was aware that its importance had “crept up” on her. Much of the song’s meaning didn’t resonate with her until she could relate to it, although there are a couple of things that have a physical effect: “I was listening to it and I was like ... *damn*.” She explains that she chose to study the song’s lyrics for one of her course modules because it’s “very poetic in its way” and read up on its background. Unsure if it’s a boyfriend or girlfriend who dies from cancer (“it’s bone cancer they say in the song”) for Sarah, the song explores how everyone around them deals with it. The story of the song jumps around in time, and she finds that “really powerful for me personally” because of the nature of the memories “being resurfaced”. As she speaks, she mentions a physical response for her – that she’s getting “choked thinking about it”, a reference to inner feeling that moves her experiencing to EXP4. The “repetition” in the song is another powerful technique and as we prepare to listen to it together, she asks to “borrow a tissue ... pre-emptively (E2).”

Sarah begins to cry during the song and once she stops it, she sums up her reaction as being because the song is “really lovely and that’s why I’m sad listening to it” (E5, EXP3). Initially unable to locate a bodily response (“I just felt really sad”), Sarah accounts for it by explaining the fact that she could

anticipate when “the bits were going to come up that would really affect me” and she was trying to steady herself against them (E6). She remarks that “obviously didn’t help”; implying her tears as an example of that, but that she was left feeling “really tense” (E7) because she knew what was going to happen. When invited to play the music again and to stop it at the first emergence of a strong feeling, Sarah offers a very definitive response, in touch with EXP4, and can identify “exactly when it’s going to be” (E9) and adds it’s “when he says cancer of the bone” (E10).

Invited to draw her attention to how that response feels in her body, Sarah locates it “deep within” her, and also the paradoxical feeling that she “kind of wants to run away” from it (E11) and then “not deal with it properly” (E12). The reason for this (maintaining the inner working of EXP4) is “it’s just really painful to say it and to hear it” and that it’s too close to home – evocatively narrating her response: “you know ... you get – ‘ooh that was too close to home” (E15) because it was the “exact same thing” that her friend Jamie had.

Attempting to get some distance feels “difficult because it feels as though it’s really wedged in” (E18) and this leads Sarah to reflect on her therapeutic process with these painful feelings. That she’s “trying”, but also at the same time, she “can’t ever see it stopping” – a feeling which she acknowledges prevents a barrier to therapy working that is a “self-defeat thing” because it’s “always gonna be there” (E19). This leads her to reflect that things feel “pointless” which she connects back from the meaning she gets from the song. This for Sarah is “really depressing” but she recollects the “moment” in the song where the cancer victim has died and the singer says “I thought I saw you breathing.” She adds another example of hopelessness from the song’s lyrics, in the part “where they pray over her body and nothing ever happens” and this resonates the most, in a burgeoning sense of “what was the point?” (E22) Pointless now refers not only to Sarah’s feeling of always feeling down, but the futility of those around the *Casimir Pulaski Day*’s character, and Jamie too – that there was “nothing they could do. And there’s

nothing we can do, it's not going to fix anything because he's dead now" (E25).

A sense of "unfairness" about it freshly emerges (EXP4) alongside further anguished tears, as Sarah expresses how she doesn't know how she's going to "move on from that" (E27), as she feels angry and also upset about it. She locates a further point in the song where the character is "struggling with his religious beliefs", which she shares, as well as a struggle with "the idea of mortality", and how recently her health anxiety has re-manifested in a "really awful" experience of being terrified of death at night when trying to get to sleep (E27). As she shares that, her experiencing falls to EXP3 with a more cyclical argument that she is aware this is "not something I should be preoccupied with cos I'm really young" but that it's come back now. This she summarizes as she's "just finding it really difficult at the moment." A new link to Jamie emerges and she turns inwards again to reveal that her being young doesn't provide a "reassurance" for her because Jamie died from bone cancer, very young indeed (E28, EXP4).

Sarah pursues the notion of reassurance, and returns to a more external consideration (EXP3) of the fact that the reasoning that protected her from the reality of dying no longer counts – because although it "didn't happen" to her, it happened very close. This feels very similar to the idea of "you think it won't happen to you and then it does" (E29). Staying with this sense of it feeling too close, Sarah returns to the story of the song and the "disarray" of the characters and that resonates as part of her is "okay with it", but then suddenly she'll "trip over it" and it really "affects" her (EXP4). She raises some more intellectualizing questions (EXP3) as to whether this means she's in denial and pushing it away, because that's what she "wants to do" and this train of thought leads her to a stopping point: "sometimes I don't think I really know what I'm doing any more" (E33).

She concludes that the fact that she's "still stressing" about cancer means that she's not okay with it, and turns to the fact that she recently learnt her

grandfather had cancer twice but that he wasn't bothered at all and quite liked the attention. Sarah expresses the idea that she could never "imagine" feeling like that, adding that she could honestly feel that if cancer came into her life "in any way" she would not be able to deal with it because her first thought would be that "they were going to die." She is aware of the irony that her grandfather survived it twice – as well as a new recollection of a family friend who also survived – but she also acknowledges that she can't see the positivity, so "bogged down" as she is "in Jamie" (EXP4). She remains convinced if she got cancer, that would be "it", and this leads her to a new explication: "I can't imagine not being around" (E35). At this point she returns to her more intellectualizing observation – that dying of cancer is not even something she has to think about but she thinks about it anyway.

She turns her attention back to considering the song, and another part of her "problem" with it is that "he's talking about his girlfriend" which "inevitably" leads her to thinking about her partner. The idea that he might die young she finds "really difficult" and also is "not something I want to think about" (E36). A close brush with death, dying young, cancer, for Sarah "makes things seem kind of futile" and though she does not identify with being "the kind of person that thinks "oh what's the point" (E37), she is really struggling not to occupy that point of view. She reasserts that it was really unfair and "completely unnecessary", but the inescapable fact that it was only a few years ago and even with modern technology nothing could be done for Jamie leaves her feeling helpless and vulnerable.

As with her fellow client participants, Sarah could only go so deeply into staying with her experiencing, wavering between EXP3 and EXP4 throughout. She narrated the bodily feelings of things as an evocative quotation of someone else: "I was like, 'Damn'" and "ooh" but when she turned her attention inwards, the feelings about the song seemed to relate to many more aspects than originally thought. From "there were a couple of things" that related to "my situation", further working with the choice of song revealed the "cancer of the bone" was the "exact same thing" as her

friend had. More similarities made themselves known as Sarah referred to the lyrics of the song, such as the dithering between feeling okay about the situation and then really not; the fact that it was a young couple at the heart of the narrative in the song and she fears her boyfriend's death; the implicit futility of hope in the face of terminal cancer. Further implicit meaning could be drawn from the lyrics of the song and the feeling that it was "lovely and that's why I'm so sad." The futility in the face of the death of someone young and close at such a formative age, in modern times with all the technology that even then there was still nothing that could be done is a scarring thing. Sarah was powerless in the face of the out of time death for which she was unable to grieve properly; it emerged later in therapy that she had stayed at home on the day of Jamie's funeral because she felt she didn't have the right to express the enormity of her grief. Her family went to the funeral without her and she was left alone at home, wanting to protect others from her intense response, which seemed disproportional against the immensity of his family's loss. Within the course of our eight sessions of therapy, Sarah was finally able to express and explicate the feelings that had been locked away, alone in her bedroom on the day of the funeral, and she found a new way to mark her friend Jamie's death to afford her some resolution.

Karen (Participant F) – Comfortably Numb, Pink Floyd

When invited to provide a context for her choice of music, Karen introduced the time when she heard the track precisely: it was her father who initially introduced her to *The Wall* by Pink Floyd by showing her and her sister the film when she was "really really young" (F1). The music had come to be something she drew upon to make her feel something else when she was very low (EXP3). Most recently at the weekend before our session, she was listening to a version she found via the music streaming site Spotify. Though she couldn't determine if the music helped her feel "happy" or "better" it was important because it helped her "feel something" (F2) and amongst the uncertainty and demurring emerged the idea that it made her feel more "transcendent" from what she had previously been feeling. This word "transcendent" stuck out at the time as being quite different to her usual

pattern of speech. The music “transcended” what she was feeling (“stupid and just annoyed at myself”), and allowed her to feel other things, just for the time it played.

As the music played in our session, Karen cried; but didn’t stop the music. As she was invited to draw her attention in to how she was feeling that in her body, she found it difficult to locate exactly what was happening to her – her speech was marked with the equivocational “likes” and “don’t knows” (F10) of a tentative exploration (EXP3) but with an interest in discovering what was happening. The beginnings of certainty; of fitting words to what was being experienced, but still keeping a handle hold on the familiar safety bars of “like” and “I don’t know” to steady her journey. With a big sigh, Karen reports having felt “uptight and tense and stuff” but critically as though she had not “felt anything physically”, before returning to an “I don’t know” and the fact that she couldn’t notice because she had been “concentrating too much” on whether she was feeling something (F12), moving her down to EXP2 in her experiencing.

The focusing began when Karen reports that “maybe sometimes” the music gives her a tension in her stomach with the singer’s words: “there’ll be no more pain” (EXP3, F13). This resonates with the screaming in the track and how it reminds her of her own screaming at times which “has been quite a good outlet” (F13). The tension felt “knotted” and “intertwined” and really “sort of … tight”: felt imagery words which raised her experiencing level to EXP4. When worked with, it was found that to need “straightening out” or “just to go” (F21).

Karen’s feelings of lowness, tension and stress that she found relief from through Pink Floyd were a mystery to her. This was marked by the number of casual “I dunno’s” that punctuated her expressions, as well as a moment of vocal assertion when invited to locate what might be at the heart of the “knotted” feeling.

T24: And this knotted sense, of sense of, this intertwining. Can you get a sense of what's at the heart of it, what's, what's at the crux of this tension?

F24: Not at all!

Though Karen could sense that the “release of tension” at the end of the song *Comfortably Numb* offers her a similar experience, she was also aware of the idea that this might “objectively” seem like “a really stupid song” to turn to because it has the effect of making her cry. Yet its effect on her goes beyond crying, to help her feel more “free...better or sort of relaxed and more accepting” (F26, EXP4). When invited to stay with this kind of feeling, Eli expands it to the fact that it’s “not tense”, and “sort of like ... just okay” (F27). But with the reassertion that she really doesn’t know what it is about this particular song that has such a powerful effect she momentarily moves back to EXP3 before taking a moment considering how the music affects her inwardly and that it “transcends” any current feeling. Furthermore, the act of listening to it also gives her sense of significance, of “going somewhere, doing something” (EXP4). Other music doesn’t achieve this, although it once did.

As the tentative exploration of the power of *Comfortably Numb* wandered into new territory, a focusing response found the tension release she experienced at the end of the song helps her reach out to a feeling of “just okay.” Invited to sense where she may have felt that way before, this taps into her feelings (EXP4) that she is not worthwhile, and lacks confidence – but that listening to this music helps her transcend that and “makes me feel like none of that really matters” (F35).

The term “transcends” returns here at a deeper exploration of what it is that the feeling of the song resonates with – “maybe when I think something worthwhile of myself.” And the battle for personal meaning and significance – the “should be better,” or doing something worthwhile then is transcended by a piece of music that at its heart, lets her know that “it’s okay.” As the valley-speak of her less certain part fell away, she expresses a yearning to be more connected, and so poignantly “share” herself with her father (EXP4),

who she doesn't see much, and who she knows has experienced depression and originally introduced her to Pink Floyd when she was younger.

F42: I always feel like a yearning towards sort of be more, sort of, um, connected to him, or... I dunno, it's just cos I don't really see him that much, um... Uh, I don't know."

A connection with others and a knowledge that she is not alone or "crazy" in her thoughts is important to her (F44), and this consideration returns to EXP3 and she turns to the process of her relationship with herself; the confusion at what she was experiencing – both not wanting anything to be wrong and also wanting something definite to be diagnosed so that it could be fixed (F50). A mystery to herself, feeling "annoyed" and "stupid" and searching for something to be good at, something to give her meaning and essentially a connection with others. Home was a place she could fall apart, where she was surrounded by family: a sister, her mother, cousins. Yet here and now, more than ever in her life, she felt most isolated.

Her diagnostic attitude meant that feelings here were a strange, mysterious and frightening thing; an inconvenience – a difficulty and something in the way where the "negative part" keeps winning out. For a moment of EXP4, Karen considers "a huge part of me that is always, like, just doubting me" (F52) but the identification of an inner critic here, finds it slipping away from her experiencing and she forgets what she was "going on about" (F52). This inner conflict culminates in the physical-made-real struggle as Karen turns the content of the session toward what to do about a much longed for year out in New Zealand, for which she had been planning and looking forward to and that she now felt was impossible this year:

T53: There's this part of you that is always doubting you. This negative part.

F53: Yeah. Um.... But yeah, I think I'm trying to convince myself, or convince that part, that I'm wrong. Just because, I mean, like I'm meant to be going to New Zealand for next semester, and I've decided that I can't do it? And um ... and I keep telling myself that I can't do that. Like, there's got to be something wrong with me because I've been looking forward to it and planning for so long and now I can't do it! Like, I'm still grasping onto that and not really wanting to think

about it too much just because it does suck. And I think that's probably one of the reasons that I wanted to intercalate cos it would mean I can go there, I just have to postpone it.

A dialogue (EXP3) is going on for Karen here – a convincing that needs to happen – in a conflict that runs deep and seems utterly mysterious. Yet the seeds of hope that she still might be able to go were sown through her considering an intercalation – a postponement rather than an impossibility. A short cut to get around the zero sum dialogue that was running on between two divided parts and bypassing the mystery.

She turns to a sense of becoming “herself again” and her experience of looking at photos of her when she was “carefree” and how different it is now that everything feels like “such a mountain” for her (F59). She expresses not being able “to imagine” feeling like that way now and briefly to EXP4 how “exhausting – and boring” this inner conflict is for her and how important it is for her to have the time to be at home and feel whatever she needed. We run close to time and so that we can have the opportunity to chill down for ten minutes, our focusing ends here. Shortly after our sessions, Karen intercalated. I don’t know if she ever went to New Zealand.

Experienced Focusing Participants

Celeste, (Participant A) – Any Colour You Like by Pink Floyd

The context of Celeste’s music stemmed back to the 1960s and her experience as a teenager at university. She remembers it “distinctly” as a formative, difficult time, where she felt powerless following the death of her father (EXP 3). She had also just met Jim – the man who was to become her husband. She gives vivid narrative detail as she recalls the memory of first hearing the music, at an old-fashioned music shop run by “a really old lady, but who knew everything there was to know about all the current albums” (A2). There, she and Jim spent the afternoon together, lying on the floor listening to *The Dark Side of the Moon*. She notes that the album’s intentions are significant to her: “it’s all about the importance of living one’s own life, and not being afraid to care and not being afraid to make choices” (A2). She

links it to a recent interview with Roger Waters and the album's attempt to encompass "human experiencing" – relevant to our shared knowledge of the experiential process and my research. Celeste introduces that the idea behind the track is about people having a lack of choice and a fear of making choices as well as conflict, lingering on the sense of not quite knowing what the track will bring, as well as the album as a whole addressing the idea of human conflict "there's quite a lot of conflict in this tape, and I've had a lot of conflict in my life, in my relationship with my mother, so I think there's a lot of stuff around that as well" (A7). She is aware that every time she listens to the track, she experiences the same bodily feelings that enable her to validate and "pat myself on the back" (A6, EXP4).

As she listened to the music, she begins to cry, and after the music finished and she was asked to turn her attention inwards, the first bodily experience she reports is a need to take a "deep breath" (A13). She adds that when she first listened to the music she experienced a "gushing" feeling, that then "gave way to tears" which she found surprising (A14); here she has shifted to be in touch with her inner experiencing at EXP5. An initial "excitement" is "replaced" by tears, which Celeste found confusing, unsure what it was "about" (A18). As she stayed with this feeling, a greater sense that what she was experiencing was "complicated and this brought the recollection of the first image for Celeste – that she experienced during the music of a "white angel that got bigger and bigger" (A20) and felt "really "profound". The movement of the angel produces a feeling of "sadness" and Celeste suddenly is caught by a fear that this angel might be portentous, and a working with new emergent readily accessible experiencing (EXP6).

A21: I've got a real big fear of something bad happening.

Staying with this fear, Celeste becomes calmer and begins to work inwardly "noticing" her visual inner landscape and some objects which loom "like Stonehenge" (A25). One of the big stones begins to move closer and Celeste links the feeling with "whatever's going to happen" (A31). After a moment's pause an "awful thought" strikes her, accompanying a "pain across my chest"

(A34). She expands it to “a heart pain” at the idea that she is standing up against the big stone on her own and that she doesn’t want her husband to die. She elaborates that this also means she doesn’t want to be “left” on her own and that they would be “cheated” because they still have so much to do (A40).

At this moment, Celeste experiences a new felt movement in the image of her Angel, who moves across towards her and who now Celeste identifies as “her spirit guide” (A43). As she begins to work with new feelings about old and present situations, so her experiencing level deepens (EXP7) and she feels a “warmth” like a coat being wrapped around her shoulders and a new realization that the stone is still there, but she feels different: “not so scared” (A48). Celeste takes a moment to work with the feeling, using the distancing words “there’s something about” to get a deeper sense of it, and the effect of the angel’s presence. A feeling of a “big smile” and an impulse to “shout out” arrives (A50) and a perspective that she has experienced this before – and then when she spends time with the fear, it’s not so scary.

A new connection arrives for her, and she relays it with surprise: that the message the angel brings is that although Jim’s earthly body may die, his spirit will always be with her (A54). As the power of this message settles, Celeste takes a moment to consider “why” this message has come now – this is also a step back from being immersed in experiencing as her consideration of a dilemma of not knowing why a feeling has come becomes EXP5. She returns to the music at this point, and the context of it that she senses may have something to do with this reason, and reaches towards the feeling that she and Jim are on “borrowed time somehow” (A57). A contrasting set of feelings rush up at this point, with a renewed sense that “it can last” – perhaps not physically, but in memories too (A59) and a deepening EXP6.

As she considers this, she tries out the idea that this might be connected to their recent wedding anniversary, and that in the past few years she has

begun to notice “all the little things” he does for her – when in previous years she has been too busy to see (A61). She toys with the idea that this could resonate with a sense of not having enough time to make it right – that they’ve had 38 years together but the reality is they won’t have that time again. Staying with this feeling, Celeste senses it feels really “pressing” that she “makes amends” now.

As she stays with it, she reports the image of the angel disappearing, and sadness in its place (A68). But this time, Celeste is standing up and facing the sadness – that is “pointing its finger” and telling her off and she physically draws herself up against it (A70). A sudden connection, links the sadness with her mother and a defiant statement that “she’s not going to get in between us” (A72) and a deepening again of experiencing to EXP7. The present day conflict with her mother is now central to Celeste’s experiencing and Celeste expands on her feelings: that this is her time with her husband so she’s “not gonna feel guilty” about “wanting to be with him” (A76). The explication of this feels “really powerful” (A77) but is also something that “sucks the energy” from her. She questions how she can get the energy back, and returns to the idea of music – that “really stirs my soul” (A81). Here the track is “telling me it’s okay to make my choices” and that is something she has always done. At this point, she is surprised by a new image – of a little girl staring up at her and taking hold of her hand (A83); at the focusing prompt asking if the girl has anything to say, something very defiant emerges:

A85: But she's asking me to be with her. She wants me to be with her, to take care of her.

T86: She wants you to take care of her and be with her. Do you have something you want to say to her?

A86: Yeah. Stick with me, kid, and you'll be alright! [Laughs] That came out!

T87: Stick with me kid and you'll be alright!

A87: Yeah that really came out strong then.

The power of the assertion in A86 is humorous, but carries with it a returning strength that refills Celeste with energy, like she’s being “topped

up" with the buoyancy and humour of EXP7. She connects this energy from being able to be her and not be "detracted from" – and then receives a sudden realization – this is all to do with her mother. She has recently been experiencing "shots across the bow" (A93) – hurtful comments that seem to come out of nowhere and with which Celeste feels unable to know what to do. She expresses the sense, as she experienced filling up with bubbles – of being able to stand up to her mother as an adult, and protect the little girl who is affected by the hurtful comments. She explicates further about how powerful she can feel when she's herself in the moment, and experiences a felt image that surprises her – of a "blow up doll", energized and inflating with all the rods inside that keep her solid.

The strength she is now in touch with helps her return to her earlier fears of losing her husband – and that she will be able to face whatever happens to him, but before that, she's going to make sure "the time they have left is good" (A99). As the session comes to a close, Celeste reflects (EXP7) on the sense that the little girl who emerged is now integrated in her, and a renewed sense of her own heartbeat. She adds ironically that, like *The Dark Side of the Moon*, which begins with a heartbeat, this "mini-tour" of her life (A101) is ending with one, still alive and strong.

Nick, (Participant B) – Bovedas, Music of the Elements

Nick's choice of music was lent to him by a fellow course member from his diploma training. He senses the reason he's chosen to focus on it was partly being "attracted to it" (B2) but also the elemental nature of it and the whole physical notion and elemental side of things which lately have been more on his mind (EXP3). This he links to a medical intervention he's about to undergo to investigate some bowel issues and which has had the effect of bringing his attention to the "whole idea...of mortality" (B5) and EXP4. He was initially reluctant to go into it as it's "a bit all over the place" but explores the meaning of the word "bovedas" as an arch or vault "and so there's this sense as well of openness and almost perhaps an infinite openness but also somehow that it's in some way contained" (B10). The

multi-faceted experience of listening to *Bovedas* – with an initial jarring sound that occurs alongside a “celestial” sound is his foremost experience of the music.

After listening, Nick notes that the sound quality was different to the previous night’s listening – that there were some elements of the music missing, even though the sound was clearer. However he adds that the “immediate layer” of the music was “uncomfortable” (B17) and “not pleasing” to hear (B18). This experience felt “jarring”, “loud” and “blocking” – but these feelings were in front of something “beyond” that had a “healing” and “soothing” presence to it. This front layer somehow blocked him from accessing that part, and this blocking encounter he experienced as “annoying” (B22). This EXP5 exploration, sets out the contradiction to be resolved that he goes on to fully address in the session.

Through an observation that the front layer of the music obscures what is behind, Nick is able to see a new perspective in the conflict, that “all layers are the music” (B25) and that the feeling of “annoyance” and “celestial” are somehow working together. Once invited to stay with the feeling of “annoyance”, Nick explicates from the word – that annoyance is actually very powerful and the actual feeling is much more than that – describing it as “a cutting” and “loss” that link into “the trials of life” (B30). At this point it becomes more complicated to describe and “tease out” the different layers, which also include “frustration” and “pain” that links into annoyance and that “front level” of the music (B32).

The more detailed aspects of annoyance explored, Nick returns to the macro and an emerging feeling (EXP6) that the sense of all of it is “part of the music somehow” and that it all works together in spite of the difficulty to create a paradox: “the beauty of all that shit” (B32). Somehow those frustrating jarring feelings are “inseparable” from the “perception of the celestial” (B34) and the sense that “I cannot take one and leave the other” and questions even if one would “make sense without the other” (B36). Staying with this,

and invited to sense if there's anything else that comes, Nick connects the feeling to an "underwaterness" he experienced while diving (B38). The "subtly different" sounds down there resonate and after a pause he receives a felt shift – and finds a new way he can appreciate that: "I think this, this has shown me about myself also that I'm much more able to ... than perhaps I was before ... to let things be a lot more" (B42). Although the jarring is there for him still, there is an unfolding sense that he also "wouldn't like it to be any other way" (B43) and that this is "very big" for him to be able to let things be (B46).

He links this acceptance back to his sense of mortality and mortal body and a sense of something else – "something much larger" and then a felt shift that brings a link back to the music itself:

So as you've been describing it, sort of, I am perhaps that figure in the dome, but I'm also the dome, in some sense. (B48)

Here the dome/vault of *Bovedas* informs Nick's macro/micro perspective of his own mortal body (jarring) that fits into a larger presence (celestial) and how he is just now beginning to be able to appreciate both perspectives and understand that one cannot exist without the other.

He returns to the structure of the music that at first presented a "jarring kind of more immediate level ... that has a lot to do with my body" which then opens "towards that greater harmony" (B53). He considers musical structure and the mythical archetypal journey which resonated with him in his own musical experience with *Bovedas*. When the word "contraction" emerges for him, he considers what it would be like only to experience the "jarring" (B57) and begins to work with his feelings in an EXP7 way, as the images and feelings now occur to him more easily accessible and freshly. He connects it to the fear associated with the medical intervention he had mentioned earlier, and the fear of mortality he associates with being "blinkered" (B60) and a reliance on a more limited sense of self: a limited self cannot appreciate that they are both the dome and the self in the dome

(B66) and he places importance on “seeing that both these things are there” (B66). As he stays with it he is suddenly brought back to “the peace in all this” that “it’s all okay” and “a sense of all that quiet” (B67). He clarifies the “it’s all okay” in a different manner: not that it’s all going to be fine, but that “it’s all okay now as it is with a little fear with a little jarring and as it is” (B69).

This place of peace, of being with things as they are, returns Nick to the sense that “I don’t think I could say that I would like it any other way somehow” (B71) that leads his assertion that he sees life as showing him that it is “a lot wiser than I am” and to have more “trust” in it. He newly appreciates that perspective that becomes “possibly the most important thing in my life, you know? That sense of trust” (B73). This, he says, means it doesn’t “rock” him so much if things don’t come out his way. The appreciation of wisdom being bigger than him doesn’t mean he’s not going to act, but that “somehow it all works together in some strange way” (B75) – this is something he feels is true of life, his current medical situation and the music itself.

Jenny, (Participant G) – Gliding by the Composer (Participant H)

Within the focusing session, I am invited to talk about the context of this music, and I share that the existence of this music had “always occurred” and the message of the music has stayed with me since. I describe the music as “beautiful and soaring … and quite sad” (EXP3) and that there is an understanding for me that the context of it, a *Battle of Britain* soundtrack, has a part to play in that. The music and the experience in Budapest of filming a television show on location (where I first met the Composer), becoming ill and being diagnosed with a life-changing condition over five days had never quite left me, and I expound on this to locate it is that the music “could be a small approachable way into that whole experience” (G7). After acknowledging its importance, we listen to the music.

The first thought concluding the playing of the music was that it's a very short piece of music, but one that "contains a lot" (G17). Two bodily experiences are located (EXP4): the feeling of the soaring which had a "very nostril, very nasal feeling" and it moves into a "beautiful warmth" (G21) that "fills my body". The nasal feeling is located around the chest, and a gesture emerges, like a feeling of moving forward that produces an image of the "lady on front of a boat" (G25). This blossoms into "traversing, travelling and "kind of moving forward in time", expanding experiencing and deepening it to EXP5. A word comes: "brave", and resonates with the idea of the boat moving and the elements are against her, and she "keeps going." I return to the music here, and the section which I imitate as sounding "diddly diddly diddly", for which the gathering movement somehow says "prepare yourself".

I stay with the idea of the voyage, and using focusing terms try to be alongside the "something about" the voyage, until a felt shift occurs – I roll my eyes at the realization of it. I refer back to the beginning of our session and our discussion of the music's context, and despite everything I hadn't fully "seen it as a small way in" (G32). This is a felt shift of the sense it might be "approachable" and that this music is a small way in to recalling a huge, life changing experience and moving into EXP6 with more readily accessible feelings. I'm now able to explicate from it: "I went to Budapest one way and I came back really changed" (G34), and that was something I "could not have known" before I went ("and then the drama!") The image of the lady on the boat is extended here, that "she's glorious but she has a fixed expression" that leads to a consideration of the struggle for survival and the memory of walking to and from a hospital alongside a beautiful river and the sense of courage that came with that. Now comes the emerging feeling of the beauty of the walk, the time of year ("spring") but at the same time "also the horror", as I screw up my face at the memory of it (G50).

Invited to stay with the experiencing, I return to the music – and the awareness that I would have broken down in Budapest had I let in the full

realization of what was happening – but the survival “enabled me to glide” (G51) in the “diddly diddly diddly diddly” way of the music. The shape of the music mirrors the survival and the “bass that comes” that is first “the truth” and then refines into “the feeling, the underneath.” Here the structure of the music reflects a sense of a journey, and one which I relate to the fact that I travelled away, got ill, and wasn’t able to hear music, but then was treated swiftly, recovered and was able to hear music again. I locate that the “warmth” of the bass was “enabling me to hear both the beauty and the horror: and that both can exist” (G55).

I return to the idea of the music as a small way in, and the felt image of “a pinhole camera” emerges as a metaphor for the music: “you can see an eclipse through that” (G57). This small delicate piece of music was “just enough”, to “hold the scope of the time” and that I hadn’t played it much since enables it to offer an “untouched view” of the time. A new sense moving into EXP7 that “so much has come out of that time” (G61) and the complexity of this music represents “a moment in so many” (G62). I pause to reflect on the memory of my friendship with the composer of the music, and how at that time my way of coping was to push people away and get on with the job of survival by myself, concluding “the lady who sails on front of the boat sails alone” (G65). Yet there were still people who could “get through” to me and one of these was the composer. This yields a fresh memory, of having gone to see the soundtrack recorded and the composer seating me in the middle of the orchestra. The warmth – that I also now locate back in the “bass” of the music – was a “small amount of beauty, a small amount of warmth”, bringing the realization that I “couldn’t have had any more than that” (G70) during that time. I expand on this in considering the “momentum” of the time, where the priority was to keep going forward just as I was beginning to feel better, with such gratitude for a new perspective on life. The appreciation of “little things” that got me through, I locate have never been “lost” (G71) and I return to the music to find that it reflects a “feeling journey” for that time, where the music starts high and I experience it up in my chest, to then drop low where the “bass is gratitude” (G74).

Invited to stay with it, I suddenly become aware that although I've asserted I've never lost that gratitude – in fact I have “almost lost some of the gratitude” more recently. I stay alongside this to explicate a current day situation and that more recently I've felt that I need to be “well” to feel gratitude. Now a more strident feeling emerges: “and that's sort of, not where I was. Ooh, that was strong! That's not where I was” (G81) I elaborate on this, returning to the idea that it was just the “small things” that then got me through a very difficult time and more recently I've been “slightly blind to that, numbed to it” (G85).

This I newly sense is “lovely” to be back in touch with the feeling and that “so much of that journey was the losing and regaining”, alongside “the magical feeling of feeling better” (G87). I'm able to recollect a new memory of that time, of emerging healthier, getting a haircut and buying a t-shirt that said “roar” (in fact it says Grrr!) from the shop round the corner to where I was living that seemed in some way to encompass the gratitude of the experience. Invited to sit with it, I decide to play the music again and now find I am aware of how much more “layered” it is, amongst all the various incarnations of gratitude. The journey of the session is an emergence of subtlety and intricacy and an approach to recounting the “beauty and the horror” of that time, the friendship with the Composer that turned out to be just enough but very memorable and precious, onto a lesson for now: to notice the small things, and not feel as though gratitude only needs to come with the return of full health.

The initial notion that the music could be a small way in to an experience was borne out by the content of the focusing session. Elements of the music played a role in the unravelling of the felt meaning; the diddly diddly diddly of the strings and the bass of the music, changing in meaning as the session went on but all of it a journey. The idea of a musical journey seemed relevant to the experiencing because it encapsulated the journey of the focuser. Set in third person, it was the journey of a workaholic television script editor who went on location to a European country, far away from friends and family.

When she became ill suddenly the things that weren't considered so important became so; the coping mechanisms she'd developed entrenched her and meant she was shut off in many ways from the world around her. There was the personal shame of her diagnosis of MS that happened over just five days in a private American hospital, and the subsequent recovery. The first thing to return was her hearing, and the world she thought she had lost, returned: bit by bit. It was a life changing experience that, months after her return, she experienced a breakdown finally and attended counselling for the first time. This began the journey that brought her through taking a sabbatical from television to train to be a counsellor, through learning focusing to here, and the words on this page.

The Composer, (Participant H), Semi-structured Interview

As with semi-structured interviews, some of the latter questions were answered in the Composer's earlier expansive and eloquent replies. Within the questions it was important not to influence him with a view to focusing theory or my own hypotheses, and although the transcript was analysed for EXP, it is perhaps unsurprising that he remains at between level 2 and 3 throughout because the nature of an interview is very much about storytelling and narrative. It would have been entirely unethical to lead the Composer to spend some time reflecting and the closest I got to it was to offer him the focusing style "so there's something about". I do not work with his inner experiencing, but I do reflect very closely what he says and this enabled him to go where he wanted, and so the transcript is marked by some very open and engaging recollections of experiences with working with industry figures; the nickname his family has for him ("Looney tunes") to his wider sense of the composition industry becoming more "amorphous" because of demo tapes and the demand for soundtracks to be popular.

This was often reflected in memories of boyhood, learning music, to special moments of hearing a composition, to conducting a live orchestra with his music. His account of his musical process verges between "desperate" and "magnificent", but the overall sense of his interview was how absolutely vital

the sense of another human at the other side of the music was: this is infused in his argument that synthetic computerized music simply couldn't replicate live performance; that performance's power of letting another "instinctively" know there was a human involved; his feel for music and how he goes about writing it: he works until he gets it right and feels for it.

The content of the piece of music I focused on was written for a Second World War docu-drama, and the small section it accompanied was a soundtrack to a sequence where a pilot narrated his return to the shores of the UK, when both engines gave out and he essentially had to "glide" back to land. He recalls feeling an unusual sense of freedom and no dread at all at the prospect of crashing, instead allowing for the plane to glide and fate to take him as it wanted.

This overview was a content précis connecting how the participants were relating to their experiencing, and summarizing the EXP scales could inform the experiencing journeys of the participants. The next section elucidates the different stages of the IPA analysis that create the themes emerging from the data.

IPA Analysis Stages

The stages of IPA analysis involved the following layered and macro/micro analysis of each participant's transcript:

- Initial notation
- Description
- Specific notation: general/language
- Concepts/theory
- Emergent themes

In the table below is an example of one line of Karen's transcript, in which she describes a bodily feeling that she experiences when she listens to Pink

Floyd's *Comfortably Numb*. Row 1 shows the initial notation – an immediate identification of the tension in her stomach and her reference to the lyrics. Row 2 provides a description of the content of the line; row 3, the specific use of language in F13: how she uses the lyrics to illustrate her feelings and her use of screaming; row 4 links to concepts and theory that illuminate the line – in this case a notion that the tension in stomach could be a physical link to her felt sense, and that the lyric of the song a “handle word” into it. Row 5 provides a theme that summarizes an emergent theme that could come from F13 – in this case, the resonance with lyrics and music. Finally row 6 relates the content to the EXP Scale stage.

Original Text	F13: Um. I dunno like, I think sometimes maybe it gives me a tension in my stomach or something. Just sort of, when he says, like, "there'll be no more pain" and the whole like screaming thing, that was like, gives me a lot of tension in my stomach just cos I....
Initial notation	Specific - tension in stomach. Refers to lyric "there'll be no more pain". Identifying with screaming gives her a lot of tension in her stomach
Description	Sometimes when she's listened to the song, she experiences tension in her stomach, particularly when she hears the singer say "there'll be no more pain". She states the screaming in the music gives a lot of tension.
Specific notation: general/language	"I dunno" then leads on to identifying tension in stomach. Matches with "there'll be no pain". Able to identify screaming as a useful process - uses music to explain that. Wordlessness of screaming.
Concepts/theory	Tension in my stomach (felt sense) quotes the lyric of the song – explication – handle word or resonance. "there'll be no more pain"
Emergent Themes	RESONANCE WITH LYRIC AND MUSIC
EXP scale	4

I approached one session transcript at a time, ensuring each layer of analysis was conducted consecutively for fullest immersion in the data and ensuring that each case was “treated on its own terms” (Smith et al., 2009, 100). Once each layer of analysis was completed, I moved onto analysing the next participant in the same layered way.

With each layer of data analysis, the set of notes built up the macro/micro level of reflecting the content across one session, bracketing it to ensure that it did not influence the analysis of the next case, “in keeping with IPA’s ideographic commitment” (ibid).

I first worked on a hard copy of the document and then transferred my data onto an Excel spreadsheet workbook to fully document my layers of analysis in a graphic representation (ibid, 99). There were times when, although immersed in one session, I would make a connection to a theme or similarity to another and would note this down separately.

Once the emerging themes could be set alongside one another, I moved to the overview and the analysis of the set identifying areas of similarity that reflected the experiencing as a whole and “present in at least a third or a half of all the participant interviews” (ibid, 107). At this stage, Smith et al. suggests physically cutting out the various themes and working with them on paper in an external, manual way (2009, 100). My variation on this was to sit with the hard copy data spread out in front of me and then create a colour coded spreadsheet of the various elements that made up my data set. This enabled me to make cross connections across the data which would inform my later discussion.

These parts were distilled into an “emergent” themes table, as I worked with each participant’s transcript in turn, identifying a broad theme that could represent each moment of data. These emergent theme columns were taken from each of the participants’ Excel workbook to create a new workbook of each set of themes which included all aspects of the various experiencing of the participant presented as central broad thoughts that reflect as much of their experiencing – and my interpretation of it – as possible (Appendix D and E). This point in my analysis was the culmination of working in great detail with the micro view of the session, building up as I went along connections and observations I could make of the data set as a whole where the participants experiencing both varied and connected. The refinement of

themes emerging and the colour coded distillation into the Super-Ordinate theme are set out in the Table 2 below:

Emergent themes	Super-Ordinate Theme
Working with felt images	Bodily Experiencing
Bodily feeling from music – achy spaghetti, ball of sadness, wedged in	
Feeling for interesting combinations	
The feeling of getting it right	
Need for control over feelings	
Need to get rid of feelings (clients)	
Working with feelings yields different experiences (being with the fear etc.)	
Bodily feelings (ball of sadness, achy spaghetti)	
What music is saying	Music: the Direct Referent
Feeling of validation	
Does something that you want and need it to	
How it's relevant to life situations	
Structure of music	
Lyrics: quotable lines that resonate	
What music needs to do	
The felt journey tour of life, feeling journey	
Rhythm	
Message of music and band	
Focuser/Composer communication	Paradox
Awareness of complexity	
Mystery and unknown of music and feelings	
Integration through focusing	
Holding complexity (a moment in so many)	
Paradoxical feelings reflected by music	
Juxtaposition of beauty/carnage	
Stupid to listen to sad music (but it works!): I like dwelling on it: draw of sad music	
What happens when paradox integrates	
Links to complexity in experiencing	
What's wrong with me: what's wrong/mystery/paradox	Memory
Memory	
Significance to life past present and future	

Personal meaning to a human connection	Connection
Time present, past and future	
Reference to session	
Dialogue with director	
Feeling of not alone	
Connect with album/connect with dad	
Validation of self and feelings	Use of Music
Mood dictation	
Relaxation	
Change mood	
Infinite sadness	
Turn away from music/turn away from feeling	Process of therapy
Inner Critic	
Denial	
Confusion with self	
Fixity of feeling	

These were further refined into 4 Super-Ordinate themes that encompassed the range of experiencing under thematic headings, clarifying and ordering them accordingly, using quotations from the participants to headline each section to “retain the nuances” (Smith, 2009) of their experiences:

Super-Ordinate Theme: Bodily Experiencing

- Bodily feelings: “I can feel it there, but I just want to get away from it”
- Creating Felt Images: “Like a ball of sadness, essentially”
- Working with Felt Images: “It’s funny talking to your insides”
- Working with Complexity of feeling: “You can see an eclipse through that”

Super-Ordinate Theme: Music: the “Direct Referent”

- The relevance of the music: “The importance sort of crept up on me”
- What music does: “It’s like I’m going somewhere, or doing stuff”
- Identifying significant musical elements: “The repetition in it I found really powerful and stuff”
- How to use music: “I get to pick what mood I’m in”

Super-Ordinate Theme : Paradox

- Paradoxical feelings reflected by music: “I want to change the world but all I do is sleep”
- The paradox of liking the paradox: “Nice in a bad way or bad in a nice way”
- Working with Paradox: “when you’re with the fear, it’s not as scary”

Super-Ordinate Theme: Connection

- Memory: “I remember distinctly the first time...”
- Personal Meaning to a Human Connection: “I was just reaching out for someone who could sort of understand it”
- Connection to Music: “It stirs my soul”

The themes are presented below, and with the understanding that the Composer’s point of view is of both a listener and creator of music, his content is placed first, then client participants, then experienced focusers. The data from my participation as Participant G is presented in third person for clarity. It also reflects the way in which my analysis of my session transcript through IPA and the EXP scale could enable me to bracket my responses as much as possible, and analyse the data alongside other participants. This table helps to build an implicit picture of the variety of experiencing as well as the interconnectedness of all the clients’ experiences with music.

Super-Ordinate Theme: Bodily Experiencing

Music has been well documented in research as a physical experience; it is vibrational and we feel it when we hear it. It is understandable then that this translates into a bodily experience that can be noticed and bring either welcome or unwelcome feelings.

All participants reported bodily experiencing of the music, and their feelings that come from the choice/memories/significant connections to it, can be informed by use of the EXP scale.

Bodily feelings: “I can feel it there, but I just want to get away from it.”

The power of music to move listeners to physically feel and express feelings is seen throughout the data, and the Composer highlights this using

extremes of language, where songs that reach him “absolutely destroyed me” and that a particularly powerful theme “completely does for you.”

“Weeping” comprises a solid memory of his emotional response to music, and how it reaches him, particularly when asked about his beginnings in his career and he recalls going to an all-night cinema as a drama student:

H3: And this score was *The Mission* and it has, you know, this incredible fusion of orchestral and vocal and native and folk, and, you know, again it was 4 o'clock in the morning and everyone was sleeping around me and I was just weeping. I was weeping at the power of the music in this film. And I thought, I should probably bin this acting nonsense and it went straight from there.

“Weeping” here, and in his recollection of the theme to the film *Cinema Paradiso* (H:7 “I can't watch the kisses montage without weeping like a very, very tiny baby, and I've seen it a few twenty or thirty times”) is one of the more florid reactions he recalls experiencing during both composition and listening to music. He also recounts recording a composed piece of music for a character, who dies during the scene, and his reaction shared by his orchestra.

H31: Her melody is so pure – there's something really pure about her tune. And I introduce it at the point that they get married. And the musicianship again is almost as close to perfect as it can be. And again when we were recording it, we were just weeping. We could see the film on the screen while we were doing it.

His response is shared by Celeste, Sarah and Karen who all weep during the playing of the music within the session, and none of whom can quite identify why: Celeste experienced a confusing “sadness” as well as “excitement” (A7); Sarah noted it was because the “song is lovely and that's why I'm so sad” (E1) and Karen notes hers makes her cry regularly “for no particular reason” (F1).

Music for some participants noticeably changed how they perceived their bodily state including breathing. After Celeste (A11) cries during *Any Colour You Like*, she finds she “needs to take a deep breath” (A13). She uses this

breathing technique to calm herself as the session progresses into more fearful territory (“staying with it feels calmer” [A22]). Eli noticed that – as with the times when she had listen to her song before – she had become calmer during the track which she also reported as finding “cleansing.”

C8: Yeah it's always the same thing, it's like obviously, even, even before the lyrics, the music sort of, it's very sort of I did notice my breathing became much deeper, much slower. Which is really nice, I don't know, I don't do it consciously, it just happens.

Slowing breathing is something that Eli performs to calm herself in stressful situations as she explores the effect high adrenaline tasks and material such as books and exciting music have on her, and what she would ultimately need to calm herself on a plane when she is afraid of flying (C78).

Sarah reported feeling “physically choked” by her choice of song. She asked to “pre-emptively” borrow a tissue (E2) before it played, and she cried as it began. She identified that her body feels “really sad” and that she would be able to anticipate the moments that would affect her. Knowing this, she reported needing to “steady herself” against the feelings that would come – though admitted that this didn’t work given that she found herself sobbing during the song. This attempt to control her feelings created a “tension” for her. When invited to replay the song to find the first moment a strong feeling arose, she did not need to listen to the track again: she knew “exactly when it’s going to be” (E9) – a feeling that came “when he says cancer of the bone” (E10). This feeling itself felt very wedged in, from which she wants to “run away” and this she senses is due to the fact it’s “really painful” to say it and to hear it - the reality of it is unbearable.

E12: Feels like, I can feel it there, but I just want to get away from it and not deal with it.

Karen’s first physical response is tears as she cries throughout *Comfortably Numb*. At first she felt unable to locate exactly why, as she didn’t think she “felt anything physically”, but was able to identify and work with the previous day’s experience of feeling “tension” in her stomach. When asked to

draw her attention inwards, she experienced a physical reaction (clearing throat) and was able to identify how the song can make her cry for no particular reason, which is a level 3 response.

F11: Um [clears throat] I don't really know just sort of like um ... I'm not really sure. Um... I think it's the entire album, and obviously that song in particular. Um... Like on a regular basis it can, like, make me cry for no particular reason.

However when asked to "stay with" that, she returns to level 2 intellectualizing about what happened:

F12: Um, I dunno I think I was focusing, I was trying to think what was happening, um concentrating too much on whether I was feeling something and my body was reluctant to do anything.

The body here is objectified, and the EXP process can inform us of a movement in experiencing – from working directly with the quality of feelings to feelings described in a behavioural manner.

Nick, Celeste and Jenny reported bodily sensations that they could immediately sense signified something. Celeste experienced a smile replaced by tears; Nick associated a blockage that he perceived in the music as resonant with a conflict he was experiencing about an upcoming medical procedure that had brought his attention more in to his body, and to consider mortality.

What was kind of quite apparent there for me almost from the beginning was... that the, if you like, the most immediate layer of that music was, was almost uncomfortable for me (B17).

The sensation of this front layer "blocking" a celestial sound behind created a "jarring" for him that simulated his own struggle with mortality against a wider sense of things (B34). Jenny located two different bodily experiences: "the first very high notes, at the beginning which I noticed were very around my face, my nostrils and my chest." (G19) These resonated with the notes of the music, and came to simulate a "feeling journey" of the music.

Creating Felt Images: “Like a ball of sadness, essentially”

The notion that a feeling can be encapsulated into an image or word that somehow says “something about it” is a foundational principle of focusing. Once this happens it can be said that a “felt sense” has formed about something – that can hold within it a whole amount of complexity and feeling. The process of creating a felt image or gesture to create a felt meaning resonates with the musical creative process: working with a feeling for something and finding the form to match it. The Composer relates attempting to create a theme tune for a show, that the work was so all encompassing that his “household thought he was a lunatic”. For specific themes he “walked around the house humming tunes” and when he found it – when it “felt just right”, he then sat down and wrote.

H14: And similarly with the theme tune to [another show], I knew it had to be ... quite a heraldic tune and very sort of a bombastic melody, so again I sort of tried to come up with the melody first. Again I think I came up with it in the car when I was dropping off my daughter at the childminders. And my younger daughter who was in the car seat at the time, I can hear her just about going “aw, shut up daddy!” I’m trying remember this, trying to remember this tune so I was singing into my phone, and you can hear her saying: “daddy shut-up!”

This relates to his “acid test” for the memorability of tunes – and his process of writing them the night before to risk if he can remember them when he awakens. If the tune is still present, then it’s memorable and valuable (H15). Composing brings with it the sense of how his music may be interpreted and heard: especially in narrative drama, it has a job to do in bolstering the feel for scenes and the story. In his work for war narratives, he is mindful of cultural tradition – that a “bugle is all you want to hear and expect to hear” and as such is a “cultural choice” (G40) Musical culture and its expectations are built on what has come before and either modifies or confirms those expectations for a television or film audience. It is complicated by the concept of temp tracks: temporary music that a director and editor will cut with scenes to give the composer a sense of how they imagine the music will play. Although the Composer suggests this is useful for a sense of tone,

timing and feel, it can create a problem – notably in the last few years when “it was all *The Dark Knight*” (H13).

Which was a concern because it took half a million dollars to record. Which took days of scoring. You think, okay we've got about three quid and about four days and you want me to do that?! (H13)

Whether a temp track laying out the tone and feel of music, or a certain theme that has its own cultural expectations, the Composer reports being sensitive and open to these, and then using them to convey to the audience his sense of the feel of the music: though he doesn't use the term, potentially Gendlin's idea of a “felt sense” and its tentative creation can inform the data here: all focusing participants, both client and experienced were able to turn their attention inwards when invited and were able to make direct contact with their feelings and identify their “felt sense” about the music. Using the EXP scale to apply Gendlin's idea of how the participant was reporting their feelings being processed, this was Stage 4 experiencing, producing vivid descriptions of feelings. From Participant F's “ball of sadness”, C's “achy spaghetti” to A's Angel and B's “irritation, and jarring”, these are all examples of experiencing which addresses inner experiencing without intellectualizing or analyzing.

The structured steps – drawing the participants' attention inwards and asking them to sense the quality of the feeling, and then if a word or picture would sum it up – is a method of drawing out the participants' felt sense. When invited to sense into the stomach feeling she received from listening to her music, Eli was able to locate a distinct felt image: “achy spaghetti” which took on weird connotation that felt “electric”.

C36: Yeah. It's almost more like a (inhales) yeah it's sort of like a this, erm, this spaghetti.

T37: It's like spaghetti.

C37: Yeah. It's weird. Very very achy spaghetti.

T38: Very very achy spaghetti.

C38: (laughs) yeah, which is very very weird.

T39: Like achy spaghetti, wow. I'm wondering if you can stay with this, this image of sort of achy spaghetti.

C39: Yeah, it's kind of like electric.

She worked with this felt image to get a sense both of what it looks like and how it feels, offering modifications and understanding of it: C47: "(sighs) Cos it's kind of like, it's not like, a ball of wool or anything, that's just too soft and kind, it's kind of like slimy." Often saying what a feeling is not, and attributing novel qualities to it is a helpful clarification to working with a felt sense in a focusing way, and she feels also able to distinguish from a different "on-a-plane-and-going-to-die" feeling: which she located as "the steel fist" (C45).

Ben's feeling of "helplessness" in the face of not being able to manage difficult feelings created a "constricting" feeling at the base of his throat. The felt image of it first arrived as a gesture: his hand around his throat to imitate choking and constriction. When asked to offer an image for it he reported that it's "like, a ball of sadness essentially" (D40). Sadness here perhaps linking the music (*Infinita Tristeza*), with its content of mother and son dialogue, to his own feeling of sadness within himself.

Karen's bodily feeling from music is knotted, with a hand gesture formed like a fist. This feeling she developed to "intertwined", tight and ungiving; Sarah too located a feeling about the music that both was wedged in and something from which she wanted to run away.

Celeste articulated vivid imagery connected to a current day issue with her mother that concerned her relationship with her husband. Once she worked past the fear and sadness, she found herself in a felt image of "Stonehenge" alongside an Angel who at first seemed ominously portentous (A20) and, then became a "spirit guide", who keeps her warm and protects her. As the stone begins to take characteristics of her mother, Celeste gets the notion of standing up against the stone and confronting it, connecting with how she has confronted and stood up against others in her life – including her mother. But with a sudden realization that she is doing this alone, she feels afraid that this image is portentous. Working with this fear enables her to

explore a fear of losing her husband, and how cheated she would feel about this:

A46: The stone's still there but I'm different.

T47: The stone's still there but you're different?

A47: I'm not so scared

T48: You're not so scared

A48: There's something about [sniffs] her being with me.

T49: There's something about her being with you.

A49: Just being with me, just a presence.

T50: Just being with you, a presence. So that you're not alone.

A50: [deep breaths, 10 seconds] I just, I just - d'you know I just got a big beaming smile. It's so funny. I just wanted to really smile, I wanted to smile and shout out! I've been in this place before and ... there's something about being with the fear. When you're with the fear it's not as scary.

Nick found that the song title informed the felt images that emerged.

Bovedas means both arch and dome, and this he took to extend the metaphor in his exploration of how it was to be with the threat of mortality in his upcoming medical intervention alongside how it is to see it as just part of life, and put his trust in that process. The feeling of "jarring" that the song gave him, was his feeling that a jarring sound was blocking the celestial sound, which represented a wider sense of something bigger and healing:

B48: Yes, yes, yes. Yes. Yes and as you've been talking there as well, I've been able to see what you've just - the way sort of you've described it now - and what's happening here as well is that I do have a sense of a kind of a small, kind of mortal body, and things like that with the jarring and the mortality and all that but there is also a sense there of, of being in something much, much larger as well of almost containing ... something a bit sort of ... [laughs] but almost of, of a space, of containing all these different things that are still sort of me or my consciousness now somehow. So as you've been describing it, sort of, I am perhaps that figure in the dome, but I'm also the dome, in some sense.

Jenny's feeling of soaring and filled up with a smile was translated in a gesture of moving forward, chest first – that brought the image of a traditional mermaid on the front of sea vessels (a figurehead that is referred to in session as "the lady on front of the boat").

Working with Felt Images: “It’s funny talking to your insides”

A creative process that for the Composer begins with a felt sense of what the music needs to do or say, requires a checking in, a kind of bodily knowing. There is a “that’s it!” moment that suddenly makes sense, or clicks, seems to take place when music feels right. But the process brings with it days of despair and fear that it might not unfold, as the Composer recounts struggling with creating a complex layered piece, “feeling for an interesting combination” (G17) and then finally finding the right fit for it:

It took me a really long time to ... find the appropriate ... and when you get it, you go “there you go, that’s it” but of course people say you can score a scene so many different ways. I think that’s probably right, but I think I’ve always felt that you find one way that’s so right, that every other way would feel like a dilution it would feel like that right one that will do the scene justice. (G17)

In order for the Composer to do his job he has to know that “eventually it’ll be okay”. He cannot stop at the fixity of the feeling that he will be found out and be rubbish, but must find a way to work with it and work through it so a clearer way can emerge.

In focusing, once a felt sense creates a felt image or word, a focuser will work with it by asking a series of questions and engage with it with a kind of curiosity. The EXP scale charts this process by presenting the difference in an EXP 3 of articulating an external emotion, to EXP 4’s describing the qualities of the feeling, to stage 5 engaging with contradictions in the feeling and beyond.

Whereas client participants Eli, Ben, Sarah and Karen could create a felt sense of an image, it was perhaps their attitude towards it which meant no further work could be undertaken on staying with and unravelling the felt meaning of the feeling. For these participants, their feelings required “getting rid of”, understanding to “pull apart,” “dissolving.” Once the felt image was established, what they wanted to do with it created a point of departure from the more experienced focusers. Observing their EXP here

can be helpful in understanding how the verbalization of their feelings points at their level of experiencing.

Eli, who identified “achy spaghetti” with an “electric” feeling that “stings” reported that what the felt image might need was “crying,” and then to “dissolve” (C55: “because I don’t want to spend time crying right now.”) It feels significant that what it might need is “breathing” that the title of the song and its content is “Keep Breathing”, and that breathing was the first bodily sensation that Eli noticed in its relaxation state. But that ultimately she wishes that this feeling would “go away” (C58). Significant is Eli’s observation that her experience of the music (and this feeling) is “always the same thing” (C8), and the message of the song as “I’ve always thought that of me” (C13) resonating with a cyclical experience of all the client participants who feel stuck in their experiencing; reminiscent of a reliance on structured experiencing.

Ben also wanted to do something to get rid of his “ball of sadness”, and yet is drawn to listening to the music which creates it, resonant again with Geiser and Moore’s concept of structured experiencing and stopped processes as “something in us wants to go there and another part knows we should not” (2014, 135). When working with the felt image, Ben’s instinct was also to get rid of the feeling in some way.

D42: It needs to be ... taken care of to be ... pulled apart to do something useful. Because I need to learn about it and ... ultimately be able to get rid of it without just putting it to one side.

Sarah located that “painful” feeling that was really “wedged” in and she felt unable to get distance from it once she had located it. This led to her own sense of how unmovable this feels and how that in itself it’s a block to the process of therapy working:

E19: But it’s like, I’m trying, but at the same time I feel like ... I can’t see it ever stopping. So I think that’s the kind of barrier that I’ve got, in that whoah, it’s never going to do this, like, it’s not gonna help.

Here she ponders her situation from a critical distance: she can't see this feeling that she came to counselling to try to get rid of ever stopping and identifies that it's a barrier and the fact that she is concerned that counselling is never going to help. Arguing with herself in a zero sum vicious circle, she experiences self defeat and fixity: it's always going to be there and can be identified across client work, with Gendlin's "frozen" structured experiencing. The "I don't know" here can also be worked with and she is invited to see how this particular "never going to stop" feels: which is "pointless". This then yields a sense that, intricately, it's not only this process of counselling that feels pointless, but that fighting and life in general – as the song seems to say, there can be nothing that can be done in the face of terminal cancer.

E25: (Sighs) There was a point that there was nothing they could do. And there's nothing we can do, it's not going to fix anything because he's dead now.

As Karen works with her "knotted and intertwined" feeling, she offers a similar solution to what needs to happen to it: "Um ... I dunno ... Um [small laugh] I dunno it it needs to go or it needs to be straightened out I don't know."

The experienced focusers Celeste, Nick and Jenny could move into Stage 5 experiencing from having been invited to focus on the feeling about music. These participants would have known from prior experience with focusing that it would be possible to hear more from the felt sense; here Celeste is exploring in a Stage 5 way, the complexity of the feeling of sadness:

A19: I think there's a lot, I think there's lots of different things wrapped up in this sadness. I get the sense that it's complicated, it's, [deep breath] it feels ... twisted up somehow.

The openness to embracing a fear helped the experienced focusers work with and proceed beyond Stage 4 and integrate and resolve previously contradictory feelings. Celeste felt surprised at the way her initial felt image changed to express to her the meaning behind the image of a little girl.

I just got a sense of a little girl being inside the bigger girl, or the bigger woman and that little girl ... gosh that was really profound. The little girl just took hold of my hand. The image of a little girl taking hold of my hand and looking up to. She's looking up at me! (A83)

Invited to ask if she has something to say to the little girl, her answer, comes resurgent and strong:

A86: Yeah. Stick with me, kid, and you'll be alright! [Laughs] That came out!

She reports watching the girl turning around and blocking the path of the hurtful comments. Thematically working with experiencing so that it changes, and can carry forward takes Celeste from feeling afraid that she's standing on her own, to feeling empowered that she is the powerful one alone and protector of her inner child. Now being alone is powerful, and she can face anything; no longer dismissed but loved (A93).

As his session progressed, Nick worked with the feeling of the first "layer" of music jarring and gained a distance and a sense of it in a larger way – that he can experience it as jarring but he is "not so jarred by it" (B46). Further, exploring the sense of being accepting of jarring, he incorporates a new sense that some of the immediate bodily jarring feeling seems to link to a contraction of sorts – worrying about his mortality.

B58: That word contraction has come in a strong sort of way now, and I think sometimes we contract, sort of, kind of and the music, when the music started that music, that jarring, the sense was contraction.

Extending this felt metaphor to "blinkered", Nick can tease out the difference between how he might have previously responded to the medical situation he faced and that both jarring and celestial can exist – that a paradox can be resolved by a previously unforeseen acceptance of both.

B71: Yeah. Yeah. Yeah and in fact – and this keeps coming back – and in fact I don't think I could say that I would like it any other way somehow.

What was relevant to his experiencing within the music has been in some way resolved in Nick realizing that he is dealing with this current situation in a new way.

Jenny's figurehead - "woman on the front of the boat" - was an image that emerged from the gesture of moving forward and "soaring". At first it took on the idea of battling against the elements and the fight for survival that was associated with that particular time, the message of which was "prepare yourself" (G29). It yields a bodily realization – and a felt shift – about what the music is doing: it's a "small way in" to a significant time, and a journey in which Jenny went to Budapest one way and came back significantly changed. Alongside the tentative music of "diddly diddly" comes a new realization: "and then the drama!" This felt image informed the feeling of the need to "keep going" (G40) and the dual edges of developing the image and working with the felt sense: the figurehead on the front of the boat is "glorious" but she has a "fixed expression" which links in to the feeling that this recollection refers to survival to keep going with a gritted smile and "forge forward" (G46).

At this point it's reviewed that Jenny could have had no more than the human contact experienced, and that it was the small things that "got me through". A statement "I've never lost that" (G71) comes up short as it's uttered, and there is some resistance at the realization it doesn't feel right. That brings the focus back to the present: that actually this gratitude for the small things has been lost in this way now, and that it is important to value them again and not because "I was feeling better" because gratitude doesn't just come from being well:

G80: Mmm. And ... yeah I've almost lost some of the gratitude.

C81: Almost lost some of the gratitude.

G81: Mmm, it's almost like I must be well in order to in some ways, this part of me feels I must feel well in order to feel grateful and that's sort of not, that's not where I was actually. Ooh! That was strong.

That's not where I was.

C82: That's not where you were.

G82: No, no. That's really interesting, that's not, and my perspective on things, you know I haven't suddenly gained my hearing back and it was magical, I still had my diagnosis. It was the small things.

Small things then, in this choice of music that could be appreciated that it's the small things now that need attending to. Poignantly, the terms "blind to it" and "numbed to it" are MS symptoms that were actually experienced (C86).

Working with Complexity of feeling: "You can see an eclipse through that"

The implicit meaning of a felt sense often has more information to convey, and its vagueness encompasses a great deal of intricacy of experiencing: what we might feel about a certain thing initially is the tip of an iceberg and focusing on this tip to work with implicit experience can explore the berg underneath.

The Composer rises to a similar challenge in how to bring the complexity of human experiencing into his music. He describes writing a piece for a central character, that expressed how "cocky" and "arrogant" he is and that it would be impossible to ask a computer to play with "real energy and panache and arrogance". A musician will be able to imbue the music with those characteristics and he uses this to draw out a contrast with electronic music and how human complexity in expressing it is crucial:

H12: It's partly because it's about verve, about the character being cocky, arrogant. And you can't, you can't, you have to task a musician to go "we need you to play this, with real, with real energy and panache and almost arrogance", and you can actually ask the musician to do that to imbue the music with those characteristics. You can't do that with a machine. It's impossible.

Layering music presents the challenge of needing to express complex sets of emotions – including paradox – and he illustrates what a challenge and a struggle it is for him creatively as he explores his difficulty with composing soundtrack music for a television show's scene depicting a group of men preparing themselves on the night before a big battle.

H17: And I remember really struggling with the harmonic language for it because it had to have such, it had to be really dense and it had to be really layered, and had to give that sense of ... impending doom and danger and it also, there also was a sort of fragility about it, a sense of reverence to these, these men who are together as a group of brothers – they're going to die together.

Projecting “dense” and “layered” but also “doom”, “danger” and “fragility” within this one theme suggests the depths of sensing and human empathy that for this composer, marks the creative and emotional struggle involved in expressing implicit experiencing.

You know, it's not just reading the page, it's also seeing what's happening away from the dialogue, and seeing what's happening with the characterization. A feeling of what the future will hold and what's gone before? It's feeding into that moment, and all the emotions of that moment in each of the characters. And being very ... sensitive to it. (H18)

This is evident in his sense of what a simple piece of music can do: to express each character's felt sense about past, present and the interconnectedness of things.

All participants began their session with a sense of not fully knowing why the music was as powerful as it was: that its power was mysterious, and that it seemed to say a lot to them; however the client participants could only go so far to fully grasp the intricacy at play. The “not knowing” linked into the greater mystery of why they had sought counselling. This led back to a feeling of circularity, blockage and stuckness where participants made reference to the therapeutic session itself; stepping back from their experiencing to comment on what was happening in the room.

Eli sensed the danger in her feelings of relaxation in her song *Keep Breathing*, and her history of being in and out of therapy to try to deal with her bouts of depression. One of the first things she had let me know as we began work together was that she had a long experience with counselling and therapists who hadn't been able to help her. Her linking back to that

experience, and the idea that crying seems futile connects with her having brought a piece of music which helps her contact that crying part and the memory of feeling depressed.

C57: Yeah and I've cried so many times in a therapist's office, you have no frickin idea. So it's not like I've never done it before, it's just sort of, I don't want to deal with that right now.

Ben used *Infinita Tristeza* to explore feelings of loneliness, isolation and missing affection from his family, but also explored the feeling of "nothingness" that his low mood comes from (D10). He comments that it's "interesting" when focusing steps allow him to get some distance but the mystery of his feelings and his inability to control them creates a dilemma. His lack of control, which he clarifies to "managing feelings" situate him with more of an existential crisis in the world.

D17: Mmm Yeah and, and I guess that's scary as well because ... what ... I ... if I can't control my emotions, if I can't control myself then ... how can I attempt to even Control things that are external to me. Even control is a big word.

Ultimately this inability to manage overwhelming feelings is what brought Ben into therapy – the notion that he could not control his feeling of SAD and wanted a space to explore how that worked and how to get past it. But get past it he cannot, locked as he is in a circular argument about his spiralling feelings.

D31: I guess that I shouldn't feel bad about myself because I'm letting myself and other people down, because ultimately ... I think I'm not sure actually.... And then in a sense, I do, I ... this is recurrent, this has happened a lot but, but I don't. It keeps surprising me even though it's becoming normal.

That these feelings happen to him without his understanding fully why, may be understood by Gendlin's theory of stopped processes: currently this can't be understood because it doesn't feel possible as it may feel too difficult for him to cope with it. As he works to unravel his "ball of sadness" he becomes aware that it's "one of the things" that is "blocking" him (D46). This leads to a sharp intake of breath, and a realization that he feels that it's "annoying"

and he's angry about it. A further reaction to working with inner experiencing:

D50: It's just so ... so unnecessary. I would like to get angry, at it but that would just be completely useless.

Unused unexpressed anger forms a new circle of futility for Ben: that it is pointless getting angry at himself and it feels even more "confusing" (D51). A new felt image, symbolized by a gesture of wildly waving arms in anger, returns him to theorizing about himself: he hasn't really done much wrong, so what's the point? It is here that he chooses another piece of music *Dialogue* to express how he feels: and plays a song that is full of sadness.

Sarah finds her own responses to the idea of cancer confusing; health anxiety that stemmed from this plagues her life and even though she has evidence of good chances of survival in her grandfather and family friend (E32) this merely serves as an illustration that she is being silly. Here too is a circular argument that she shouldn't be worried about it because it's not relevant and "not something I should be preoccupied with" (E27) right now. Yet her experience with her young friend dying from bone cancer robs her of any of this rational argument – he too was young and with all of modern medical science, there was still nothing that could be done. So without youth as a "reassurance" she is left open to the great fear of dying and a confusion of whether she even can recover from his death at all.

E33: Mmm. And I think maybe in a way the times when I'm okay with it is because I'm denying it and pushing it away? Cos that's what I want to do and I don't want to deal with it. And so you know I think I'm okay. But am I really? Is that really an indication of how I am or ... You know sometimes I don't think I really know what I'm doing any more.

This leaves her feeling "really like in a way kind of angry ... um, but I'm also just really upset as you can tell" (E27). It also keeps her in what amounts to a fixed feeling where she "can't imagine" not existing but also how she would cope if cancer did happen to her or anyone close. She understands

intellectually but can't imagine how to change how she feels and senses it's because she's so "bogged down" in Jamie (E35).

Just as Karen finds the powerful effect of *Comfortably Numb* can make her "cry for no particular reason", so her own feelings about what is causing her to feel bad are a mystery too. Though at first she finds an "intertwined" and "knotted feeling", when invited to sense inwards to find out what's at the heart of it and working with it in some way, she can decisively feel that she can't:

T24: And this knotted sense, of sense of, this intertwining. Can you get at sense of what's at the heart of it, what's, what's at the crux of this tension?

F24: Not at all!

What's at the heart of the tension is totally unknown, as is why the power of the song has such a profound effect.

F29: Yeah, I really don't know what it is about this song. Um, maybe it makes me feel like me, or it makes me feel something. I dunno.

The music that allows her to "transcend" her bad feeling also links to her past and present hopes for the future to find something she's good at to be proud of herself. Poignantly, this she can never sort of seem to find – but that the music can give to her.

F37: Yeah. Um like I'm always thinking, like that I'm going to find something that I'm good at and eventually I'm gonna be, I'm gonna feel sort of like I'm proud of myself, or that I'm doing something good. But, I can never sort of seem to find it or seem to feel that way. [Clears throat] I don't know if it does make me feel that way but, sort of, it's got some sort of....

Here she is trying to understand what's happening to her, and to feel that she's not completely crazy (F44). In a circular argument, similar in nature to her fellow client participants, she circles in a dilemma: she wants something to be wrong with her mental health so it can be fixed, but she doesn't want something to be wrong – and above all she wants to know what is "really going on?" (F50). The clients are stuck with the not knowing of what's

happening to them – that is the main feeling and that's something that the music might touch. Music can offer a temporary respite from the hard edge of difficult feelings, where the prospect of feeling different/better is stuck in the fixed idea of not being able to “imagine” feeling that way, a way that will “always be there”: and in all of this music offers comfort and familiarity in a “stopped process.” The idea that she might always feel this way compounds Karen's difficulties, and Gendlin's theory of structured experiencing helps us understand that these fixed feelings are present at the start of therapeutic change. This brings her to a current day issue and a troublesome statement about her own future - she's meant to be going to New Zealand for a study abroad year. She had planned and previously felt excited by this, but with her mysterious feelings of anxiety that she can't understand how to fix has “decided she can't do it.” As the music transcends her feelings, so her decision to take a year out from study allows her still the opportunity to go: the trip is postponed, not cancelled.

For the experienced focusing participants it was possible to sense something “more” in their response to the music and work beyond that; it was “layered”, “contains a lot” (G17) in a landscape far greater than their first thoughts about what the music suggested. Where the client participants related to their responses through structured experiencing (marked by a return to Stage 3 EXP) focusers could acknowledge that they would be able to spend time with their more difficult feelings – however scary this may at first be for them – and continue to work with their experiencing. Celeste first mentions her mother's influence at the start of the session, and it unfolded to address their relationship and the impact on her marriage; Nick explored his upcoming surgical procedure and his connection to the elemental, and went on to explore the complexity of his response to illness and mortality that felt to him very abstract and not an “easy” subject for me to accompany; Jenny worked with past feelings and realized she had lost some of her gratitude and this had been affecting her recent ability to cope with life. Furthermore, the relatively short duration of the song took on a new

meaning, relating it to being “just enough”, where its physicality created the felt image of a “pinhole camera”:

G56: And there's something about that music that I took, although that wasn't the music I listened to at the time to get me through, there's something about that music being ... linked in a small way. Like a glimmer. Yeah, er, like, my body's just come up with like a pinhole camera to the sun.

Working with the felt image, produces a realization that not only it was just enough, but it would be possible to “see an eclipse through that”: it can hold the whole scope of the time, itself imbued with richness and life-changing events.

Towards the end of her session where personal meanings are arriving thick and fast, Celeste experiences a surprising image about how her personal sense of power manifests – the image of a blow up doll:

A98: Yeah. That's my power isn't it? There's something about that strength, and I had, I had a real feeling, oh gosh it was really weird - I had a feeling of ... you know those blow up [laughs] Oh that's gonna sound funny this - those blow up dolls you can have. I had the sense that I was like a blow up doll and all my bits were being blown up and rods were coming up them and strengthening me up so I wasn't collapsed any more, I was standing upright.

Her focusing here was developed from her emerging sense that it was a present day experience of her mother which was informing her past and that this somehow needed to be resolved: that she no longer needed to respond to her mother as a scared little girl but be her adult self and feel powerful. Note the humour and buoyancy here: of realizing that the image was a blow up doll! Accompanying this is an excitement and a relevant and profound new meaning emerges which informs her burgeoning feelings of empowerment.

Nick also experiences a light-hearted conclusion to his focusing, with laughter and union of the elements that were previously in contrast and could now be integrated:

B67: Yes that both these things can in fact, yes and kind of um and almost ... yeah and a sense almost of ... it's just now as I've been a bit like, almost of silence, of kind of ... of er I keep thinking of this sense of ... nothing to do do with nothing fatalistic or kind of, or simply ... can't be bothered but simply just of a sense of ... of resting or the peace in all this. It's kind of, it's er, almost a sense of ... it's all okay. [Laughs] I just had a sense of that quiet.

Where client participants stopped focusing before they could reach stage 5 and beyond, the experienced focusers could work with the initial vagueness around the choice of music and ultimately find resolution from it. The EXP scale is helpful here to identify stage 7 experiencing and describe how new felt shifts brings an expanding sense of self, present feelings and internal process. This can herald the physical "relief" that focusers report where previously unconnected personal meanings are deeply understood. In addition to Stage 6, the participants' verbal responses give rise to new insights and an "unfolding fresh way" of knowing themselves to expand their experiencing further. The participants' manner at this stage is often euphoric, buoyant or confident: quickly things are falling into place with "meaning, curiosity and excitement" (1969, 46). What is evident here is that they could more fully respond to the implicit complexity of the music, to inform their own implicitly functioning complexity and work through what was resonant for them. The next theme explores how it is that music can be and be a direct referent for human feelings.

Super-Ordinate Theme: Music: the "Direct Referent"

All participants referred to music as playing a role in providing a resonant message or feeling and which corresponded to a current issue: for the Composer this was also true for the creation of his soundtracks as well as his experience as a listener. In turn, some participants found a use for music as a mood changing device. What the music was saying to them/doing to them/telling them/helped them feel led back to the idea that music was something that had an active part to play in their experiencing, and could be referred to both conceptually as well as providing an accompanying bodily feeling, for which focusing could be used to develop words or an image to

describe it. The culmination of my analysis of the data, led to the creation of this superordinate theme for, as a felt sense contains with it a great deal of implicit information, the ways in which the participants felt that the music's lyrics as well as structure and technical form contained a message and was relevant, appropriate, spoke for them, could be used to manage mood: all qualities shared by Gendlin's concept of a "direct referent". The following sub-ordinate themes are elements creating a larger exploration of the ways in which the participants could engage with, and be affected by music.

The relevance of the music: "The importance sort of crept up on me"

That music can provide a message, or a song takes on an anthropomorphic quality - to "tell" or "say" something – recurs across the participants' experiences. The Composer recounts being commissioned to write a soundtrack for a drama, and the first steps for creating it to order:

You have to look at each individual moment in the drama, and you assess what the music needs to do. How much, how much help the drama needs. Sometimes it needs very little. (H13)

This can work against the act of composing (the "bane" of composers), as he recounts the production team's use of "temp tracks" against a rough cut of a drama. Aware of how a piece might be received, and the message he is required to communicate, the characters involved, the composer anticipates these elements of the musical experience; for instance in wartime music, the bugle, a known cultural touchstone of nobility and heroism may well be "all you expect to hear."

So there's always a narrative. So you always have a sense, wherever there's a piece of music, that there's a dialogue with the director and/or producer and you agree what the direction or the tone of the piece of music will be, and basically you need to match instincts. (H13)

Matching instincts, and a feel for what the message of the piece needs to convey is a responsibility that the Composer takes on when he is commissioned to "say" or tell something about a piece for screen. Indeed the music Jenny focused on was created as a narrative journey that depicted a

“Hollywood”-esque flight to home for a pilot in the Battle of Britain. In his interview about the piece – entitled *Gliding* - the composer of the music describes the narrative involved – as well as, importantly – what the music was trying “to say.”

Affinity with the message of what the song is “saying” in its lyrics appealed to Eli, notably the line “I want to change the world but all I do is sleep” (C13). This recalled for her a time of wanting to act, but feeling unable to during the “worst parts of depression”, but it is also something that has endured as “I’ve always thought that of me”.

Ben’s feelings of loneliness and isolation were represented by his choice of the song *Infinita Tristeza*, where a specific lyric and the message of a mother to her son “hit him”. It may be also relevant to note that his felt image was “like, a ball of sadness essentially” – a ball having no edges and sadness relating back to the message and title of the song. At the end of his session he chooses another song that represents how he’s feeling, poignantly entitled *Dialogue: I Want To Be Alone*.

The message of Sarah’s choice of song *Casimir Pulaski Day*, changed with the circumstances of her life; whereas at first it was “such a lovely song”, its significance “crept up” on her following the death of her young friend from cancer: the song features a narrator telling the death of young person from bone cancer.

And it was only when, um, Jamie died that it sort of, that it got this kind of meaning (E1).

The narrative of the song tells a story that she finds “poetic” and “it’s how the person’s story deals with the issue of his girlfriend or a family member”. When she is asked to locate the first point of the song that brings a difficult feeling for her, she finds it immediately in the lines of the song: “when he says ‘cancer of the bone.’” There is a significance here: that she is reporting the singer “saying” those words as though she had entered a dialogue in

listening to the song. Moreover, what she “gets” from the song is also a sense of pointlessness from the lyrics’ narration of how relatives and friends tried to help her friend Jamie.

And when they, and when they pray over her body and nothing ever happens. It’s kind of like, I think that’s what resonated with me the most, because like, what was the point? (E22)

This pointlessness feeds into her current health anxiety – that there would be nothing she could do to stop cancer as Jamie experienced it. Dwelling on the message of the lyrics leads her to explore her experience of “struggling with mortality” and how “bleak” that feels. The significance of the song is further compounded by a more precise relevance:

E36: Yeah, and I also think part of that problem is because he’s talking about his girlfriend and I inevitably think about Dave [Boyfriend] and that I find really difficult as well.

Sarah’s sense of futility and unfairness about this early death is her own feeling – the singer of song does not express any unfairness until the very last line:

All the glory when He took our place
But He took my shoulders and He shook my face
And He takes and He takes and He takes

She makes the connection to past and present day in exploring what she “gets” from the song (E21) is its sense of the “pointlessness” in the face of something as damning as cancer.

E25: (Sighs) There was a point that there was nothing they could do. And there’s nothing we can do, it’s not going to fix anything because he’s dead now.

There is ease and fluidity of time in her statement that may reflect her struggles in distancing herself from the traumatic experience of an out of time death: there was a point there was nothing the doctors could do (for Jamie) And “there was nothing we can do” (nothing can be done in the present time to fix anything because now he’s dead) but the second

statement also refers to a greater sense of pointlessness in the face of a disease which manifests in her current health anxiety, for which she sought help in counselling.

Part of the content of her music felt relevant to Karen, who felt a tension in her stomach and resonance with the “screaming” in *Comfortably Numb*. She reported an affinity with the screaming in the song which “however dramatic” has previously brought her relief; a way of coping that keeps her able to distance herself and “being artificial” (F61) in other places; she does not refer to the title of the song as part of her affinity with its message.

Celeste reported that the album Pink Floyd’s *The Dark Side of the Moon* had always held a profound message for her, “it’s all about the importance of living one’s own life, and not being afraid to care and not being afraid to make choices” (A1). This had been a particularly true of when she first heard it with her husband in the 1970s, and still held true today, alongside the song’s theme of conflict, of which she had experienced much, particularly with her mother: “it’s all about um, about people having a lack of choices, but being alluded to thinking that they have a lot of choice.” Tellingly, her session goes on to explore the choices she was currently making in her life, and the realization of how profoundly her current conflict with her mother had been affecting her: “That’s it! [Knocks on the table] It’s my mother! She shoots things at me, when I least expect them, quite hurtful things, and it’s been knocking me off course” (A92).

Nick’s instrumental music *Bovedas* with its elemental theme and sense of earthliness linked to a “whole physical notion” of his body. Its significance related to a medical intervention he was about to undergo:

I've had some symptoms for kind of, with the bowel and things like that. And my doctor doesn't want to take any risks and stuff like that, so I'm going to have an intervention in hospital and see, see if there's anything going on there, and all that. So I think that's had the effect of kind of, of bringing me of sort of making the body. And the whole idea even - and I know it sounds a bit sort of - [clears throat] the whole idea even of mortality and things like that. (B5)

Across the course of the session, he explores the jarring and “blinkered” fear of death or pain that he might experience, and realizes that he is actually okay with things not being okay and that he can “let things be” a lot more, trusting in a bigger picture, that the music represents to him (“I am the figure in the dome but I am also the dome.” [B48]) Elements of the music – the layers that he could hear, gave him the sense that “this musical place is much bigger than I am” (B8) which was also relevant to his experience working on the music using focusing.

The “feeling journey” Jenny embarks on, holds a pertinent message not just through the survival of the time, but also how she is dealing with things in the present. It begins with a tentative and happy sound and then moved into darker territory:

G72: And so that journey that the music charts – that little bit of music – the diddly diddly diddly diddly – and the sudden bass of it is here [gestures], so it starts off quite up here and then it goes down, so it’s almost like a feeling journey.

A sense of treasuring the small things to help get through difficult times is at first something that Jenny feels she’s never lost, but then, connects with the fact that in some way she has: “I said I’d never lost that but actually I’ve lost that, a little bit recently” (G82). This enables a sense of deeper gratitude and a reconnection with the importance of small things, of moments in the greater scheme of life.

What music does: “It’s like I’m going somewhere, or doing stuff”

There was a consensus across the data that the music was doing something; actively engaging the participants’ experiencing with a role to play and creating a bodily effect. Responding as both listener and composer, the Composer is all too aware of the power of music, having himself been “struck to the core” by its power as a listener and then in using it to “tell a story” and

“bolster the drama”. Assessing what the music needs to do, then, is part of a creative collaboration:

So you always have a sense, wherever there's a piece of music, that there's a dialogue with the director and/or producer and you agree what the direction or the tone of the piece of music will be, and basically you need to match instincts. You need to create the appropriate musical landscape for whatever is happening in the drama. (H13)

However a balance must be struck, and the Composer is mindful for the trend of “over scoring, effectively handholding the audience, with the sure knowledge of what the music is going to “do” to them:

I much prefer taking music out of something. There's such a recent trend in over scoring. Cos, actually you're holding, you are holding an audience's hand too much, you're slapping them around the face with the tunes, going, “this is what we want you to feel.” And actually what it does is undermine what the actors are doing, what the directors are doing, what the editors are doing and what the sound guys are doing. (H13)

He too works with the idea that music tells, says or speaks a message with what he wants his listeners to feel, and addresses this when he explores what the bass chord is “saying” in Gliding: “that's saying, sort of, will he make it?” (H34) From the point of view of creating music to “do” something, the Composer works within an industry of narrative and storytelling to enhance the emotional content of film and drama. He recalls times when he has been required to go beyond and provide something that the practical budget for the series cannot: pomp, ceremony and scale. Here, he discusses a docu-drama project depicting a grand coronation and the budgetary challenges facing the creative team that the music could resolve:

And they had such great ambition for the music, it's partly because they didn't have any money so all their re-enactments – all of the sort of the dramatic stuff in the dramatic drama-docs you know had two blokes and a dog and so you had to offer a scale which the budget could afford. So, so things like the coronation where they just had a shot of [her], the actress playing [the queen], and lots of candles in a church and the narrator talking about there were thousands of people – thousands of people lining the routes of the coronation – and of course you can't see any of those people cos they can't afford

to have that number of people. And so the music had to do the scale of it – so they had to have the pomp and the ceremony. (H3)

From the creative side of music, the power to do, say, depict or tell is potent and speaks of the possibilities to go where a limited budget cannot, as well as touch, and say, validate and comfort, and create what is the desired feeling in the listener.

Eli considers how paradoxically the sad features of the music can bring her comfort helps her conclude that what she's left with feeling is that "it's sort of like it's okay" to feel all of those things (C16). Eli finds her piece of music "very relaxing" (C3) and "cleansing" (C9) but is also aware that part of it is that it is lulling her into a "false sense of security" – and one to which she "goes willingly" (C18). This connects to the potentially unsafe place of feeling depressed for too long, which she uses other music to avoid. Ben finds "melancholy and nostalgia" reflected in his choice of music "that makes me feel how I feel quite often" (D22). Sarah's awareness of the power of her song meant that she "couldn't listen to it for a very long time" (E1). Karen found that listening to *Comfortably Numb* enables her to feel as if she's "doing something" or going somewhere, and this acceptance that she feels comes to help her feel "Just sort of like, not, not tense and just sort of like ... just okay" (F27) "free or better" and that she is aware that other music doesn't have this same effect:

F27: When I listen to other stuff, it doesn't feel as significant as this. It's like I'm going somewhere or I'm doing stuff when I'm listening to that music.

Here she identifies the feeling of listening to the music as a "worthwhile" activity, and that when asked to work with it, admits that she does not think that she is in herself "worthwhile." She identifies that the music helps her "transcend" these particular feelings – and that there is some sadness that comes with that: "the music like, it makes me feel sort of sad, [clears throat] in the way it transcends, or in the way it makes me feel transcended or whatever..." (F37). Critically though, she is also aware that it is not something that the music is doing "actively".

For some, that the music may in some way be validating how the participants were feeling came in contrast to how they were living their lives and dealing with conflict and difficulties: but that it was a validation nonetheless. Celeste shares Karen's sense of being validated by Pink Floyd:

A82: I find that that track today... I've been listening to it a lot and it's [sigh] it's almost like telling me I'm okay. It's okay to make your choices. It's okay to do what you wanna do.

In considering how the jarring/celestial layers of the music reflect his own tussle with worrying about a current medical situation Nick, reported that something about it reflects a sense that "it's all okay."

Not because it will be okay the fear's gonna go away and this is going to get better. No. No. It's all okay now as it is with a little fear with a little jarring and as it is. So that sense of being able to be with all that ... somehow in a kind of peace which I get. (B68)

The participants reported that something bodily was happening to them that was caused by the music; in Nick's case, the first layer of *Bovedas'* felt "jarring" and "annoying" in the way that it seemed in some way to block a "celestial" sound behind (B24). However he was also aware that "all layers are the music" and that it was possible to "get a sense at one point in the music of the music started, this sort of jarring kind of ... more immediate level if you like, has a lot to do with my body, and that, and that is how it started very much. But as the music went on a bit, the open, that sense of opening towards that greater harmony if you like in some way was also there."

Jenny locates the journey of the music and what it's "saying" ("prepare yourself") and then uses the bass of the piece to represent a set of feelings which shifts as she works with the direct referent of the music: the "bass is truth" (G52) and also "the moment of really understanding both beauty and horror" (G54) and later, in explicating the friendships that were "just enough" to sustain me, that "bass, that beautiful bass is the moments of

warmth that I experienced" (G66) and finally "That bass is gratitude" (G74) for the friendships and also the small things that sustained her in that time.

Identifying significant musical elements: "The repetition in it I found really powerful and stuff"

Elements of music such as repetition, certain lyrics or phrases were identified by the listening participants as being helpful, transformative or simply attractive within the music. From the composer's perspective, being able to wield these musical elements to narrate a dramatic sequence is key. The Composer remarks on particular flourishes and devices (H43) that can characterize his and the work of his peers. In particular, he emphasizes the use of melody and techniques: strings came to the fore in his creation of *Gliding*. It was based on a story of survival during WWII, and he sought to create a narrative for what the music was saying while the re-enactment of the scene unfolded in the docudrama.

H33: He was going over the channel and it was either ditch into the sea or try to get to the shore. And he could see it tantalizingly close, so he just glided, he glided through the air. So the music had to have the sense of freedom. But also a sense – not of danger so much, and I think that's what he said, I mean he said he just remembered it being completely liberating he said he didn't really feel any danger, just said I was flying and it was really quiet. So the music has got that, it really got the sense of liberation. Sort of the movement of the, the air, the sort of the ostinato of the strings that does it . The diddly diddly diddly diddly, it's that sound. It's that sort of propulsion and that sense of freedom and we're at that height, and the melody really helps.

Imbuing music with the sense of freedom, and a hint of danger but of liberation created by the ostinato of strings expresses what he needed to convey in the narrative. As a composer, his interpretation of the story and how his instruments may create the appropriate feeling, demonstrates that his own direct referent is something that can be understood through the medium of his expression in music. Importantly, he feels he needs a guide to what is wanted in his commission:

G18: I mean song writing I've never been able to write a song without the lyrics cos I need the lyric first to write a song if there is no temp. And occasionally you do write a piece for television or the theatre without any temp music, and that's lovely of course because you get free rein.

He has a preferred set of musical devices to achieve this, and works to find that right "that's it" moment in which he has conveyed what was needed.

Lyrics and their poignancy and significance featured across the relevant participants' experience. Words set to music therefore are a powerful way to convey a message. A particular lyric from mother to son "hit" Ben with its resonance (D7) for Sarah, the structure of the lyrics play with chronology that "jumps around in time" in a "powerful" way.

Cos it's like the memories are being resurfaced even though ... because the chronology isn't clear, you can't tell whether it's just, they're jumping back, or he's remembering things, or.... It's just really powerful for me personally. (E1)

Repetition used in the respective tracks is found appealing by Karen ("I found really powerful and stuff" [E1]) and for Eli it "lulls" her and the "rhythm" of the music can relax her (C29). Eli also reported that consistency of the music felt relaxing.

It just stays in that relaxing place, it doesn't sort of go, go off in the end, but still it stays in the relaxing same kind of tune. (C10)

Conversely it's the tension and release of *Comfortably Numb* that assists Karen's tension in her stomach:

It's not there all the time. Um.... Sort of like, feels, some combination of that so it sort of feels like a release of tension sort of at the end. Um..." (F25)

The words "I will always be by your side" (D8) poignantly resonate with Ben, as the association with his far away family "cascade" into his nostalgic feelings about being so far away from them. The "lovely" music which also creates "sadness" for Sarah (E1) adds to the "importance" of the song for her experience.

Celeste is aware that *Any Colour You Like* has the “same bodily impact” on her as it did “the very first time” she heard it, decades ago (A1): “a lovely gushing feeling” (A14) that is replaced by tears. Nick’s jarred response at the dual layers of a celestial sound that is blocked in *Bovedas* goes beyond the music. Jenny locates the strings as having a quality of feeling that “say” a certain thing:

G29: And, um, what's coming up now, which is really interesting, is the “diddly diddly diddly diddly” bit. Almost the build-up, the gathering movement of it. It's almost like ... yeah ... my body says “prepare yourself” that's, that's the ... prepare yourself. And a “tentative feel” to it.

The element of this music is extended as its tentative nature finds resonance with Jenny's journey of survival: “But the survival, the survival – something has just occurred which I'll go into – but the survival enabled me to glide in that diddly diddly diddly diddly” (G29).

In his narration of the story behind the piece, the Composer locates the diddly diddly of the strings as the saying: “will he make it?” Aspects of the music, rooted in tension and release, juxtaposition and paradox were observed as doing something generally and also specifically for each of the participants: deliberately created to send a message, be it reassurance, or sadness, or anger, can be conveyed through the feeling form of music.

How to use music: “I get to pick what mood I’m in”

For the Composer, it is possible for a piece of music to say something important about a certain character, but also that the same music may say something about a narrative character even though that may speak of different times in her life:

There was a tune for the heroine, his [the director's] eponymous heroine. Which I think is arguably as pretty a tune as I've written. And, this is away from the film it's not been shot yet and this is based on the screenplay and it may never get used in that sort of, that sort of version of it, that sort of iteration of it. And I think it will be very

helpful in a sense, because we both know that that character, somewhere along the line, that was her tune. And it might be when she was eight – that was her tune when she was eight. We meet her when she's eighteen. But somewhere along the line, that is her. I was feeding into her character. (H29)

Music here can arguably be expressed as a felt knowing of a character, that does not depend on facts or a certain time, but a felt sense of her at some point. The awareness of how their music is received, how it's used and the fact that its potency can yet remain a mystery for the participants, hints at the intricate implicit experiencing at its heart.

The participants explored how they use music in certain ways: from relaxing, mood altering to validation. All participants acknowledge the power of music to change how they are feeling, albeit temporarily. Although Eli locates something “not safe” about dwelling too long with music that reminds her of experiencing depression when she was a child, the fact that it is just a song means that she can bring another song in to replace that set of feelings. This indicates a pliability of feelings with music that she does not have with her own experiencing outside of music, and this confuses and frustrates her and brought her to counselling.

Yeah it's like it's just about what reaction I get from the song, cos I like the exclusivity of headphones and hiding from people what I listen to and what mood I'm in. And I get to pick what mood I'm in because I can make myself automatically go happier or whatever. (C66)

Key here is the ability to “hide” what she's listening to from people, alongside getting to “pick what mood I'm in” and automatically feel happier – though not for ever. She offers examples of using angry music to rally herself before a rugby match, and to generate an atmosphere for some creative work in class. As she explores how she “relishes the downs” of grime music, she refines her interaction with this particular music: “Sort of making them feed me” (C71.) Here she has perceived power and control over the emotions she experiences with certain music, alongside how these feelings can be kept hidden using headphones.

Ben explains what is happening in the music he chose, and was the only participant to stop the music while listening to explore what was happening for him.

D12: This again, the voice is saying “we’re showing you this” um, you have a, a, group of spectators coming to a show.

Later on in his session, he uses music to sum up how he feels – rather than continue to talk about it at the end of the session, he plays an entirely different song, *Dialogue* by Jackson Clark.

D57: Ultimately what I feel is, there’s a song that sums it up pretty well. Ultimately what I feel what I actually mean.

After exploring what it feels to be isolated and feel like a failure, paradoxically this song’s first lyrics are: “I want to be alone.”

Sarah avoided her piece of music for a number of years but returned to it for her lyric class as she felt its lyrics were poetic (E1). Her use/avoidance of this piece of music was flagged up at the very beginning of therapy in our initial session where she mentioned that there was a song that was extremely powerful that she wanted to work with. This then became a direct referent that was both something she wanted to run away from and which brought her closer to a traumatic response in a controlled and potentially helpful way.

Karen locates how she uses music, and this one in particular in a certain way: to feel something:

Just cos on Spotify I like to find random music so that. And then, um I’m not really sure what started me listening to Pink Floyd but um, it it was like at uni, um, and I just like I was having a really bad day yesterday and like I started listening to the, to the album and um. And it’s not that it made me feel better or it made me feel happy. It made me feel something. (F1)

Her experience of Pink Floyd is that it is something she listens to feel worthwhile, like she's doing something or going somewhere – where other music might feel like a distraction. Celeste emphasizes how important Pink Floyd's music and ideas have been in shaping her life, and she has also used the piece of music previously as a kind of validation of self, but also to change how she's felt about things:

There's something about, whenever I want to cheer myself up, or, pat myself on the back, or somehow just validate the way I am now, I listen to this tape. (A6)

Once she explores a tense relationship with her mother across the session she takes a moment to consider how drained she is of energy, and what she might do to try to get that energy back. The answer comes to her: that it is music that can help her feel renewed and energized.

A81:And it's how to get that energy back. And I get that energy back by listening to my music. Music is so powerful and I hadn't realized that and Jim's been telling me that for years but I've been too busy to notice or to listen to it. But it is so true. I wish I'd listened to music more when I was younger. [sniffs]. It really stirs my soul.

Nick was drawn to *Bovedas* from its album *Music of the Elements*, which linked in to "the whole physical notion" of his body (B1); the power of music is something that marks Jenny's use of music, and the resurgence of being able to hear it again. For the Composer then, getting right what is said by the music is a combination of getting a whole sense of what the music is required to do, expressing it harmonically and technically so that it's just right. For the participants its resultant effect – what music does - is something they are aware of, and how they can use it to distract, enhance, reassure or soothe.

Super-Ordinate Theme: Paradox

That paradox can be expressed through music has been well-documented in musical research, with little agreement and much debate as to an

explanation. For the participants, this awareness emerged in a multi-layered engagement with music and their response to it that expressed something of their own feelings about difficult situations and problems, and raised questions for them about how they were processing often conflicting and circular feelings as well as what it was that paradoxical feelings were doing for them.

The EXP Stage 5 directly addresses working with paradoxical feelings, and the experienced focusers could progress in their resolutions, whereas the client participants remain somewhat trapped in their paradoxical cycle finding only more evidence of the affliction that initially brought them to therapy.

Paradoxical feelings reflected by music: “I want to change the world but all I do is sleep.”

The data reflected the capacity for music to create a paradoxical set of feelings in the listener. In his work, the Composer is often called upon to create juxtaposition when he composes music, and this is particularly true of his compositions for war soundtracks. He regards his use of the bugle as culturally important for the viewer, and the experience of watching live action dogfights onscreen set against what may be traditionally regarded as “beautiful” music is designed to induce a particular response in the listener:

You know, ultimately we were victorious and they were victorious in keeping the, keeping the skies safe. But yeah, tonally given that what you’re watching on screen is ultimately death and destruction that’s a really elegiac piece of music. Sometimes of course though those juxtapositions work really well. (H39)

Just as sad music can be lovely, so this elegiac music goes further to say something more about the carnage. Arguably this kind of paradox may permit us to hold for longer what may feel difficult to stomach – such as on screen carnage – or to cope with a difficult or traumatic experience, such as the reality of bone cancer and how destructive it is for those around the victim.

Eli reports the paradox at the heart of the song *Keep Breathing*, by her resonance with a particular line:

C13: There's a line in that, where they say that "I want to change the world, but all I do is sleep". Something like that. That is just so ... I've always thought that of me.

This also connects to the experience of listening to the music "at the same time it's so melancholic and sad and hurtful and pathetic, but it's, it's said in a very lovely way" (C15). She is aware of what it is that the music is doing (lulling her into a false sense of security) and that she "goes willingly." Paradoxically also a song that is first described as "relaxing" can hold more – of the remembrance of a time of the "worst sort of depression", and be something that can be a place to enjoy being in – but not for long. Lovely sadness, going willingly by being aware of being " lulled" into a false sense of security, suggests a precariousness that *Keep Breathing* affords for this participant: keeping her in touch in an oddly enjoyable way with feelings that once overwhelmed and paralysed her.

The family connection explored by *Infinita Tristeza*, brings a poignant sense of isolation for Ben. The song allows him to explore his conflicting feelings and the vicious cycle that comes from his being far away from his family and feeling low.

D28: Well, um, I'm far from these people and I, after I've gone through difficult times and they try to help and they can't because I'm not there. They can't do anything. And then other times it's just. I wish I could make them help me because I'm sure they would but it doesn't really help when they try to help me, on the contrary it exacerbates my loneliness.

The "Infinite Sadness" in the song relates to a boy trying to work out why he can't get pregnant like a woman can and, and being laughed at, asking his mother about it, who lets him know she will "always be by your side". This brings sadness for Ben, who understands that people reaching out to help him should feel like he's connecting, but in actual fact it worsens his feelings

of depression. These in themselves also present a paradox: “Bad in a nice way or nice in a bad way”.

Sarah reflected on the paradox of *Casimir Pulaski Day*: “It is really lovely and that’s why I’m sad listening to it” (E5). Echoing Eli’s paradoxical feeling that it’s “lovely”, the description does not automatically mean sad, but for Sarah, lovely is exactly the element that creates a sadness for her. Though she does not pick up on it herself, a subjective listening to the upbeat sounding song provides a paradoxical experience: the music is upbeat and at first listen its content may be experienced as uplifting. That is, until the meaning of the lyrics are registered as a fluid narrative about one young lover dying of cancer. Sarah also experiences a paradox in her own feelings about her friend’s cancer, that thinking and talking about it is “painful” and that “it’s like it’s deep within me, and I kind of want to run away” (E11). A feeling that is “wedged” deep within, cannot actually be run away from; when invited to see what it needs, she could have removed it, but instead she used “run away”, perhaps reflecting the impossibility she senses of trying to escape from what may actually need to be confronted or coped with, but doesn’t feel possible right now.

Celeste experienced “excitement” that was “replaced by sadness” (A16) in reporting her experience of listening to *Any Colour You Like*. She felt fear at first that the feeling and accompanying image may have been telling her something portentous (A20), but as an experienced focuser, understood the paradox at the heart of working with feelings like fear; that “staying with it feels calmer.” Her session revolved around coming to terms with the idea of being alone – this at first scared her, the thought that her husband would die and she would be left, to then a recollection when she felt alone in the face of something fearful before: when she was younger with her mother. By working with the fear of being alone, she was able to come to terms with the idea that there was strength for her in being alone, and being herself in the moment is the finest experience she could muster.

Nick locates a conflict at the heart of *Bovedas* – that there is a jarring layer of music that seems to irritate him. This blocks a celestial sound that is more soothing and healing:

But yet there is a very different level to the music happening almost simultaneously which is almost kind of celestial.... (B8)

Throughout the session he grasps that both jarring and celestial (annoyance and soothing) can all be part of the same music. His work leads him to reflect that just as *Bovedas* means “arch” and “Dome”, so he is the figure in the dome but he is also the dome enabling him to embrace, as it is, “the beauty of all that shit.” (B32) Both the jarring annoyance and celestial can be accepted as part of the music and leads him to conclude that as well as one not making sense without the other, he “wouldn’t want it any other way.”

The music evoked a contrasting set of memories for Jenny – as the resonances allowed it to hold the beauty and horror of a formative experience in her life.

G47: ...and I'm now remembering the walk across Buda ... and it was spring, and it was so beautiful. But also the horror.

This beauty and horror was potentially held and created not simply with the context of the time (knowing the Composer from Budapest) but the music's association with it and the narrative of the gliding flight itself: a beautiful piece that also conveyed a survival story.

The paradox of liking the paradox: “Nice but in a bad way or bad but in a nice way”

Working with juxtaposition in his soundtracks can provide the Composer with a useful tool in his pursuit of wanting his audience to feel a certain way. His awareness of the paradox of showing death and destruction alongside nobility and celebration of achievement is something that he finds that music can capture, because it doesn't match what is depicted onscreen:

But again it's the music, which has a real nobility to it, doesn't really match what you're seeing onscreen. I mean it's always some crossover because there's something very noble about watching a Spitfire flying through the sky. But actually, it's quite a destructive sequence, it's about a minute long and I think what the music had to do, because the commentary was doing it, was that you had to have a sense of reverence or remembrance. There's that nobility – you know, these, these, few, these very few men gave up everything to keep us all safe. To stop the onslaught. Um, so, yeah I was very mindful of the tone of it ... to have all those things. To have a sense of loss, without being too maudlin. And also a celebration because you have to have a genuine celebration of their achievements. (H39)

The client participants locate the paradox in the music as one of its appeals, but also questioned why they would like to listen to sad/angry songs. This mystery also connected to their frustration at their own problematic feelings that had initially brought them to counselling.

Eli has a sense of what it is that the lovely melancholy is evoking for her and that it's not a safe feeling:

C26: Yeah, because I like it too much. I've always said that I like being down there too much. But um, and that's part of why I like that song as well because it allows you to be there.

She is aware that in liking "being down there too much" there is a danger of returning to a place of depression that is both miserable and intoxicating. For her, music is a powerful evoker of feelings, in that she can "visit" them, and then leave at her own bidding.

Both Ben (D21) and Karen (F26) report the idea that objectively their choice of music may be regarded as "stupid" given the fact that it seems to reflect a sad mood from which they want to escape. Ben reflects on a situation that he's in, and how he likes that the nostalgia of the music causes him to feel sad.

D21: I guess another very important thing which erm, really adds to making myself feel very stupid about is that melancholy the nostalgia that the song has somehow that makes me feel how I feel quite often. I don't know why it just seems comfortable, it's nice, but in a bad way. Or it's ... bad in a nice way.

Nice in a bad way or bad in a nice way reflects the puzzling notion that he might listen to sad music to help him feel temporarily soothed, as well as the idea that “I like dwelling on it even though it hurts me”. That the hurt can be liked is a puzzling quandary for him, and it speaks of a blockage and stuckness: “a stopped process” awaiting carrying forward.

Karen understands that the music makes her cry “on a regular basis” and “for no particular reason” and so “objectively it seems like a really stupid song for me to be listening to cos it makes me feel like crying or something. But it just, but I dunno it just makes me feel sort of ... I don’t know Sort of like free, or sort of, better or sort of more ... sort of relaxed and more accepting” (F26). There is also a paradox in her own personal life; that surround as she is by family and friends, she feels very alone and yearns for some connection.

F26: Just sort of like cos I've always feel, felt, like, really isolated. Always had um, friends and cousins and I've got my sisters but I've never felt, like, anyone really sort of ... understands me or sort of ... always felt just sort of ... on the edge a little bit. Um, I feel more so like that more now than ever in my life.

This relates to the paradox of her assessment of her situation: an irony that brought her to counselling – hoping there’ll be something wrong so that it can be fixed and changed (F58).

Creating paradoxes and juxtaposition is one way in which music can reflect the intricacy and circularity of human experiencing; Gendlin in his understanding of experiencing, acknowledges that understanding our feelings is not a clear cut, linear process and that working through problematic processing, such as self-blame, feelings of depression, inescapable grief, loneliness and low self-esteem require a process to work with and perhaps to understand more clearly how it is that implicit experiencing can be unravelled.

Working with Paradox: “when you’re with the fear, it’s not as scary”

The client participants were able to identify the power of their paradoxical experience both within the music and how it related to their current problem. However by identifying with both sides of the problem they do not find a way through and continue their structured experiencing rather than process experiencing. Karen sums it up for the participants, whose own interpretation of “hoping ironically there is something wrong” are found in C60, D14, E19:

F57: On the one hand I don’t want something to be wrong, and on the other hand I really do because then ... it would mean I could fix it. Because if there wasn’t anything wrong, and I’d just be feeling like this for the rest of my life, then that would suck! [laughs]

EXP 5 addresses a contradiction to be resolved in experiencing. Celeste experienced an initial tingly excitement but also felt confused by the accompanying contrasting tears and sadness (A14); Nick found in his music a celestial quality but also a sense of an annoyance (B14); Jenny observed a memory of a traumatic time to contain both “beauty and horror.”

These two issues initially caused a conflicting set of feelings. One of the strengths of focusing is that previously contradictory feelings can be worked with and unravelled. These focusers, aware from previous focusing experiences would know that by staying with the confusion they would ultimately find it understandable and resolve it.

Entering stage 6, which Klein describes as “a synthesis of readily accessible, newly recognized or more fully realized feelings to produce personally meaningful structures or resolve issues” (1969, 46): these personally meaningful structures are created when the felt meaning clicks into place for the participant, and their feelings are vividly, fully or concretely presented. This structuring relates to immediately felt events – in the moment experiencing – within the session and to a new personally meaningful inner experience or the resolution of an issue.

Here Celeste works with her inner imagery of an Angel that materialized for her whilst listening to the music. The welling up feeling emerged from the tears that she felt in contrast to excitement. The ensuing observation reflects a fearfulness about why she is experiencing such a message of sadness, the notion that the Angel is portentous:

A20: [deep breath] I had an image whilst I was listening towards, just before it got onto the final bit, the *Dark Side of the Moon* bit, towards the end of my favourite track, I had this welling up feeling again and... as this welling up came out, the welling up, the sensation, transformed into an image. And it was really profound and I've never had it before. And the image became like a big white angel. And the white angel got bigger and bigger and bigger and she stood right over me. Then I had a real sense of sadness. The Angel. [sobs] I hope she's not trying to tell me something!

Celeste continues to work with the fear of sadness, noting – somewhat paradoxically – that being with the fear makes it less scary (A50). Her inner experiencing, her reference to her Angel and her focusing making sense of the imagery and feelings that she worked through creates a Stage 6 structuring of experience.

Nick explores the contradictions in his experiencing – the existence of both the “celestial” and an “annoying jarring”, and structures it so that he begins to make sense of a current health issue. Where at first the two contrasts brought confusion, with fuller exploration they work in tandem: and he concludes there can be “beauty” in “all that shit”:

B32: Well, yeah absolutely, and I, and I think that is, that is kind of, that is because, because there is also the sense of that being part of the music somehow. This keeps coming to me because as if that is erm... I'm also getting a sense as well of the beauty of that, despite. The beauty of all that shit, if you like.

As the questions and contrasts resolve, the participants work to stay alongside their experiencing, discovering new elements to it that inform their questioning. A shift for focusers often comes when they work with previously contradictory feelings in a new way, and learn that it is actually possible to accept what previously had felt conflicting; a phenomenon

focuser Ann Weiser Cornell terms “the radical acceptance of everything” (2005).

Super-Ordinate Theme: Connection

The theme of human connection and relationships runs throughout the data: in the people behind the music; a person who gifted the music; the reminiscences and echoes of people and times in the past that are evoked. The Composer’s account of his first memories of music and then journey into becoming a composer, along with his influences and work are suffused with human connection: from the power of live audiences, comparing an orchestra to working with a piece of fine “Ferrara marble” and the affinity with composers, to the personal connections he’s made to keep on “writing the tunes”: above all agreeing with the focusing participants that always there is the sense that instinctively there is a human on the other side of the music.

Memory: “I remember distinctly the first time....”

The Composer explores his connection with memory both in his own vivid recollection of hearing music and having it form a core part of his ambition in life, and also how to weave it into his music: because ever present in our current state of being is not just now, but what’s led up to now:

H18: Yes, I guess that’s really about how I’ve interpreted drama and I think it’s something I do quite well. You know, it’s not just reading the page, it’s also seeing what’s happening away from the dialogue, and seeing what’s happening with the characterization. A feeling of what the future will hold and what’s gone before? It’s feeding into that moment, and all the emotions of that moment in each of the characters. And being very ... sensitive to it.

Sensitivity to past and present, the power of memory, as well as the understanding of the future speaks of flow in its interconnectedness. For the Composer all these elements go in to make up a phrase of music so that it can connect and find its place in time for the listener/viewer.

Memory invariably arose with the context question that the participants were asked at the beginning of the session: “where did you first hear the music that we’re about to listen to?” Tellingly, the question doesn’t ask “who” gave them the music or when in their lives that they heard it, but was an opening to a link back at the point of memory to allow for whatever might come. For the participants this linked universally to a human connection. The Proustian-esque link back to the past well-documented by researchers, philosophers and psychologists alike, finds its place in this data.

Eli located her piece of music as “it’s very old, like old. Well, not old as in decades, but old as in when I found it” (C1). As she has grown up with it, so it has been an important part of coping, and is connected to a time of depression:

C21: Cos when I was, when I was younger, I had the sort of worst parts of depression. I would just sit in my room and listen to music. So very much like sink it all in. And that song was sort of touching on the sinking but it’s not sinking. It’s not like it’s gonna drag me down, but it sort of reminds me of that.

The feeling of “sinking” as her experience of depression, and her memory of sitting in her room listening, is a memory which she can now “visit” through listening to this song (C23). Later on in her session, she reflects more on older memories that hint at the reason for how she may have struggled to cope with sad feelings which then led to her feelings of depression.

C93: And the memories when I’m looking at myself, I know that this happened but why am I looking at it from this angle? Cos there’s one thing, where it’s me like it, it was like a year or so or something after my parents’ divorce and we were living in the house my dad built and um, I had this pillow that I had to sleep with otherwise I couldn’t sleep. And obviously I’d forgotten it at mum’s before I came cos I was a kid and I didn’t remember to bring it. And I’m um I was crying on my dad’s lap, that I’d lost this pillow and I couldn’t go to sleep. And my stepmum – she wasn’t a nice person – she was just like wondering what all the fuss was about cos I was hysterical. But I’m looking at it like I’m watching myself instead of being myself.

What strikes her here is the third person element of her memory – that she was there but how she remembers it is watching the child her. Though she

does not make the link itself, perhaps the idea that it involves a young version of her crying and her hysteria not being understood, may suggest where it was that she began to become disconnected from her experiencing. Further, a line from the song “I want to change the world but all I do is sleep” has a sense of connecting with how she uses it to “lull” to “sleep”, that she I would listen to that to “put myself to sleep” (C74) on a plane to distract herself from her phobia of flying and this poignant memory, of not being able to “sleep” because she had forgotten her precious pillow, and being misunderstood because of it by her stepmother.

Ben’s song *Infinita Tristeza* seems to connect with a sense of affection for his family and the past so that the “nostalgia” he feels about it is enriched by a sadness, loss and yearning that is “nice in a bad way, or bad in a nice way”. The nostalgia he locates is “in my mind, in my memories” (D23) and that can transport him back to the sides of the people he now misses to a connection through memory and interpersonal connections (D28).

The close association with the more immediate memory of her school friend dying of cancer marks Sarah’s connection with her choice of song. This in part is due to the “too close to home” (E15) storyline depicted by the song, but also the way the song itself is constructed: with vignettes from the singer’s involvement with his dying girlfriend while she was still alive playing alongside how he dealt with her death.

And I find that really powerful cos it's like the memories are being resurfaced even though ... because the chronology isn't clear, you can't tell whether it's just, they're jumping back, or he's remembering things, or.... It's just really powerful for me personally. (E1)

The memory of listening to *The Wall* with her father when she was very young connects Karen to Pink Floyd and the group to her father. Turning to the music helps her “transcend” current feelings, with a sense of reaching back out to a father she no longer sees as much as she would like. She has a vivid memory of feeling differently to how she currently feels, and wants to “become the person I used to be...it's weird like, seeing pictures, I'm just like,

I can't imagine, like I can remember it, but I can't imagine feeling like that" (F58).

Celeste recalls vividly the people, feeling and place of the first time she heard Pink Floyd's *The Dark Side of the Moon* – the album from which *Any Colour You like* is featured – both the moments leading up to her hearing it, and that it happened at a “critical”, formative time of her life, when she was at university and had just met the man who was to become her husband.

And I remember distinctly the first time we heard *The Dark Side of the Moon*, we were in Leeds, we used to walk down into Leeds on a Saturday afternoon, and down one of the back streets there was one of those old fashioned record shops where you could lie out on beanbags and there was a really old lady, but who knew everything there was to know about all the current albums, and she, she knew us cos we were regulars and she just said "oh, this will blow your mind away, listen to this." And we spent all afternoon in this music shop lying on the floor listening to this. And then we, then we clubbed all our money together to buy the original vinyl, which I've still got at home, and we still, there are times when we still both lie down on the lounge floor listening to it. So it's, it's a really profound piece of music for me, yeah. (A2)

The redolence of memory, filled with a rich history that speaks not just of the moment of listening but the moments leading up to it (“we used to walk”); the people involved in it and shades of character – a really old lady “but who knew everything there was to know about all the current albums”; the dialogue she entered into, and the notion of a long afternoon lying on the floor listening to it. Then a move forward in time – not simply of the clubbing money together to buy it, but all the times she and her husband had listened to it since. This music spans a lifetime, and each moment is as intricate as the last and the one following. In a similar way the “Stonehenge” that she locates as a felt image during her focusing session moves through timespans – first a connection to people gone, and then “linked to something that's going to happen.”

Nick connected the ethereal sounds of the music to “relating it to being underwater for some reason” and as he worked with his experiencing, this connected with a memory of diving:

B39: Yes, there's a bit. And sometimes kind of, I go diving sometimes and there's this, it has that ... there was that feel a bit of that underwater world. Um...

The connection to the underwater world allows him to access a feeling of “peace” that he felt there, and ultimately to connect to a sense of resting and letting things be a lot more than previously.

The memory of being given a piece of music by its composer while filming on location turns out to encapsulate not just the moment but of a whole experience and time, so that the music becomes a memory in itself for Jenny.

G3: But it's, er. I just think of it as really beautiful and soaring. But also quite sad, um, and the music itself was written for a soundtrack that the composer composed for a documentary series on the Battle of Britain. Um, so, that's that's kind of a background of where it's from without going too much into it [laughs]. And that's a good start. And yeah so it's um . I think the fact is that I've always remembered it.

The music evokes memories of the time, even though this was not music listened to during the particular memory.

G44: And there's this one image that is coming to me that has come which is, um, which is just walking along the Danube. There's two sides, Buda and Pest, and just walking along the river on my way back – on my way to – and on my way back from the treatment that I had at the hospital there.

Focusing on the memory also connects to a newly remembered memory of resurgence and buying a t-shirt after recovery and regaining hearing, that somehow encapsulated the resurgence.

G88: Yeah and having a really, and you know I've got this t-shirt, which I still have, which, er, [inhales] which was from the shop around the corner from where I was living at the time, and it had this cat on it, that just had this speech bubble that said “roar!”

In the next chapter, Gendlin's theory on memories and felt meaning will elucidate the presence of memories, not simply evoked by the sound of music itself, but by working with it, being able to access others, not necessarily around the same time, but also connected.

Personal Meaning to a Human Connection: “I was just reaching out for someone who could sort of understand it.”

The data reflects music's connection to both to “people gone” and present and future. The composer's connection to people and practicality of networking in working as a musician in the field of television drama underlines his experience of creating a livelihood from music:

And you realise that our whole relationship is predicated on that idea, that directors and composers and directors and DOPs, really and producers, those kinds of roles, they, you don't want to have keep finding those people for your team, and you keep on working with those you enjoy working with now. (H3)

The reality of a live orchestra brings for the composer an opportunity to have his musical ideas realized by people who will bring back and give him more than he could have imagined and to illustrate the potency of this, he uses the metaphor that crafting and composing music for a live orchestra is actually like “working out of Ferrara marble”:

Actually you could make an amorphous mass out of the marble, and it would still be Ferrara marble. It would be as good as or as pure a marble as you can buy in the world, and it's the same with an orchestra – you give them anything, anything on a stand and it will come back at you as perfect. As the near to perfect it will ever be since the dawn of, you know as music since the evolution of modern musical notation. (H3)

This quality also links to the human at the other side of the listening experience. Here, the composer shares his experience of working on a children's show and composing a piece played by a whistle:

H7: An audience of twelve-year olds watching this show and they've pinned all their hopes on these characters coming together and then one of them has to leave and it's devastating! So you know you want to match that in the music. And actually the whistle does it incredibly

well cos you can feel so, as I was saying earlier, it's a very, very human sound. And you can use for such, for its human qualities. So it's great you can hear him breathe all the way through the performance, not even when he takes a breath to play the instrument, but you can hear his breath through the instrument itself. And it is beautiful.

The Composer has his own sense of the importance of this for the creation of live music and it is the connection for live music that he prefers.

There's something about the live version – I don't know what it is, but it's about the force of a bow on the string. Now you can't *hear* that but you can sense it and it's about our response to music; it's about musicianship, it's about melody. It's about somebody's ability to produce some notes by blowing it or by using a bow across a string. (H9)

For the Composer the human element in the creation of music and the sense of the listener's response to it is key, and resonates through the participants' experience of their choice of song. This can occur as briefly as Nick's recalling that the person who gave it to him was a mutual acquaintance of ours and also jokes that "maybe at some point I should have given it back!" (B1) to more intricate experiences such as first romantic listenings, or a profound moment of family closeness for Karen.

Eli's song's capacity to allow her to cry is in contrast with how careful she is to not show vulnerability with others:

C52: Yeah cos there are not a lot of places where I allow myself to be completely emotionally open especially with other people. Because by myself that I can cry, it's fine. There's an issue with other people when I don't usually get that vulnerable. I mean I'm not opposed to crying, it's just when there's a situation or I'm just mad and feel the need to cry, but it's sort of like talking about my own feelings about crying it's very weird. Whereas here it's sort of like, that's the whole point. So it's sort of everything's raw.

She connects this emotional state to having been in countless counselling sessions trying to work out what is wrong with her; although the room and the therapeutic relationship is where she is safe to cry, she doesn't want to waste time doing so.

Ben's *Infinita Tristeza* was first linked to the person who gave it to him.

And um, I dunno, it just made me, well as the person who sent it to me was a person to whom I was very close but she now lives in London, and suddenly I was missing her a lot um, er and I felt very lonely at the time, and then, I dunno, er, those feelings were cascaded into things (D2)

The feelings of missing this person then “cascaded” into missing his family, and to missing “affection” in general – a connection to others that has been lost by his moving to study abroad and being far away from them.

The meaning and connection for *Casimir Pulaski Day* “crept up” on Sarah, as her association with the song changed from being “lovely” to being something she couldn’t listen to for a long time. This she identifies as being because the bone cancer in the song was the “exact same thing” as her school friend Jamie had and so the song became “too close to home.” (E16) However she identifies that even when she connects her experience with cancer to other members of her family, she cannot find comfort even in the survivors.

I learnt recently that my grandad had cancer and before I was like, well it’s not in my family, and then it was kind of like “Haha! You thought you were safe! But no... it’s in your family!” So and like, he had it twice. And he’s completely fine but I suppose rather than focusing on the fact that he had it twice and he’s fine. (E34)

Instead she is aware of how she simply cannot see the positive side of cancer, “bogged down” as she is with her friend Jamie’s experience – that ultimately it would mean death. The almost jubilant part of her experiencing (haha!) undermines her comfort that cancer isn’t in her family and a fixity returns which marks her health anxiety issues – she is so convinced, even with examples of survival – that the finality of it is almost impossible to conceive.

E38: And it’s like you know there was like nothing he could do? And just nothing at all. Not even, it must’ve been in 2012, not even then.

She feels trapped by the notion that it was the end of Jamie and not even modern technology could save him.

Karen connects her choice of *Comfortably Numb* to being shown *The Wall* by her dad when she was “really really young” (F1). Her connection to it runs more intricately than a standalone memory of that first listening; her connection to Pink Floyd comes from a sense of yearning for someone who “understands” (F41), and that she can connect to her sister and more particularly her father by listening to the music because they’ve “also felt this connection with the music.”

As her session progressed the connection through Pink Floyd became more poignant – that she doesn’t see her dad as much as she would like and that the nature of their family break up means that she is aware of some of his suffering that might be similar to hers.

I’ve been ... sort of wanting to talk to my dad and ... share myself with him just because ... um, I know how sort of, he went through, like a, real bad time, and I think in some ways I’m quite similar. And so I just I think I was just reaching out for someone who could sort of understand it and just I dunno.... (F42)

The significance of this music to the participant then becomes one of the music creating a transcendence, but also providing a connection of understanding between the two: that her dad likes it means that her liking of it is important because it can keep them connected:

F43: Yeah! Um ... like, the music is really important to me and to, like, my relationship with Dad. Cos, erm, like we like similar music and I think I always feel like a yearning towards sort of be more, sort of, um, connected to him, or... I dunno, it’s just cos I don’t really see him that much...

Celeste’s session worked with her confusion as to why this exciting piece of music brings her such sadness. She connects it to the prospect of her husband dying and her fear of being alone; and works through a sense of injustice about this (feeling “cheated”) that they still have so much left to do together. As the session progresses and she faces this fear and works with it (“staying with the fear feels less scary”), she realises that she can get in touch with her spiritualist healer side – and that though her husband’s body may die, his spirit will always be with her; a conclusion that ultimately

brings her peace. The question as to why this image comes now keeps eluding her until she makes another connection that she references at the very beginning of the session as a current day issue. Her mother, who had recently moved close by, had been emotionally blackmailing her into feeling guilty about not spending time with her. At this Celeste asserts that she has had “enough to cope with” in her life and so she will not be made to feel guilty about this, and moreover wants to make sure the time she has left with her husband is good.

It was the Composer who first gave Jenny *Gliding*, however as the session progresses around the time the music was given the connection to the composer became more about connection to people in general, during a time of illness at work far away in a foreign country.

There's so many other pieces of music that are linked to that time. But this one is borne of a really positive thing. A really positive friendship that grew out of that show and this piece of music that has stayed with me. (G8)

As the exploration of the survival of that time continues, the importance of “the friendship” with the Composer as one of the most memorable elements of the time, not least a vivid recollection of coming to the live recording of the show's soundtrack, and being positioned in the middle of the orchestra during a recording session.

G67: I'd gone to visit the Composer as he was going to record it and there was the empty chair in the recording studio and he said something like, 'glad you're here – there's your seat.'

The idea of a small amount of “warmth” (G68) connects both to the fact that the music was short, but also that it was “just enough” – that any more would have been too much, and it is made all the more precious for it.

The human connection for the listeners/viewers to the characters portrayed in drama is mirrored in the human connection through the whistle – that it is possible to hear the musician breathing through it evokes the human qualities vividly. The answer to Karen reaching out for someone who will

understand can be replied to by the Composer's sense of what happens on the other side of music: "it's just a human and they're responding to a human response" (H7).

Connection to Music: "It stirs my soul"

The data reflects the participants' sense of their precious and profound connection to music. The Composer remembers being struck by John Williams' music from a very young age (H1), from which time it was all he wanted to do and also basks in the realization that this is what he does for a living. As the Composer's preference for live recorded music as opposed to a digital version can be understood by the implicit understanding that there is a human on the other end of the music: not simply a composer of music, but a player too. Here he recounts writing a piece of flute music that he created for a young adult show, and how the "breath" of the flautist was audible throughout.

H7: It would be interesting, and I wonder, it would be interesting to experiment with playing the same scene to a group of a demographic, so 12 – 14 year old boys and girls - and play them a scene with my synthetic version of the instruments and then play them the version with the live instruments. And I guarantee you they'll be more moved by that live performance. Because it's just a human and they're responding to a human response.

Live performance then, offers a precious connection that is implicit in any kind of music, but that above all, it's potentially the sense of human to human contact that can bring relief, comfort and resonance with the feelings of the listener.

Eli's use of music ("finding music" on YouTube) connected her to her song *Keep Breathing* – even though she wasn't able to name the song or the artist. Potentially this speaks of the change in culture about music which contrasts with Celeste's experience of being introduced to the physicality of a vinyl record in an old shop (which she has kept). Nevertheless, this piece of music and its message that feels significant for her experience with feeling similarly, is important to her and does not need an affiliation with an artist to be so.

Ben identified a lyric in *Infinita Tristeza* in which a mother says to her son “ I will always be by your side” which “really really hit me”. This brings up pertinent connection of missing his family and mother, and the idea that the distance he is living at away from them means that often he can’t help them and they can’t help him in the way he would like.

A lot of the time I think I feel I’m letting people down and ... I’m not there when they actually need me. I’m ... so... I I people who are close to me and that feels like ... failure. And why would they be by my side if I’m not. If I can’t be by their side, and what that means if I’m not.
(D8)

Sarah first responds to where she first heard the music by identifying it was the artist behind the music, Sufjan Stevens. The way she tells me is a connecting point in itself as she asked me if I knew the artist, and then relates how she came to find the particular piece of music, *Casimir Pulaski Day*.

I don’t know if you know Sufjan Stevens who’s, erm, an American singer and he does like, you know it’s almost like folk music. And there was a folk song called “Chicago” which I really liked, and then I, erm, got the album which this is on, and it was, it’s my favourite song off the album and I just really liked it just cos it was such a lovely song.

She goes on to acknowledge that the song took on a different” meaning” (E1) once her young friend Jamie died of the “exact same thing” as the subject of the song.

Elements of Karen’s choice of song – a moment of screaming towards the end of *Comfortably Numb*, connect directly with her own experience of using it as a way to express her feelings. (“Screaming, [small laugh] however dramatic it sounds, has been quite a good outlet.” [F13]) She also identifies a “connection to the music” that she feels, and one which informs how she is feeling about her current predicament – experiencing anxiety and not knowing why – the music in some way validates how she feels because she’s hearing someone else feel the way she does.

It just makes me feel so much better if I hear someone say something that they're feeling that I'm feeling also, but they felt. It just makes me feel like I'm not a completely crazy person. (F44)

The music can also help her “transcend” the feelings of anxiety or depression, connecting her to something greater, bigger in those moments and “just makes me feel like none of that really matters” (F35).

Celeste speaks of a profound connection to Pink Floyd’s music, both of the style and the message they bring – to live your life and make your choices; and how music “stirs my soul” (A81).

The music of the elements chosen by Nick at first resonated with his sense of matters involving his “body”, and then with the sounds of being under water connected with a sense of piece that he remembered from diving, and then to a greater connection – of a bigger view of life where things can be let be. He finds comfort in his connection to something greater in this – the sense of understanding and trust that things will work out as they should. Whereas at first things jar with him and he works through the music, ultimately the sounds and elements enables to get in touch with a part who can trust and realize that more than ever, he can let things be and not worry so much about how things will fall out.

B74: That's very, very important. That sense of trust, that sense of kind of ... and I think that makes me not sort of ... if things don't come out my way and if things ... erm doesn't rock me so much or it doesn't kind of set me off so much.

Jenny connects to the music to express its music elements:

G72: And so that journey that the music charts – that little bit of music – the diddly diddly diddly – and the sudden bass of it is here [gestures], so it starts off quite up here and then it goes down, so it's almost like a feeling journey.

The assertion of the importance of the music, not just their chosen piece, but in music as a phenomena crosses bodily feeling, to memory, to sense of self, to personal usage, and the awareness of a powerful affect. The Composer,

able to construct this power, is as enthusiastic and passionate about its effects.

In the next chapter, I explore the whole of the data theoretically, and refer back to the data and existing literature to illustrate these thematic areas and phenomenological experience of my participants in relation to music as a direct referent and the experiencing of the listener.

Discussion

To the best of my knowledge, this is the first research project to study focusing on music. Specifically it has used the technique of focusing to explore the felt experiencing created by music that holds personal and relevant meaning to the participant. The data also includes a semi-structured interview (Participant H) with the composer of the piece of music *Gliding* that I (as Participant G), focused on with an experienced focusing teacher. The Composer interview occurred after the focusing with music session so as not to affect the content of the process and was not experiential but explored music, memory, the experience of composing as well as the process of composing *Gliding*.

The research question took further the results of my MA Focusing and Music study, which reflected the potential depth of experiencing while focusing on music. By initially suggesting the possibility of using music and focusing in a therapeutic context, and somewhat wary of its potency, I ensured that I was as tentative as possible throughout. This was one of the study's limitations; because of the opt-in method of recruiting client research participants, those counselling clients who chose to receive the option of Counselling with Music Focusing experienced a "normal" first session and predominantly chose to continue with talking therapy. What has emerged for the clients who chose focusing and music suggests that, because of my tentative approach, those who felt unable to push past or work with their difficulties could stay at a relatively safe level of experiencing and not risk re-traumatizing themselves. Tentativeness was helpful in maintaining the ethical boundaries of the research, and in review I believe I would not pursue the research any differently. However, one of the hopes for this research was a potential new avenue for experiential therapy, and to crudely borrow Gendlin's summary of his Wisconsin research, we did not "walk in and empty" the waiting room (1966, 4). Significantly, however, the experienced focusers who could work with experiential material were able to learn something new about their current situation that the music held for

them; a further limitation is that these focusers were known to me, so an area for future research could be to work with focusers otherwise not known to me. Teaching participants the focusing steps first may also elucidate the process.

Having discussed the research parameters of the participants, it is helpful to reflect on the clinical impact and therapeutic significance of this research for the four client participants. In each case, focusing with music occurred in the fourth session of an anticipated eight. The music that seemed pertinent to how the participants were feeling – essentially what had brought them to seek counselling – had already been identified in the initial assessment with me, or at the very first session. In all cases, following the focusing and music session, the participants chose not to focus on another piece of music in their subsequent sessions, instead exploring further the issues that brought them to counselling.

Although they reached Stage 4 experiencing and could essentially “feel themselves feeling” they were not able to work with their direct referent to learn or carry forward from it as the experienced focusers could. The tentative nature of the clients’ sessions enabled them to retain the direction and control of the content, and it may be observed that focusing in this way enriched the therapeutic alliance. Significantly, all clients returned for their fifth session; all opted to return to talking therapy and ultimately all found a resolution for their issue. In our subsequent sessions, Eli and I worked more closely on her fear of flying in anticipation of a flight she was due to take in the upcoming vacation; we used her love of narrative and story to produce a different ending to her version where the plane crashed. In this story, the plane in which she travelled could also land, so this created what might be argued to be “felt sense” of a safe experiencing on a flight. After the vacation she reported that this approach was successful for her.

Ben attended another session and then let me know that he felt better in himself and could move forward without counselling. Sarah explored the

feelings of grief that had been “wedged in” because she had felt they were “too big” to express at Jamie’s funeral. Together we developed a new way for her to say goodbye to Jamie by preparing a special box to place on his grave, and this enabled her some closure. Karen intercalated a session after our focusing and music and allowed herself the opportunity to go to New Zealand. For Karen, Sarah and Eli elements of the session were effectively “carried forward” and resolved in some way, and Ben had felt that he understood himself better and could carry on without further therapeutic support.

Where a discussion would ordinarily explore how the study is informed by existing research, this chapter is required to “think further”. This research moved into new territory by exploring the philosophical thoughts around music, body and feeling through the work of Langer, Damasio, William James and how they have contributed to and can inform Eugene Gendlin’s fresh conceptualization of the body in *A Process Model*. Meaning is individual, personal, and also interpersonal and social and so quantitative, or even qualitative studies which assign meaning or external adjectives to a set of experiences can only be effective if the research participant is permitted to check this out to encompass the whole of the complexity of their experience. Focusing is phenomenological in its construct and a transcript of a session provides an opportunity to explore the participants’ bodily experiencing in a fresh way.

A consensus reached by the Literature Review can be summarized by the qualitative study *My Music* (1993), that so far psychologists, philosophers, sociologists have yet to produce an “adequate” way of understanding (and theorizing) how interactions among artists, audiences and apparatuses collectively create the world of music. Christopher Small attempted it by creating a new term: “musicking” to reflect the multi-layered act of listening to, creating or participating in music in the eponymous *Musicking* (1998). A perpetual issue in the current literature is that music is so individual and subjective that it struggles to demonstrate significant outcomes using

empirical randomized controlled experiments: creating a taxonomy of musical descriptions becomes in itself reductive.

This research does not prove or resolve any of the issues investigated by quantitative research into paradox, physiological effects (heart rate etc.) because these were not measured; however this chapter expands on current thought on the body and music and by crossing the data with current theory offers an alternative perspective on what has been found: not simply the body that is experienced through an inside-out perception, but also that body as its own environment and interacting with other bodies. This is in accordance with Ikemi's notion of pre-reflexivity and "combodying" which he defines as "the processing-generating of bodily living 'together with' other beings" (2014, 20) in placing the participant as part of a wider interactional community: essentially what this research informs is both the macro and micro of music's effect.

This implicit intricacy can be informed by Gendlin's *A Process Model*, which emphasizes the current conceptual gap between physiology and psychology and formulated a concept to explain layered human experiencing such as syntax and feeling that had been previously regarded as "mysterious" (1997, 117). This chapter will explore how aspects of Gendlin's *A Process Model* can inform a fresh understanding of the human body by reimagining how its biology can support all aspects of the human condition. In this way, music can take its place more fully alongside syntax and language as being part of the same system as hunger, fight and flight.

Data Collection

The data suggests that focusing can be helpful in discovering the phenomenological response because explication (the formation of words from feelings) reflects the unfolding inner felt experiencing of the participant; that is how focusing works: reporting bodily feelings, images and words as they are forming from what Gendlin terms the "felt sense." It can often feel mysterious (as mysterious perhaps as the power of music)

that talking from bodily feelings can create change and lead to encountering previously avoided feelings. The distinction here is the difference between a feeling and felt sense: that a felt sense contains much more information than first experienced. Further all the constituent parts of the feeling process, the images, words, bodily sensations adding up to a felt sense has been imagined too simply and in Gendlin's words "feeling is itself a change-process. It should be thought of not as a noun but as a verb – a sequence" (1997, 95).

The qualitative phenomenological use of the EXP scale has identified that whereas the client participants' EXP alternated between Stage 2 and 4, the experienced focusers moved between Stage 3 and Stage 7: in summary it was possible for all participants to gain a felt sense about music, and the more experienced focusers could work with this to carry forward specific information to enhance their understanding about a current problematic situation.

The research question, the phenomenological enquiry into focusing and music, was analysed by IPA, incorporating the EXP scale. Together with EXP, this analysis sought to explore both how the participants were relating to their experiencing, as well as identifying the contextual themes that emerged from focusing on music with meaning. Smith and Flowers write that "it is in the nature of IPA that the interview and analysis will have taken you into new and unanticipated territory" (2009, 113). I was struck by the variety of experience that binds all the participants' experiences with music. IPA's idiographic quality meant that the "how" and the "what" could stand together as a lived experience, and capture phenomenologically the experiential process of focusing with music. Further, the nature of preserving idiosyncratic parts of the data through IPA analysis, and using these to head up the Sub-Ordinate themes enabled the participants' explication to stand as it was felt, in the way it was felt.

Gendlin created *A Process Model* to provide new concepts to comprehend the connection between our bodies and language, the arts and communication,

and I propose that it can also illuminate the themes and discoveries of focusing and music. In the spirit of Gendlin's open, curious and intellectually stringent philosophy, I take up his invitation to "move beyond" this theory and think further, about body focusing and music crossing the data, as well as the existing research about music with *A Process Model*. First the outcome of the use of the EXP scale will be discussed, and I will then consider how the model informs the thematic, theoretical and philosophical implications of the IPA thematic analysis.

The EXP Scale

Using the Experiencing Scale as a heuristic research tool, offered an insight into how the participants were working with their inner experiencing, and gleaning felt meaning from the bodily sensations they received through listening to a piece of music pertinent to a current problem. Although existing research states that the higher EXP the better the therapeutic outcome, this study does not seek to identify participant outcome or therapeutic interventions. The EXP analyses conducted in this research are offered as an indication of the participants' work with inner experiencing; it in no way offers an assessment of the participants' depth of feeling or potential capacity to feel.

All participants were able to turn their attention inwards when invited and make direct contact with bodily sensations (heavy feeling in chest, twinge in stomach etc.) and identify their "felt sense" about the music. This was Stage 4 experiencing, producing vivid descriptions of feelings. From Ben's "ball of sadness", Eli's "achy spaghetti" to Celeste's "Angel" and Nick's "irritation, and jarring", these are all examples where the participant addresses inner experiencing without intellectualizing or analysing. The participants were divided between those who could go on and stay with their experiencing, or those who wanted to reject what they found, ultimately choosing not to pursue the felt sense they discovered.

By working with their felt sense about the music, the focusing participants could carry forward the meaning that the direct referent encompassed for them. The EXP scale identified the movement in experiencing, notably by exploring the differences in the way the participants worked with their felt sense. Where the client focusers found themselves treating their feelings as an unwanted object to rid themselves of (EXP3) experienced focusers could engage more fully with their experiencing, create their direct referent, explicate and learn from their felt sense and create new meaning in the higher stages of the EXP scale.

What follows is a presentation of an overview of the EXP scale findings, based on the data collection.

Stage 1: Relating external events impersonally with a refusal to participate.

At this first level of experiencing, the verbal content is impersonal, abstract or superficial, with no personal level engaged as the object of communication. The intentionality here of relating external events, could be attributed to a resistance to engage with feelings. Examples of this would be at a factual level, perhaps a news broadcast, or a chat about the weather.

There was no evidence of Stage 1 processing in the recorded data across the participants, though perhaps had the whole session been recorded, with some of the initial chat that might occur at the very beginning of a counselling session (weather, talk about where the client had just come from) then some of this would have been evident. As was agreed in the ethical form and the consent form, the audio recording was only started when the focusing on music began.

Stage 2: Relating external events with a personal and interested manner but with behavioural or intellectual description.

The participant comes more into focus in the verbal content at this stage, where they create a narrative around their actions, with an evident interest

in engaging in a dialogue. Although all the verbal content may be impersonal, there is a sense of communicating the story about it, and one in which the speaker's feelings are never directly referred to. This is kind of daily "small" talk engaged, but also abstracted from inner experiencing.

Examples:

Stage 2 was the starting level for the client participants. This could be a result of the first prompt to think about the context of the song that they had selected. There is an "aboutness" to their responses that is reflected across the client participants. A narrative is constructed about the discovery of the song, and the people involved. Here, Sarah describes the context behind her choice:

E1: And there was a folk song called "Chicago" which I really liked, and then I, erm, got the album which this is on, and it was, it's my favourite song off the album and I just really liked it just cos it was such a lovely song.

Value comments ("like", "lovely song") are emphasized here, reflecting an interested, narrative engagement with the music. The closest Sarah gets to directly engaging with feelings is "it's my favourite song".

This stage wasn't limited to simply the opening elements of the session; for instance, movement back and forth from EXP levels marked Karen's struggle with working with her inner experiencing. When asked to draw her attention inwards, Karen experienced a physical reaction (clearing throat) and is able to identify how the song can make her cry for no particular reason, which is a Stage 3 response.

F11: Um [clears throat] I don't really know just sort of like um ... I'm not really sure. Um... I think it's the entire album, and obviously that song in particular. Um... Like on a regular basis it can like make me cry for no particular reason.

However when asked to "stay with" that, she returns to Stage 2 intellectualizing about what happened.

F12: Um, I dunno I think I was focusing, I was trying to think what was happening, um concentrating too much on whether I was feeling something and my body was reluctant to do anything.

Karen described what was happening in her body and then moved back a stage to intellectualize what must have been happening, and the reluctance of her body to respond. The body here is objectified, and the process described in a behavioural manner.

Stage 2 is therefore an opening stage, a beginning for the client participants who were less immediately open to checking in with their feelings, and this stage seems also to have served as a place of safety when feelings became too overwhelming. This experiential place of safety can be taught as a focusing process, for the clients to create a “safe space” to which they can return if the experiential process feels too difficult. This would enable the flow of the experiential work to continue to centre on the inner experiencing, perhaps permitting the focuser to move beyond the fearful feeling and into inner experiential work. However these earlier stages are also characteristic of structured experiencing, whereby a person's experiencing has become 'frozen' so that “a whole construct of the past asserts itself and is projected onto the present and reacted to, it's inaccurate and bare: the frozen old, not the fluid new nor the fluid old” (Gendlin and Zimring, 1955, 20).

Stage 3: Emotionally involved with personal reactions to external events with limited self-descriptions and behavioural descriptions of feelings.

All three experienced focusers, Celeste, Nick and Jenny began their session at this stage: here the narrative was of events of a description of the participants' environment that include personal remarks about the speakers' feelings. These can be referred to at the time of the event or in retrospect (Celeste's music shop recollection, A1); the personal significance of this event, and the participant's state of awareness at the time, is key. This content is presented in purely behavioural terms.

Here Nick (B2) narrates the circumstances around being given his piece of music – and also makes a joke of perhaps having not given it back, and he locates the reason why he was attracted to it. Feelings and connections to the music are described retrospectively and also in the present.

B1: Alright well actually that music was actually given to me by someone on a course, actually. At one point it was played and I'm not sure if at one point I should have given it back. Anyway! [Laughs]. So that was the first time, and kind of the reason I think why I've chosen it now is kind, cos erm. The music is called the music of the elements so that, it's, it's a bit kind of tribal, sort of way of things, but, but especially.... it's hard, it's hard to sort of.... I was just attracted to it....

As the client participants begin to turn their attention inwards, their narration of personal events moves into personal reactions and their verbal content enters Stage 3. Eli uses the lyric of her chosen song that resonates with an attitude that she has historically had, and poignantly still identifies with (C13), Sarah moves from stage 2 into the personal significance of the song she chose; that she had discovered it before it took on a new meaning, of being personally resonant to the death of a young school friend (E1).

Karen enters Stage 3 when responding to the question about context of her song, and how she used it recently to alleviate her bad mood.

F2: Yeah, it made me feel connected with something. Um, some sort of change in, like, how I was feeling. I don't know if it was for the positive or the negative but um... It made me feel sort of more ... um ... almost it was making me feel more transcendent from I was feeling, cos I was feeling, like, stupid and just annoyed at myself um. Then it just sort of made me feel a bit better.

Here she spends a moment intellectualizing on its positive or negative effects but locates her reaction to the music that helped her transcend her mood and improved it. That the music “made her feel” a certain way is common to this stage: feelings as behaviour, and herself as the object.

Stage 4 – Descriptions of feelings and personal experiences in an associative and self-descriptive manner.

As feelings or experience of events – either presented, listed or described – move into centre focus in the discourse, Stage 4 data contains the participant's interior view. This is characterized by narrative elements including a specific situation that is deepened by the speaker's self-reference; a story told from a personal point of view, or a self-characterization in which "the speaker tells about his personal perspective" (1969, 100)

All participants were able to turn their attention inwards when invited and were able to make direct contact with their bodily sensations and identify their "felt sense" about the music. This was Stage 4 experiencing, producing vivid descriptions of feelings. From Ben's "ball of sadness", Eli's "achy spaghetti" to Celeste's Angel and Nick's "irritation, and jarring", these are all examples which address inner experiencing without intellectualizing or analysing.

In Eli's case, focusing on a distinct ache in her stomach that she was able to locate when she heard the music released a felt image of "achy spaghetti" which took on a weird connotation that felt "electric".

C36: Yeah. It's almost more like a (inhales) yeah it's sort of like a this, erm, this spaghetti.

T37: It's like spaghetti.

C37: Yeah. It's weird. Very very achy spaghetti.

T38: Very very achy spaghetti.

C38: (laughs) yeah, which is very very weird.

T39: Like achy spaghetti, wow. I'm wondering if you can stay with this, this image of sort of achy spaghetti.

C39: Yeah, it's kind of like electric.

However when asked what the feeling needed, Eli's response was to try to destroy it.

C55: Oh, want it to just dissolve because I don't want to spend time crying right now.

Crucially, only the focusing clients could move into Stage 5 experiencing from having been invited to focus on the feeling about music, presumably

understanding from prior experience with focusing that it would be possible to hear more from the felt sense; here Celeste is exploring, in a Stage 5 way, the complexity of the feeling of sadness:

A19:I think there's a lot, I think there's lots of different things wrapped up in this sadness. I get the sense that it's complicated, it's, [deep breath] it feels ... twisted up somehow.

Whereas Eli, Ben, Sarah and Karen could create a felt sense of an image, it was perhaps their attitude towards it which meant no further depth could be reached. For these participants, their feelings required “getting rid of”, understanding to “pull apart,” “dissolving.” In Campbell Purton’s words, it could be suggested that in a felt sense of the music, their feeling had found some “form” through a felt connection with the music (2004, 192), but further exploration of it could be achieved only by process and not structured experiencing.

The openness of embracing a fear helped the experienced focusers work with and proceed beyond Stage 4 and integrate and resolve previously contradictory as their experiencing deepened.

Stage 5: Exploring problems or propositions about feelings and personal experiences.

As experiencing deepened, verbal content moved to a more purposeful exploration of the participants’ feelings and experiencing. For this, Klein identifies two necessary components: the participant defining a problem about themselves explicitly in terms of feelings (defined as bodily in base), and then exploring or working with the problem in a personal way by referring inwards (1969).

The problem to be solved was a contradiction in their experiencing: Celeste’s was an initial tingly excitement but also felt confused by the accompanying contrasting tears and sadness; Nick found in his music a celestial quality but also a sense of an annoyance; Jenny recalled a memory of a traumatic time to contain both “beauty and horror.”

Here, Nick is tussling with the contradiction he experienced in the music, which later, links in with a health issue which he works with in a personal way by referring to the feelings that are emerging.

B24: Couldn't quite, couldn't quite. And that was the part that which I identify almost with, with you know with sort of for some reason when I heard it last night it was almost sort of celestial about it. There was this ... almost kind of ... you know there's something, I can't quite, but almost something quite sort of celestial about it and ... and, and just really kind of hearing in a very, very subtle sort of way. But not just coming from there but that front layer not quite letting me get to it in some way.

One of the strengths of focusing – of staying alongside such difficult feelings – is that previously contradictory feelings can be worked with and unravelled. Aoki and Ikemi's work on developing a "focusing attitude" (2014), one of kindness, patience and self-compassion can illuminate the different attitudes demonstrated here. The participants would be aware from previous focusing experiences that by staying with the confusion they would ultimately find a way to understand it more fully and resolve it (and is not observable in the client work).

Stage 6: Synthesizing readily accessible feelings, vividly expressed, to resolve personally significant issues.

Entering stage 6, the focusing participants could start to work with these confusing feelings. Klein describes Stage 6 content as "a synthesis of readily accessible, newly recognized or more fully realized feelings to produce personally meaningful structures or resolve issues" (1969, 46).

These personally meaningful structures are created when the felt meaning clicks into place for the participant, and their feelings are vividly, fully or concretely presented. This structuring relates to immediately felt events – in the moment experiencing – within the session and to a new personally meaningful inner experience or the resolution of an issue.

Here Celeste works with her inner imagery of an Angel that materialized for her whilst listening to the music. The welling up sensation emerged from the tears that she felt in contrast, and the sadness. The ensuing observation reflects a fearfulness about why she is experiencing such a message of sadness, the notion that the Angel is portentous:

A20: [deep breath] I had an image whilst I was listening towards, just before it got onto the final bit, the *Dark Side of the Moon* bit, towards the end of my favourite track, I had this welling up feeling again and... as this welling up came out, the welling up, the sensation, transformed into an image. And it was really profound and I've never had it before. And the image became like a big white angel. And the white angel got bigger and bigger and bigger and she stood right over me. Then I had a real sense of sadness. The Angel. [sobs] I hope she's not trying to tell me something!

She continues to work with the fear of sadness, noting that being with the fear makes it less scary:

A50: I've been in this place before and ... there's something about being with the fear. When you're with the fear it's not as scary.

Her inner experiencing, her reference to her Angel and her focusing making sense of the imagery and feelings that she worked through creates a Stage 6 structuring of experience.

As the questions and contrasts resolve, the participants work to stay alongside their experiencing, discovering new elements to it that inform their questioning.

Stage 7: Full easy presentation of experiencing, with expansive and confident illumination of all elements

This stage brings a feeling of resolution, and an expanding sense of self, present feelings and internal process. This can herald the physical "relief" that focusers report where previously unconnected personal meanings are deeply understood.

In addition to Stage 6, the participants' verbal responses give rise to new insights and an "unfolding fresh way" of knowing themselves to expand their experiencing further. The participants' manner at this stage is often euphoric, buoyant or confident: quickly things are falling into place with "meaning, curiosity and excitement" (1969, 46). Gendlin remarks on the "yes yes" experience of a direct referent opening, and the felt sense revealing more of the complexity.

Nick experiences a light-hearted conclusion to his focusing, with laughter and union of the elements that were previously in contrast and could now be integrated (B67). Towards the end of her session where personal meanings are arriving thick and fast, Celeste experiences a surprising image about how her personal sense of power manifests – the image of a blow up doll.

A98: Yeah. That's my power isn't it? There's something about that strength, and I had, I had a real feeling, oh gosh it was really weird - I had a feeling of ... you know those blow up [laughs] Oh that's gonna sound funny this - those blow up dolls you can have. I had the sense that I was like a blow up doll and all my bits were being blown up and rods were coming up them and strengthening me up so I wasn't collapsed any more, I was standing upright.

Her focusing here was developed from her emerging sense that it was her present day experience of her mother which was informing her past and that this somehow needed to be resolved in the present day – that she no longer needed to respond to her mother as a scared little girl but be her adult self and feel powerful. Note the humour and buoyancy here – of realizing that the image was a blow up doll. Accompanying this is an excitement and a relevant and profound new meaning emerges which informs her burgeoning feelings of empowerment.

Experiencing Scale Summary

The Experiencing Scale was used as a phenomenological tool analysing how the participants worked with their inner experiencing and felt response to their music. It offered a representation of another facet of the participants' experience because it was based simply on what was already in the data.

Creating images from bodily feelings and then explicating meaning from that challenges James' notion that "feeling is private and dumb, and unable to give an account of itself" (James, 1917, 423). Focusing permits a second-by-second offering of the felt sense, the dynamic play of often mysterious physical sensations that make up the felt sense, checking out and identifying words to fit what felt previously vague and inexpressible. The process has forced me to be highly stringent with data and prioritize the experience of the participants, while also ring-fencing my own. Introducing the EXP scale has worked effectively with IPA, because it is phenomenological in creation – as well as looking at the content and the micro and macro of creating themes, it offers a more formalized *how*, and is a useful hermeneutical tool.

I now explore the implications of crossing "how" with "what": the manner in which the participants were engaging with their inner experiencing and the way in which this illuminates what is known about the body and music from *A Process Model*. This will enable further understanding, and potentially offer an answer to those researchers who decry either a purely physiological view of music or are overwhelmed by the breadth of subjectivity it encompasses. Furthermore it will seek to demonstrate how Gendlin's philosophy can enlighten and unravel the mystery of body and music.

Thematic resonance

The Super-Ordinate themes emerged from the data, which comprised that of all seven focusing participants as well as the semi-structured interview with the Composer. From here, recurrent themes were created that explored the experience of music from a bodily felt perspective all of which reflect the wide range of responses to music. Having discussed the content and the way it was experienced in the Analysis, this section seeks to offer theoretical observations, to account for the participants' phenomena.

Just a glance at the variety of response in the data, echoes much of the sociological responses found in studies such as *My Music* (1993) and DiNora's theory of musical affordances (2008). Small's community created

by music's "shared meanings" (1998, 122) is evident here, along with the range of bodily response established by early researchers, as well as reflecting the intricacy of Juslin's BRECHEMA model (2013).

This section begins with bodily experiencing, but in the multi-layered and interwoven world of music, it is significant that it could start at any point of the Themes and still interconnect.

Super-Ordinate Theme: Bodily Experiencing

There is a wealth of literature studying the powerful and puzzling effects of music on the body (Swaminathan, 2015) from the tension and form of Langer's philosophy, to the idea that it inhabited a special category as a panacea (Habibi and Damasio 2014, Sacks, 2007, Langer, 1953). The data reflected the studies reporting the bodily effects of the music whether it be the Composer's "devastation" of the effect of powerful music on him, to the bodily despair of composing that gives way to the profound "aha" moment of a piece of music coming together. All of the music chosen altered the physical experiences of the participants in a significant way and reflected the kinds of heightened "peak" responses (change in breathing) and emotional release of crying noted by Gabrielsson (2001).

Each bodily sensation had the potential to be explicated (named through contact with a bodily response) in a novel way through using focusing steps: this not only separates this data from empirical positivist researchers confused by the revelation of both "triumphant" and "agitated" felt response (Zentner et al. 2008) but it also challenges assumptions that, from earlier theorists through to James, Langer and summarized in Christopher Small's words, music can express in "ways words cannot do" (1998, 210). Only a phenomenological enquiry could enable participants to locate "achy spaghetti" and "ball of sadness" as a felt experiencing of a bodily response to music, as the participants are invited to notice the sensation (locate where it is felt in their body, and start to put words to it.)

Descriptive terms and responses were not ascribed to the participants: they were free to make whatever they required from their experiencing, and so what could emerge was individual and uniquely subjective. Although the study was limited in the number of focusing participants, those who moved into EXP Stages 5 and above were able to explicate from the feeling and form a direct referent. This in turn meant that they could actually put words to their felt sense about the music and learn why it was significant for their current situation. This is reminiscent of Gendlin's sense that putting a word to a feeling is not the first time a word and a feeling have met (1997).

Gendlin's *A Process Model*, with its reimagining of the body as a complex, intricate series of implying and occurring can elucidate the power of music on the body. That felt meaning, language, syntax occurs in a bodily way may remain a "mystery" if it is attempted to be understood "in the usual physiological way" (1997, 222). This point of view echoes Zuckerkandl's argument that even if all physiological process of music were known then its effect still remained an enigma to the empirical view. This resonates with an "outside-in" perspective of the body that Gendlin's *A Process Model* sought to re-imagine. The model's fresh concepts for mysteries such as art, language and, in the case of this research, music, would no longer be puzzling: they would be accounted for in the biological and physical make up of the whole body.

Pre-reflexivity: ("I can feel it there, but I just want to get away from it.")

The Composer's articulation of his response to music as creator and listener is framed in a narrative of bodily extremes: the songs that reach him the most "absolutely destroyed me" (H20) and the bodily sensations he experiences are extreme, and involve him weeping "like very very tiny baby"; the process of creation of music can feel "desolate" and despairing until an "aha" moment is reached and the music feels right. The experience of anticipation of a long awaited melody "completely does for you - it does for you" (H23).

Consonant with quantitative studies' conclusion of music's bodily effect, the participants locate the music's effect on their bodies, notably breathing, as calming and cleansing, achy and transcendent. As this is not randomized music but the participant's personal choice which in some way spoke of how they were feeling, elements of memories and an innate felt understanding of what the music would do is shared across the data. This echoes studies exploring mood regulation (Knobloch & Zillmann, 2002, Grewe et al., 2007, Evans & Schubert, 2008, Garrido & Schubert, 2011) and the inner and outer world against which Langer saw music as providing a "defence" (1953, 490).

What these studies do not go on to explore but take on as a separate phenomenon is what it was in the music that created an affiliation with a common issue. For instance, when asked about the first moment in her piece *Casimir Pulaski Day*, Sarah knew "exactly" when it would feature in a replay (when Sufjan Stevens sings "cancer of the bone") even before it was replayed. Ben articulates his change in feelings about *Infinita Tristeza* and chooses a different song to summarize how he feels; Karen locates the screaming she practices to let off tension elsewhere; Eli's feeling is "always the same thing". Akira Ikemi (2013) links this to *A Process Model* and understands it as pre-reflexivity; a phenomenon which states that a felt response is already held in the body though it is not immediately recognizable until we notice it. He offers pre-reflexivity as an explanation for the way "the music affects us before we are aware of it", and this is because "felt meaning is already functioning implicitly" (ibid, 137). This echoes Gendlin's concept of interaffecting, and interaction first which Purton (2004) locates as a founding principle for *A Process Model*. (1997).

The body's storing of feelings creates the environment in which we carry around problematic, vague feelings. *A Process Model* accounts for this by its system of implying and occurring in any living being. It enables Gendlin to scale upward from hunger as an instinct, via reflexivity and consciousness to syntax and art. When a response is implied, it can either occur, in which case

it carries forward, forming a new set of implying or something else occurs in its place. What is implied is still implied, and goes on to implicitly function. If what is implied does not occur, it is known as a stopped process, and it is this that is implicitly functioning in us. A stopped process can remain so for an indefinite amount of time but it also remains implied in us. What then does occur is pyramided over, and produces its own implying and occurrences. It is also a way of living, and it seems important to reiterate that stopped processes in themselves can feel comforting and also provide both "life preserving" as well as "life-preventing" patterns. In their model on working with structure-bound processes, Geiser and Moore describe as an "odd home" nursing an old grievance or returning to an old pattern of addictive unhelpful behaviour and account for it that "it can be frightening to leave a familiar place without a sense of where to go next" (2014, 143)

Looking inward can therefore be a challenging process, and the steps of focusing were designed to replicate the sensing process of successful clients; checking out a feeling, working out what it is and verbalizing and explicating from it. The client participants Eli, Ben, Sarah and Karen were unused to experiencing felt discomfort and usually coped with it by turning away from those feelings back into the familiar pull of intellectualizing or self-criticism. In terms of how they related to their feelings experientially, they could get no further than forming the direct referent from their experience of listening to a piece of music which had meaning for a current problem. This making a felt sense – of finding the word and image that resonated with their feeling – can be a powerful experience in itself.

The content of the participants' accounts analysed by IPA could potentially illuminate this, for in all the client participants' descriptions of their interpersonal relationships, their feelings were something that kept them separated from others. Ben found that things felt worse once he shared his sadness with his far away family, because their concerned responses caused him to feel even more sad about it; Eli's worst parts of depression took her off to her room, listening to music, isolated. Recollecting a very early

memory, her younger self was not understood by her stepmother, and implicit in this is her criticism of neglect of a child's distress; Sarah ultimately did not want to share her true distress at her young friend's early death, as she felt it was disproportionate – and somehow wrong – when his family must have felt worse; Karen identifies being surrounded by people and yet feeling isolated more so now than ever, and yearning for someone to understand her, as well as for a closer relationship with her father. If, as in Gendlin's theory, feeling is interactional, then the profound loss of contact for these participants is marked in their use of music and how they feel it, bodily. Music then, can provide something of this lost contact, alleviating the feeling that the participants are alone in their situation.

The focusing participants also experienced their feelings as difficult, confusing and "too much", but were more familiar with the process of focusing, and so could also work with the set of feelings that emanated from it. So it was possible that "feeling the fear is not so scary", being alongside "the jarring", feeling more equipped to be alongside a "horror". Gendlin accounts for the client's process as one of readiness to engage – that client work ultimately needs to closely follow the steps of unfolding – the carrying forward and that a client can realize something cognitively but unless it is felt, cannot make the change themselves.

A client has all along asserted something about himself, for example, "I am afraid of being rejected." After many hours of therapy he comes upon the feelings which make this so. He discovers anew that he is afraid of being rejected. Usually he is then somewhat troubled by the fact that the feelings are new, different, amazing, yet no better words exist for them than the old, trite, "I am afraid of being rejected." The client then struggles to communicate to the counsellor that now he "really" feels it, that the concepts are old but the experiencing is new.
(Gendlin, 1962, 234)

The EXP scale identifies Stage 4 as the point at which the client participants stopped their inward working; arguably because they could not continue to explore the feelings that came with no indication of where they might go, and in the tentative environment of the counselling room, were free to step back into a less intensive experiencing. Music is a bodily feeling, and *A*

Process Model accounts for this: there was enough bodily response to the music that enabled them to be able to form the beginnings of a direct referent but their structured experiencing prevented its explication or carrying forward.

Creating the Direct Referent: "Like a ball of sadness, essentially"

Although the participants' music predominantly contained lyrics, their felt response to the music and also the problems it represented didn't currently have words: the music was mysterious, powerful, and it couldn't clearly be evidenced precisely "why" it was so affective. Each participant answered the invitation to select a piece of music with current meaning and the data suggests that in each case, it effectively expressed what needed to be conveyed at that present time. All participants were able to turn their attention inwards to their experiencing, sense it and receive an image or word from it: in Gendlin's words, they were able to form a felt sense about it, and their bodily response was part of a direct referent (a felt datum to which can be directly referred.) Ikemi also points to this referent as a felt sense for music (2013), and we can note the novel "odd and newly formed" (Gendlin, 1997, 230) qualities of the responses: "achy spaghetti", ("not wool because that's too soft and kind"), a feeling "wedged in" but from which is a wanting to run away, a "jarring", a figurehead, a "ball of sadness", "celestial and jarring", "angel and Stonehenge", "knotted and intertwined": all symptomatic of a fresh felt sense and information from the direct referent.

This suggests that felt response, and using focusing steps could work with the pre-reflexive bodily response to music. If focusing enables the explication of what has previously been indescribable then what emerges during focusing on music is not simply a deeper understanding of what is already there but a creation of new meaning, a "carrying forward" (1997, 71) a creation of more, making implicit experiencing explicit.

In *A Process Model*, Gendlin articulates the flow of past and present in language and speech during felt experiencing, and produces the concept of

ehev (everything into everything) to accommodate it. It describes how, as the layers of implying and occurring build up, some carry forward and some do not and are “pyramided over”. Even the smallest change in an experience can impact on those others feeding into it and elements interconnected.

Each word is its own eveving, its own carrying forward of its own context(s). One is therefore always in two contexts, the word's own (the kind), and this interaction context now (the kinded one).

(1997, 200)

ehev returns to Gendlin's notion of “interaction first” in organismic relationships, and in any given moment, as sentient beings, we can be at the mercy of the past, present and future. Gendlin's term eveving creates an environment in which the functioning implicit changes by being explicated and carries forward to further implying. “The word-unit is, in a self-enclosed way, its own eveving and carrying forward of its own context(s), and that independent eveving is then re-eveved in the speech-act” (1997, 195). It is helpful as an example of the intricacy of language, and could be potentially useful for understanding music's impact on the body, if musical notes and chords are substituted for words.

Explicating, making connections, (eveving) is a creative process, fusing new felt realizations and the distinction Gendlin creates here is of an internal structure, removed from the external observer view, which is created in a bodily response to situations, and which, importantly, goes on working and functioning implicitly in the body. He is informed by Langer's sense of the human body being an inside-out perception and the importance of symboling, defining it as attributing meaning through word, image sound or gesture to summarize a bodily feeling so that we are aware of it:

Symboling, eveving, construing can create an internal structure that allows for explication to produce further meaning from implicit material. The term held is helpful to us here, as sometimes the implicit is held and sometimes not, and when something (a memory, a hurt) functions implicitly, it is in and of itself functioning implicitly and is altered by it.

(Gendlin, 1997, 160)

Regarding what is happening in the body while symbolling Langer argues for the form of feeling, not perceived emotion/feeling but an experiential response. It is the internal structure of our experiencing that the EXP scale measures, and which helps us understand how a universal experience can unite and bind us and in Gendlin's words "grasp the internal relation among particulars that make them all instances, and their internal relation to the universal of which they are instances" (1997, 142). *A Process Model* accounts for the potentiality that anything – speech, reading, art, music alongside hunger, thirst, fear, pain – are physical phenomena that can be held in the body. Then if worked on, can be carried forward to provide relief and resolution.

Explicating and carrying forward: "It's funny talking to your insides"

The participants were divided between those who could form felt images but stopped themselves from exploring further, and those who could push through and gain greater understanding. The analysis already defined music as a direct referent of the composer; I posit that it is in itself a universal, offering instances of feeling formed in composition for the listener to experience. In Gendlin's words, art may "arrange experiences" (1962, 136) for others; I would offer a clarification in that it is actually arranging *experiencing* for others. That, as he has it in *A Process Model*, "the more unique to you (private, swampy, autistic-seeming) ... the more universally significant it will be to all of us, because your formulation will create the more new aspects in us and any other person" (1997, 333) and this Ikemi takes forward in the concept of "Re-experiencing" (2017). The felt image that the participant created is their own direct referent that is made of their own implicit functioning, of all the feelings that have gone, and exist for them that resonate with that particular music.

Eli's novel experience of "achy spaghetti", with its modification (not like wool which is too kind) or Ben's "ball of sadness" offers the same felt potential for explication as Celeste's "excitement replaced by sadness", image of a Stonehenge and an angel. Eli noted that "it's funny talking to your

“insides” as a commentary on the process, which underlined her discomfort about it, as well as working directly with the felt sense. That the steps were in place to help was only an element of potential transformation; a willingness to engage with very difficult feelings was not possible for the clients.

Understanding the clients’ reticence through theory is helpful here: whatever back door into a subset of trauma could only go so far, especially when focusing was delivered so tentatively. The clients got no further in understanding the power of their feelings, because, although they could create their direct referent, they couldn’t work with it. The felt response implicit in, say, Celeste’s experience (feeling controlled by her mother and wanting to stop feeling emotionally blackmailed at prioritizing her husband) did not simply stay at fear of being alone, and a sense of foreboding because she was able to carry it forward. In Gendlin’s vision, “there is no way to have or feel what is not being carried forward” (1997, 249) and this is where the client participants’ journey with their experiencing comes to an end.

There is a note here for clinical practice and ethics, which divided researcher and therapist in data collection; a researcher may well have pushed further, really encouraged the client to stay with the difficult feeling and follow the focusing steps more directly; a therapist may also have done so, but only in the interest of the client. The ethical sensitivities, and previous knowledge of how traumatizing these feelings could become, meant that one dual role informed the other: a therapist could not push inner work like this unless they were completely sure that it was in the client’s interest; a researcher may have probed to further the interests of the research: my priority would always have remained the wellbeing of the participant. Those participants able to work with their felt sense, who may at first have felt fear, concern at what it was saying, could start to engage, sometimes playfully, but also curiously with what was underneath. Ultimately they could go on to “own” it “instead of being dogged by something partly unknown” (Gendlin, 1962, 80).

Celeste's "blow up doll" (A98) image, exuberant, surprising and humorous, is an example of the further images and explication that can come from working with the original feeling – the image of Stonehenge and the looming angel; the Experiencing Scale enables us to locate it as Stage 7 experiencing – working with, developing from her direct referent, and experiencing a buoyant, creative fresh realization: a "yes, yes" shift in her experiencing of herself (1997, 241).

Implicit Experiencing: "You can see an eclipse through that"

Philosophers, psychologists and researchers alike all agree that music can bodily convey a whole wealth of intricacy in one chord; the Composer documents this in recounting "struggling with the harmonic language" while composing for an emotionally heightened scene in a TV show. Langer compares the complexities in music to the human organism, and the array of subjective response is demonstrated by quantitative research: Juslin's BRECHEMA model (2013); to DiNora's musical affordances (2013). It is a complex process to "imbue the human in a piece" (H12) and Gendlin touches upon just what is required here in his discussion of Stanislavski's acting process and the "felt body sensing" this involves (1997, 224) and what the Composer also uses to create a challenging theme for a tense densely layered scene. For this is needed "the whole felt sense" of a person here and in the Composer's words, "as well as what's happening away from the dialogue and seeing what's happening with the characters – future – feeding in what's gone before" where the story involved a group of soldiers preparing for battle and so "had to be really dense and really layered and had to give of doom/danger/fragility/reverence to these men" (G17). The multi-layered experiencing he is aware of having to create in his music conveys his understanding of the set of experiences he's offering to his listener. The composition requires him to create for himself a felt sense of all that is implicit in the scene, and to check in with himself as to whether it felt right, echoing Gendlin's comparison of this implicit experience to "a great musical chord that makes you feel a powerful impact, a big round unclear feeling"

(Gendlin, 1981, 32). Arguably the composer's task here was to gather up all of the different elements and bring them together so that they implicitly functioned in the felt sense of the piece.

From a vague position of the participants' unknowing regarding their felt response to music, emerged a startling array of complexity underneath that responded in kind to the implicit experiencing of their chosen music. Often this began with uncertainty, but a sensing of what the music might be expressing: something represented in a felt image of a "pinhole camera" in which it's possible to "see an eclipse through that" (H56). This implicit experiencing is also referred to as "edge of awareness" material that points to a larger felt sense about a subject that contains real detail; that once explicated, mean that new aspects come to function implicitly (1997, 156).

The Composer's experience working with a live orchestra reveals an extraordinary individual response, and compares it to working with Ferrara marble: as near as perfect. Placing his composition into the hands of expert musicians means they will always give "something more" and "take it to another place" because they instinctively know how to deepen and intensify experiencing. A creation of a direct referent that when resonating with fellow musicians enables them to bring their own implicit experience to it and make it their own in an unexpected – and yet completely appropriate way (re-experiencing as Ikemi [2017] might have it). The music is itself an interaction, that is enriched by all the previous interactions that the musicians have experienced with music.

Eli's "achy spaghetti" feeling connects to the music, which in itself represents a time of depression that feels risky to visit because she likes it there too much; Ben's "ball of sadness" ultimately shifts into a feeling of anger at himself for feeling the way he does; Sarah's grief is "wedged in" and "crept up" on her; Karen's "knotted" feeling is transcended by the music, but this is as temporary as the music.

A Process Model offers a helpful term here: "Monad", which for Gendlin refers to how a direct referent applies to everything, as it carries forward and "monads out into everything" (1997, 246). Celeste's journey presents a potential example of monading: the initial image of the angel and Stonehenge begins with Celeste realizing she's facing it alone, feeling afraid that this is a prophetic image and that her husband will die; the fear of facing it alone is one aspect of her whole felt sense, and staying with it she is then comforted in her own strength in aloneness. From here, she gets a sense of what the Stonehenge actually represents in her mother, and a lifelong fractious relationship that informs current day events. Suddenly Celeste can see that her mum's "shot across the boughs" is interfering in her relationship with her husband, and that she wants to ensure the time she has with him is precious; that she can stand up against her, and that she is always most powerful when she is being herself. From being afraid of alone and then realizing she can stand alone, she carries forward wanting to make the most of the time before loneliness. Working through the felt theme of loneliness here, created by that first set of confusing feelings (excitement replaced by sadness) has enabled Celeste to carry forward something that monaded into the past (her difficult relationship with her mother) that impacted on her present day. Looking back at her first contextual statement about *Any Colour You Like*, we might see that it was all implicit in here: "and there's quite a lot of conflict in this tape, and I've had a lot of conflict in my life, in my relationship with my mother, so I think there's a lot of stuff around that as well" (A7). If Celeste had ended her session even halfway through, she would have worked through the "awful" feeling that she will lose her husband, and made the connection that she would never be alone, because he will always be with her in spirit, but not progressed far enough to make the connection back to her mother and conclusions for present day. These responses were informed by the implicit experiencing of Pink Floyd: it didn't exactly fit Celeste's situation: but the theme of choice, what it conveyed informed what was implicitly functioning in her but had yet to carry forward, to be given voice.

Here what was implied has occurred, and shifted how those feelings implicitly functioning in it (feeling controlled/abandoned/ weak) now function (1997, 155). Her perspective on all aspects of her experiencing: her husband, their life together, her mother, herself as an unloved bullied child, and now as an adult who can act of her own accord. This instance suggests that an early turnaround that kept Celeste's inner experiencing at Stage 4/5 EXP would not carry forward her latter experiencing or enable her attain lasting change from the music. This suggests that listeners may respond to music at Stage 4 or 5 EXP because they receive a bodily felt response from it, and that is why it feels so powerful.

Although Gendlin refers to music as “still powerful to carry the body forward” (1997, 203) what is identified here is that just a listening is powerful but does not apparently carry forward any stopped process. Potentially it may reveal more clearly what is already implicitly functioning: this concords with Langer accrediting music’s powerful effect on bodily response, but this response, however powerful, does not last much beyond the concert (Langer, 1953) or the iPod accompanied walk to work/university because the felt sense it creates is not carried forward. Only explicating from it and allowing what is implicitly functioning will facilitate it to carry forward. For Langer, it is pure form of feeling that enables this but it is fleeting; in Gendlin’s *A Process Model* music may here be an implying but not an occurring. Its instances of the music and what the music sounds like creates an eveing, the felt referential layering of all those other experiences of listening.

Super-Ordinate Theme: Music: the “Direct Referent”

What this thesis proposes is a philosophical idea of how *A Process Model* may help inform an understanding of the bodily processes underlying musical experience in a fresh way. So with words, expression, art, feelings, music is itself a bodily response: one which is particular and significant in the creation from a bodily place of the composer, recorded and held in music

composition (unless experienced live) conveying felt experiencing to a bodily place in the listener. Until *A Process Model*, common thought relied on the old model, with its emphasis on the external, explicit, recordable, and a sense that feelings somehow evolved separately from physiology. The struggles of empirical quantitative researchers “puzzled” (Eerola et al., 2017, Menninghaus et al., 2015, Evans and Schubert 2008, 2011, Vuoskoski, J. K. & Eerola, T., 2012, Kallinen & Ravaja, 2006) at why music is so moving, and the mysteries of the paradox of listening to sad music are rooted in the positivist “outside-in” tradition. They ascribe words for participants to choose, and in seeking to randomize and formalize samples do not permit participants to choose original music (see Zentner et al., 2008) for the observation of this, and their own use of subjectively chosen music). The data in this research suggests that subjective response can be linked to the use of self-selected music in the study of its potency; this was a conclusion observable in the study conducted by Menninghaus et al. (2015) on feeling moved by music. Understandably empirical research based on what is observable must have points of comparison and control examples for a positivist study to be reliable. Gendlin’s theory allows us perhaps for the first time to have workable concepts for music as the organic, evolutionary concept as envisaged by Damasio, and offer a philosophical concept to enable us to talk about it.

In “thinking further” about Gendlin’s concept, it may be suggested that music runs in parallel not just to how words are formulated, but to how he imagines the experience of listening/the listener:

From this complexity of ours the speaker to whom we listen, forms, in us, what we call “recognizing” that we always “were” like that, too. And yet when that “same” meaning forms, it is made of some different implicitly functioning experience. Ours.

(1997, 231)

This correlates with the feelings of belonging located in Crafts et al. (1993) study as well as Small (1998) and Ansdell’s (2014) observation of what it is that makes music so powerful. What comes from the musician, in Gendlin

and previously Langer's sense, is a "form of a feeling" (1953, 405) produced by the composer, and not the feeling itself. The creation of the direct referent of music, is kinding: taking personal experiences and grouping them so that they become more universal in implicit experiencing.

Universals and symbols are not empty, but have to do with kinds.
Kinding groups similar experiences together so that all past complexity can be playing an implicit part in the power of a current situation. (1997, 214)

To create it, the Composer must face the desolate empty page a "desperate and lonely place" with a brief on what to form, wading through "days of utter rubbish" while all the time having to hold onto the thought that "eventually it will be okay" (G17). In creating his music, the Composer refers to working with "feeling for an interesting combination" towards a "yes yes" or "aha" moment, a creative shift that seems consonant with a felt shift of direct referent formation. Referred to as "Looney Tunes" by his family, the Composer "walked around the house humming tunes" until he absolutely knew it was right. The most effective way of composing memorable tunes is if he himself can remember them the day after composition and he offers an account of creating a musical phrase in the evening, but rather than transcribing it there and then, he waits to see if he can remember it the next day: a high risk, but also bona fide approach for him. Here *A Process Model* might suggest that his composition had potentially carried forward to what Langer termed as "the best of all worlds" (1953, 122). The direct referent had indeed fallen out, a similar experience may be comparable to Gendlin's account of a forgotten, reached for word in *Experiencing and the Creation of Meaning* (Gendlin, 1962) that remembering something is itself a felt experiencing (ibid, 76) of how he might explain forgetting what you have to say.

Arguably in composition, once the direct referent becomes formed, then it is exactly right. Gendlin explores the creation of arts in *A Process Model*, echoing the best of all worlds, but that it is the checking in with the referent that creates the best drawn line or picks the right word: the action is termed

as "focaling". Equally, the Composer discusses views that there may be many ways to score a soundtrack or to reflect a mood, but for him, there is only one way. This feels consonant with the sense of "rightness" about direct referent formation, that is as true for explicating in focusing, finding the right word you were thinking of:

When a direct referent forms and comes (jells), and opens (becomes "nascent") then the carrying forward has happened. It comes as it can and only that way. Its features are not what we might predict, usually, certainly not what we can control. Sometimes it is not an it, but two things, or three facets. Sometimes it is an odd juncture, two things neither of which is "it," but how they cross. A direct referent has its own character. (1997, 237)

Conversely, the Composer recounts the story of a colleague who could recite any performance by ear but, had "too many notes under his fingers" and so was blocked in composition. Where in that case, the original direct referent may have been potentially crossed over by too many other expressions of similar feelings.

Once a direct referent has formed, what one can do in the new space is also different. Now one can "put it down," or "receive," one can let it wait for later, one can ask how one would feel without it (awaiting a new feel in the body, which again, must come, cannot be invented), one can stand next to it, tap it lightly to sense what more is involved in it, or, if one places each new problem to one side and lets each further problem be a direct referent again placed, one comes upon a vast plane. The big problems lie there like huge boulders, now small in comparison to the big open space.

(1997, 242)

Thinking further with this concept, whereas for the composer, direct referent movement has occurred, what the direct referent conveys through music does not immediately carry forward the listener's experiencing; otherwise music would be the ultimate long-lasting panacea for all ills. Some of this happens for the client participants, in that they are able to form a felt sense: as Purton has it, temporarily put "form" to their feeling (2004). However, this cannot sustain beyond EXP 4. All can locate what is implicitly functioning, but only the focusers go on to carry it forward. It could be

potentially helpful that we are able to examine where and where it doesn't work, and apply *A Process Model* philosophically to music.

The creative process then carries forward what is implied in the Composer when there is a set of feelings/emotions to convey through a felt sense: in music, a wholly worked through direct referent is created: for the Composer to feel satisfied that their work is right, they would have needed to reach their "aha" moment and carry forward their felt sense of what the piece needed to become. They are, in Small's terms, also the listener and must be satisfied enough with the sound of the piece to transcribe it into music. The listener is then presented with a direct referent, with all of its fulsome meanings, implicit experiencing that the composer has already worked through to convey both as composer, creating the form of feeling as a fellow human being.

Everything into everything (Eeve): "The importance sort of crept up on me".

The data documents how a piece of music's relevance and significance can change over time: at first a beautiful song becomes a powerful recollection of an out of time death (Sarah); a familial bonding over *The Wall* becomes a yearning for a felt connection (Karen); a vivid memory during the courting stages of an enduring marriage to span a lifetime (Celeste); a song that initially reminded Ben of the person who gave it to him, and then its lyrics and message resonated with his far away family. Flexibility, adaptability speaks of the fluidity/plasticity of felt experience: meaning can change, and return to not just the first time of a listening, but any other time a listening meaningfully occurs. *A Process Model* can account for this using the concept of how everything is interconnected with everything else (evev) and symboling, "as sometimes the implicit is held and sometimes not, and when something (a memory, a hurt) functions implicitly, it is in and of itself functioning implicitly and is altered by it" (1997, 160).

Gendlin's concept of universals and patterning can inform how the participants can be responding bodily with their implicit experiencing to the songwriter/composer's direct referent and is assisted by Langer's idea that the music in some way presents the "form" of feeling that can be responded to. This response is not simply in a global cultural way to the form of grief and loss, but also in the specific personal way that the listener experiences grief and loss. Taking for example, a client wondering if his angry response to a situation would be shared by others (and therefore make it acceptable), Gendlin explores, that of course a cultural response to it would be the pattern of feeling angry (wouldn't everyone feel this way), and yet "still there is another level on which one might ask each of them, further, why they feel this way" (1997, 228). What is universal is also particular, and so it comes to account that because of the individual context brought by a listener, music can engender a myriad of differences both in the first listen, and in every time thereafter: as well as inner experiential response, there is a cultural implicitly functioning response, that reaches out to the implicit experiencing in the listener.

As Small argues in *Musicking*, a composer creates within a shared culture, "guided always by the assumptions, the practices and customs of the society" (1998, 203) and will be referencing what has gone before through the very nature of their own learning and experience with music: consider this study's Composer's understood expectations that in creating a war soundtrack, a "bugle" will be "all you want to hear and expect to hear" (G40). This is a direct referent that is a kind of particular as well as being universal (1997, 255). This informs Egermann et al.'s (2015) discovery that though some elements of music can be found to be universally stirring, those that are based on cultural assumptions, such as the shrieking violins of the *Psycho* soundtrack, will find its audience unable to share the same felt response. Equally the fact that music is not created in a vacuum stymied the study by Eerola et al. into felt responses into unfamiliar music (2017): it can still sound like other familiar pieces, with chord changes, style and tone and potentially produce a similar response.

Langer describes the creation of music as the composer finding the “best of all worlds” (1953, 101). Some flourishes, sequences, chord changes, “devices” will be those that “inevitably” you fall back on “again and again” (G43), and that falls within the composer’s style (even if they are rejecting a cultural more, they are still referencing it by their rejection.) So that there are some universals that also create an individual response and a hit piece of music can be universally appreciated, but also carry a myriad of different meanings, such as context, personal connection, memory (first and each time it’s heard). This can be illuminated by Gendlin’s idea of universals and their internal relations. There is an internal relation amongst particulars that emanate from the body: the experiential response in creating a direct referent in a musical composition is a creative carrying forward: so this is an “instance” of the Composer’s concept of hurt/rejection/loss/grief that another listener can respond to in a similar bodily way. But it is an instance, and not grief itself, and the listener responds to felt “form” of it as a fellow human, united by biology and the same physiological make up.

Reflexivity: “It’s like I’m going somewhere, or doing stuff

The felt experience of music doing something profoundly helpful was reported by the participants, and resonates with contemporary empirical studies of heart beat, endorphin release, as well as featuring in Gabrielsson’s peak experiencing (2001) and concords with Langer’s notion of “dynamic time” (1949, 226) held in music: it is its own heartbeat. Langer articulates that musical duration is “an image of what might be termed “lived” or “experienced” time: the passage of life that we feel as expectations become now, and now turns into unalterable fact. Such passage is measurable only in terms of sensibilities, tensions and emotions; and it has not merely a different measure, but an altogether different structure from practical or scientific time” (1949, 109). In *Musicking*, Small accredits Czikszentmihalyi’s concept of flow as contributing to the feeling of being in a different dynamic experience (1990) and this is reflected in the Composer’s account of what a

good day's composing looks like: recounting a successful day composing rushing past him without his consciously noticing. Unable to write music without either lyric or narrative, he first "assesses" what the music needs to do as well as how much help drama needs. Deciding what his music needs to do is literally his job: layering character, imparting and imbuing emotional response into music, but not too much or too little for hand holding in drama can "undermine" (H13) what all other elements in the show are doing. He is aware that music can imbue scale and pomp where a visual budget cannot, and can suggest more heightened emotion, as well as reflect the complexity of character and personal dilemmas. There are times when he takes music out rather than puts it in, and his is an instinctive knowing, referencing a fellow composer for their work in a stirring theme that occurs only once in a film: "Only right at the end you want it – and need it – and it's all the more powerful for having it there: magnificent" (G23).

Reflecting the complexity of felt response even before it is articulated (symbolized), recalls Ikemi's sense of how *A Process Model* helps understand the body's immediate response to music: that it is pre-reflexive. For, as Small states in *Musicking*, the composer is also a listener, who transcribes, holds in time by writing down the music and who gets the "feeling for the combination" right as they sit at the piano playing chords until the "aha" moment when the direct referent forms and the music is transcribed. Reflexivity and pre-reflexivity ebb and flow in this creative process, where we experience a bodily response and then find ourselves "feeling ourselves feeling" (1997, 133) and in this way creating a new felt space in which other feelings fade into the hinterland and those resonating with the direct referent of the music can dominate, albeit briefly.

For the participants, the message of the music conveyed by the lyrics offer a feeling of "validation", or of things being "okay". It's okay to be feeling conflicted/sad/alone, as conveyed by the direct referent of the music, but also in the implicit functioning within the listener: offering implicit experiencing and enabling what is also implicitly functioning in the listener

to emerge in a bodily way. A striking parallel perhaps with the sense of interaction first: that music itself creates its own space, and peoples it, so that those isolated listeners can reach out, and sense the person on the other side.

Identifying significant musical elements: "The repetition in it I found really powerful and stuff"

Langer offers a perspective on what is experienced bodily during music listening and what is implicitly functioning is also part of biological make up, "we are organisms, all our actions develop in organic fashion, and our feelings as well as our physical acts have an essentially metabolic pattern: "Systole, diastole; making, unmaking; crescendo, diminuendo sustaining, sorties but never for indefinite lengths; life, death" (1953, 99). Small accounts for a pattern of 400 years of symphonic Western music repeating this pattern of tension, relaxation to final resolution (1998). What is shared by both theorists is their link to mythical structure that understands symphonic work as part of a greater meta-narrative: "order is established, order is disturbed, a new order is established that grows out of the old" (1998, 164). The journey of the unfortunate one (Langer, 1953) marks the familiar journey of a musical composition, that at once resonates with cultural expectations, but is also biologically an aspect of the organismic body. In his reflection on the progression in *Bovedas*, Nick articulates that it opened up to a "whole archetypal journey" (B55) that encompassed jarring, the reach for celestial peace and ultimate resolution incorporating the two.

Quantitative and qualitative research has attempted to identify what it is about music that can be so powerful, grappling with musical anticipation, sadness, and paradox (Swaminathan, 2015, Juslin 2013, Huron, 2006) but returning in puzzled confusion. Langer's perception of music's dynamic structure (1949) elucidates this in the way it echoes that of the human organism. Music then has historically and culturally provided in some way a

needed element of life that reflected inner and outer chaos of the human condition.

Gendlin's *A Process Model* takes this further via Damasio's evolutionary structure in relating all aspects of human interaction biologically through the concepts of interaction first and implying and occurring. Human universals here are conveyed; that a composer's direct referent is essentially offering instances, universals of feeling to a listener (in the composer's case, communicating their felt sense of what a scene needs to do) for their individual responses to bring their complexity to it. How complex then, if instead of language, we substitute feeling tone to Gendlin's notion of bodily formation of words. Where Gendlin creates concepts for the body's role in language and syntax (occurring/implying) theoretically given that music is also a bodily phenomenon it may offer concepts for bodily response in receiving music. Experiencing a felt meaning from music could transfer note/vocal/sound understanding process for all other notes/words/sounds that have been stopped before and have been "pyramided over". That which Ikemi describes as "pre-reflexive" implies felt meaning has already gone on, and that the effects of which occur before we can note them, a felt sense that is noticed to form a felt meaning. When we notice, we feel our selves feeling. I posit that *A Process Model* can help us think further about why that is: the composer has previously created their own direct referent that is based within the culture and social mores of the listener, so it is a musicking collaborating.

A Process Model's bodily concept of creativity and language states: "every word-unit is therefore implicitly a very large system of mutually implicit sequences, as well as being its own occurring, its own carrying forward of its own context(s)" (1997, 188). Using this implicit inner structure to understand what a musical note may represent in conjunction with others suggests the potency of music bodily. This in itself could offer a conceptual account for musical anticipation (Huron 2006), the power of repetition if, we were to understand through Gendlin's concepts the bodily felt impact of the

each note by themselves, and then also in combination. If, like a word, what that note might imply occurs next, and what actually occurs: many will recognize a feeling of a disappointing or disconcerting chord change, or the classic rip of the stylus off a record, interrupting the flow of music: it feels brutally unfinished. That may be explained by the fact that our bodies were with the music, in flow, awaiting the next step in the sequence, implying an occurring. The note's "relationship" with other notes, before and after creates a nexus of potential occurings that also remain implied if they do not occur.

Langer cites mythical structure, music's inner workings of tension, and resolution as being profoundly powerful to a Western culture and our meaning making of our world involves storytelling (1949, 177). Ultimately therapeutic change is a journey and a narrative, even if the real change comes from how we are relating to our experiencing rather than what we are saying. A client makes meaning through story: stories about others about ourselves; in therapy a client tells a story – sometimes about others, sometimes about what happened to end up in therapy. The forming of words from a felt sense – explicating – is then the storytelling from a deeper feeling part of us. Part of myth is the journey of the protagonist, the unfortunate one, and that bad things are going to happen to them in order for them to overcome. Within a story comes structure – expectation, build up, resolution – and that is certainly true of Western musical structure. Perhaps a dynamic experience of this in musical time is a mirror to how we may overcome the trials and tribulations of life. The narrative of a client in therapy is shaped by their own understanding of themselves, and a move from fixity to flow.

Gliding

Although a discussion on my choice of music and its significance and themes could feature in any one of the subheadings, the journey and my layman's understanding of the Composer's piece of music *Gliding*, how I appropriated it to a memory of a time in my life seems pertinent here. I am beginning to

use the concepts from *A Process Model* to be able to talk about it in terms of direct reference, explicating, eveving and monading. It is an unprovable aside that only when the Composer told me its title, did I realise it was called *Gliding*, and even then, it took my reading back my transcription to acknowledge this!

In many ways, other than the cohesion of the title and the journey, there the significance to the Composer's intention and my implicit experiencing mostly ends. It was a piece of music that was loosely attached to the Composer, and the time I first heard it. I also knew it was part of a soundtrack for a *Battle of Britain* television show, and so perhaps then, with the theme of Spitfires and dogfights, gliding in the air may be a common reaction: because that is what the Composer needed to convey. My impression of it was "stunning" and "beautiful" and so potent that since its first hearing "the music has always occurred to me" (G2), and its "message" has endured. I refer to it as the "diddly diddly" music, and the Composer understands immediately. This was the narrative that the Composer wanted to convey:

H33: This one tune was when I was scoring a pilot's recollections about a sortie into Germany when he'd flown in and when he'd flown back his engines had given out. And, um, and they gave out one at a time in classic sort of Hollywood fashion he saw one go and then saw the other one go - and he was going over the channel and it was either ditch into the sea or try to get to the shore. And he could see it tantalizingly close, so he just glided, he glided through the air. So the music had to have the sense of freedom. But also a sense – not of danger so much, and I think that's what he said, I mean he said he just remembered it being completely liberating he said he didn't really feel any danger, just said I was flying and it was really quiet.

My focusing also created a journey, that had its roots in that time, and begins with the "nostril" (G19) feeling around the high notes of the music, and then "this beautiful warmth that comes, and it's almost like a smile" of the bass. This is accompanied by a gesture – arms outstretched which I compare to the image of a figurehead "the lady on front of the boat"; brave and battling forwards and against the elements – later I develop this image to "the lady

on the front of the boat sails alone" to explore my self-imposed isolation from others.

G29: And, um, what's coming up now, which is really interesting, is the "diddly diddly diddly diddly" bit. Almost the build-up, the gathering movement of it. It's almost like ... yeah ... my body says "prepare yourself" that's, that's the ... prepare yourself.

Working with this sense of a voyage now, as the direct referent shifts, I see this piece of music – in itself – as a "small way in" (G32) to a traumatic time.

G38: Cos er ... it's almost as though the diddly diddly diddly diddly at the start of it is really tentative. It has a tentative feel to it.

Whereas I locate the sound as "tentative", the Composer meant for "liberation" and gliding, reflecting the "movement of the air" for the "ostinato of the strings that does it" (H29). My understanding of the music then makes sense of the bass coming in as "and then the drama!" (G39) I return to the motif of the figurehead, working with this felt image to draw out some of my feelings of that time: she has a fixed expression and she is "surviving" (G40) the elements "alone" as I did. I reflect on that time as a journey of a survival and a mix of beauty and horror. But my survival, physical, actual as well as mentally is also memorialized as a walk I took back and forth to the hospital to receive treatment.

G51: I can stay with the horror a bit, yeah. I think there's something about if I'd really been in touch with ... really what was happening, probably I would've broken down then. But the survival, the survival – something has just occurred which I'll go into – but the survival enabled me to glide in that diddly diddly diddly diddly.

Here I locate the ostinato of the strings as "diddly diddly diddly" and to glide, a sense of gliding in spite of uncertainty here. The Composer:

H29: The diddly diddly diddly diddly, it's that sound. It's that sort of propulsion and that sense of space and we're at that height, and the melody really helps. The melody really played sort of and there's a piccolo and a violin playing and they're sort of spread out in the orchestra so as the plane is up in the sky, so is the music. So it's really high, and it's almost lifting it up. It's almost the music is something in the air. And it's a very short piece and he ended up surviving. He got

the plane down. So it's a, it's a, I'm really chuffed with the shape of it cos it really gave you a sense of, a sense of gliding. And it's called Gliding, actually.

My direct referent of the bass and what it represents in its felt meaning shifts across my focusing.

G52: Yes it's the shape of the music that the survival, and then bass that comes.

Amongst my explication the "bass is truth" (G52) and also "the moment of really understanding both beauty and horror" (G54) and later, in explicating the friendships that were "just enough" to sustain me, that "bass, that beautiful bass is the moments of warmth that I experienced" (G66) and finally "That bass is gratitude" (G74) – for the friendships and also the small things that sustained me in that time.

J34: It's called Gliding! Cos you've got, the ... the strings, and then you've got this underlying bass, this chords that's darker.

H34: Mmm, and that's saying, sort of, will he make it?

J35: Will he make it?

H35: Cos, you know, he's losing altitude the whole time.

J36: So there's the height which is expressed by the music then the drop?

H36: Yeah. Cos it's very, it's a very strong piece, I really like it.

If music is considered to be the composer's direct referent, then we can perhaps grasp all the inner work that will have gone into this, the fact that for this composer, only one way will feel right, and between a blank page and that is humming, pacing, days of desolation, but the inner knowing that at some point it will come right. The creative process will happen and the felt sense will form and express. Using music to do it, is an inner felt way, as if he were writing a poem. But he already has the poem/the narrative here, so to construct a feeling tone, to create an instance of terror before a battle, or an arrogant charming man, is a potent felt sense using the mastery of music as a painter would a brush. This is not to undermine the sheer power of music, but to bring conceptual understanding to it: it is our bodies. It is us. From human to human.

How to use music: "I get to pick what mood I'm in"

Earlier theorists of music existed in a time in which its access was confined to those who could attend concerts or play music on gramophones. In fact William James refers to music being an equivalent of "the sway of alcohol" (1917, 376) to the working man and one which he presents as comparative to a religious experience. Yet there is a similarity to the notion that, if music is like a drug, it is so because of the distraction, the change of mood away from a current difficult one (or towards a more desirable one) and potentially a lack of acceptance then of how things are right now. Small (1998) expresses the range of music usage from a companion as much as a stimulant, but certainly as an experience which affords distance from a current feeling. Therapy ultimately is about staying with a difficult feeling that has been denied up until now, and offers conditions of empathy and acceptance in which to re-experience it differently: process experiencing requires working with bodily feelings in a fresh fluid and not frozen way.

This difference in listening styles is reflected within the data, from Celeste's vivid recollection of first listening to a Pink Floyd album in the 1970s when the way you would do that would be to go to a shop to the YouTubing by Karen, Eli and Sarah – some not even being able to name the artist or identify the name of the song – the just the pure music itself stands out. Modern use of music research (Knoblock and Zillmann, 2002, Crafts et al. 1993, DiNora 2008) is reflected within the data: compare Celeste's recollection of physically buying music in a music shop, having it recommended and then listening to it all afternoon, to Sarah and Eli's browsing through YouTube. Eli misquotes the song lyric and doesn't know the artist, so there are implications for the cultural changes in music here. The sheer availability and accessibility of music now means that music which occurs to us can be immediately accessed, if not by MP3, then by online streaming through Spotify. Modern capacity to shape mood through music is documented in Eli, Ben, Sarah and Karen's responses – they all use

it in certain ways – it affords them musical opportunities, mood modification, but it doesn't resolve their issue.

The Composer is aware of modern requirements for music, and recounts being asked by a director or producer to compose a soundtrack to temp track: a wish list for a sound-a-like that locate tone, temp, scale. The Composer expresses a mixed response both to creativity and practicalities: though it can be helpful in terms of scale, a temp track wish list that features a popular piece ("for the last ten years it was all *The Dark Knight*") can lead to an amorphous sounding output across the industry. This can also create practical issues as, in the case of *The Dark Knight*, the imagined soundtrack is often on a grander scale than the current budget ("You think, okay we've got about three quid and about four days and you want me to do that?! [H13]"). In turn, however he finds his music can import pomp and ceremony and scale to a production that may lack the budget to portray it visually. Yet for all technology's access to music, for the Composer there is nothing that can beat a live performance: for him sensing the other person is crucial to music affinity with others and their power.

Langer summarizes this as the "transient" and temporary panacea (1953, 212) of a concert hall a mood is fleeting. The knowledge that moods are fleeting are not yet grounded in significance for the client participants, who feel as though they are at their behest, puppet like, yanked on strings of their unknown, unwanted feelings. Ben uses a song to express more of what he is feeling, better than he can say – and the content of it (*Dialogue*) feels ironic given that his session was about feeling isolated and unable to reach out to his distant overseas family; Eli's song "lulls" her into a false sense of security to which she goes willingly, accessing a time where she felt depressed and knowing she has the power to step back from spending too much time in a place she likes "too much" by just switching tracks. The human universal has reached out and expressed its feeling, and this resonates with the listener: there is temporary experiencing in the resonance with what is already implicit functioning, but "a great physical relief" (1997, 236) can only come,

at least for the participants, when the feeling is focused on, and a unique new direct referent forms and is carried forwards for the participant.

The focusers experienced felt shifts because they were able to work with their inner experiencing. There is temporarily a different felt sense located by the clients: dynamic, doing something going somewhere, contacting a deeply wedged in feeling that they can contact, as well as feeling relaxed, and that it's lovely, or feeling tempted and lulled into a false sense of security. Each instance of music can also create a different music experience depending on the context of the listener, but there is common ground: *Casimir Pulaski Day* is never not going to be about bone cancer; millions of fans have been drawn to Pink Floyd's inspiring message about the human condition. *A Process Model's* concepts of instancing, symboling and eveving help us grasp how it is that all listeners will also have their own response to the music, as well as being united in the universal that it expresses.

Super-Ordinate Theme: Paradox

All music chosen by the participants, even those without lyrics, had a paradox or a contradiction in them, and the data supports the physiological findings of Huron (2006) and Panksepp (1995), that sadness is twice as likely to evoke a profound bodily response. Each piece reflected experiencing that linked back to the problem or issue that initially either brought them to therapy, or was relevant to a current issue. Both the music itself created paradoxical experiencing, or the choice of music with an anathema that linked to current theory's preoccupation with why listening to sad music can produce feelings of contentment. As evidenced in the data, the participants' view of the reasons that brought them to counselling created a paradox: it being "objectively stupid" to listen to something that could make Karen cry, that for Eli crying is futile and yet she wants to do it; feeling bad is like "throwing stones" at Ben's own house, and Sarah's sense that the felt response that *Casimir Pulaski Day* invokes is both wedged in and something from which she wants to run away.

It is often a conundrum to feel two contrasting things; this formed one of quantitative research's issues with triumphant and agitated responses as Zentner et al., 2008 struggled with the idea that listeners listened to sad music to feel better, invoking the cathartic response or empathy for others but coming to no real conclusion as to why this is. Paradox creates the formation for much of Western culture's humour, it leaves us feeling torn and divided and it is somewhat sophisticated (bittersweet, poignant). A potential block to understanding within current theory is an emphasis on paradox needing resolution by siding with one over the other. Langer locates the importance of working with both conflicting parts:

A paradoxical idea is not one to be discarded, but to be resolved. Where both elements of an obvious antimony maintain their semblance of truth, their pragmatic virtue, and both can claim to originate in certain accepted press, the cause of their conflict probably lies in those very premises themselves.

(1949, 16)

Furthermore, what Juslin decried as the rather unhelpful cognitive emphasis in music and emotion research on paradox also creates a valence system in which some feelings (anger, sadness) are classified as negative. Whatever the difficulty or pain of experiencing these bodily sensations, psychotherapeutic work ultimately requires their acceptance. Much of therapeutic theory explores divided experiencing: its issue is that the bodily felt response, (which in the client work is often exasperating, unknown, and needs getting rid of) is likely a stopped process. Carrying forward this stopped process (for Celeste, Nick and Jenny) creates relief – they also accept that it is not negative to feel angry or sad. Research investigating why it would feel better to feel bad ultimately stymies itself in this way. Gendlin argues the body needs to feel and carry forward these stopped processes to move on from them (we know this from trauma work): focusing can work with paradox differently.

In *The Radical Acceptance of Everything* (2005) Ann Weiser Cornell confirms this thinking, and that ultimately in therapy, a paradox can be accepted and only when it identifies too much with one side, with both sides not fully

experienced allows for uncomfortable paradoxes to continue. Stage 5 of the EXP scale looks for a problem to be resolved, and acknowledges that in order to resolve a paradox both sides must receive equal treatment. This also resonates with research's investigations into sad music and why listeners may particularly be drawn to listening to music that expresses depressing feelings (Blood et al., 1999; Garrido & Schubert, 2015; Vuoskoski et al., 2012, Sheldon and Donahue, 2017). The data reflects how the client participants are aware that aspects of their music contacts and helps them experience less comfortable feelings: Eli is " lulled" into a false sense of security, but goes there willingly, and when "down" there is also aware that she "likes it too much"; Sarah wants to run away from the feeling, yet knows it is also wedged in; Karen knows the music can "regularly" make her cry, and yet it also helps her "transcend" other feelings. Ben's dilemma about the depressed bodily feeling that brought him to counselling is "it's bad, but in a nice way, or it's good but in a bad way". All participants use this attraction to a bad feeling as comment on their own therapeutic journey: they don't know what it is that is wrong with them and also can't imagine how they might be fixed. However, if the felt sense that their music contacts is also a stopped process (concordant with Meyer's inhibited response theory, [1956]) then it also feels pertinent that these comforting resonances with stopped processes are also a way of coping. They are as much of a comfort as nursing an old grievance, or returning to a bad habit: they are potentially also as inexplicable: "something in us wants to go there and another part knows we should not" (Geiser and Moore, 2014).

Resolution of this paradox requires an acceptance of all the feelings in experiencing. An example of this would be the sense, in focusing, and particular body work of the importance of the word "and" instead of "but": a focusing resolution to Ben's paradox may well be it's bad *and* in a nice way" accepting both. This can be observed in Celeste and Nick's working through the problem (EXP 5), and realizing the resolution at the end of it: Nick doesn't overcome his jarring feeling about his operation; neither does Celeste conquer her fear of loneliness: instead Nick trusts that both health

and illness coexist in life; Celeste realizes that her strength in self had been diminished by her mother, and her fear of losing her husband does not detract from her new buoyant sense of self creating a fresh strength that means she can be alone and feel strong in herself.

Paradoxical feelings reflected by music: “I want to change the world but all I do is sleep.”

Paradox is not only perceived as part of the music, but also encompasses the participants' paradoxical feelings. The Composer is well versed in paradox, both as a listener to its devastating effect, but also how to use it to formulate those experiences for his audience. For example, in considering how to explore the devastation of the group of characters in a show, he recalls using “juxtaposition” which he finds “works well” to hold the complexity: in Gendlin’s terms this is creating a felt sense of the whole for his listener. The Composer is “mindful” of tone as he works in his creation and this technique was helpful for constructing a soundtrack to a war film, with dogfights in the skies showing “death and destruction” against the sound background of choral and string music: “ridiculously beautiful against images of utter carnage.” Pannese et al. (2016) argue that a new felt experience occurs within musical juxtaposition that is structurally similar to metaphor where something new is created from two separate felt responses. In his 2013 paper *You Can Inspire Me to Live Further*, Ikemi references *A Process Model* and identifies its importance to pre-reflexive response to felt meaning. Further he resonates with Gendlin’s exploration of metaphor’s connection to the crossing of felt meanings and it can inform psychotherapeutic theory on what is “for understanding what happens in the therapeutic relationship” (2017, 170). Returning to Ikemi’s thoughts on felt meaning and music (2013) re-experiencing and crossing can further impact on our understanding of the pre-reflexive impact of the felt sense of music and “cross” in way to illuminate, resonating with Gendlin’s concept for metaphor and art in *Experiencing and the Creation of Meaning*:

While reading a metaphor, we experience the new meaning. However, if someone asks us to explain or explicate exactly what the metaphor means, we are then in the position of the poet. We must find new and different symbols for the felt meaning which – so far – we have symbolized only metaphorically. Hence to specify the (usually many) meanings in a metaphor is also a case of what we are calling “comprehension.”

(1962, 117)

Potentially there are similarities here in the way we process and formulate metaphors: two different felt meanings coming together to create a third, different one. If we were to have to explain the metaphor, we would use a further meaning still (and not necessarily refer back to the original two).

For music to create meaning for a listener, it must work within their cultural context and refer to instances of the situations they have experienced; this could account for why *Psycho*'s violin shrieks did not unsettle the Congolese rainforest tribe in Egermann et al.'s study (2015) and how Cohen's experiment in altering film soundtracks changed meaning for her participants (Cohen, 2001). Examples from the data include Eli lulled into false sense of security and yet going willingly towards song that helps her contact “the worst parts of depression” (C1), a sad pertinent song that is lovely because it's sad, Ben's feeling that it's “bad in a nice way or nice in a bad way”. Eli's desire to “change the world but all I do is sleep” is a verbatim quote of the song's lyrics, and a paradoxical summary of her depression: grand plans for herself that falter because of her experience of depression. It is the latter issue that brought her to counselling, and she continues to live in the cyclical paradox that her fellow clients share: she doesn't know what's wrong with her and is divided between being afraid that there is something wrong and wanting there to be something wrong so that it can be fixed.

The client participants' paradox is not resolved because it feels impossible: they cannot penetrate beyond the feeling of the problem that brought them to counselling in the first place: Sarah's wedged in feeling deep down from which she wants to run away; Karen's yearning to be closer to her father, but that she herself is a mystery that can't be solved and within this an irony:

wishing there to be something wrong with her so it can be fixed; Eli's years of therapy that keep her in her cycle; Ben dwelling with his music and not being able to understand why he feels so depressed, something that "sabotages" him and that he contextualizes as like "throwing stones at his own house."

In *A Process Model*, Gendlin accounts for this as the lack of movement of the direct referent, and therefore a stopped process not being able to be carried forward.

This is why, without Direct-Referent-formation, one cannot state the problem or be aware of the lack that one is instancing. To be aware of the trouble is to have it, to sequence it, thus to carry it forward in a new kind of sequence. That is why there is no way to have or feel what is not being carried forward.

(1997, 249)

Here he would identify that the clients are stuck in not fully experiencing all their fear or their wanting to be ill: it's the don't know, the mystery that is causing the block. Focusing attention on the problem means that there is no way clear for the solution to present itself as it does for the experienced focusers. Significantly, the paradox does not resolve in the way they expect and it comes as a surprise because it is created out of process experiencing, and allowed to freshly unfold from what was functioning implicitly.

Contacting Stopped Processes: "Nice in a bad way or bad in a nice way"

Liking paradoxical feelings in music (why listen to sad music?) has been well-documented and debated by researchers (Swaminathan, 2015). For Sarah, the music is "lovely and that's why I'm so sad"; Ben likes dwelling on it even though it causes him to feel low; Karen's song can often make her cry which feels confusing as she wants to feel better. Equally, Celeste understands her music contains a lot of complexity and conflict; Nick is aware that he feels jarred by his, and Jenny senses that the ostinato of the strings also warn "prepare yourself". As well as dwelling on whether or not they can be mended or cured and how frightening this feels, the client participants all objectively turn their attention to how this looks for them to

the outside word, maintaining their feelings of self-loathing: surely if they're feeling sad or depressed it would seem "stupid" to try to listen to something sad? For instance, Eli can connect that she "goes willingly" towards the false security of her song, which can remind her of a time in her teens when she experienced severe depression, and also notes that it's because she likes it too much there (and shouldn't).

Liking the paradox, remaining in the familiarity of structured experiencing is supported by *A Process Model*: if music is a direct referent, then it is speaking for a set of feelings in a controlled, safe way. In these cases, the felt sense experienced by the participants is of a stopped process (and echoes Meyer's inhibited response theory). It expresses something of it: patterns it (1997, 172). By patterning it gives instances of the feeling and implicit in this is the human on the other side, that the listener is literally not alone in this feeling. As Eli testifies, this feeling can also be switched off; changed into another song; the feeling regulated and the control of this set of feelings at least remains within the listener as opposed to the reality in which for the clients there feels very little control over their feelings, and they are at the mercy of their mood. The data suggests that when problems are carried forward and proceed through the EXP stages, the participants learn to trust themselves more: Celeste discovers that she feels most powerful when she is herself; Nick can be more trusting and acceptant of the whole of his situation than ever, and Jenny learns to accept that how she responded to others in her time of need was all she could do, and then as now, to take pleasure in the small things again.

Each journey, from fixity to flow, was marked by the stages of experiencing that they could attain; the client participants ultimately remained fixed in theirs; Karen's screaming isolation and her struggle both with wanting there to be something wrong so she could be fixed, and not wanting this; Sarah's sense of the futility of her health phobia, so wedged in and one that she wants to run away from; Ben not reaching out to his family because it will feel worse, but then feeling isolated; Eli's feeling that she wants to cry, but all

she feels she does is cry. These client participants also state their awareness of how it may well be perceived as “crazy” to stay this way, and also choose the music they do.

In the Composer’s creative process, there is ultimately a knowing that even on the days where nothing flows, the cycle of desolation, desperation and fear of being found out will break, and composition will occur. What is known of successful clients, and as Purton describes, that one of Gendlin’s fundamental insights, is that “when we stay with our experiencing, when we give our attention to it, when we try out our concepts on it, the experiencing changes” (2004, 114). Further, it also suggests why music brings momentary relief, and not long-lasting change that would be expected if it actually carried forward experiencing. I posit that whatever resonates is implicitly functioning in the listener, but doesn’t carry forward. In focusing on it, it can carry forward and yield further information which is why the data suggests Celeste, Nick and Jenny glean new meaning from the music. The EXP scale is helpful here indicating a return from Stage 4 to 3 in client participant responses: potentially the client participants are able to locate the noticing of the implicit experiencing behind their choice of music – that contains a felt image and response – but to work with it, to really see it: well that is too much. If they could cope with it they already would have expressed, what here, must remain the inexpressible (Gendlin, 1997b, 5). Their structured experiencing binds them in an inescapable paradoxical cycle where it is fixed and feels as though it will always be this way.

Referent movement: “when you’re with the fear, it’s not as scary”

The data suggests that when a paradox is worked with, it can yield fresh information and understanding of an experiencing that could be identified as Stage 7 in the EXP scale: Celeste sums it up when she at first fears that her felt image of an angel might be telling her something bad, and she experiences a frightening feeling, afraid that what she is experiencing is portentous. She uses breathing techniques to stay with it, and then offers that staying with a feeling of fear renders it “not as scary”. Focusing theory

supports what happens with this paradox, and this potentially can apply to music. This is a set of feelings, a referent that the participant experiences, and within it is a paradox that is confusing: how can excitement be replaced by sadness? Unravelling and working with it – and ultimately within what the Experiencing Scale sees as an increase in stages of experiencing – means that more can be learnt directly from the organic feeling. Celeste finds this from a piece of music that spans a whole lifetime and receives fresh understanding from it. Nick learns that he is both the dome and the figure in the dome as much as he realizes his experience with this music informs a sense of how to accept and be alongside really difficult jarring experiences for himself – a trust that is so important. Jenny realizes that the lessons learnt by the small piece of music have been somewhat lost, and small joys are as valuable, if not more so, than grand feelings of good health. All have “lived passed the stoppage”, the stopped process that was implicitly functioning in their experiencing.

Now, from this changed relevance, in this changed whole context, one formulates what the problem was in a new way. One formulates the problem in a world in which the problem is solved, in a context changed by that solving. (1997, 236)

This is reflected in Nick’s account of his initial response to music: jarring, irritated at this first sound getting in the way of a more celestial sound, but then throughout the course of the session realizing one cannot be without the other (the figure in the dome as well as the dome). This is why focusing can work with paradox, because the divided parts can be understood in a new way (consonant with Ikemi’s “carried forward was” [2017]), rather than be experienced as two opposites that cannot co-exist.

Super-Ordinate Theme: Connection

Music is interactional: a human plays it, the hearer responds bodily, perhaps through felt movement and gesture, but certainly with felt experience. All participants situate themselves within a wider musical listening community, as envisaged by Small’s notion of a syntax within a creation of shared

meanings where connection is not only interpersonal, but also the relationship between the tonal sounds themselves (1998): they are in Gendlin's words, interconnected and also interaffected. In the same way that language and the arts is an implicit socio-cultural construct, music binds us as individuals and as a community, and has historically and traditionally done so since time immemorial. To understand this felt connection, *A Process Model* offers us the idea of "interaction first", that humans have always been social and connected and the inherited bodily organism already interacts within its environment; Gendlin's theories about this stem from his early work in Wisconsin with disconnected patients diagnosed with Schizophrenia: that how we respond, feel, work in, is to do with how we relate to the situations around us.

This can be presented as a summary of a culture and patterning of situations – a piece of music is about something, expresses something and a connection to a wider culture:

Speaking now to this person, all I ever did or do and could do with this person is implicit, as well as all the situations that would thereby be altered, and all the people of those situations, and all I could do with them.

(1997, 200)

As with music, what we hear, and the Composer heard, may already be implicitly functioning, in Ikemi's terms "pre-reflexively" (2013). The creation of a piece of music – arguably the Composer's forming of a direct referent – includes what it's like to be human experiencing feelings, and moreover, a human in a shared culture where expectations are either modified or confirmed with an appropriate response for each: there are expectations to be met, not just in the commissioner of the piece, or the demands of the story/lyrics, but also as has been evidenced in the cultural expectations of the audience.

Direct Referent-formation ... is the formulation of new interaction-contexts, new implicit sequences of interaction between oneself and others.

(1997, 259)

Music here may be regarded in the light of this concept as new implicit sequences about a shared culture (the listener's) that stem from an original carrying forward from the shared culture (the composer's). From this direct referent others can resonate with their own implicit experience: it may go some way to explain the sense of belonging and affiliation that Karen experiences with Pink Floyd, and an affinity with a core feeling Eli finds in *Keep Breathing*. Here is the balm that soothes and is Langer's defence from the "outer and inner chaos" (1953, 490).

In *A Process Model* terminology, music "versions" (1997, 220) what is implicitly functioning in the listener, but does not carry it forward (otherwise what was implicitly functioning would be resolved by just listening: for Karen a connection and feeling better, Sarah's grief resolved, Eli's working through her depression and Ben's loneliness). The experienced focusers are able to identify, work with the music's direct referent and carry forward their implicit experiencing to find something new that illuminated their felt understanding of a current situation. As the data and research suggests, technology now provides a way to help listeners regulate their mood and take shelter there: "It is, and always will be, music's importance" (1953, 409).

Gendlin too acknowledged the challenges for modern expression of feelings for at least the western world: even aside from the fact that our routines "don't work anymore" and the complexity of "urban educated literate living consists so largely of symbolic actions rather than bodily doings, that they are "thinned" (1997, 228).

Along with the sound symbols (or any symbols) there always had to be the bodily carrying forward, the feeling-feeling-feeling string interwoven with the perception-perception-perception string, each perception carrying forward each feeling.
(1997, 261)

Reflexivity within the feeling means that it can allow for temporary distance: the not aloneness, feeling validated and not feeling so crazy or reaching for someone who will understand. In music, the implicit can remain so and

arguably that is a part of its power. As Christopher Small articulates in *Musicking*, on the other side of the instrument is a human and the Composer identifies this as key to reaching his audience, notably in composing a heart rending goodbye theme for a whistle: “is a very, very human sound” that he “used for its human qualities” because it’s possible to “hear him breathe all the way through” (G7).

Connection to Music: “It stirs my soul”

Across history there is a reverence for music that accords it with magical, mystical status. The Composer was struck so deeply by the power of music “into his core”, he could declare it was all he’d ever wanted to do – his life infused by the sheer joy of musical memory (G1). From quantitative research we know that it is not as simple as looking at notes and unravelling meaning (Zuckerkandl, 1973): research into profundity of music to move emotionally conclude that research lacks subjectivity in both participant response and choice of music. A myriad of further processes go on that it is nigh impossible to quantify empirically (it can tell us our heart is beating faster, but not why subjectively.) In accordance with qualitative studies such as *My Music* (Crafts, 1993) preferences for music are so subjective and even the smallest difference in memory can shift a whole meaning.

The iconic Pink Floyd has a devoted following, spanning generations. Some of their universal appeal is reflected in this data: a 60-year-old woman who has followed the band since the 1970s and a 19-year-old student who first watched *The Wall* with her father when she was very young. Both participants describe feeling validated by the music and their message, as well as doing something and going somewhere: for the two participants in this data, the message connecting them to Pink Floyd allows them to feel a certain way: better, validated and okay. In *Any Colour You Like* the implicit experiencing is that it’s okay to make your choices; in *Comfortably Numb* (title not mentioned by Karen) the inner scream helps her locate her frustration that she feels this way and remains distant from her feelings. Even in the minutiae of one individual’s experience there are universals

which can reach out and be felt and heard. Because we are all human, our organs and our processes are the same and so though a piece of music may not make us feel similarly, ultimately there is the potential because there are universal experiences in life: rejection, tragedy, loss. This may also echo the importance of myth framed in story and Western culture's response: the story of the unfortunate one, seeking resolution and which Gendlin and Langer locate as the universal human experience of inner and outer signals: what the implicit experience of the music is saying is: *this is the form that suffering takes for me, this is how my implicit functioning formulates it; how is it for you?*

Memory: "I remember distinctly the first time...."

Music, a "Proustian mnemonic" (Sachs, 2007) establishes the profundity of the connection of memory to music. The dynamic experience of music has been documented in quantitative research to move us as well as provide a "can opener" for memories that produces a sudden inexplicable effect. Here music's felt response is pre-reflexive (already held in the body) and that can transport a listener back decades to produce an immediate nostalgic sensation. This has been used to great therapeutic effect in Musical Mirrors, helping dementia patients and their family create snapshots of a life fading in memory that, once listened to, can temporarily rejuvenate and reconnect a listener to what can be conceived of as a lost part of themselves.

Across the data, the participants' music connects them to a memory of a felt experience: for Celeste not just the time of first listening lying on the floor of a tiny music shop run by an old lady, but each time since. Nick recalls a memory of diving and being underwater which resonates with a feeling of peace; Eli's music allows her to connect with a time where she experienced "the worst parts of depression" and her reaction to this time is paradoxical: she can just visit the feelings, always with the sense that she "likes it too much" there and is ever in danger of staying. Karen recalls first hearing *Comfortably Numb* while watching *The Wall* with her father. Sarah notes that one of the most powerful elements of *Casimir Pulaski Day* is the fluidity of

past and present in the vignettes telling the story of the song, and how much like her own experiencing this is.

With the cultural differences and attitudes in music listening, it can now be difficult to recollect the first listening of a piece. Rather than a significant memory, as with Celeste in the 1970s with her visit to the local record shop, finding a piece of music becomes part of daily technological interaction: browsing on YouTube, or music jumping through Spotify for Karen, Eli and Sarah: however each of these choices have still become associated with a time or a felt response.

Gendlin's theory of interaffecting and everything into everything (evev) can inform this intricate formation of memory and experiencing: the felt response it refers to is not only the first time of listening but also every other time. (*A Process Model* would have it the first time of listening *and* every other time.) The felt sense of music therefore holds context, image, bodily feeling and is implicitly functioning in our experience of it. *A Process Model's* concept of everything into everything and how the past can function in a very present way in the body sees memory implicitly functioning for Sarah in *Casimir Pulaski Day*: at first it was a lovely song she liked, but then took on new meaning when its subject directly resonated with an out of time death of school friend Jamie. This resonance altered forever her experience of its straightforward loveliness and bound it to her unexpressed grief for Jamie that ultimately manifested in a health phobia. She is still able to recall experiencing it as lovely and also rather painful to listen to ("it's lovely and that's why I'm so sad"): the first part coexists with the latter day experience, but the stronger more painful feeling is implicitly functioning in her recollection of it.

Pertinently, focusing produces other memories, but only those connected to the implicit experiencing: Nick's recreation of "diving underwater" offered a felt experience of peace; Celeste's are connected to her mother and relationship; Jenny worked with the past and present to understand more

about coping with her condition. It is possible to observe in these accounts how the unexplored past is operating in today and by focusing on it, can help us understand something fresh about it: Celeste rejecting her mother's emotional blackmail; Nick accepting the "beauty and shit" of life; Jenny's gratitude for the small things. The client participants continue in some way to remain with the effect of the music – still powerful – but do not learn anything new from it: the fixity of their structured experience that it has always been this way and the fear that it always will: this phenomenon is confirmed by the Experiencing Scale that understands their processing as Stage 3.

A Process Model's concept of the body's ability to form memories which are not "floating pictures or separated records" are because our present day bodies are physically also the past (1997, 64), so that childhood events are "stored" in the body. The past is not linear and packed away, but can function freshly, and this is particularly true of music's immediate transportive nostalgic effect. Furthermore, the past cannot be considered as unchangeable for our memories and bodies experiencing of it. The concept of implying and occurring reimagines the change process; feelings about the past may change if what was implied and stopped actually carry forward. What our bodies may be experiencing in the systole and diastole of the tension and resolution in music, is the feeling of unattainable resolution. The EXP scale finds resolution in Stage 7 experiencing for Celeste, Nick and Jenny, and for continuing in fixity for Eli, Ben, Sarah and Karen. However as attested by both qualitative and quantitative data, it is a powerful experience to be in touch with stopped processes and held safely within them.

Personal Meaning to a Human Connection: "I was just reaching out for someone who could sort of understand it."

That there are people behind the music forms a connecting point for the clients, more so than the experienced focusers: Karen reached out for someone who could sort of understand, and then, implicitly, a reaching out

for her estranged father; Sarah identifies the artist, and then resonant the human story behind *Casimir Pulaski Day*; Eli has “always thought that of her” in the sentiment behind the music she chooses; the mother role becomes poignantly familiar for Ben, who misses his family. Human connection underscores Small’s view of what is truly powerful about music, that “musical performance is an encounter between human beings that takes place through the medium of sounds organized in specific ways” (1998, 9).

Human connection is key to the Composer’s feelings about music and also his reason for being in music, observing that he has usually “hassled” others for work and “run on their coattails”. Outstanding memories of being a listener include feeling as though he was part of a community in a viewing of *Schindler’s List* (“nobody wanted to be the first to leave” [G20]). Ultimately it is human to human contact, and for him, the live performance speaks in ways synthetic music cannot. This is borne out in the participants’ responses to the human messages, what things are “saying”, or “telling” and this is implicit in listening to music: there are humans behind it.

Social interaction is the world around us: people inform our actions and behaviours, even with their absence: Gendlin explores this in his theory on behaviour space and it is helpful to see music’s part to play in it – not just as shaping feelings, but in expressing them:

Empty space and pure change of place happen only in human empty space. It develops later, and will turn out to involve symbols. Behaviour space is not empty, it is so to speak "full." It is the mesh of implied behaviour sequences (not just movements).

(1997, 103)

The old model also envisages musical space and time differently, and so added to this may be Langer’s theory of the fullness of music space and time, a dynamic for humans that can help them feel that they are feeling; feel that they’re going somewhere or doing something and have some sense of its implicit resonance for their own stopped processes about situations that involve others.

For the universal of the composer – a human who has their own sensitivities to their musical preferences, flourishes – summons a whole cultural world, based on established chords and scales, and even by subverting it, is still in relation to it (in being not it).

Direct Referent-formation (we saw in VIII-A) takes all facets (no separated number) and crosses them (with a new environmental rendering of them) so that every aspect comes into pattern-space (pattern-space as implied by the body). And this is true again as the instanced direct referent crosses with each new topic to which it (or any VII-statement from it) is "applied."

(1997, 265)

Here is pattern space again, the felt experiencing of music that makes it feel like a doing or a dynamic something. The Composer's own preference is for live performance as the people behind the performance are key: the music itself can't do it on its own because the listeners "instinctively know there's another human involved in that process and contributing to the effect of piece" and he feels his audience knows it too: "Try do that with a synthetic trumpet – good luck having any reaction". A felt sense about something, that is expressed by music is a direct referent, that the listener takes as an instance and applies to their own implicit functioning and evening. All the times they felt that way; all the times they heard that particular chord; the response to hearing a new combination. The old model cannot account for such complexity: *A Process Model* can newly assist us in having concepts for music's power.

Conclusions

Phenomenology, focusing and research which prioritizes the experiencing of the client and then uses the EXP to identify how the client is relating to their experiencing has combined uniquely with IPA in this research. The manner of experiencing can evidence how someone is exploring their felt sense of music alongside the content of what they bring and inform a phenomenological analysis of the research.

Focusing on music can be a powerful resource for spending time with difficult feelings – but is potentially only suitable for those who know how to focus, and feel comfortable with working directly with feelings and pushing through discomfort. A client would need to feel comfortable focusing with others and themselves and then focusing with music could be introduced perhaps by establishing a focusing “safe space”, a felt image of a safe feeling that the client can access or teaching focusing through positive feelings first to enable the client to access a new feeling sensation that doesn’t feel so scary. I challenge my initial hypothesis that music might be a way to teach the notion of a felt sense, because the use of the two can be so much more than that. Further developments for this research may be to study focusing with music for those experienced focusers, or to teach focusing first and perhaps continue research into music composition, further expanding an understanding of music through the concept offered by *A Process Model*.

I have crossed my data with *A Process Model* and found a fresh way to explore the body’s involvement with music that can be informed by Gendlin’s theory. However, I think it can go further as the data shows that music does not carry the body forward as Gendlin understands it (1997, 204), because carrying forward also theoretically creates long-lasting change: Karen listening to her father’s music does not carry her forward in that way; she remains as isolated and lonely as ever until she listens to the music again. Returning to Meyer’s inhibited response theory (1956), and crossing it with *A Process Model*, suggests that if music holds a stopped process, then this feeling can also show that music holds stopped processes in a pleasant, reassuring and perhaps even uplifting way. If listening to resonant music was able to carry forward our feelings about something, then it truly would be a panacea for all ills. Something is evidently happening, and it perhaps is more so that the direct referent of the music is offering an “instance” and a universal of a particular feeling that resonates. Arguably pieces of music gain their power by sounding like others building on a set of feelings. The Composer could work out what felt right by the

cultural expectations; the temp track for soundtracks work to give a sense of tone – narrative or lyric as a guide is important here. Ultimately *A Process Model* can help us understand that in the same way as language forms bodily, so each musical note may itself be a meaning unit which speaks not only for itself, but in interaction with others around it as the music ebbs and flows. Gendlin created *A Process Model* to account for human complexity and challenged the linear model which couldn't offer concepts or explanations for it. Framed in this way, a musical note that, as Small has it, is in relationship with and changes into another note offers a kind of dynamic felt response that is felt bodily/vibrationally. It can remind us of memories, people while suspending us in the here and now and enable us to ground ourselves in the feeling of the here and now, providing a safe holding of an unresolved, painful place where we are in interaction, interaffected by the music.

A musical fix is temporary at best and yet this doesn't undermine the power of music to temporarily, dynamically suspend us in a held, implicit experience. It is the power of feeling which can be realized by checking in with our experiencing outside of musical time: we will realize that we ourselves are feeling – feel ourselves feeling – and that, in the words of the composer: "because it's just a human and they're responding to a human response."

Endpiece

Thinking further with A Process Model and Music

This section takes the concepts of *A Process Model* and uses them to describe the process of music. Interaction first and interaffecting states that the human organism will already be affected by music in a pre-reflexive way, so this is somewhat of a chicken and egg theory. Upon noting music's physical effect on the body, reflexivity can give rise to "awe", "triumph" and "wonder" but prior to that, it will simply affect breathing, heart rate, galvanic skin response as documented by research. Because in interaffecting, everything is connected to and connects with everything else, it is possible to start at any point in the music listener composer relationship.

For music to be affective, the composer will have created it using a similar cultural, situational, structural comprehension of the form of feeling of their proposed listener. This Endpiece is limited to an exploration of how *A Process Model* informs a Western, hearing culture, and further research would illuminate where diverse cultures and experiencing agree or disagree. As Small points out, the composer is also a listener: at some point they will reach the "that's it" moment of composition where, in Langer's terms, it is the best of all worlds, and in Gendlin's concept, all potential creative or artistic choices "focal" into the ultimate end product. *A Process Model* can help explain this phenomenon.

Our bodies are inherited and designed to be social. Every culture has music (though this Endpiece arises from a Western tradition); humans become aware of sound in the heartbeat of the womb, and the first interaction in the noisy glaring outside worlds are strange sounds and images. In this new world, there is music in the spheres, in birdsong and in the grasshopper's rhythmic beat. Lullabies soothe; if we are lucky we are cradled and sung to sleep. Nursery rhymes form our education; an ice cream van excites an otherwise distracted child. Humans require communication, connection,

touch from others; human communication is language and it is song. We are affected by others before we are totally aware of being so, and then similarly with music, we are struck dumb by its potency and can often not explain why.

Implying and Occurring

In *A Process Model*, the human body is conceived of as a system of implying and occurring. This radical structure enables hunger and feeding to scale up to the process of articulating an idea and feeling for the right word. In this physiological imagining of the human body, there is not a separate “special” category for arts or language: it can all come under the same system. What is implied may or may not occur. As the right word that is implied needs to be found through the correct syntax for the speaker, so the artist, and in this case the musician, focus all the artistic choices they might make that are implied (and these are a lot). This takes perhaps seconds or days of struggle but once discovered it will “feel” right. The process of finding the next right note in a composition may come from classical learning, homage to a fellow composer, calling upon different musical scales (notes in relationship with each other), which each have their own implying that may or may not occur. What does occur creates a new set of implying that may or may not relate to the structure or harmonic language, but the feeling for a right tone/note/phrase will find the next and the next. The composer does not create this music in a vacuum; in their learning they will have listened, analysed the Masters and countless other composers to form their own preferences (which will be subjective and individual). Western music has a consistent structural mythological narrative of tension and resolution and the journey of the unfortunate one; it contains the systole and diastole of biological process and it is known to affect us bodily. The next concept, even, can account for just how much intricate information our bodies can hold: this is where bodily feeling enters into the music equation.

Evev (the composer)

Whatever is implied and does not occur is said to implicitly function in the body as a “stopped process” that is held. Whatever is implied and occurs is

said to carry forward: hunger comes from eating, this word ... (carries forward the next) and implies.... A composer who sets out to create a song/piece about loss, whether lyrical or instrumental, will stand on the shoulders of countless other choices; perhaps not all that they've heard, but which may in themselves reference others. They will also draw on their own experiences which, though unique to them, will be processed through the diastole and systole of their body and find form in music. Their experience may span years or days and their ability to create can be represented by the notion that they create a felt sense of all that they want to convey and choose the musical structure which also reflects process and need for tension/resolution, the right sequence of relationships of notes to create their direct referent. This will involve the inspirational "aha" moment, where it feels right and can be committed onto the page.

For form of feeling to be communicated in this way the composer comes from a similar cultural and situational feel and has experienced some of the depth of feeling they are attempting to convey and create a felt sense of it. They "instance" the whole of that feeling in their felt sense: this may reference other music, which is accompanied by cultural expectation, such as the bugle in war music, but they will be creating for the tastes of the time; the expectations of their proposed audience, the demands of their commissioners. Within this felt sense is the implicit experiencing of the composer as human and they have at their disposal style, flourishes and technique in their ambition for what their music needs to express. They may use juxtaposition to hold a particular sense (elegiac music against a battle; jolly guitar against a song about bone cancer) but in creating they listen and respond until the music feels right: they are creating the systole and diastole of closeness and distance with their direct referent. This can be true of musicians who tap into universals that span generations, such as Pink Floyd. Implying and occurring, implicit experiencing and musical form that has a physical effect on the body to itself express and also references in a new implying occurring within cultural expectations.

Evev (The Listener)

In Western culture it is known implicitly that there is at least another person on the other side of the music. When music is selected, or we start listening in a shop or bar, this is implied. A listener is likely to share the composer's cultural, situational background and the music that has shaped their composition. In *A Process Model*, if it had significance for the listener, then this is held in the body; for instance, a blues chord change comes with expectations and would likely feel odd if shifted. The felt sense once conveyed can be stored and pyramided over to the next: this is a bodily experience, much as hearing a word and anticipating the next, so a fresh song or piece of music can elicit an implying on a macro/micro level; the note or chord was implied by the composer and they chose the next note according to their felt sense. What feels "right" to the listener may agree/disagree: this implying and occurring may also account for the phenomenon of musical anticipation: our bodies imply the next note and we respond accordingly.

Potentially the number of combinations of each note in a song that may also be implied for a listener and create its own set of occurrences is enormous. This may account for how juxtaposition has a similar effect as the crossing of metaphor: the felt meaning of one crosses with the other and a new felt response actually occurs. The concept of evev deepens this experience for the listener. *A Process Model* sets out the idea that it is possible to state that a frustrating experience would justify anger in a culture and yet there is also a specific way an individual might feel angry at their situation based on their own experiencing in their context and memories. If these were painful and not fully felt or expressed, they are likely to have been held as a stopped process that is implicitly functioning. These are instances and universals. Given that Western music often addresses loss or suffering, fear or hope (our responses to situations which Gendlin emphasizes as creating experiencing) it follows that a felt form of it in music can resonate with an experience for the listener: the stopped process that is implicitly functioning finds something bodily resonating with it.

With even and the concept of past and present still operating within the body, the musical form or phrase or a particular chord change can itself remind the listener of other songs, have it feel familiar and also freshly recall a particular time or place where the situation of listening to that music can be re-experienced. This will have a felt sense of its own, and will find the listener responding in exactly the precise way that is appropriate for their system of implyings and occurrences, and also to the universal form expressed in the music. This informs the importance of memory and context to music: a first listen, if significant, or occurring at a critical time in our lives, almost immediately encapsulates the feeling of a time like no other. Our bodies hold this feeling as implicitly functioning within the musical response; within the constellation of other listens, times, wishes and regrets as it has been pyramided over: it functions implicitly. This may explain why we can experience so vividly and freshly the nostalgia connected to a long lost song: those are implyings that had yet to occur; stopped processes “held” in our body that are reactivated once our felt sense resonates with the direct referent. It’s why nostalgia is such a complex bittersweet feeling: musical response is the listener’s felt sense of the whole of that time that has been held in the body: it may produce sadness, ruefulness, regret, joy once explored (and if focused on, may explain much more.)

In this concept of music, context and situations are all: a universally acknowledged sad song may still have a subjective, individual meaning if it was a wedding’s first dance. In *A Process Model*, the human body is a layered constellation of all that we have experienced, and music comes from the same system created by a fellow human who is implicitly on the other side of the music. The universal instances of the felt process behind music can feel as though it speaks for us, or to us because it is not a magical separate entity: it is a biological part of being human, created with all the tension and resolutions, discord, disappointments, joy and sadness, grief and hope that finds form and expression because it resonates bodily with us on all levels. In experiencing it, parts of us that cannot be heard can feel as though

someone else is with us: it is implicitly interactional and if we are feeling desperate or lonely it can create its own dynamic time of vicissitude and triumph even if the reality of our daily life is so very far removed.

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Appendices

Appendix A: Information Sheet and Consent Form

INFORMATION SHEET FOR PARTICIPANTS



Counselling with Music Focusing Research Project

I would like to invite you to participate in this original research project. Please only participate if you want to; choosing not to take part will not disadvantage you in any way. *If you decide not to participate you will be offered person-centred counselling either with me or with another counsellor.* Before you decide whether you want to take part, it is important for you to understand why the research is being done and what your participation will involve. Please take time to read the following information carefully and discuss it with others if you wish. Do ask me if there is anything that is not clear or if you would like more information.

Research Aims

I am inviting you to participate in Stage 2 of an original research project, which is looking at developing a new form of therapy, called Counselling with Music Focusing. This research is based on the theory that our physical and emotional responses to music can hold important information about our feelings. When taken through some steps known as Focusing, those feelings can unravel to help explore why you might be feeling a certain way at the moment. Talking through these feelings with a trained therapist can provide you with relief and a sense of wellbeing.

What is Focusing?

Focusing was developed by Psychologist Dr Eugene Gendlin over 40 years ago. He was a contemporary of Carl Rogers, the founder of Person-Centred therapy, which is the form of counselling offered at the UEA Counselling Service. Eugene Gendlin realised that successful clients in therapy checked out their feelings in a particular way and created Focusing to try to replicate that process in a series of steps.

About Me

I trained in the Person-Centred Approach to Counselling and Psychotherapy at the UEA in 2010, and I am currently on placement as a post-qualification counsellor at the University Counselling Service. I am also currently registered for a PhD with the School of Education and Lifelong Learning.

Who Have I Asked to Participate?

My research is offered to new clients of the UEA Counselling Service who have been selected as suitable for the research.

When and Where Will the Study Take Place?

The study will start in the first semester of the academic year and take place in the Counselling Service at the UEA and will be offered as an alternative type of short-term therapy offered by the Service.

How Long Will the Study Last?

The Counselling with Music Focusing Sessions will last 50 minutes, and run over a course of 8 sessions.

What Will You Be Asked to Do?

Our first session will be like other first counselling sessions offered by the UEA Counselling Service, during which time we can explore the concerns or problems that have brought you to therapy. If you decide that you would like to pursue Counselling with Music Focusing, I will then explain the steps in more detail, but it involves you picking out a piece of music that you're drawn to at the moment – a song that brings you comfort or says something about how you're feeling right now. When you come to the session, I will ask you some questions about it, and then we'll listen to the music together. Afterwards, I will accompany you through the Focusing steps and we will explore your feelings about the music.

Because this is a research project, the sessions will all be audio recorded and transcribed. All transcriptions will be anonymized and you will not be able to be identified. In keeping with standard practice at the UEA Counselling Service, I will also ask you to complete a CORE form at our first and last sessions.

Are There Any Risks Involved in Participating?

This is a developing therapy and part of an ethically approved research project at the UEA. This therapy has been tested previously as part of my MA and my First Year PhD Pilot Study. However, the most important thing to remember is that we can stop and switch to standard person-centred therapy at any time. *If you would like to change your counsellor this can be arranged.* At the heart of person-centred therapy is the notion that the client is the expert on their situation and we will go in the direction that is best for you at all times.

How Will I Maintain Your Privacy and Confidentiality?

All the information I gather from this project will be anonymized; names will not be used on the transcripts and any identifiable names of others mentioned in the sessions will be changed. My supervisors and examiners will only have access to the anonymized transcripts. The University Counselling Service is a confidential service, bound by the Ethical Guidelines of the British Association of Counselling and Psychotherapy. As a BACP counsellor, I am committed to the Ethics of the BACP and will ensure that the audio recordings and the transcripts are kept securely, and that any identifiable or personal content of our session remains confidential.

Contact

If you have any further questions please feel free to email me at: csr@uea.ac.uk If you have any concerns about the conduct of the project at any stage you may address your concerns to the Head of the School of Education and Lifelong Learning, Nalini Boodhoo: n.boodhoo@uea.ac.uk If you decide to take part you are free to withdraw at any time, without giving a reason and will be entitled to continue person-centred counselling with me or with one of my colleagues at the University Counselling Service.

If you do decide to take part you will be given this information sheet to keep and be asked to sign a consent form.

Counselling with Music Focusing Research Project



RESEARCH PARTICIPANT CONSENT FORM

	Please initial box
I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions.	<input type="checkbox"/>
I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason and request standard counselling if I wish. I understand that I may also request a change of counsellor.	<input type="checkbox"/>
I agree to take part in the above study.	<input type="checkbox"/>
I agree to the Counselling with Music Focusing session being audio recorded	<input type="checkbox"/>
I agree to fill in the CORE form at the beginning and end of therapy.	<input type="checkbox"/>
I agree to the use of anonymized quotes in any future publication that might arise from the research.	<input type="checkbox"/>

Name of Participant
Signature

Date

Name of Researcher
Signature

Date

Name, position and contact address of Researcher:
Jenny White, School of Education
University of East Anglia, Norwich, NR4 7TJ; email cse@uea.ac.uk

Appendix B: Counselling Service Flyer



COUNSELLING WITH MUSIC FOCUSING

Think about when you last listened to music: were you happy, sad? Did you listen to it coming into university, or on your way home?

Music is powerful and we often can't say exactly why we are drawn to a certain song at times of heightened emotion, except that we know it comforts us, or seems to express what we're feeling.

Counselling with Music Focusing is a new University of East Anglia Research project, working on the theory that our physical and emotional responses to particular types of music can hold important information about our feelings.

The "indescribable" feeling you might get when you try to put your finger on why a certain song gets to you, is actually something resembling a compacted PC zip file of unprocessed feelings and potent memories. Your feelings about music can be explored through a technique known as Focusing. Unravelling those feelings can help explore why you might be feeling a certain way at the moment.

Talking through these feelings with a Counsellor can provide you with relief and a sense of wellbeing.

Focusing was developed by Psychologist Dr Eugene Gendlin over 40 years ago. He was a contemporary of Carl Rogers, the founder of Person-Centred therapy, which is the form of counselling offered at the UEA Counselling Service. Dr Gendlin realised that successful clients in therapy checked out their feelings in a particular way. He created Focusing to try to replicate that process in a series of steps, so that everyone could work successfully with their feelings.

Counselling with Music Focusing is a research project based at the University of East Anglia open to new clients at the University Counselling Service. It has received full Ethical approval and is run in accordance with the practice and Ethical Procedures of The University Counselling Service.

Appendix C: Participants Music and Lyrics

Celeste, Participant A

Any Colour You Like

Pink Floyd (Gilmour, Mason, Wright)
(Instrumental)

Nick, Participant B

Bovedas

Music of the Elements
(Instrumental)

Eli, Participant C

Keep Breathing

Ingrid Michaelson

The storm is coming but I don't mind.
People are dying, I close my blinds.
All that I know is I'm breathing now.
I want to change the world, instead I sleep.
I want to believe in more than you and me.
But all that I know is I'm breathing.
All I can do is keep breathing.
All we can do is keep breathing
Now
Now
Now
Now
All that I know is I'm breathing.
All I can do is keep breathing
All we can do is keep breathing
Now

Ben, Participant D

Infinita Tristeza (Infinite Sadness)

Manu Chao

He swims in the sea
She swims in the sea
Everything swims in the sea

like a ray

Infinite sadness
beats in my heart
Infinite sadness
escalated passion
Infinite poverty
your shadow on the wall
Infinite sadness
wind from Washington

And I cried...And I cried...And I cried...
And I cried...And I cried...

Infinite sadness

Infinite sadness
wind from Washington in
Infinite poverty
your blood on the wall
Infinite undergrowth
escalated passion
Infinite sadness
beats in my heart
Infinite poverty
your blood on the wall
Infinite sadness
Infinite sadness

Dialogue

Jackson C. Frank

I want to be alone
I need to touch each stone
Face the grave that I have grown
I want to be
Alone

Before all the days are gone
And darker walls are bent and torn
To pass the time of those who mourn
I want to be
Alone

Rivers that run anywhere
Are in my hand and just up the stair
Past the eyes of those who care
Who can never be
Alone

Changes that were not meant to be
Tow the hours of my memory
Sing a song of love to me
To say you must never
Never be alone

The tears of a silent rain
Seek shelter on my broken pain
And run away
But I remain
To speak the words
That sing
Of alone

I want to be alone
I need to touch each stone
Face the grave that I have grown
I want to be
Alone

Sarah, Participant E

Casimir Pulaski Day

Sufjan Stevens

Goldenrod and the 4H stone
The things I brought you
When I found out you had cancer of the bone
Your father cried on the telephone
And he drove his car into the navy yard
Just to prove that he was sorry
In the morning, through the window shade
When the light pressed up against your shoulder blade
I could see what you were reading
All the glory that the Lord has made
And the complications you could do without
When I kissed you on the mouth
Tuesday night at the Bible study
We lift our hands and pray over your body
But nothing ever happens
I remember at Michael's house
In the living room when you kissed my neck
And I almost touched your blouse
In the morning at the top of the stairs
When your father found out what we did that night
And you told me you were scared

All the glory when you ran outside
With your shirt tucked in and your shoes untied
And you told me not to follow you
Sunday night when I cleaned the house
I find the card where you wrote it out
With the pictures of you mother
On the floor at the great divide
With my shirt tucked in and my shoes untied
I am crying in the bathroom
In the morning when you finally go
And the nurse runs in with her head hung low
And the cardinal hits the window
In the morning in the winter shade
On the 1st of March on the holiday
I thought I saw you breathing
All the glory that the Lord has made
And the complications when I see His face
In the morning in the window
All the glory when he took our place
But he took my shoulders and he shook my face
And he takes and he takes and he takes

Karen, Participant F

Comfortably Numb

Pink Floyd

Hello? Hello? Hello?
Is there anybody in there?
Just nod if you can hear me
Is there anyone at home?
Come on now
I hear you're feeling down
Well I can ease your pain
Get you on your feet again
Relax
I'll need some information first
Just the basic facts
Can you show me where it hurts?
There is no pain you are receding
A distant ship smoke on the horizon
You are only coming through in waves
Your lips move but I can't hear what you're saying
When I was a child I had a fever
My hands felt just like two balloons
Now I've got that feeling once again
I can't explain you would not understand
This is not how I am
I have become comfortably numb

Okay
Just a little pinprick
There'll be no more, ah
But you may feel a little sick
Can you stand up?
I do believe it's working, good
That'll keep you going through the show
Come on it's time to go
There is no pain you are receding
A distant ship, smoke on the horizon
You are only coming through in waves
Your lips move but I can't hear what you're saying
When I was a child
I caught a fleeting glimpse
Out of the corner of my eye
I turned to look but it was gone
I cannot put my finger on it now
The child is grown
The dream is gone
I have become comfortably numb

Jenny, Participant G

Gliding

Instrumental

Composer (Participant H)

Appendix D: Super-Ordinate Themes Table Participants A - D

Participant A Themes	Participant B Themes	Participant C Themes	Participant D Themes
What the music is "saying" and how that's relevant	Person on training course/ music of the elements - elements and relevance to current situation body	An old song for her	Song related to friends - people link
Connection to music	What's happening now (intervention) and bringing attention to body	This song does something - lulls/sulk	Infinite sadness - connection to person who gave it, then connection to people generally
Memory of "critical time in life" / A profound piece of music	Complexity of music - implicit experience	Artist isn't remembered - title misquoted (identity not important, but perhaps more modern sense of music)	Nice to make music out of a film clip
Identification with composer / idea of explanation of human experiencing / always related to this album (connection to album) / message of music: not being afraid / the music can really move.	Different levels observed in music	Felt - always the same thing. BREATHING. It just happens (doesn't do it consciously) Music DOES SOMETHING	Music experience changed from being about friend to missing family and affection and feeling lonely here
Message is about making choices (message) - music's message – Theme music resonates in not having choice	Jarring discomfort/celestial - PARADOX	Feeling of cleansing	Needing and feeling affection

First time of listening - a real big time - memory significant - husband together	Message of music - musical place is much bigger than I am	The music itself doesn't go off - stays relaxing same tune - what music does - consistency	Lyric in music powerful "hit him"
Use of music to change mood: validation	Multi-layered - awareness complexity	Lyrics - even if the music is good can't listen to a song - generally about music	Links back to current state of being - letting people down/failure
Awareness of conflict, in music that resonates life and relationship with mother	Feeling experience of immediate layer - uncomfortable	Want vs reality	Links to feeling from last week: desolate desert
Unsure where it will lead (uncertainty in music)	Complexity and something beyond - but annoyed by music	PARADOX of music - sad and hurtful and said in a very lovely way	Feels more about it
Participant cries	Action of music - barring him from healing (medical words)	What the music says - is validation - it's okay	Gets distance: it's interesting
Breathing - needing to take a deep breath	Macro - all the layers are the music - so he can experience them subtly in detail but also be aware of the larger container	Repetition - what music does/is - REPETITION but aware lulls into false sense of security	Use of music different - refers back to it

Lovely gushing feeling, but immediately brought tears - FEELING PARADOX	All working together in the music - music = macro = container	Awareness of what music is doing (lulls/false) goes anyway (PARADOX)	Explains what the voice is "saying" and message of the music
Exciting feeling gets replaced with sadness FEELING PARADOX	Cutting (medical) loss - trials of life - frustration pain - front level	Ways she uses music	The idea of making fool of themselves and resonates with his judgment of himself. Discussion of his own process - throwing stones at my own roof
Mystery about sadness UNKNOWN	PARADOX : beauty of all that shit	Experiencing - I CAN JUST BE VALIDATION	Circular argument - sabotaging self
Senses complexity of sadness UNKNOWN but EDGE OF AWARENESS	Jarring inseparable from dimension - MACRO	Memory of when used music - worst parts of depression - sit in room sink it all in.	Critically - strange situation (gets some distance from it)
Image of a big white angel / fear of portentous - FELT IMAGE	Can't take one and leave the other (LATER on development of this - wouldn't want it any other way)	Song touching sinking but not sinking. - ways the song reminds her of feelings but doesn't immerse her in it	Not being able to help feeling this way - need for control over self
Fear of something bad happening - FELT IMAGE	Will one make sense? Though that doesn't stop it being cutting - development of theme	Visit the feeling that I had before	Lack of control feels scary

Staying with fear feels calmer PARADOX - working with	Reference to the session	Music is not safe as she likes being down there too much.	PARADOX - feel stupid about the melancholy and nostalgia - comfortable. Why does he like this feeling - it's nice in a bad way or it's bad in a nice way
Breathing in air	Memory of diving - of being underwater	Likes being down there too much - why likes song - visiting difficult feelings (I like dwelling on it D/stupid song E) PARADOX	PARADOX I like dwelling on it even though it hurts me
Knowledge of working with fear / relax new image like Stonehenge PARADOX	Subtly different sounds resonate from this music to a direct experience	Use of music - listen to something else to distract	Located in mind and memories - nostalgia
There's something about the stone connecting to people gone : connection CONNECTION - IMPLICIT	Much more able to let things be	Physical effect- already emotional open	EXPLICATING - he doesn't want them to worry -
Don't know what it's going to do - UNKNOWN - IMPLICIT	Development of theme - wouldn't like it to be any other way	Not what she says about breathing - it's more like the rhythm	his family worrying about him exacerbates his loneliness (from the theme of the music comes the resonance - sadness but the family element he's picked

			out in it)
Confronting the stone little person standing up - FELT IMAGE	The jarring is there	Loves piano	He identifies part of his experiencing as a vicious cycle
Stone now linked to whatever's going to happen - IMPLICIT CONNECTION	Sense of my own ground space - where these things happen and	But hates this sound - yet can get past it - flaw	Stepping back - the inner critic
Awful thought: standing up against the stone - heart pain: FELT IMAGE	Use of music - Bodedas dome - overarching - all things can exist in you = the broader theme returns	Body - tummy - slight ache	A sense of not UNKNOWN not understanding what's going on - (the focusers can trust the process)
Doesn't want husband to die - EXPLICATION	Use of the Dome developed - I am perhaps that figure in the dome, but I'm also the dome, in some sense. (so works on name, idea of Bovedas' etymology, music jarring but also resonating with a bodily jarring he's experiencing in the medical intervention but also the macro of it's all the music/it's all part of life. Subtly interwoven meanings here.	Spaghetti	Staying with it - identifies Recurrent feeling which keeps surprising him, but which is becoming normal
Fear of being on her own - EXPLICATION	Jarring = body - opening towards that greater harmony is structure of the music	Very very achy spaghetti	Locates feeling of helplessness

Protest: still have so much to do - would be cheated - considering marriage and fear of her husband's death - present situation	Structure of archetypal stories - awareness of structure of music - what it's doing. WHAT MUSIC DOES	Very very weird - simile	Bodily location found.
Arrival of angel - changing of Experiencing	Journey from limited to expansive - beyond my little eye - limited kind corresponds to immediate level of the music.	Electric	CONSTRICTING - HAND AROUND THROAT
Identification of Angel as spirit guide - changing of felt image FELT IMAGE	Limited = contraction (medical)	Stings (Electric)	LIKE A BALL OF SADNESS // infinite sadness - it has no edges
Coat's been wrapped around her shoulders - working with felt image and feelings	Blinkered perspective	Like the crying this song gives her a tummy feeling	No distance
Changing experiencing of felt image in stone - FELT IMAGE	Fear is contracting	Able to distinguish feelings – "steel fist"	Wants to do something to the feeling he has - and yet is drawn to listening to the music. Get rid of the feeling.
She doesn't feel so scared - working with the feelings in a focusing way EXPLICATION	Sense of resting or the piece - that a sense that it's all okay, VALIDATION - for the clients this can be sensed from the music - for the focusers, this is something they then can develop to apply to their own experiencing	MYSTERY - I don't know where that came from!	Sadness is just there

New - smile - shout and out - FELT IMAGE	It's ALL OKAY	More about it - wool=soft and kind - slimy	Awareness that it's blocking him
Recall being in this place/feeling this way before - when you're with the fear it's not so scary PARADOX	Not that it's going to go away but it's ALL okay - with the jarring the fear and peace. Integration of paradox	Needs crying	A further reaction to - ANGER - working with inner experiencing
New connection: Jim's body might die but his spirit will always be with her CONNECTION	Keeps coming back - now is resolved with it has found resolution and a felt shift so he can say don't think I could say that I would like it any other way somehow	How she ordinarily deals with feelings - About how she deals with her feelings - doesn't like getting vulnerable with others - very weird	Idea of anger leads back to uselessness - sadness is the acceptable emotion here?
Angel sort of telling her that - just because: Angel IS the messenger FELT IMAGE	Optimism - life is a lot wiser than I am - that is overridden - more trust in life	May need breathing or crying	Returns to theorizing about self - hasn't really done much wrong - what's the point - confusing MYSTERY OF ANGER
Questioning why this has come now UNKNOWN	Now this is emerging - the most important thing in my life - that sense of trust.	What she wants to do with it - dissolve because doesn't want to spend the time crying	Physically gestures anger - shouting moving your arms
Return to the music - thrill of excitement - borrowed time. EXPLICATION	The development of things as they are and can be - future - won't rock him so much	Judgment of self - unnecessary - holding onto self	Sense that anger leads to nothing - and he avoids it - current day situation and experiencing of feelings

She can always be with her memories - EXPLICATION - MEMORIES	It all works together in some strange way - // the music/his body/life	Awareness of therapeutic history and reference to the process of counselling	Plays a song that is full of sadness!
Wondering about marriage - wedding anniversary - does she have enough time to make it alright - WORKING WITH FELT IMAGE		Wants it to go away	
Finality of marriage CONSIDERATION OF MARRIAGE		Meta criticism of this process, and how she can't get rid of her bad feelings, and what she's doing to do it. Must be something wrong with me (all clients do this)	
Felt image of angel goes - sadness FELT IMAGE		Fixity of feelings- always this	
Alone against the sadness - standing up to it FELT IMAGE		Questioning self - what's wrong with me?	
Sadness starts telling her off - resonant with mother - but doesn't know what it says MOTHER UNKNOWN		Relentless	

Her mother is not going to get between us - current situation MOTHER WORKED OUT		Returns to why music is good - just about the song.	
Assertion of being with husband now EXPLICATION		What reaction she gets from the song - basically waiting for what the music DOES. Gets to pick what mood she's in	
Had enough to cope with in her life - won't feel guilty about having this time EXPLICATION		Use of rap song to rugby match	
Energy sucked out after assertion		Relaxation - always listened to something - dictate her own mood - but outside of the music she is at her mood's behest	
Gets energy back through music / really stir soul MUSIC REALLY STIRS SOUL		Relish the downs - horrible grimy sound - sulk with the songs PARADOX	
Track is telling her "it's okay" - TELLING - track says something		Making the songs feed me - get emotional reaction - WHAT SONGS DO	
recognition of always having made choices - action in past - CHOICES - BACK TO THE TRACK		What she'll do with a song to write an angry piece.	
Felt image - little girl		Back to fear of flying - upbeat on the plane - happier mood.	
Known what she's done with inner child		How to change the way she feels and distract herself from her uncontrollable feelings	
Asking to be with - WORKING WITH CHILD		Too much imagination - can't relax when I can picture myself jumping out of the window - her	

		issue with her self	
Defiant - stick with me kid - union of parts		Examples of how she is at the beck and call of a stimulus	
Feeling of power - EXP 7		Reflection on process - way too big a deal - but has to go on a plane	
Recognition of power		Process - feels weird talking to your insides.	
Being myself in the moment (being alone was scary, now not) - thematically working with experiencing so that it changes and can move forward - ALONE IS POWER		Experience of mirror exercises- convince self of something -	
Identification of current day issue		memories for the trivial, but not the important stuff - awareness - depression years Third person memories - sadness of childhood - vivid glimpse of a memory of not being understood. Very much skirting around it, but an implication there of what may have been lurking behind her depression.	
Now the mother comes - hurtful - it's been knocking her off course - the real reason that the mother is relevant: not past but present			
Image of turning around and not letting shots get inside to the little girl - current issue lurking			
Buoyant identification of herself - loving herself being this way			

She can face anything
Blow up doll image, humour!
Bringing together all the strands: death, husband, make the most of it.
Integration of little girl
No longer dismissed but loved
Heart beat of the song - mini-tour of my life.
The spirit is still there - very much alive and strong

Appendix E: Super-Ordinate Themes Table Participants E - H

Participant Themes E	Participant F Themes	Participant G Themes	Participant H Themes
It's all about death thematically even if it's not focused on and carried forward - the song says it and sets the theme...	Personal link to dad and music	Short music, still has power	Struck so deep into core the power of music - power of melody atmosphere - sheer joy memory
The artist first - person behind the music - found a song that led to the song	Use of music - to feel something // COMFORTABLY NUMB	Composer gave the music/ rated as stunning and beautiful/ stayed on iPod/ enduring music, I remember this one piece, and it's stayed with	Vivid memory of first seeing the mission - identification as melodist - extreme effect of music (I was weeping)
Liked the song before it took on a new meaning - songs gathering meaning across time	Made her feel connected with something and transcendent from feeling stupid and annoyed at herself. USE OF MUSIC	Beautiful, soaring and sad. MEMORY of music	Connection to people and his career- run on their coat tails - hassled him for work - people critical to his development

Wasn't able to listen to it (avoid feelings) the importance of song "crept up" - direct resonance of song to her situation	Participant moved to tears throughout.	Always occurred	Musicians, sculptor and Ferrara marble - as near as perfect - give them something else.
How she refers to the music outside of listening - her use of music (poem)	Unable to link feeling tense with feeling something physically. Remembers yesterday when she felt something.	Edge of awareness - small and approachable into whole experience	Musicians give you something more - the power of the human - jazz trio - devastating then takes it to another place - his own musicianship is jack of all trades - get to employ people who are brilliant - the whistler player - in the current production - instinctively know.
Lyrics deals with issue of peers who dies from cancer (quotes inaccurately) bone cancer they say in the song" - meaning not precise - felt meaning is	Not sure what it is DON'T KNOW - MYSTERIOUS EFFECT (for no particular reason)	Music comes from positive thing and friendship - MUSIC ASSOCIATIONS	Looney tunes name - the story behind a sad tune - one of them has to leave - devastation and you want to match that in the music - so be clear that specifically he writes soundtracks with no lyrics. But the message of the music is both felt and heard and juxtaposition works well to hold the complexity - Human element behind the sound
Song structure itself - lyrics jump around in time - very powerful	Concentrates on process of looking inwards - blockage and stuckness	Short but awareness of complexity	Devastating farewell – within the group.
Physically choked thinking about it - feelings directly associated with music	Locates tension in stomach - attached to lyric "there'll be no more pain" - RESONANCE WITH LYRIC AND MUSIC	2 bodily experiences - high and low - nostrils and tum	His question - a synthetic version vs. live performance - the people behind the performance are key - the music itself can't do it This is key: "Because it's just a human and they're responding to a human response."

Song is really beautiful. Aspects of song - repetition in it really powerful and stuff	Resonance with way of coping (Screaming)	A gesture of moving forward	Instinctively know there's another human involved in that process - and contributing to the effect of piece
Prepares to cry	Bodily feeling from music is KNOTTED	Felt image: woman on front of the boat	Modern technology and sound - - all people would go for the live performance - so it's not just about the notes on the page but the human behind it
Participant cries through the listening of it	Developed to Intertwined, tight and	Brave is a word connected	Music - bolster the drama and make you understand the emotion in the scene - cannot underestimate the impact live performance has on drama
PARADOX - it's really lovely and that's why I'm sad listening to it	The knotted needs to be straightened out or needs to go. Also I DUNNO - mystery	Elements are against the woman on the boat	Imparting the human in a piece - cocky arrogant - a musician will imbue the music with those characteristics - can't do that with a machine
Body - sad	What's at the heart of the tension is totally unknown NOT AT ALL	Connection back to the music - build up at the gathering - prepare yourself diddly diddly - what it's saying	Always a narrative in his experience - a dialogue with director - gives an example of "strong but wrong" in a production - far away from what was right in terms of drama
Anticipating the moving bits	The structure of the music gives her a release at the end	Felt shift - the music is a small way in	Assess what the music needs to do - how much help drama needs - not to hold an audience's hand" this is what we want you to feel"

She is acting to try to control her feelings and feel really tense because of it	An objective view that this song is "really stupid" to listen to because it makes her feel like crying, but it has the effect of making her feel "free, better, relaxed, accepting - through pathos comes better feelings PARADOX.	Explication - went to Budapest one way and came back really changed	Temp track and <i>The Dark Knight</i> - pace, emotion, beginning and end - job is to understand the intention was in each of those choices - so with a team track he too is interpreting - create a more unified/modern score
Can identify the first strong feeling	Not tense and just okay - VALIDATION FROM MUSIC FEELING	Could not have known (fixity from the other way) - retrospective - this is what happened, and from the point of view of the journeying me, I could not have known	Process of writing music: household thought he was a lunatic - process - walked around the house humming tunes - came across a melody and THEN sat down and wrote. HERE that's the tune.
When he says cancer of the bone - lyric from the song direct quote	Mystery about what it is about this song	Release of felt shift	Humming is rare - if you remember it you write it down - high stakes writing
PARADOX - feeling from cancer of the bone - is deep within - and she wants to run away	Guesses - intellectualizes j makes her feel something (title of song is comfortably numb!!)	Diddly diddly - tentative feel - attributing feelings to music	Piano and finding chord clusters - memory of doing this at school in music room with the music teacher stopping with something new and original - if he went "ooh" that was interesting - feeling for... and interesting combination
Doesn't want to deal with it - expressing that she doesn't want to deal with these feelings	What this song does - like she's going somewhere or doing stuff - everything else is a distraction and is valuable	And then the drama! Sense of what was to come	Attributes to lack of musical training but also the reverse with a man with "too many notes" so imbued in music - the process - blank canvas is terrifying - desperate and lonely place.

This she senses is due to the fact it's really painful to say it and to hear it - the reality of it it is unfaceable	What music does/what feelings do.	Felt image of figurehead - keep going (this will yield later as I kept going in spite)	Struggling with harmonic language - had to be really dense and really layered and had to give of doom/danger/fragility/reverence to these men - COMPLEXITY. When you get it you go "there you go that's it" Idea that you can score a scene so many different ways but - he's always felt you find just one way - all others would feel like a "dilution"
The song itself is too close to home and that has a certain feeling attached. That was kind of exactly how it feels.	Connection to other music lost - doesn't feel significant. This one has going somewhere, doing the right thing need to be - other things connected with the idea of listening to this music.	Felt image adapts - glorious but fixed expression	How to interpret drama - not just on the page but what's happening away from the dialogue and seeing what's happening with the characters - future - feeding in what's gone before COMPLEXITY : never been able to write a song without lyrics.
It's the exact same thing (the subject of the song is moving away from being similar to now being the exact same thing")	Aware that the music doesn't do anything actively (C says this too)	Identified as survival of that time - now just about past	Songs that reach him absolutely destroyed him.
Deep - wedged - works with feeling	Refers to current feelings about lack of self esteem and confidence and not feeling worthwhile. <i>The music helps her transcend that.</i>	Understanding about just after - a stopping	Community in the cinema, <i>Schindler's List</i> , didn't want to leave.
Ponders situation from a critical distance - she can't see this feeling ever stopping - and identifies it's a barrier and the fact that counselling is never going to help	Past and present hopes for the future to find something she's good at to be proud of herself. She can never sort of seem to find it - hopes to find it, but also the fact that she never can seem to.	Memory of the Danube walk.	Kisses montage in <i>Cinema Paradiso</i> : weeps like very very tiny baby - melody - makes him recall <i>Shadowlands</i>

Arguing with herself in a zero sum vicious circle. Self defeat and fixity: it's always going to be there (identified across client work)	Questions on own process: is it escapism?	Contacting the determination - keep walking	On <i>Shadowlands</i> , composer only uses theme once: the melody is so strong when it comes - completely does for you - it does for you
A pointlessness emerges	Connect with album	Tremendous beauty of place (resonance in music)	Only right at the end you want it - and need it - and it's all the more powerful for having it there - magnificent.
The song resonates with a pointlessness, which she also feels is really depressing and this is resonant in a lyric from the song "I thought I saw you breathing"	Connection with estranged dad	Beauty and the horror of the time	Writing melody away from impetus of a film or drama achievement - need it process - tell stories - whoop with delight.
She expands to another futile sequence to illustrate the pointlessness with which she resonates in this song	Connect with dad and sister - the album has a lot of meaning (sense of it having complexity)	Awareness that I could not have survived it in any other way, but that the survival enabled me to GLIDE - in the DIDDLY DIDDLY	Difficulty of composing - every day
Acting doesn't do anything - not going to change - or stop it - EXPLICATION here - the pointlessness and words around it	Her family's connection to the music is hers.	Back to the MUSIC - DIDDLY DIDDLY shape of the music with the bass emerging - the bass takes on meaning - TRUTH	Process of writing - days of utter rubbish and eventually it'll be okay

TEMPORALITY and implicit experiencing - the ease and fluidity of time in her statement - there was a point there was nothing they could do (for Jamie) And there was nothing we can do (nothing can be done in the present time to fix anything because now he's dead) - but the second statement also refers out to later on - a greater sense of pointlessness in the face of disease which manifests in her health anxiety.	Current situation - would like to find someone who connects	The journey of getting better (interesting the original music is about survival too) Now about the macro of hearing music so not just this music but music totally	Quality of project – heart is in it, it's important.
A judgment call - this is unfair - very unfair	Explicating - how it is now - she wants to share herself with her dad. He went through difficulties - and she is in some ways similar. Reaching out for connection, understanding.	Understanding both beauty and horror	Hard things: same sort of scene - challenge to write to keep creatively raising my bar - which is very high any way - find really really difficult, really challenging
A fixity in her feeling about this - how to move on from that	Music is important to me - relationship with dad (music//dad)	Both extremes can exist - this marries up with B	The creative process: process of despair - this is where I'm being found out - other days - creation of character for film - that was her tune - feeding into her character - - quality of melody - can't remember writing it - I was sort of lost in it - creative process
She's angry (but this is about, not expressed - and really upset.	A yearning to be more connected	Felt image: pinhole camera	If heart's not in it - mediocre but when it is he's great

Returns to the song - Struggling with mortality and religious beliefs - the song I have that: BLEAK	She doesn't see her dad enough and would like to.	You can see an eclipse through that	Best track the story of death of someone who has touched everyone - took a day to write- something really pure about her tune - musicianship is as close to perfect - weeping when recording it - How many jobs afford you this opportunity - Ferrara marble as live audience
Memory of being afraid of death while trying to sleep - Memory	A view of her own process trying to understand what's happening - wants to feel she's not completely crazy and	Hold the scope of the time - hold complexity	<i>Gliding</i> : Diddly diddly music - pilot's recollection about sortie into Germany - Gliding - the use of music to creating sense of propulsion at height melody helped - it's a very short piece.
Critical judgment call - it's not something I should be preoccupied with: Judgment of feelings and problem	Helps to know she's not alone	Always occurred to me	Chords - saying - will he make it?
Overall statement - difficult at the moment (referencing counselling)	Previous view of life - always feel/felt (TEMPORAL) really isolated. Surrounded by cousins - never felt understood and on the edge and now more than ever. - Past and current feelings of isolation and need for connection	Identifying the smallness of it - moment in so many - complex time - MEMORY	freedom - memory attached to it by flying - big old powerful clouds and what the pilots would have seen.
No reassurance in youth - the song works on many levels for her	My felt responses are the felt responses here - what I	Identifying the friendship as part of it	Sense of gliding - not heavy handed

	wanted to reflect I give		
The too close to home is resonant with her fear of becoming ill - it's not too much of a stretch this.	Review of the dilemma she's in: she wants to something to be wrong so it can be fixed, but she doesn't want something to be wrong and what is really going on?	Recollection of what I did - push people away - reinstating felt image	Mindful of tone - death and destruction and juxtaposition - choral and string music - music which is ridiculously beautiful against images of utter carnage.
References the fluidity of the song - part of me is kind of okay with it - suddenly I will trip over it - Music something to be tripped over - feeling to be tripped over as is significance - feelings are here lurking around corners, creeping up	Awareness of the negative part of her	Floating along - music - memory of seeing the music recorded and being placed in the orchestra.	Bugle a cultural choice - solo trumpet - all you want to hear and expect to hear and almost feels right to here and it's appropriate - cultural choices.
Questioning self and how okay she is with it	The inner critic has been seen and sabotages - loses flow	Just enough - not too much because I would not have allowed it	Performance - trumpet chap gave it reverence - controlled- beautiful - battle of montecasino a desperate sequence and so needed a tune that was really powerful but made so much MORE powerful by that solo trumpet.
A general moment of defeat (I don't understand/ clients)	Troublesome statement about the future - she's meant to be going away but she has decided she can't do it. Etymology - she can't do it	Felt review now - no more than that	Vs electronic music: Try do that with a synthetic trumpet -good luck having any reaction
She senses that she's not okay with it - struggling with her health anxiety	Relates to there being something wrong with her - because of previous excitement - grasping and not thinking about it too	Gratitude - for the little things - never lost that (then and now)	Modern music amorphous with temp tracks.

	much because it really does suck		
Brings in example from outside (grandfather) of how she's aware she could respond differently but is unable to.	She's getting around her Inner Critic - she can still go, just postponed	Journey of the music charts that - a feeling journey	Traditionalist - soundscapes - keep writing the tunes.
I don't know how - can't imagine - fixed in the way of feeling that unable to imagine how to feel that way, even though is intellectually able to appreciate that it's possible.	Doesn't want to feel like this for the rest of her life - the idea that feelings are fixed and unchangeable. Music transcends	Bass takes on new meaning:gratitude	
A statement of she feels now that things might be if cancer came into her life: from this perspective she would feel they're going to die: first thought.	PARADOX hoping there'll be something wrong - address it and change	Invited to pay attention to finger - revising statement explicating from it - now applying past lessons to current - lost that love and gratitude	
Referencing there might be other ways to think about this - she can't see the side that is positive but she knows it's there	Return to being she used to be want to be normal - return to being normal	Strong statement - that's not where I was! Gratitude doesn't just come from being well	
She understand it's because she's so "bogged down"	Can't imagine - can remember but can't imagine feeling happy - in pictures	It was the small things (this piece of music is short!)	
Explicating I can't imagine not being around - idea of the future	Comparison to others	Got me - I've always go through - did then, do now	
Judgment - pulls her away from staying with the idea of not being around - because she doesn't have to think about it yet still does	How can I feel better? Fixity of feelings - the music does it for her.	Blind to it numbed to it (MS things!!)	

The song references a partner and this inevitably leads her to think about hers which she finds really difficult SONG RESONANCE	Exhausting - disorientating and so boring.	Statement of integration of feelings now - lovely to be back in touch with it	
She references her preferring to avoid thinking about this		Memory of buying the t-shirt - and I still have it - just as I have the access to gratitude for the small things	
Her experience of Jamie's death - and the song - makes things seem kind of futile - the song expresses it for her	At home she can just be and offload. Fall apart - (different knowing family are there and connecting with them)	Complex looking back - identify more of the feeling stuff.	
How she identifies herself as not futile			
But she's struggling with the idea of Jamie's death			
It was unfair and completely unnecessary - these are things the song implies but aren't said - now she gets to say them. Song's implicit experiencing reaching out to the listener.			
Back to the fact there was nothing he could do - the idea that there was no way to help - no choice.			
End up confused as to what to say (she's said a lot) inner critic here.			