

MOODS OF THE DIATONIC
MAJOR MODES

DRAWING IMAGES THROUGH MUSIC

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**To
Glareanus
(1488-1563)
Whose Modal Theories
Influenced Four Hundred
Fifty Years of Music**

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creativity.

Chapter I: Introduction

I have enjoyed a diverse career as an acoustic and electric bassist, one that has taken me all over the world. As a professional musician and aspiring artist, whether performing, arranging, composing, or teaching, my relationship with music continually evolves. The relationship is complex, multi-faceted, and deeply personal. At the same time music is a shared experience between those who bring it to life and their listeners. I felt compelled to further explore the power of music by studying its therapeutic and healing values.

Growing up in a supportive and creative environment, I was exposed to music at a very young age. Beginning at age seven and throughout my childhood, I took piano, guitar, and drum lessons. By seventh grade, I focused my energies on the electric bass, practicing for hours and playing in local bands. I knew early on that I wanted to pursue music as an art form and career. Upon graduation from high school, I was accepted to and enrolled in the Berklee College of Music in Boston, Massachusetts. Four years later, I earned a Bachelors

in music, specializing in music performance. During the following two years, I began my professional career while studying brass and percussion instruments at Hofstra University in Uniondale, New York City.

For the past twenty years, almost all my dreams have been fulfilled. I have performed all over the world in a host of musical settings including: all star jazz bands, Broadway shows, national tours, recording sessions, cabaret, society bands and classical orchestras. I have taught music throughout my career in a variety of capacities and currently am a faculty member at the Rudolf Steiner School in New York City.

In 1989, I felt compelled to return to formal study and entered the City College of New York as an art major. Through courses in design, photography, oil painting, art history, as well as philosophy, psychology, science and literature, I began to grow both intellectually and artistically. I graduated with a Bachelor of Arts degree in December 1993, magna cum laude and was admitted into Phi Beta Kappa. My experience with the visual arts furthered my ability to creatively express myself. For example, if I felt frustrated expressing an idea in music, I would then paint or do photography to achieve the expression

I was seeking in music or vice-versa. Even though my creative expression was more satisfied by combining both modes, I still did not feel completely fulfilled.

What led me to music therapy? When performing music in a concert setting, I found it hard to connect with the audience. I felt there was always a barrier between myself and the people in front of the stage. The colored lights on stage prevented me from ever seeing the spectators and although I always heard the applause and appreciation of the audience after a performance, it never quite seemed enough for me; something was missing. I wanted and needed to know what kind of effect did the music have on a particular individual or individuals. Why? When I played I felt such an exhilarated state of euphoria. Could someone else be experiencing that same feeling of exhilaration too? I became curious and I wanted to know. I then became intrigued with the idea that suppose an individual did have an experience similar to mine and suppose someone had been feeling particularly blue during a musical performance and by the end of the concert that person left whistling? That thought appealed to me. I felt the need to have more direct contact with the audience, but how?

I had heard of music therapy through a colleague of mine and he had informed me that music therapy could bring about desirable changes in a person's behavior. The music therapy program at New York University has helped me expand my understanding in music as an expressive and introspective medium. When used in therapeutic situations, I believe that music can produce the array of human emotions and bring about the condition of well-being which is lacking in many of our lives.

What I can contribute to a music therapy session, whether working with an individual or group, is the experience I have accumulated throughout my life as a creative artist, musician and teacher. These experiences come from a wide variety of disciplines. Since music therapy is an interdisciplinary field, it draws on the disciplines of both music and therapy. The therapy side of music therapy deals with disciplines in the psychology of music, music education, aesthetics, acoustics of music, history of music, ethnomusicology, music theory and composition and sociology of music. Another words a music therapist embraces life. During my life experience, I have indeed incorporated the disciplines I have just mentioned. I feel extremely fortunate to have had and continue

to have colleagues and friends, who have helped me in realizing my potential.

It is my belief that this thesis that I am proposing to the reader and to the creative arts therapy world is multi-dimensional. Music and art are used together to facilitate growth and change in the individual or group. In order for the creative art therapies to survive, we all must work together. We need to find unique and original ways to integrate our therapeutic approaches in each of our disciplines. Drawing images through music is one way of blending and uniting the creative art therapy disciplines together. It was never my intention to contrive a method to suit an integrated creative art therapies approach. The music and art group concept are drawn from my experiences as an artist and musician. The culmination of music and art group came about from my studies at New York University Music Therapy Department for which I'm forever grateful.

CHAPTER II:

WHY SHOULD A MUSIC THERAPIST BE INTERESTED IN THE NATURE AND APPLICATION OF THE MODES?

This thesis is only concerned with the seven diatonic major modes. As a creative jazz musician and performer, my earlier studies in music were devoted to modes. When I first studied the modes, I learned them in a mechanical manner. Harmony class did not discuss what type of feeling quality the various modes could produce (however, I do remember the Phrygian talked about as being a "festive" mode). I knew theoretically the difference between each mode and could distinguish sound differentials between the major and minor modes but I did not play the modes from my heart. As a young performer, to a great degree, I was not in touch with my feelings and did not relate the modes I was playing to a specific mood, although I did experience a great deal of satisfaction and joy when I played them. In retrospect, I look back now and realize that my playing was emotionally on a surface level.

I started to get more in touch with my feelings when

I studied art. Art seemed to open the doors for me in a more creative way than music could provide. My levels of sensitivity heightened and I looked at life in a different way. At the same time that I nurtured and explored myself with art, the way I felt about music started to change. I began to compose more, writing very differently than ever before.

The compositions I began to write were derived from certain feelings I had been experiencing and were not merely exercises in counterpoint. I came back to the modes and began to relate the moods and feelings I had to the diatonic major modes. I had found that different modes were clearly more suitable for certain moods than others. What a revelation! I then began to experiment with the diatonic modes derived from the melodic and harmonic minor scales, whole tone scales, Middle Eastern scales, symmetrical diminished and pentatonic scales. There seemed to be an endless number of different feelings and moods modes could stir up. Knowing this and discovering how powerful modes could be, it made perfect sense for me to apply the intrinsic character of the modes to a music therapy setting. As Dr. Paul Nordoff (1974) states :

The modes enrich our participation

in our own experience of the music so that we hear not merely scale passages but the particular statement each successive modal scale makes. This assists us in developing the feeling for the expressive character of the modes. Any such investigation of the components of music has the effect of differentiating and developing our musical awareness and hence of increasing our musical resources-as therapists (p. 214).

Dr. Nordoff was an accomplished composer and gifted therapist who utilized an assortment of musical genres including jazz, the Spanish and Middle Eastern modes, Pentatonic and Western Classical music. Why? He felt that at each interval, having a distinctive quality and vocal or instrumental tones, was a conveyer of forces that contributed toward a potential therapeutic effect (Turrey, unpublished).

Turry, (unpublished) states about the use of modes, "I continue to use many of the more traditional idioms and modes -- I enjoy using them and find them very effective -- they are becoming more and more a part of me". Turry often uses modes in his clinical

application to elicit responses from his clients.
Commenting on the Jazz Phrygian mode he states:

the Spanish idiom....has a different
quality of holding and releasing
tension-- the harmonic cadences can
be more subtle than in rock or jazz--
they can be extended and often times
rubato playing serves to stretch out
the resolutions of phrases. There is
less a feeling of being locked in a
groove by a steady tempo, and more
of a feeling of a constantly renewed
rhythmic drive.

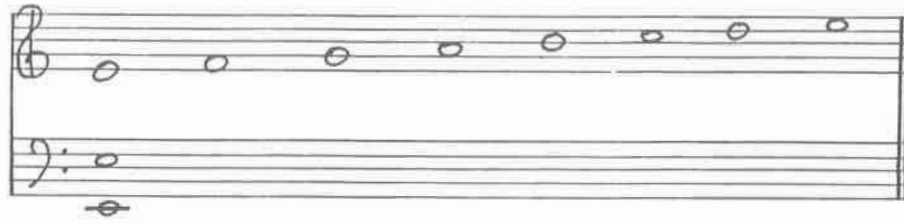
Turry is clearly thinking about the intrinsic qualities
that certain modes have to offer. This is exactly
what Nordoff meant, that, when the intervallic
components of modes are used effectively in a clinical
setting, they become conveyers of forces. Nordoff
(unpublished) states that each tone has a force, a
tonal direction and a tonal activity (No. 2, P. 1).

In Nordoff's work Talks On Music modal improvisation
methods, he emphasizes that the music therapist should
have an understanding of or feeling for - " the

expressive dynamics of its (music's) tonal and rhythmic components" (p.6). These components in the improvisation would include tonal directions, creative leaps, skips, meter changes and rhythmic diversity. Dr. Nordoff felt that in order for the music therapist to be creative and directive in his or her musical and clinical approach, he or she must have an in depth knowledge of those musical elements.

I learned a great deal from how Nordoff incorporates tonal directions and the expressive components of music for improvisation. Studying Nordoff's method of exploring a single tone in relation to other tones, enhanced my improvisational skills and gave me more choices in making musical interventions with my client.

The essence of Mr. Nordoff's method is exploring a single tone in relation to other tones in the scale. I would like to share some of my experiences following Nordoff's improvisation technique.



Starting with the first tone of the Phrygian mode which is E, play the E with the right hand while playing the octave E with your left hand. Listen to what was just played.

When I played the E, I felt how strong or sturdy one note could be, especially when played as an octave. I then began to experiment by displacing the octave. For example, I played the E with the left hand two octaves below middle C and with the right hand I played the E two octaves higher from middle C. This sounded more robust. There are many ways of playing one note on the piano and each new combination results in a different experience.

After establishing a feeling for the single tone of E, I will now explore the tonal quality of F.

Zukerkandl (1956) states, "Music actually begins when a second tone has followed the first" (p. 90). Nordoff

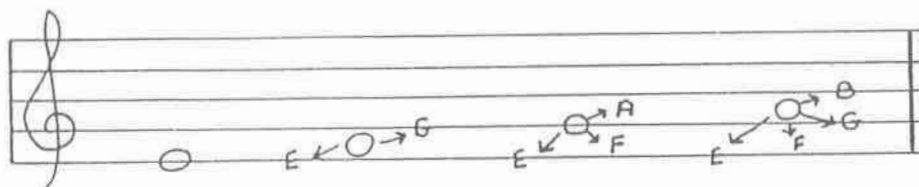
explains that F contains a "force", a direction with which it wants to move, but where to? Playing the F against the E octave sounds unsettling and dissonant and contains an energy that wants to move to a consonance. I hear the F wanting to move up to G or down to E; E F E and E F G. The tone of F contains within it two tonal directions.

The third note of the Phrygian scale to explore is G. I sang E and G and contemplated what direction G wants to pull towards. I sang G back to its primary root E, E G E and it felt content. I also heard G going to A, E G A and had a different experience; this time I felt serenity. Another tonal direction I heard was G moving down to F, E G F. Again, a different experience, rich with expression and creativity.

Moving on to the tone A, I sang E to A and immediately thought of a song association, "Here Comes the Bride". A contains four tonal directions thus four different experiences. E A E asks a question. E A B sounds merry and gay. E A F is heavy, frustrating and dark. E A G sounds leisurely and soothing.

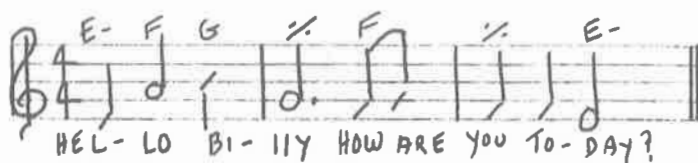
The tones of F, G and A contain nine tonal directions

with nine different experiences.

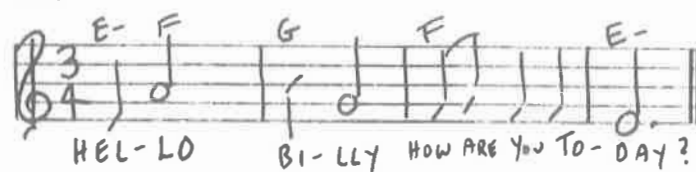


With the knowledge I gained from exploring the four tones of E F G A and their tonal directions, I made up a hello song. The harmonies I used are common to the chord progression of the Phrygian mode; I, flat II and flat III. Example 1 if played slowly can be soothing and calming. In Example 2 the time signature and rhythms have been changed. Played at a medium tempo, this rendition can be lively and playful thus creating a very different experience than in Example 1.

Ex.1



Ex.2



There are more tonal directions to explore, B, C, and D. Playing the tones E and B, I asked the question, where does B want to go? It definitely feels like it wants to pull toward the C, which is a characteristic tone of E Phrygian. E B C sounds dramatic. Other possible tonal directions of E are: E B G, E B A, and E B E.

Exploring the tonal directions of C there are four possibilities. E C D, E C B which sounds satisfying, E C A, more satisfying, and E C G, which sounds lyrical. Nordoff stated that E C to E doesn't seem to be a tonal direction of B, but the E can be used as a "creative" leap to get to the tonal direction of C. For example, E C E B. The B is a tonal direction of C. Other combinations are: E C E D, E C E A, and E C E G.

The last tone to explore is D. The dominant interval of E to D sounds majestic and dignified. The two tonal directions of D are E and B. E D E sounds resting and E D B is yearning for compassion.

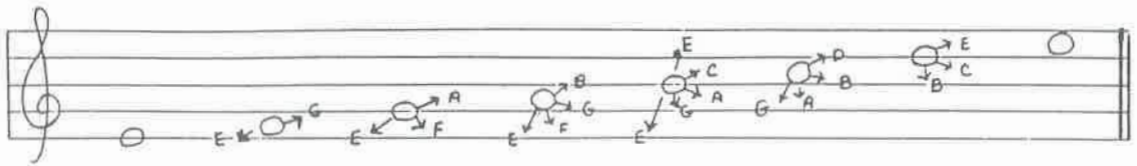
After one gets familiar with all the possible tonal directions, it is time to create, improvise and make music. Zukerkandl (1956) states in his writings on

"The True Motion Of Tones",

" As we know, musical tones point to one another, attract and are attracted-hearing musical tones is hearing directional forces; they have direction". (p.92)

In example 3, observe how many tonal directions there are for each degree of the Phrygian scale. We can create and improvise many interesting ideas according to our clinical needs.

Exam. 3



I further explored the tonal directions of C, which is the minor sixth of E. I came up with C A B D C A G. I then wanted to explore the tonal directions of A and heard A F G B A F E. It would be enormously restricting if we only observed the directions that lived in each tone. Nordoff states that to enrich

our music, we must have creative leaps to maximize our potential and strengths as musical therapists. Creative leaps are like the link between what makes music more exciting and interesting and creates more of an emotional impact for the client.

When we make a creative leap, we must work with what lives in the tone to which we have leapt. The following examples are two four bar melodies that I composed incorporating tonal directions and creative leaps.

Exam. 4



In example 4, I have creative leaps and in between worked with the natural directions, the "natural dynamics" that live in each tone. Zukerkandl (1956) states, "The experience of tonal motion has its origin not in differences of pitch but in differences of dynamic quality" (p.93). Zukerkandl

believed that the dynamic quality, not the pitch, makes the tone a musical fact. Each tone contains within it a different dynamic quality than the next and thus a different tonal direction.

Nordoff believed that when a therapist has exhausted or "has dried up" with a client and does not know what to do next, using the tonal direction technique as a resource could be very helpful. Once learned, this improvisation method will enable therapists to avoid doodling, and make their work into a musical reality.

The beauty in Nordoff's improvisation method is that one can apply his method to all of the modes, not just E Phrygian.

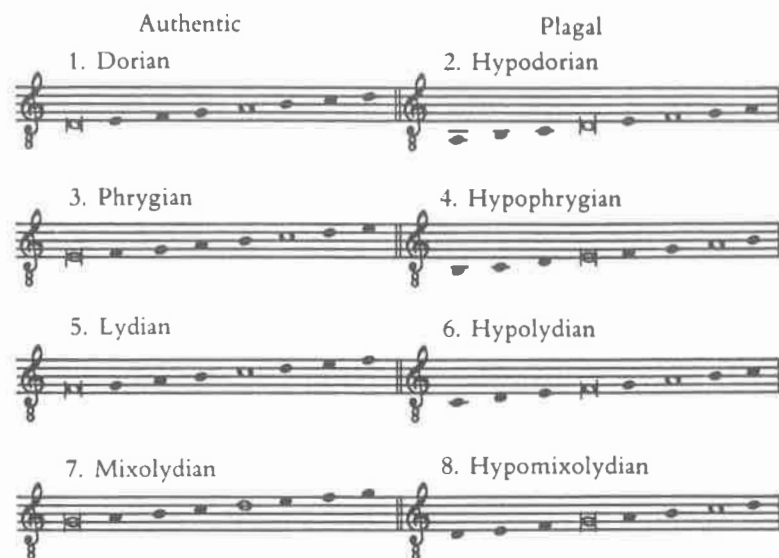
CHAPTER III: THE EVOLUTION OF THE DIATONIC CONTEMPORARY MODES OF THE MAJOR SCALE

Modes are simply scales. The evolution of the modal scale systems is fascinating and complex and has changed constantly throughout recorded history. The ancient Greeks called their scales modes. The music of ancient Greece had developed a sophisticated doctrine of ethos; emotional responses were evoked by different octave species, keys, meters, instruments, and styles of performance. The contributions of Greece to Christian civilization are significant. Some of their contributions are as follows: A system of seven-tone diatonic scales or modes based on tetrachords; an emphasis on the fourth as a fundamental interval; a conception of certain internal tonal functions, which, however vague, must have been similar to our tonic and dominant, and a theory of transposition. By the sixth century each mode was associated with certain subjects and moods. The early Christian church scale system is a modification and adaption of the Greek system. The Christian church modes were called ecclesiastical modes or church modes.

The eight original Ecclesiastical Modes
original modes

<u>Authentic</u>	<u>Plagal</u>
I Dorian: d-a-d	II Hypodorian: a-d-a
III Phrygian: e-b-e	IV Hypophrygian: b-e-b
V Lydian: f-c-f	VI Hypolydian: c-f-c
VII Mixolydian: g-d-g	VIII Hypomixolydian: d-g-d

The eight original church modes shown here are in their completed form, which was achieved by the eleventh century. As you can see, the system recognized eight modes. Modes I, III, V and VII were known as authentic ("original"), and modes II, IV, VI and VIII were known as plagal ("collateral"). To understand the difference between the Authentic and Plagal cadences, a few key concepts must be dicussed.



$\text{b} = \text{FINAL}$ $\text{O} = \text{TENOR}$

1. The Authentic and Plagal modes wholetones and semitones differ according to their respective positions in a diatonic octave, built on the final, the last note in the melody (see example).

2. A Plagal mode always has the same final as its corresponding Authentic mode.

3. The Authentic modal scales may be thought of as similar to white key octave scales on a piano. For example: (mode I), D to D, (mode III), E to E, (mode V), F to F, (mode VII), G to G, with their corresponding Plagals a fourth lower.

4. In addition to the final, each mode has a second characteristic note, called the tenor. The tenor note is different in all of the eight modes but the final is the same.

5. The tenor, range and final all contribute to "characterizing a mode".

6. The entire range of the Authentic modes lies above the final, whereas in the Plagal modes, the final is the fourth note from the bottom of the octave. Thus modes I and VIII have the same range, but different finals and tenors.

As stated earlier, the Medieval church modes were concerned only with the diatonic scale with B flat as the one permitted accidental. In the Greek system of perfect modes, the B flat was apparently used to avoid the tritone. For example, a flat introduced before the B of the Lydian mode, would change the mode to Ionian. However, it is not clear if this was consistently done. If under certain conditions Modes I and II were flattened with B and in modes V and VI, these modes would then become facsimiles of the modern natural minor and major scales respectively.

One might ask why were there no Completed modes starting on a, b, and c in Medieval theory? If the modes on d, e, and f were sung with the flatted b, they became equivalent to the modes on a, b, and c, thus, these three modes were superfluous. It is interesting to note that the modes were first known by their Latin names not by Greek names. In 1547 a Swiss theorist named Glareanus set up a system of twelve modes by adding to the original eight, two modes, Aeolian and Ionian. In his famous work called Dodecachordon (meaning twelve strings), he refers to his "new" classification of the modes. Glareanus proved the existence of the mode on A, but also established that the C mode was in use.

As well as the Lydian mode being discriminated against in early secular music, the Ionian mode was banished by the works of old church composers. In Vincent's (1951) book entitled, The Diatonic Modes In Modern Music, Glareanus said, "The Ionian, the most common mode, has been banished in our time".

This mode is most suitable for dancing:
We found it most frequently used in the
European regions that we visited. You
would find this mode very rarely in the

works of the old Church composers. But, in my opinion for the past four hundred years, it has been so cherished by the church singers, that, tempted by its sweetness and charm, they have changed many Lydian songs over to this mode.(p.165)

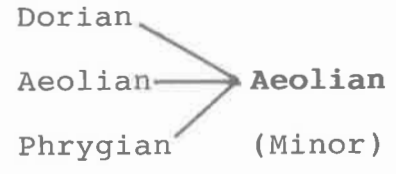
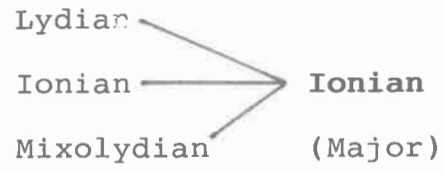
Glareanus reasoned that upon each of the seven notes of the diatonic series, c,d,e,f,g,a,b, a scale may be erected "without accidentals". However, the Locrian mode, which starts on the tone of B, was considered defective because of the tonic having a diminished fifth interval, the tritone - the diabolus in musica, as it first became known in the fifteenth century.

Glareanus' Additions

Aeolian: a-e-a	Hypoaolian: e-a-e
*Locrian: b-f-b	*Hypolocrian: f-b-f
Ionian: c-g-c	Hypoionian: g-c-g

* Defective mode

During the sixteenth century the modes tended to lose their identity. By the end of the seventeenth century, the modes merged into two general types, the major mode and the minor mode. Thus we have the genesis of the major-minor system. Thus, graphically:



CHAPTER IV:

THEORY AND APPLICATION OF MODES AND THEIR CHARACTERISTIC NOTES

The "characteristic" note or notes of each mode help define more clearly the unique quality of a particular mode. Of course it is possible to play a mode without using the character note qualities, but one will not draw out the "flavor" of the mode if this is done. The purpose of playing a mode is to evoke a certain mood, whether it be for clinical use in a music therapy setting or use in a improvisational performance. However, expressing moods using modes in these two settings are completely different from each other. I will discuss this in more detail later on.

To have a good working knowledge of the contemporary diatonic modes comprised in a major scale, one needs to study theory and application.

Example 5 shows all the modes as they appear in the key of C.

Exam.5

The image shows seven lines of handwritten musical notation, each representing a mode. The notation is written on a five-line staff with a treble clef and a common time signature (C). The modes are labeled as follows:

- C IONIAN:** The first line shows the C major scale (C-D-E-F-G-A-B). Brackets under the intervals between F and G, and between A and B, are labeled "1/2 STEP".
- DORIAN:** The second line shows the Dorian mode (D-E-F-G-A-B-C). A bracket under the interval between F and G is labeled "1/2 STEP".
- PHRYGIAN:** The third line shows the Phrygian mode (E-F-G-A-B-C-D). A bracket under the interval between F and G is labeled "1/2 STEP".
- LYDIAN:** The fourth line shows the Lydian mode (F-G-A-B-C-D-E). A bracket under the interval between B and C is labeled "1/2 STEP".
- MIXOLYDIAN:** The fifth line shows the Mixolydian mode (G-A-B-C-D-E-F). A bracket under the interval between F and G is labeled "1/2 STEP".
- AEOLIAN:** The sixth line shows the Aeolian mode (A-B-C-D-E-F-G). A bracket under the interval between F and G is labeled "1/2 STEP".
- LOCRIAN:** The seventh line shows the Locrian mode (B-C-D-E-F-G-A). A bracket under the interval between F and G is labeled "1/2 STEP".

There are different ways to approach the formulation and construction of modes. I like to think of the modes belonging to a parent major scale. For example, D Dorian is a C major scale starting on D ; Aeolian is a C major scale starting on A, etc. Another way to learn the modes is to think of them as individual entities, which of course they are. This method avoids the two-step associative thinking (knowing something by relating it to something else). Yet another way of thinking of the modes is that the C major scale has seven different notes, and one can play the scale starting on any one of its seven notes. This means that there are really seven different C major scales.

One that starts on C, one on D, one on E, etc. As stated before each mode has a Greek name. Greek modal names are not esoteric; they are everyday terms that musicians use.

Example 6 shows all the modes built from the same "root" (primary axis or starting point). The key center of each mode is different. Remember that the key center refers to the mode's parent major scale. The characteristic notes are also shown for each mode, which help clearly define it. It is best to learn the modes in all keys.

EXAMPLE 6

Mode Name	Key or Pitch Axis	Characteristic Tones
C IONIAN	C	4th & 7th DEGREE
C DORIAN	B ^b	6th DEGREE
C PHRYGIAN	A ^b	b2ND DEGREE
C LYDIAN	G [#]	#4th DEGREE
C MIXOLYDIAN	F	b7th DEGREE
C AEOLIAN	E	2ND & 6th DEGREE
C LOCRIAN	D ^b	b2ND & b5th DEGREE

MODAL HARMONY

As stated before, each mode is unique and different from the rest. Therefore, modes will have their own structures and harmonic progressions. Example 7 is a chart that gives the qualities of both triads and seventh chords (tetrads) in each of the modes, using traditional tertial harmony (harmony in thirds).

<u>Mode</u>	<u>I</u>	<u>II</u>	<u>III</u>	<u>IV</u>	<u>V</u>	<u>VI</u>	<u>VII</u>	
Ionian	maj. maj.7	min. min.7	min. min.7	maj. maj.7	maj. dom.7	min. min.7	dim. min.7(♭5)	- Triads - Tetrads
Dorian	min. min.7	min. min.7	maj. maj.7	maj. dom.7	min. min.7	dim. min.7(♭5)	maj. maj.7	- Triads - Tetrads
Phrygian	min. min.7	maj. maj.7	maj. dom.7	min. min.7	dim. min.7(♭5)	maj. maj.7	min. min.7	- Triads - Tetrads
Lydian	maj. maj.7	maj. dom.7	min. min.7	dim. min.7(♭5)	maj. maj.7	min. min.7	min. min.7	- Triads - Tetrads
Mixolydian	maj. dom.7	min. min.7	dim. min.7(♭5)	maj. maj.7	min. min.7	min. min.7	maj. maj.7	- Triads - Tetrads
Aeolian	min. min.7	dim. min.7(♭5)	maj. maj.7	min. min.7	min. min.7	maj. maj.7	maj. dom.7	- Triads - Tetrads
Locrian	dim. min.7(♭5)	maj. maj.7	min. min.7	min. min.7	maj. maj.7	maj. dom.7	min. min.7	- Triads - Tetrads

Each mode offers a different set of chord qualities.

As you can see, the harmonic choices one wishes to make are immediately increased without resorting to chromatic alterations and traditional restrictions. It is interesting to note that the dominant - tonic relationship of the major - minor system is for the most part destroyed because of the V chord being either a minor dominant or the dominant function occurring on a scale degree other than the fifth.

Ex. 8

	CHARACTERISTIC TONES	BASIC CADENCES
C IONIAN	4 & 7 4 LEADING TO 3 7 LEADING TO 6	I - I VII - I
D DORIAN	6 6 → 5	II - I III - I
E PHRYGIAN	b2 & b6 b2 → 1 b6 → 5	II - I VII - I
F LYDIAN	#4 #4 → 5	II - I VII - I
G MIXOLYDIAN	b7 b7 → 6	V - I VII - I
A Aeolian	2 & b6 2 → 1 or 3 b6 → 5	IV ^{no} - I VII - I
C LOCRIAN	b2 & b5 b2 → 1 b5 = NO RESOLUTION	

SPECIAL NOTE: BECAUSE OF THE I CHORD BEING DIMINISHED, IT IS DIFFICULT TO CONSTRUCT HARMONIC PROGRESSIONS. MELODIC EXAMPLES ARE EASIER.

Example 8 shows that each mode has its own type of basic cadence structure. These cadences are derived by the resolution of each mode's characteristic notes. With these principals, one can improvise or compose melodies in any mode and harmonize them with the available modal structures. However, there are certain melodic and harmonic guidelines that would need to be followed in order for the mode to have its distinctive flavor brought out.

MELODIC GUIDELINES

1. Emphasize the root by the number of times played, by duration and by melodic cadence (7to 1, 6 to 5, etc.).
2. All the notes in the mode must be used to establish modal identity. However, if some notes are left out, they may be included in the harmony.
3. Place secondary importance on the characteristic notes of the mode - - primary emphasis is on the tonic or root of the mode.
4. Notes that are not diatonic to the mode, may only

be used sparingly or the modal effect will be lost.

HARMONIC GUIDELINES

1. All harmony should be derived predominantly from the mode or you will lose the modal sound.

2. Harmony may be used in thirds, fourths, fifths, and clusters.

3. One may name each modal chord as in the major-minor system, however it is sometimes easier to simply say F Lydian or C Mixolydian, etc.

MODAL IMPROVISATION EXERCISE

Example 9. This modal improvisation exercise is based on breaking up triads in the right hand by using triatic inversions and using modal fourth voicings in the left hand to accompany the right hand improvisations. It is an extremely effective exercise because it brings out the inherent qualities of the modes.

EX. 9

C IONIAN

RIGHT HAND PLAYS TRIADS

C DORIAN

C PHRYGIAN

C LYDIAN

C MIXOLYDIAN

C AEOLIAN

C LOCRIAN

Example 10 demonstrates how to break up the triads. In example 9 under the heading right hand plays triads, locate the C Lydian scale. Next to the C Lydian scale are two measures consisting of four different triads. The first measure in root position is C major and next to it is D major. Using the first and second inversion of each triad, simply arpeggiate the two triads that are next to each other and ascend several octaves and descend back. Staying with the example in C Lydian, now do the same with the next two sets of triads which are A minor and B minor. Practice and arpeggiate the triads in all the modes and in all keys.



Example 11 shows how to play modal voicings with the left hand.

Ex. 11

C DORIAN

ALL KEYS

C PHRYGIAN

ALL KEYS

C AEOLIAN

ALL KEYS

C LYDIAN

ALL KEYS

C PHRYGIAN

ALL KEYS

C LYDIAN

IMPROVISE

ALL KEYS

Detailed description: This page contains six systems of musical notation, each representing a different mode. Each system consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The notes in the treble clef are: 1. C Dorian: C4, D4, E4, F4, G4, A4, Bb4, C5. 2. C Phrygian: C4, Bb3, C4, D4, E4, F4, G4, A4. 3. C Aeolian: C4, D4, E4, F4, G4, A4, Bb4, C5. 4. C Lydian: C4, D4, E4, F#4, G4, A4, B4, C5. 5. C Phrygian: C4, Bb3, C4, D4, E4, F4, G4, A4. 6. C Lydian: C4, D4, E4, F#4, G4, A4, B4, C5. The bass clef staff shows chords: 1. C Dorian: C major, F major, Bb major, C major. 2. C Phrygian: C major, Bb major, F major, C major. 3. C Aeolian: C major, F major, Bb major, C major. 4. C Lydian: C major, F major, B major, C major. 5. C Phrygian: C major, Bb major, F major, C major. 6. C Lydian: C major, F major, B major, C major. The text 'ALL KEYS' is written at the end of each system. The word 'IMPROVISE' is written above the final system.

PENTATONIC SCALES AND MODES

Upon completion and mastering the modes in twelve keys, there are major pentatonic scales (tonic major, Example 12) one can play to make one's modal music even more expressive. The following pentatonic scales will work with the following modes:

MODES

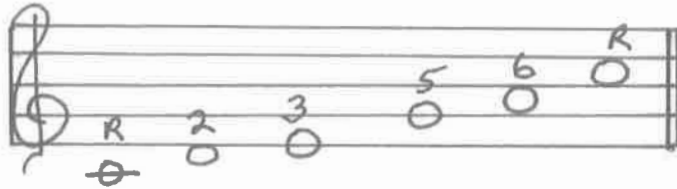
1. C Ionian
2. C Dorian
3. C Phrygian
4. C Lydian
5. C Mixolydian
6. C Aeolian
7. C Locrian

PENTATONIC SCALES

(Major)

- C, G, F
B Flat, E flat, F
D Flat, E flat, A Flat
C, D, G
C, B Flat, F
E Flat, A Flat, B Flat
D Flat, G Flat, A Flat

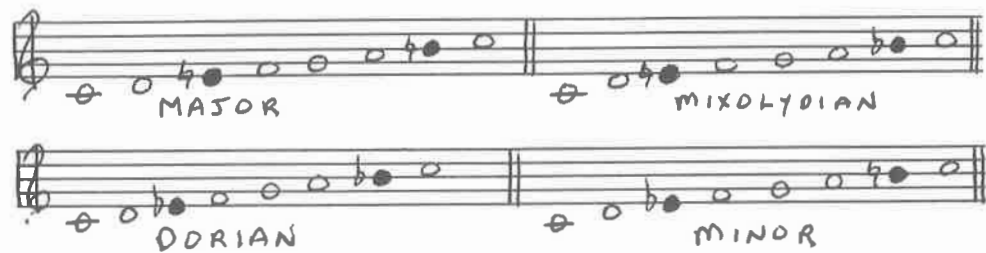
Example 12 -Tonic Major Pentatonic



Pentatonic scales have been around for a very long time. They are the most primitive scales of which there is any knowledge. There are those who claim

that the original scales of folk song were pentatonic and that the diatonic scales arose from the addition of two tones in the "gaps" (Vincent, 1951, p.169). Example 13 shows how a Pentatonic scale might conceivably become any one of the following:

Ex. 13



Colour is the keyboard, the eyes are the hammers,
the soul is the piano with many strings. The artist
is the hand which plays, touching one key or another,
to cause vibrations in the soul

Wassily Kandinsky

(1866-1944)

CHAPTER V:

ANALOGUES OF MY CLINICAL APPROACH

The Indian musician has a very different relationship with his or her "audience" than a Western performer. I have apostrophized "audience" to emphasize that the listeners interact with and affect the music itself. The musicians will vary their playing based on changes in their mood and the mood of their listeners. The relationships are much more intimate and based on an exchange of feeling than in the West. In this way it is much closer to the intention of music therapy.

Music therapy and classical Indian music share these characteristics; the intimacy between musician and listener; the variable length and the similarity between musical and visual art theory and use.

Indian music, for example, was based on a system of Ragas that had their counterpart in colors and shapes. The times of day were also shown in a painting as well as general mood. They were also played to change

moods, to express different qualities and feelings, and to heal illness.

Indian classical music theory recognizes the octave as the complete cycle of sounds. Its main divisions, two disjunct tetrachords, are based on mathematical proportions found in Hindu temple architecture. The octave is divided into twenty two microtonal steps of less than a semitone, which are grouped in twos, threes and fours to form scales. The raga, which literally means "colour" or "feeling", is a melody type which must use both tetrachords. Each raga is defined by specific characteristics which include; its scale, the emphasis given to one note; the frequency of certain notes and intervals; the pitch range; melodic pattern; and specific, often very complex, rhythms.

There was a raga for each hour in the day. Each raga was created to express and enhance the mood of that space in time. Minor scales were used for quieter hours, while major scales for the more vigorous and active daytime. This kind of distinction has been used in classical Western music as well. Consider the music considered appropriate for a funeral in comparison to the minuet. The Hindus, however developed

the raga in a vastly more elaborate way. There were correspondences to every aspect of life, including bird sounds, signs of the Zodiac days, elements and so on. Not only the scale, but all the other characteristics of the raga evolved to express mood.

Philosophy and religious thought is part of the structure of Indian music. Just as Brahma is experienced as the changeless eternal source of all the fluctuations of life, so is the tonic. It is not a separate element but a constant tone throughout the Indian music. The cyclical nature of the musical structure reflects the Hindu view that time has no beginning or end, and is an endless cycle of deaths and rebirths. Whatever is left undone in this turn of the wheel, can be attended to in the next. So each has no specific time frame, but is played for as long as is felt appropriate by the musicians, often for as long as six or seven hours.

Other cultures have expressed the relationship between music and the visual arts, incorporating both in a holistic world view, based in a unified philosophy. Visual art, music and medicine were seen as working together in a philosophical framework that functioned as a complete system.

Kandinsky (1911), explores the relationship between color and music, and their emotional effect. Kandinsky found his artistic independence pioneering anti-geometric expression through the use of swirling clouds of color. Using these revolutionary forms, he captured on canvas the dissonance he felt in the music of his time. Kandinsky's theory of primary colors was based on feelings of warmth and cold translated through color values. He presented new combinations of color in his compositions to provoke inner and deep seated emotions, rejecting the use of traditional art forms experienced in "objective reality".

Pythagoras, credited today as the founder of music therapy in the West, sang calming melodies to his disciples, based on the principle that melody and rhythm cannot fail to restore harmony to the human soul. In The Republic by Plato, Socrates states: "...rhythm and harmony find their way into the innermost soul and take the strongest hold on it". Plato also speaks about which kinds of music would or would not be allowed in an ideal society. He would allow only two modes called Dorian and Phrygian (different than the church modes which bear the same name). One mode was used to bring peace to the soul and another to bring together courage and strength in adversity.

In my work, I try to find the right musical components that will restore harmony to the human soul. However, I am not just working with music alone. Colour and geometric shapes derived from the various moods of modes are drawn on to canvas, further stimulating one's innermost soul to achieve harmony.

CHAPTER VI:

DRAWING IMAGES THROUGH MUSIC - FORMAT

From September of 1996 to January 1997, my music and art group met once a week at the South Beach Psychiatric Hospital, Human and Resource Treatment Center in Brooklyn. Each session lasted for one hour and the number of members in the group varied weekly, from the minimum number of two to the maximum number of eight. The room I chose to conduct my art and music group had large windows, so there was always plenty of light. There were four large drawing tables that provided enough space for the members of the group to feel comfortable. The room was well stocked with art supplies and cabinet space to store member's art work. I was fortunate enough to have at the facility a Fender Rhodes electric piano which I kept in the art room. I was also able to play an acoustic piano.

At the beginning of each session before the members arrived, I would lay art supplies out on the middle of the table for the group. I wanted them to have a choice about what medium they would use. The group

could chose between pastels, crayons, water colors, colored pencils, charcoal, oil paints, various width paint brushes and colored paper. There were canvasses and different sizes of drawing paper. Aside from the art supplies that the members could freely chose from, I would also put out on the table a large crate of musical instruments if anyone wished to play music with me.

Many times I would have a mixture of percussion instruments such as claves, maraccas, wind chimes, finger cymbals, tambourines, a rainstick, a triangle, congo and bongos. In addition to percussion instruments, I would have a nylon stringed guitar and electric bass.

Each week I would play and explore with the group a different mode derived from the major scale. At the beginning of each group I would tell them which mode I was going to play. Occasionally group members showed interest in the modes Greek names and their theoretical structures. I would then give them a short history of the origin of the Greek modes.

Before I began to play music, I would ask the group to relax and let the music guide their imaginations

to conjure up images. Once they had their images, I would have them try to draw the images onto their chosen medium. If anyone did not feel like drawing or if they finished before the music ended, I encouraged them to pick up an instrument and play along with me.

The duration of the music depended on several criteria. Number one, when the group finished drawing; Number two, if no interaction took place musically between myself and the group or an individual; Number three, I would stop the music if I felt there would be no time left to do verbal processing. An important component of the music and art group was to leave at least the last twenty minutes of the session for discussion about each person's art work. If anyone did not feel like sharing their experience, that was okay too. At the end of the session I would tell the group to put their names on the back of their drawings. When the group left, I would put the name of the mode on to the back of each piece of art work and then file the members art work in separate folders.

I recorded every session on cassette and immediately following the end of the group, I took detailed notes.

DRAWING IMAGES THROUGH MUSIC - CONCEPT

There are a number of theorists that have had an influence on how I conduct my art and music group. I have found no research in regard to the utilization or the effects that musical modes have on an individual as expressed through an art medium. This is not to say what I'm proposing has never been done, it is very possible that it has, but I haven't heard of any such application.

I have never gone into a music and art session and said; I'm going to use this or that approach. I have however brought in specific concepts and have followed particular structures in my sessions but I did not intentionally go into a session and say; I'm going to use this theorist's technique. An example I might give would be that, when I'm creating music in either a performance setting or a clinical setting, I'm not thinking of theory, I'm playing and interacting by intuition and judgment and what stimulates me at a particular moment. However, upon examining and analyzing my approach, it seems that my studies at N.Y.U. have had a profound effect on me and certain theorists have had an influence on me overall.

The participants of my drawing images through music group, partly determine what shape and direction the music will go into. One of the first criteria is, that I begin my work by creating a musical setting with form and mood (Nordoff & Robbins, 1977, p. 93). I want to create a musical and emotional environment in which the clients can feel free to express themselves both artistically and musically. The initial mood and the energy of the group is going to effect the way I begin my music. The group will have an influence on the choice of musical instruments that I decide to play. Most of the time my choice is between the piano and guitar because of the melodic range and harmonic possibilities. The energy and mood of the group also determines how I'm going to set my tempo and rhythm, style, dynamics, meter and melodic register. If the group is feeling particularly low and there is a heaviness about them, I might pick a medium - bright tempo to alleviate the heaviness, or perhaps stay with it and play a slow tempo.

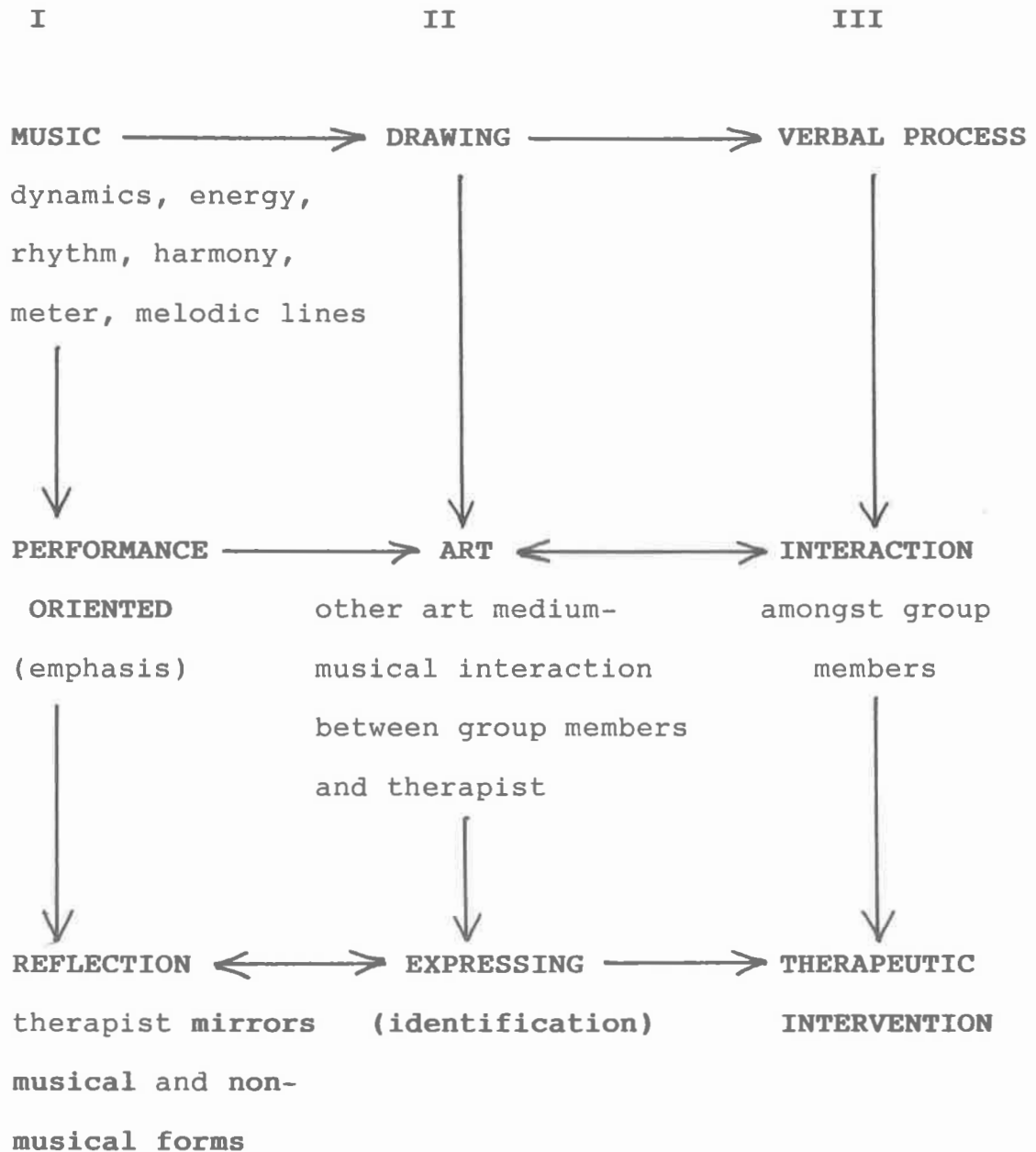
When working with a hyperactive child, the Nordoff & Robbins (1977) approach would be to create a peaceful mood, counteracting the hyperactivity of the child (p. 93). The "mood" of the child is an

important consideration in determining the intervention used. Again, sensitivity and intuition must be exercised when determining the music component of these sessions.

Geoffrey L. Collier (1996), shows that the relationship that people have to color and shape and their connotations, is more or less cross-cultural. This implies a fundamental human connection between certain colors shapes and sounds and emotional states. This can give us a basis for understanding, interpreting and working with the drawings and the music that clients create.

DRAWING IMAGES THROUGH MUSIC SCHEMATIC DIAGRAM

GROUP



Key = Choice, Mutual Growth and Integration

DRAWING IMAGES THROUGH MUSIC SCHEMATIC DIAGRAM AND IT'S MEANING

The Drawing images Through Music schematic diagram illustrates an interconnecting three stage tier. Tier I represents live music played by the therapist. Tier II represents the participants of the group drawing their images to the musical mode that is being played by the therapist. Tier III represents the verbal processing aspect of the group and only takes place when the drawings are completed by all of the participants.

If you look vertically down tier I, you will observe two arrows. The first arrow is pointing toward **Performance Oriented** and is derived from **Music**. The second arrow points toward **Reflection** and is derived from **Music** and **Performance Oriented**. As stated earlier, certain music components are partially decided by the group. These components are listed under **Music** in tier I. The participants do not influence what mode I am going to play. However, as the group evolved, the type of mode played could be determined by the group.

Under the heading of **Performance Oriented**, in

parenthesis is (emphasis). In a conventional and traditional music therapy setting, the therapist is interacting musically with the client with musical instruments or voice. In the Drawing Images Through Music concept, the therapist is interacting with the client but not always on a musical level. When the group is absorbed in drawing and not singing or playing instruments, the therapist is receiving visual stimuli from the drawings being made. Reacting musically to the colors, shapes, images and movements of lines being drawn, the therapist is being continually fed ideas; thus creating an improvisational performance, which is actually based on the technique called **Reflection.**

Reflection is when the therapist mirrors musical and non-musical forms. "The therapist tunes in and vibrates on the same wavelength, stimulating sensations that can lead to awareness and eventual contact" (Boxill, 1985, p. 77). The music therapist experiences visual stimuli from the group's drawings and structures it into musical forms. The therapist can also experience simultaneous stimuli from the clients. For example, a client may wish to play a musical instrument first, instead of drawing but other members of the group may be drawing, or vice versa. I discussed earlier

that the members have a choice of playing music or drawing, or perhaps to do both.

Observing tier II on the diagram, you will see **Drawing**. Looking over at tier I you will see **Music** and an arrow pointing toward **Drawing**. This simply means that the act of **Drawing** is hopefully being inspired by the **Music** that is being played. Looking vertically down from **Drawing**, you will see **Art**. As stated earlier there are various mediums used in the making of art. The members have a choice of art materials to choose from; colored pencils, pastels, water colors, crayons etc.. Also under the heading of **Art**, you will see musical interaction between group members and therapist; the meaning of this was explained in the preceding paragraph. Looking over at **Performance Oriented** in tier I, you will notice an arrow pointing toward **Art**. This means that the act of creating art and music together in a group is inspired by the therapist's musical **Performance**. The impetus for playing music and creating visual art is the act of **Expressing** oneself, an Identification of that person's unique quality. This is why there is an arrow pointing from **Art** toward **Expressing**. Boxhill (1985) believes Identification is often used simultaneously with Reflection and states:

Identification of who the person is, what the person is doing, who we are, and what we are doing together is designed to heighten awareness of self, others, and the environment (p. 79).

The last item in tier I is **Reflection**. An arrow is pointing in both directions from **Reflection** to **Expressing**. The arrow pointing toward **Expressing** shows that the therapist musically mirrors musical and non-musical forms from the **Expressing** that is going on with the group drawing and playing musical instruments. The arrow pointing toward **Reflection** represents the group's drawings and musical interplay, that are inspired by the mood of the mode played by the therapist.

At tier III on the diagram you will see **Verbal Process**. Looking over at tier II you will see **Drawing** and an arrow pointing toward **Verbal Process**. This takes place when the group is finished with either playing music or drawing. The therapist asks the group if they would like to discuss and perhaps share some of their experiences with the rest of the members. If a member agrees to share some of his or her experiences with the group, the therapist can either ask the client

to hold up his or her drawing so the group can see what they did or the therapist will hold up the client's work for the group. Many times a members discussion about his or her drawings will facilitate verbal **Interaction** amongst the other participants of the group. Looking at the diagram you will notice an arrow pointing in both directions between **Art** and **Interaction**. The verbal **Interaction** takes place because of the previous musical and art process. Verbal **interaction** begins as a result of the creative art and musical experience. The arrow pointing toward **interaction** from **Art** means that, for art and music to take place, there needs to be some level of mutual or reciprocal action that takes place between therapist and client.

Under the last heading in tier III is **Therapeutic Intervention**. An arrow is pointing from **Interaction** to **Therapeutic intervention**. In order for therapeutic intervention to take place, there needs to have been some form of prior interaction that has either taken place verbally, artistically or musically. Looking at the diagram, across to the left in tier II is **Expressing**. An arrow is pointing from **Expressing** towards **Therapeutic Intervention**. This means that in order for **Therapeutic intervention** to take place,

the members are **Expressing** themselves out of the previous work that they have done.

My main goal for the group is to facilitate growth and trust. Some of the ways in which I facilitate growth are in the areas of concentration, self esteem, shared experiences, stimulating creativity and imagination, improving motor skills, increasing visual perception and interaction with peers and improving cognition. To improve concentration, I increase the amount of time the music is played each week. Framing pictures that are completed and having a group showing will boost self esteem. Shared experiences on a weekly basis encourage the clients to discuss their ideas and the thoughts behind their art work. Each week I play a different mode and choose different musical instruments to stimulate creativity and imagination. To improve motor skills, I encourage individuals to use various sizes of paint brushes, chinks and crayons. Slow and fast tempos of music are played. The faster the tempo the broader the brush stroke.

To increase visual perception, I encourage individuals to become aware of the wide range of colors, forms and shapes to choose from. Awareness of negative space

and texture and the relationship between objects. After the music is finished, I ask the clients if they would like to discuss their art work and perhaps show their work to the rest of the group. This will increase interaction with peers, interpersonal contact and socialization.

I cannot be rigid in obtaining my goals and I am flexible on how I may direct a specific goal for the group. I am as much a participator as a facilitator and am not afraid to express my feelings, attitudes and thoughts either musically or verbally to the group. I believe that in sharing something personal about myself with the group, it will encourage some members to share more of themselves and in doing so provide more growth and trust. Being genuine or real with the group is a strong desire of mine and it is my hope that the group experiences this. Carl Rogers (1959, 1961) states:

The more the therapist is himself in the relationship, putting up no professional front or personal facade, the greater is the likelihood that the client will change and grow in a constructive manner (p. 135).

Rogers (1961) explains further about the quality of being genuine. "the therapist is openly being the feelings and attitudes that are flowing within at the moment" (p.135). When I am playing music with a member or playing music to reflect what a member is drawing, I am totally absorbed in that moment and flowing with creative ideas.

There is always a moment for me to be facilitative and creative within the group. If I am not mentally present or receptive musically with a client's drawing, I can be receptive with another member playing his or her music or vice-versa. However I do make an effort to be receptive to both mediums if they are happening simultaneously. Being receptive and present means being authentic to the musical response of the client. Benedikte Barth Scheiby states (in press), "Responses that are highly intellectually oriented and not integrated with the body and mind, will not reach the client.....the music will sound as if it is dissociated from the contact with the body if it is unauthentic". Scheiby further states that being present also means listening with all of one's senses. I try to incorporate listening with all of my senses to my group, for example; When a member is drawing to music, of course I see what he or she is drawing,

but in a sense I am listening as well and hearing music corresponding to the choice of colors that a client is using. Perhaps I might be responding to the intensity of a particular color and this might effect the way I voice a chord or change my melodic direction. I will also respond musically if the member is not using any colors in his or her drawing. I will see and feel the emotional content, pauses, rhythmic sinuous lines, repetition, structural components, idioms, styles, receptiveness, spirituality, mood, energy flow, sense of form versus chaos patterns of tension and relaxation in their drawing and hear the above in their music as well.

My spontaneity, choice of direction and creativity, arise from within me by the way my clients express themselves either musically, visually or verbally. I feed off what they are doing and it is my intention for the members to feed off what I'm doing. At times if I know a client well enough, I will initiate a musical intervention based on the history of that person. For example, if the client is rigid and is drawing the same flower with the same colors all the time, I will exclusively focus on him or her for a short period of time and change the direction of my music, in order to facilitate change in their level

of expression. Scheiby (in press) states,

A musical intervention is characterized by a sound initiated by the music therapist, changing the focus of the music, changing the dynamic between the two players, changing the parameters of the music, changing the emotional content of the music.

Knowing when to make a musical intervention takes time. A feeling of trust between the therapist and client must be established. As Edith Boxill (1985) states:

From the very moment of encounter with the client, the therapist sets about establishing a positive, trusting relationship. Essential for establishing and building such a relationship are the respect of the therapist for the dignity and worth of the client, and the security of the client engendered by the therapist's attributes and attitudes. (p.88-89)

In order to create a climate that allows for change, the therapist must be willing to accept whatever the

client may be experiencing at any given moment. Rogers (1959, 1961) states, "When the therapist is experiencing a positive, non-judgmental, accepting attitude toward whatever the client is at that moment, therapeutic movement or change is more likely" (p.136). When initiating an intervention, the therapist should not act out of countertransference needs.

The therapist is not always cognizant in the here and now, that his or her musical intervention is based on the transference needs of the client. Clive Robbins states the following in Aigen (1996):

This psychological intuition on the part of the therapist allows for the clinically potent timing of various interventions....it is....a type of empathic awareness from which the therapist shapes a session....the psychological moment is more a product of a particular therapist's intuitive awareness and skillful clinical intent.(p.15)

Recording a session and analyzing the musical or verbal content between the therapist and client is effective in establishing why an intervention took place and

why the intervention was initiated. I mentioned in chapter VI that I allow at least twenty minutes for the verbal process to take place. This is a very important part of the three stage tier. It is here that the therapist can listen to the experiences of each individual and facilitate accordingly. When listening to clients expressing themselves, I listen very carefully, accurately and sensitively. I feel that, since the individual is brave enough to express him or her self, I will give my sincere and undivided attention to that person. If the individual seems frightened, hurting or anxious, I want him or her to know that I am with them in moments of anguish or happiness. I acknowledge their pain or joy, by sharing some of my personal experiences and want them to know that they are not alone in feeling this way. Rogers (1959,1961) explains what empathic understanding is:

This means that the therapist senses accurately the feelings and personal meanings that the client is experiencing and communicates this acceptant understanding to the client. (p.136)

Once again, my main goal for the group is growth and trust. I as a therapist would facilitate this by finding

the healthy and fully functioning part of each client. Through the art, music and verbal exchange, I believe I can find this part of each client and stimulate their senses and being, through auditory, visual (color) and verbal therapy. It is truly a unique and self-actualizing experience for the individual. The music-art experience envelops each person and allows them to experience fully, vividly, selflessly, with full concentration and total absorption. Maslow (1970) states:

At this moment of experiencing, the person is wholly and fully human. This is a self actualizing moment. This is a moment when the self is actually the self. (p.45)

My job as a therapist is to help clients experience themselves more fully. It is to bring about their potential at any time, at any moment. During the verbal part of the music-art group, clients find out about themselves, what they like, who they are, what they don't like, what is good for them or what is bad. They are finding out about each other, and most important, they are finding out about themselves through this exchange. Opening oneself up to oneself and others can only happen in a safe environment.

Maslow (1970) states:

What the good clinical therapist does is to help his particular client unfold, to break through the defenses against his own self knowledge, to recover himself, and get to know himself. (p.52)

What the good clinician does not do, is tell clients what to do and how to do it. The clinician must not try to mold a person into something that he or she is not. Barbara Hesser (unpub. ms.) states:

effective therapy and healing initiates, facilitates and supports the self healing and self actualizing efforts and tendencies of the client. The purpose of....therapy.... is to bring people a more inclusive, unobstructed relatedness to themselves.....

I have found that combining music and art in the ways I have described, facilitates my work as a therapist in several ways. First, clients are usually comfortable and able to express themselves more fully in one medium or another. Second, the switching between mediums helps to break down defenses and gives the therapist

more material to work with. It also gives me a much greater insight into my client's inner worlds so that I am able to approach them with more empathy.

The drawings make it much clearer, both to me and to the members of the group, what they are getting out of the group and give us a much fuller sense of what to bring into the verbal process. They make the emotions evoked by the musical interactions more tangible and give us something we can refer to in future sessions.

I have collaborated with an art therapist at Baltic Street to gain more of an insight into my clients art work. She is helpful in showing me the possible meanings behind certain symbols or objects that the clients draw. I am not trained as an art therapist and I am careful not to cross boundaries that an art therapist would. I look for an overall mood that a client might be conveying onto his or her canvass. If clients wish to discuss certain aspects of their work, I will encourage them to do so.

The art therapist is primarily concerned with the content of the art works as a diagnostic tool. I use the client's art work as part of an ongoing process

and a dialectic with the various musical modes, so
the analysis is more general and less about content.

CHAPTER VII:

THE SOUND WE SAW

At my first meeting with the group, I did not play a mode, I played percussion instruments. I wanted to initially introduce a neutral sound to create a safe and trusting environment. I did not want to begin with a stream of tonal colors by use of chordal tensions and cadences usually associated with harmonic instruments. However, I did want to create a stream of colors by using percussive instruments. There is something very primal about drum rhythms and I felt it would be a good beginning to use a "back to the roots" concept. The percussion instruments I chose were a conga drum, rainstick, tambourine, claves, windchime, bongo drums, large hand drum, cabasa, maracas, and guiro.

Five members showed up for my first group; Elena, Ava, Amy, Paul and Victor. I explained to them the concept of the group activities and they were eager to start. I played the rainstick first in a rubato mode and, while playing, some members would simulate

the sound of rain vocally while drawing. I then started to create a musical dialogue of whispering rain with them. I gently introduced some simple rhythms by switching over to the tambourine and conga drum. As my rhythms started to become more complex the more the members would form their compositions. As that occurred my choice of instruments, dynamics and tempo were changed too. At one point during the music, Elena called out "Indians." She then made vocalized Indian calls by repeatedly putting her hand over her mouth. I soon joined in with her, sounding like a tribal Indian chant. This lasted for several minutes. When I observed that most people were finished with their drawings, I started to intensify my playing by beating faster, louder, and more energetically. This was a cue for the members that the music was drawing to a close.

I sat quietly after the music was finished and waited for someone to say the first words. I often would not say anything first and would leave it up to the group to initiate a dialogue. I also wanted to encourage the members to take a moment of silence and reflect on their immediate experience. The music lasted approximately twenty five minutes. Elena, who is diagnosed as having bipolar disorder, was the first

to talk about her experiences; her affect was intense. The following excerpt is an account of Elena's experience:

Therapist-"You felt like you were in the forest and it was burning"?

Elena-"I felt, ah, seeing the vision in my heart....I saw all the mountains going up in fire.... These are the rivers.....then they have the trees-then they have the mountains going up- then they live right here and create their own places to stay....And this is what I really saw....Isn't that pretty with the river underneath, then they have to go through the river to save themselves from the fire."

Therapist-"Right."

Elena-"The Indians, so the Indians, the hats."

Therapist-"You had a whole imagery and plot (Elena interrupts)."

Elena-"Yes I did, but I couldn't do all that (is referring to drawing in the Indians and hats)."

Therapist-"I noticed the huts....their transparency.... any reason for that"?

Elena-"It was my mind telling me that to do that."

Therapist- Interesting.... I like the colors that you chose and" (Elena interrupts)

Elena-"My mind was being in the forest, with Indians

and their huts, their doing all the tricks and things.... and the rivers where they go."

Therapist-"You're almost going back to a time of prehistoric" (Elena interrupts).

Elena-"And that's the way I felt the music was....I could see the Indians going all around with their brown head dress and feathers."

Therapist-"All different colors"?

Elena-"Yeah, (makes Indian Noise) laughs and gets up from chair to do a little Indian dance."

Therapist-"And you like that - it makes you feel good."

Elena-"Yeah."

As soon as I asked Amy if she would like to share her experience with the group, Elena said she had to go to the bathroom and did not come back until several minutes before the group ended. Elena interrupted me a number of times during our verbal interaction, just as she interrupted Amy by leaving the room. When Elena came back, I asked her if she wouldn't mind staying until the group finished in the future. Elena never attended any subsequent groups.

Looking at Elena's drawing (#1), it is interesting how she has done the house with just lines, thick

lines which are an indication of sturdiness. The thick sturdy lines could also be an indication of her inflexibility. I have noticed that in the Baltic Street Band in which she sings, she does not listen to the other musicians and sings as though she was the only one.

The house is transparent and sturdy but has no volume or substance, it is empty. The top of the house has green semi-circles, which looks like barbed wire. If you observe the red flame-like lines going upward and outward and the turquoise water, you will notice that there is a sense of heaviness and weight about it. The manic part of Elena could be the red flame-like lines and the turquoise water could be her depression.

Amy is diagnosed with Schizophrenia paranoid type chronic. She experiences auditory hallucinations and exhibits paranoid ideation. She thinks the Mafia is tapping her telephone and has stated that President Clinton is keeping an eye on her.

Using two medium size pieces of paper, Amy drew two pictures. If you look at drawing (#2), which I entitled "The Five Faces of Amy", looking from left to right, you will see severed heads on sticks, no bodies.

Each face has a different expression. The first face is happy; the second face evokes apprehension; the third face shows surprise; the fourth face depicts anger or violence and the fifth face exhibits a flat affect. Amy states that behind the black sticks that the heads are perched on, are two space ships and to the right of the flying saucers is a Martian who has a sinister expression on his face. The red detached lines shooting up from the flying saucers are perhaps electric impulses or some type of energy field.

The red flame like lines in Elena's drawing are similar in nature to the red detached lines in Amy's drawing. Although the energy in Amy's drawing isn't as powerful or intense as in Elena's drawing, both depict various degrees of energy. I believe Amy's detached, fragmented red lines are due to her being schizophrenic and Elena's dense fire like lines due to her mania.

Victor, who is diagnosed with major depression, also drew fire, just as Elena did. In his drawing he drew swirling bands of energy, evoking force. Ava's drawing depicts a shower of long green lines that curve out from the center of her drawing, similar in structure to a tornado. Paul stated that he did not have an excessive emotional reaction to the music. "I didn't

want to induce anything elaborate into it, because somehow I wasn't emotionally moved to do it." Paul who is diagnosed with major depression, used only black and drew an assortment of vertical and horizontal lines of varying lengths some of which are slanted and curved. His lines show an energetic direction of movement.

Each one of the drawings evoke varying degrees of movement, vigor, intensity and energy. The percussion then could be used in a clinical setting to stimulate a lethargic patient.

LYDIAN

I thought the Lydian mode should be introduced first, since it is major and has a light airy quality to it. Although these are my subjective feelings about the mode, it is not a "heavy" mode like Locrian and I wanted something buoyant to use as an introduction to the modes. The group shrunk from five members to three members. Victor dropped out from the clinic and Eva was out sick. Paul, Amy and a new member named Jenny made up the Lydian group.

The group was small and intimate. I introduced the

Lydian mode on a Fender Rhodes electric piano. It has a mellow sound and a slightly percussive timbre when striking the keys (see appendix for Lydian song). I started with a Lydian vamp using the pedal note C. Then a melody came to my mind by way of Jenny's blue sky and evolved into a I IV V Lydian blues, weaving in and out of rubato and time. When the drawings started to take shape, I modulated the melody to E flat and then back to the home key of C; to establish structure - reflective of the drawings. During the music I alternated between stating the melody and improvisation, basically keeping the structure that I had established from the beginning. The music lasted for twenty five minutes until Jenny yelled out and said she was finished. The following is a brief excerpt from Jenny describing her drawing:

Jenny-"I didn't want to move from that corner- from that area there (points to drawing). I just didn't want to move."

Therapist-"You're drawing is expansive and open."

Jenny-"Yes."

Therapist-"When you first started this drawing, you started to use blue. Is this the only color that came to your mind"?

Jenny-"Right. And then the mountains came....I just

gave it the brown in there....I said let me put some grass....then I started doing these flowers - that the melody is so soft..... I drew a piano outside in the open air and space....."

Jenny's drawing (#3), is open, airy and expansive and most certainly evokes a sense of space. The piano that Jenny drew is at the right of the tree. Playing the piano is a two faced person with one head. She said that was me!

When Paul was discussing his drawing, Amy commented on his picture and said it looked like a ballet dancer. Paul describes his drawing: "I was beginning to see shapes and things a little bit. I wanted to keep it so that it wasn't definitely a dancer or it wasn't definitely a figure....it was something merging.... beginning of something merging....sort of floating in the air."

Paul (drawing #4) used pastels to create a soft, fluid, flowing airy picture.

Amy stated that the music felt very soft and calm. "It (music) was very calming, was very soothing - it reminded me of the sea....I put the sea gull

in....symbol of freedom....sunshine and an ascending angel drifting up.

With three very different drawings, all of the pictures conjured up images of open space and peacefulness. The Lydian mode could be effective for someone who is experiencing anxiety or who needs space to explore his or her feelings.

MIXOLYDIAN

I wanted to start creating more colors in the music by using different combination of instruments. The instruments I chose were a drum machine, Yamaha Synthesizer, and the Fender Rhodes electric piano. As the members entered the room, I felt some low energy. I wanted to counteract that feeling by setting the drum machine to a medium funk groove. I played an improvised bass line on the synth around the drum beat. I stayed with this groove for a while till the group became settled. As the members started to draw I began to shape my melody line. Using water colors, Paul painted brightly colored abstract images with his hands. I reacted to his colors by switching to a marimba sound on the synth and improvising on a

Mixolydian vamp, from B flat seven to A flat. Amy was drawing a colorful rainbow. To reflect back the colors I was experiencing from Amy's rainbow, I switched from my marimba sound, to a steel drum sound, to a Fender Rhodes sound and other various sounds. During the music Peter (new member) got up from drawing and began to move with the rhythms of the music. He then took a cabasa and played along with me.

Leaving the drum machine on, I stopped playing the piano to join in with Peter by clapping my hands and moving in rhythm with him. This lasted for five minutes and then he went back to his drawing. I glanced at my watch and noticed I had been playing forty minutes. I needed time to process so I began to gently fade with a decrescendo. The music lasted approximately forty minutes.

The group drew more colorfully to the Mixolydian mode than the Lydian and percussion. Paul, (drawing #5) commented that the colors he chose were because of the marimba sound. He said that the marimba sound made him happy. Steven, (drawing #6) another new member, who is diagnosed with schizoaffective disorder, stated that: "When the song started, I drew orange because I was angry....then I started to mellow out

and put some yellow in there....and then somehow I felt in the middle of the songI felt like a spin....a nice spin, on top, mellow, going up high". It is interesting how Steven relates his moods to specific colors; orange is anger and yellow is elation. The music clearly moved his disposition from a state of anger to a mellow feeling to a blissful state. Steven further states about his experience: "In the end, it (music) picked up and I got a greenish feeling.... and then I ended with a black dot". Amy's colorful rainbow, Steven's vivid colors, Paul's playful colored abstract shapes, Peter's rhythmic dance moves, Jenny's cheerful flower patch, were all drawn from hearing the flavorful sound of the Mixolydian mode. The Mixolydian mode could be effective in alleviating depression and anger in clients. The mode certainly had a positive and healthy effect with this group.

DORIAN

Jenny, Paul, Cheryl, George, Peter and Terry, (my on-field site supervisor) made up the Dorian group. I introduced Terry to the group and explained why

she was here. Amy did not show up. Cheryl and George are new to the group. Cheryl is diagnosed with boderline personality disorder and George is schizophrenic. Each time a new person enters the group, I have to explain to them how it is run.

I tried something different with the Dorian mode. I also introduced a pre-recorded a bass line. The song I chose for Dorian was the Miles Davis jazz classic composition "So What". The form of the tune is sixteen bars of D minor Dorian, eight bars of E flat minor Dorian and back to eight bars of D minor Dorian; A A B A. On an acoustic bass, I recorded a walking bass line and solo to the form of "So What". The head of the tune is centered around alternating two bar bass rifts with fourth voicings accenting in a syncopated fashion. One of the problems in being the only music therapist is that you are limited in making music. One of the ways I found to get around this was to utilize a drum machine or pre-record tracks of music. Of course every music therapy session will differ and many may not need pre-recorded music or use a drum machine. However, if I wanted to play authentic Be-Bop jazz, I needed a strong supporting walking bass line to improvise over. This bass line enabled me to experiment more freely, by playing

different poly-rhythms and voicings.

Since my on field site supervisor was observing the group, I felt somewhat inhibited. I suggested to her that to best experience the group in its entirety, she should to draw with the group. She declined but the second time she came out to visit me, she did participate in drawing and I felt more at ease. George and Peter did not draw either, George sat next to me listening to what I was doing. I now felt I was really being evaluated.

Cheryl's drawing (#7) is drawn with only two colors, yellow and blue. She stated that she felt detached from me but never the less the music alleviated her anxiety. Cheryl said the music made her feel calm and she had never experienced a group like this one before. What is interesting about Cheryl's comment about feeling detached from me, is that I felt detached from the group as well because of some discomfort I was experiencing with the presence of my on field site supervisor and George.

Jenny expressed that the music made her feel calm too. She said, "I like painting to music, music makes me feel secure." Jenny painted a beautiful mountainous

landscape with a pond. Afterwards she spoke about her abusive father slapping her around when she was a child and the abuse lasting through her adolescent years. She used music as a refuge then, and the music in the group clearly reminded her of her feelings at that time. Because she was not a regular client, I was not able to work with her on these issues.

In Paul's drawing (#8) he blended shades of yellow, blue, green, orange and red together to make a harmonious watercolor. Paul stated that the music made him feel content and calm and the colors that he chose to use were an expression of his inner feelings.

Jenny, Paul and Cheryl all experienced feelings of calm and all three of them chose watercolors to reflect their moods. Jenny felt secure enough to talk to the group about her father's abuse. Paul stated he felt very content while the music was being played and Cheryl said the music lifted her anxiety. The Dorian mode can be used effectively to calm and alleviate anxiety. In a case study from Nordoff & Robbins, the Dorian mode was initiated to soothe and to calm down a screaming child named Edward. I have wondered whether the Dorian minor mode is more effective in producing

a calming and soothing effect than the Lydian major mode or the Mixolydian major mode.

PHRYGIAN

Peter Jampel (my supervisor), Norvin, Jack, Irma, Peter and Amy made up the Phrygian group. Norvin, Irma and Jack were new members. I announced to the group that Peter would be observing my work and would also be participating in drawing. I decided to incorporate the pure Phrygian with the Spanish Phrygian also known as the jazz Phrygian. If in the key of C, the pure Phrygian would be : E F G A B C D E and the Spanish Phrygian with a raised third ; E F G# A B C D E. I wanted to have the option of utilizing modal interchange, interchanging the tonalities of major and minor, yet still preserving the distinctive flavor of the mode.

I played only the acoustic piano and played in C Phrygian. I started to play a rubato three four time using the diatonic chord progression of C Phrygian; I, flat II, flat III and back down. When I noticed images beginning to form on the member's drawings, I began to become more active in my improvisations and started playing in a medium tempo. I began to

see some bright colors emerging and reacted by changing the minor tonality of the Phrygian into a major Phrygian. The colors that were being drawn were by far the brightest compared to other modal drawings. I weaved in and out of tonalities to express more fully what was happening in the drawings. About half way through the music, Norvin came up next to me and began to play syncopated rhythms on the tambourine, accompanying what I was playing very nicely. Irma then picked up some maracas and joined in with us. The members who were drawing were moving their heads and bodies to the swinging, pulsating rhythms in six eight time. The energy of the music and the festive colorful quality of the drawings, was making the experience brim with excitement. The music felt so good. I began to sing and soon Norvin joined in, repeating my two bar phrases. Accelerating to a crescendo, the three of us ended together.

In Jack's drawing (#9) he clearly outlines the shapes, angles and edges of his boat. He uses simplified forms, which are very child-like in character. Bands of purple, green and blue make up the rainbow and his drawing is almost obsessively symmetrical.

Peter Jampel's drawing (#10) is very musical it is

composed of color and sinuous lines. He uses lots of variations of brush strokes and marks. His composition is sophisticated conceptually. Peter makes use of the medium of watercolor more than the others do. His composition is very connected to the music. The shapes and colors seem to echo sounds or the feelings evoked by sound because they are not representational at all. They are also very rhythmic in the way that they are placed on the page.

All the member's drawings were cheerful, vivid, more dramatic and more intense than before. Perhaps the Phrygian mode would work best with someone who is depressed. The mode might bring clients to express their feelings more intensely. I hypothesized that the Mixolydian mode might be helpful in alleviating depression too. Since the Mixolydian drawings didn't reflect as much intensity as the Phrygian drawings did, I might use Mixolydian mode first with a client who might not be ready to fully express his or her feelings. Then, when the client felt more comfortable and ready to explore and express their feelings, I would then work in Phrygian.

AEOLIAN

Norvin and Peter were the only two members to show up. Norvin asked me if I could play the acoustic piano because he liked it the last time I played it. Improvising in G Aeolian, I started to play a rubato vamp, playing D minor to G minor. Hearing Norvin humming while he was drawing, I began to shape my composition harmonically and melodically. Ten minutes into playing music, I noticed Peter hadn't drawn anything. I modulated up a minor sixth to see if Peter would be inspired to draw from hearing a new key. No response. I then came back to my home key, repeating sixteen bars, then again to the minor sixth modulation, repeating the B section. Peter started to outline a shape. I came back to the intro vamp of D minor to G minor and improvised on this two chord progression for about five minutes. Peter stopped drawing and closed his eyes. Norvin was still drawing so I came back to the melody and ended shortly after.

The following are excerpts of Norvin's and Peter's experiences:

Therapist-"What was going through your mind when you

were hearing the music"?

Norvin- "I was hearing rainbows....I love the Yankees so much..." (talks about Reggie Jackson and being a Met fan in 86).

Therapist- "So you were thinking of rainbows first then the New York Yankees"? (Norvin does not specifically respond to my question).

Norvin- "I said New Jersey New York because New Jersey does not have a baseball team....so I consider the Yankees to be a part of New York and New Jersey....I put hot pink because they have nice girls in New Jersey....nice pretty women in Jersey....that's why I put the pink there-pink ladies."

Therapist- "Right."

Norvin- "I put the green so the Yankees could stand out....I put red, well its orange kind of, because I like the sun....the beach, its so bright...."

Norvin - "I put black because I thought of Daryl Strawberry....and the black uniforms that they wear in the minor leagues."

Therapist- "Is that the only reason why you thought of black"?

Norvin- "I'm not racist....you know there are some pretty black women out there too....I was just watching the Richard Bey show they were showing some women in bikinis....But I have to settle down find a pretty woman,

have kids..."

Norvin's drawing (#11), uses many bright colors with the exception of the bottom black streak that practically covers the length of the drawing. His picture seems to want to push out of the borders, and the sun in the right top corner is a triangle.

Peter's experience was completely different.

Norvin- "What were you thinking about Peter"?

Peter- "What do you think I was thinking about"?

Norvin- "I don't know I'm asking you, women"?

Peter- "I started off at the right here, and that's what I felt until the control came over me....I felt control to draw these two lines, see, it ruined my whole picture....This is mine (points to drawing) the pink, blue, red and black. I didn't want these two lines out."

Norvin- "What's it suppose to be"?

Peter - "From memory."

Norvin- "I don't get it."

Peter- "Stare at it."

Norvin- "Looks like an eye to me."

Peter- "Now what does it look like"?

Norvin- "Christmas ornament."

Peter- "Now what does it look like"?

Norvin- "A ball and chain."

Peter- "You see memory pictures are something like that. You see different things in the picture and if you drew the picture you would say to yourself, what was I thinking about, what memory was I thinking about....and you look at the picture from different angles..."(Norvin interrupts and needs to go out to wash his hands).

Peter's drawing (#12) looks like an eye staring at you. In the middle of the eye is a black dot. It is maze like and it seems as though one is trapped in a paranoid eye.

After discussing Peter and Novin's experiences, Peter wanted to hear more music and draw. I asked Norvin if he felt like drawing, he said yes. I played in the Aeolian mode once more. Since time was running out, I had to keep the music short.

Up until this point, The format of the group has been music-art-verbal. It has taken on a new dimension consisting of music-art-verbal-music-art-verbal. A mirror of the original format. I call this **MUSIC,**

ART AND VERBAL CONTINUUM (see Appendix #4).

IONIAN

I played the Beatles tune "Let it be". The melody and chord progression is pure Ionian. Amy, Louise, Jack and Paul made up the group. Louise is the newest member. I did not sing the lyrics to the song. I improvised and embellished the melody using the Fender Rhodes electric piano.

Amy's drawing (#13) is a picture of herself lying in bed. A dog is at the foot of her bed. The stars in the night sky are black crosses and it could be a cemetery. The moon in the upper left side is also black. Amy and the bed are drawn in light colors and everything else around her is dark.

Amy stated that she used to have a dog as a child which she loved very much. She said her dog used to give her a feeling of comfort. It is quite possible the black crosses that Amy drew were because of the religious content of the lyrics. I knew Amy knew the lyrics to the song because she sang the entire song with me after the session.

Amy was the only one that drew. Louise, Jack and Paul played percussion. Paul happened to have his harmonicas with him and alternated between playing the congo and harp. Paul is a member of the hospital's Baltic Street Band and often carries his harmonicas around with him.

I cannot come to any conclusions to speculate what mood the Ionian mode may have evoked because only one member participated in drawing. However, I think by playing a tune that had lyrics and that was very recognizable, probably did not reflect the true mood of the mode. Perhaps there are too many memory associations attached to playing a popular tune, particularly one with lyrics.

LOCRIAN

As stated earlier, because of the I chord being diminished, it is difficult to construct harmonic progressions. There are no basic cadences in the Locrian mode as there are with all the other diatonic major modes. However, I did attempt to play harmonic progressions with melodies in B Locrian but it was hard for the harmonies not to gravitate to A minor or C major.

The group consisted of Sarah, (new member) Gloria, Luce, (new member) Edgar and Peter. Fima, who is a Russian violinist and field work student at Baltic Street, played violin for the session. I played Fender Rhodes Electric Piano. For the members that were new, I explained to them the concept of the group. Peter left before we started to play, he said he felt cold and needed to leave the room. Starting on a vamp, I played an F major seven over B and C major seven over B, each for one measure apiece. I wanted to quickly establish a B Locrian tonality before Fima and I started to explore the diatonic chords in the Locrian scale. From time to time I would go back to the introduction vamp to anchor the Locrian tonality. Twenty minutes into the music, Edgar yelled out that

he was finished drawing. In tempo with the music, Edgar then picked up a cowbell, and lightly hit the sides of it with a drum stick. I went into a calypso feel, improvising with two chords; B minor seven flat five and C major. Fima, Edgar and I played with the calypso feel for about fifteen minutes. Edgar from time to time switched to woodblock and then to the claves. When I saw Sarha painting a blue sea using broad brush strokes, I gently switched back to the original time feel, which was a slow and soft. Playing for five more minutes or so, we ended the music.

Edgar was the first one to want to talk about his drawing. The following is an excerpt of his experience. He was followed by Gloria, Sarah and Luce.

Edgar- "This picture is a troubled man that is worried."
(Edgar is standing up looking at his drawing).

Therapist- "What is the man worried about"?

Edgar- "I don't know....a lot of problems."

Therapist- "Do you have any idea of what those problems might be"?

Edgar- "I don't know....worries".

Therapist- "Worries, constant worries"?

Edgar- "Constant worries....his face gets like that when he is thinking (pointing to the wrinkled far

head of his drawing)like my father who had a lot of worries."

Therapist-"Your father seemed to have a lot of stress in his life."

Edgar-"lot of stress, problems drinking, died at forty eight."

Gloria-"That's a nice picture, Sarah."

Sarah-"I felt like I was in the mountains."

Edgar-"Now that's a nice picture."

Sarah-"Gloria, what do you got"?

Gloria-"I was at sea....got a little fish in there....It was a little cloudy but then the sun started to peak in....."

Luz enters the room with her daughter.

Luz-"The music made me cry....all the bad things that happened."

Therapist-"The music evoked sadness for you"?

Luz-"Yeah, I thought of my X and how he use to do bad things to me....I let it all out, I feel good, made me cry. I feel better now....I painted rain, clouds and sunshine."

Therapist-"The rain, clouds and sunshine were your emotions you were going through when you were painting"?

Luz-"Yeah."

Luz left with her daughter. Sarah and Gloria asked if they could paint more. With fifteen minutes left, I started to play more music.

It was the first time I've had anyone cry during my art and music group. Could the Locrian mode have such a powerful effect that it could make someone cry? Apparently yes. Luz said she got a lot out and afterwards felt much better. I asked Luce the next day if music had ever made her cry before. She answered no.

The Locrian mode stirred up a lot in Edgar too. His drawing of a worried man with problems is striking. The forehead of the worried man is very wrinkled and tight and his eyes look like they are full of worry and fear.

Upon completion of the diatonic major modes, I had the group paint a mural. To reflect musically the various moods of a larger body of work, I did not restrict myself to playing one mode. I incorporated into my playing all the diatonic major modes. Polymodality involves two or more different modes on the same or different tonal centers. The modal strands may be melodic or harmonic.

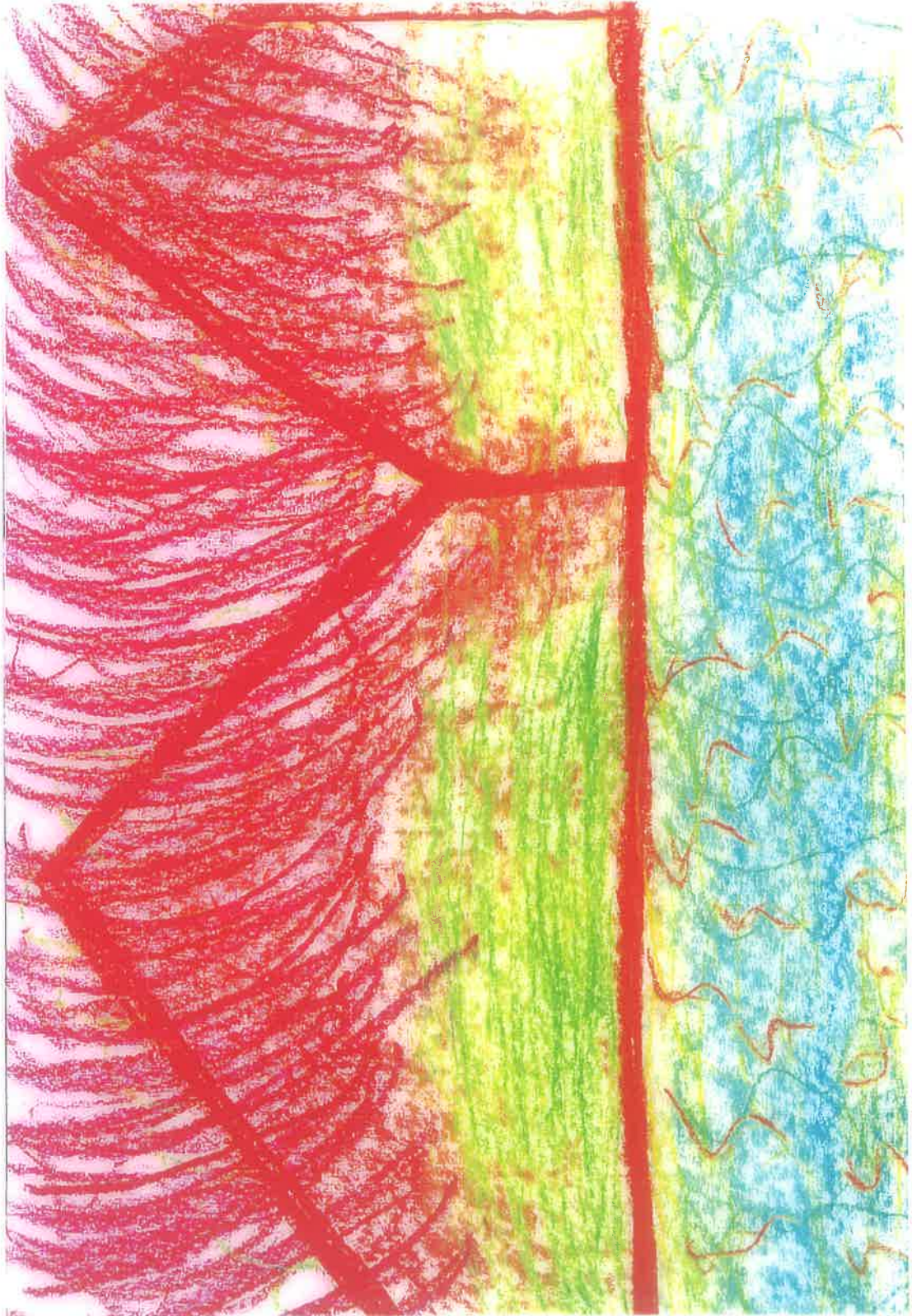
CONCLUSION

On April 30, 1997, Baltic Street Psychiatric Hospital will be hosting a Creative Arts Therapy Festival. A band from a psychiatric hospital in Arrhus, Denmark will be playing at the festival and the Baltic Street band will be performing too. There will be drama, dance, and art therapists along with mental health practitioners from the five boroughs of New York. I have a space to exhibit the art work from my Drawing Images through Music Group. Each painting will be under the title of the mode it was drawn to and taped music from the music and art sessions will be playing, as the art work is viewed.

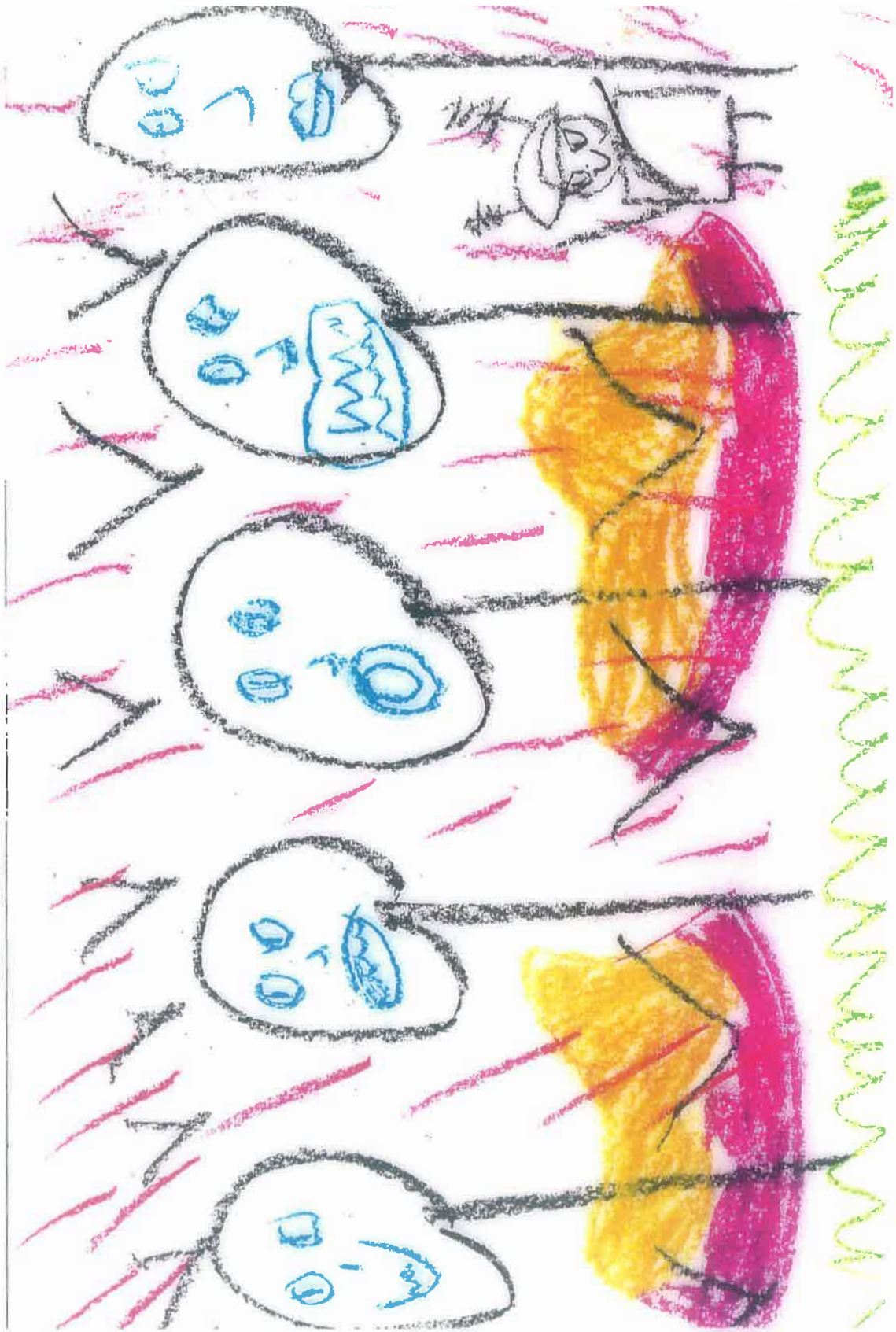
The seven diatonic major modes are just a small number of scales that make up a much larger family of scales waiting to be explored. I strongly encourage future music therapists to spend time on studying modes. The potential of modes is astounding. It is truly fascinating to me how the modes can evoke so many moods and when used precisely can be a very powerful tool in healing.

Drawing Images Through Music is intended to show that

modes can and do effect one's affect. Improvising music to the various colors and shapes made by the client's drawings, enabled me to attain toward a higher degree of creativity, thus interacting with the clients on a more meaningful level. Seeing images unfold can greatly benefit a music therapist's immediate understanding of the client and, coupled with a musical assessment would be even more valuable. When a client is drawing, a music therapist could see how their thought process might work and how they perceive reality. Is his or her reality distorted, fragmented, or whole? I believe drawings can give a therapist tangible information immediately, and coupled with music, this information could produce quicker results in the treatment process.



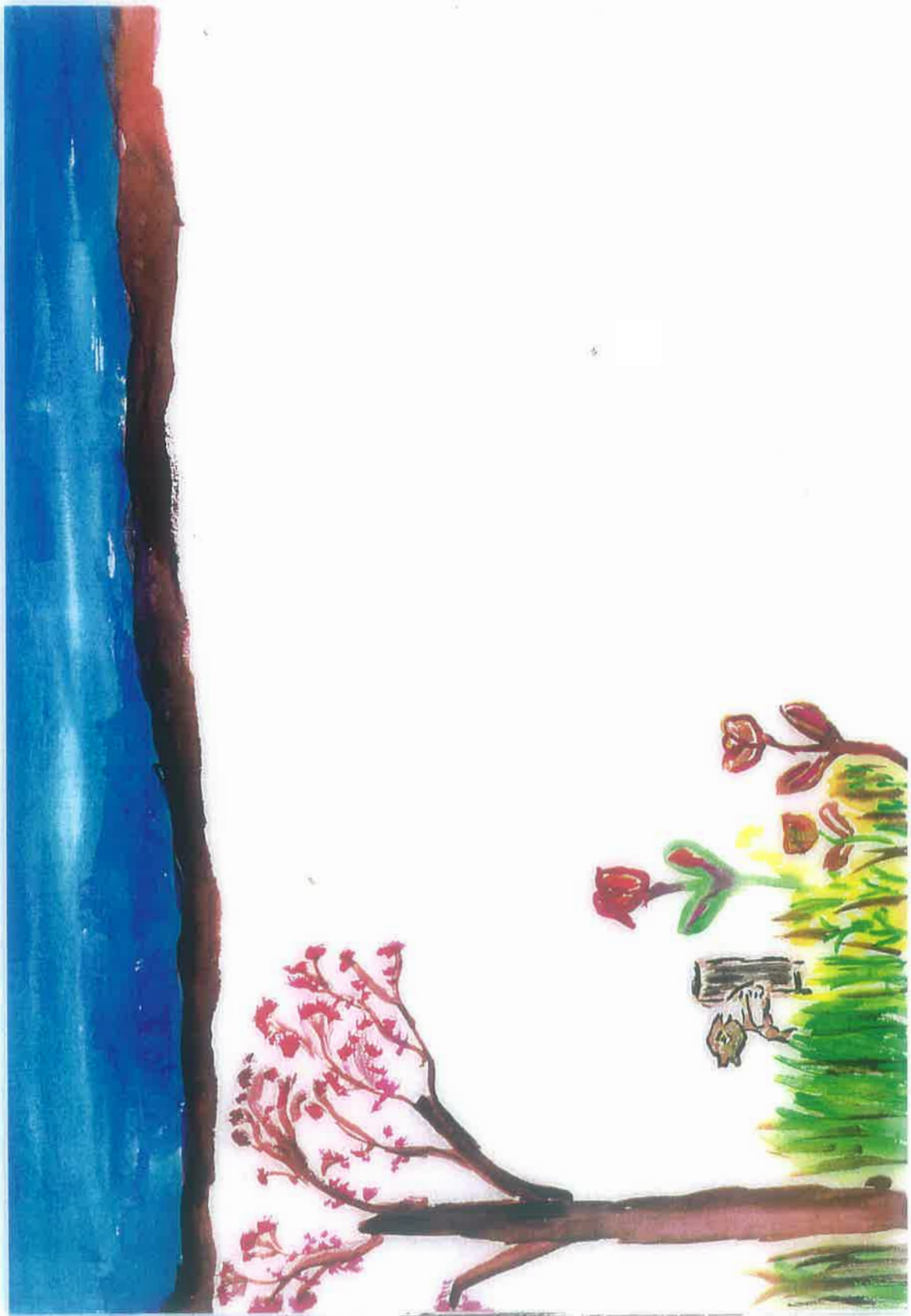
PERCUSSION
#1 ELENA
96



PERCUSSION

#2 Amy

97



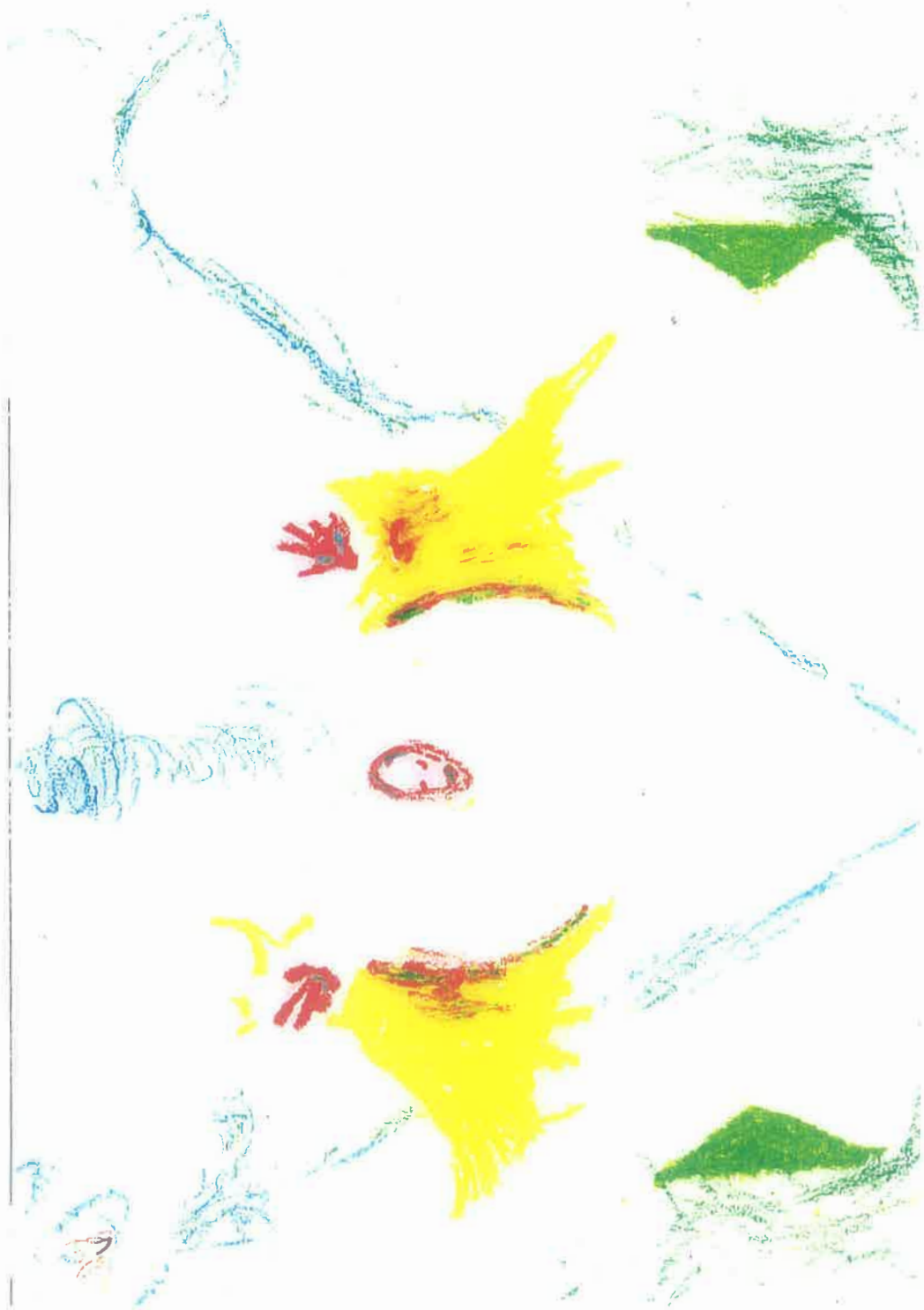
LYDIAN
#3 JENNY
98



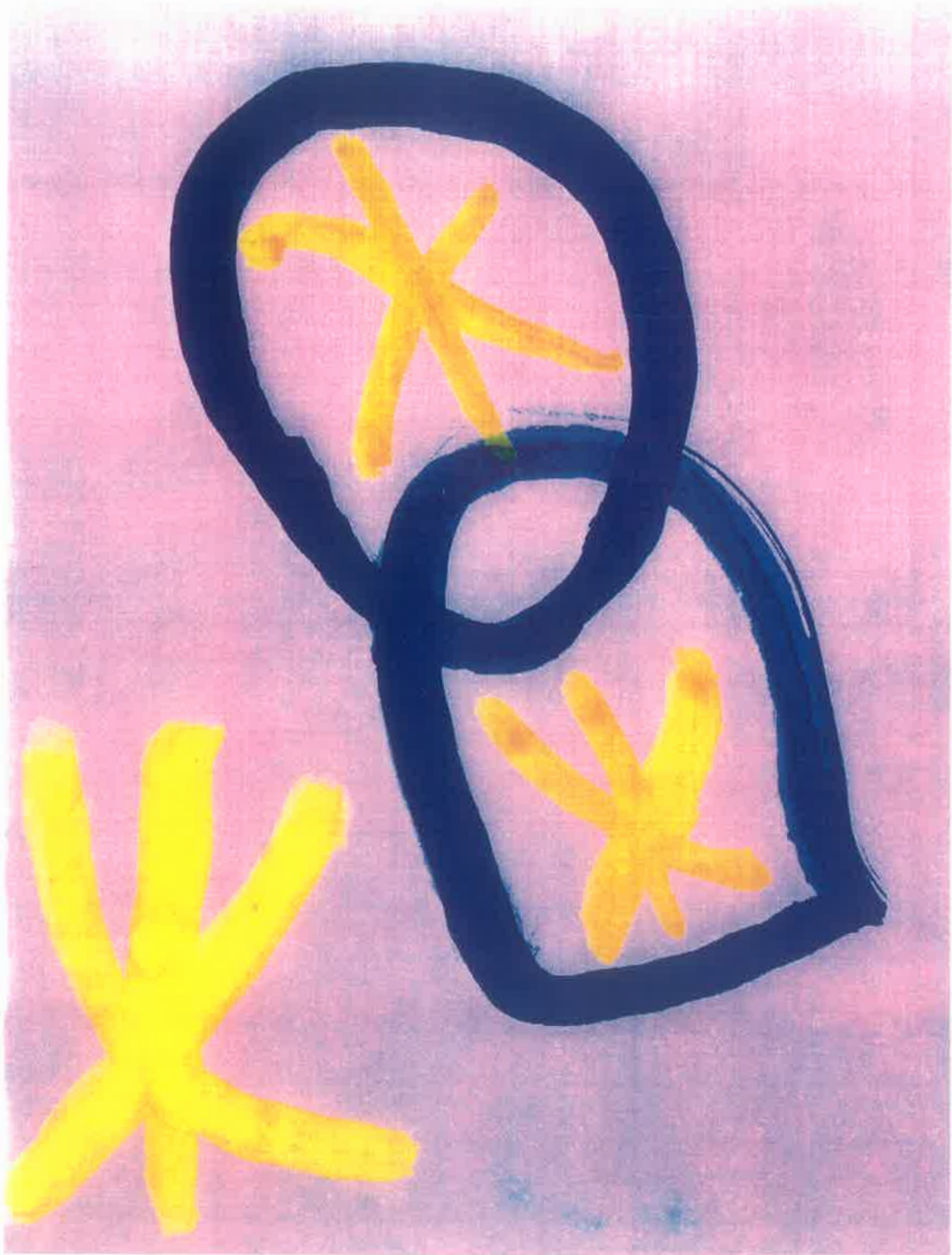
LYDIAN
#4 PAUL
99



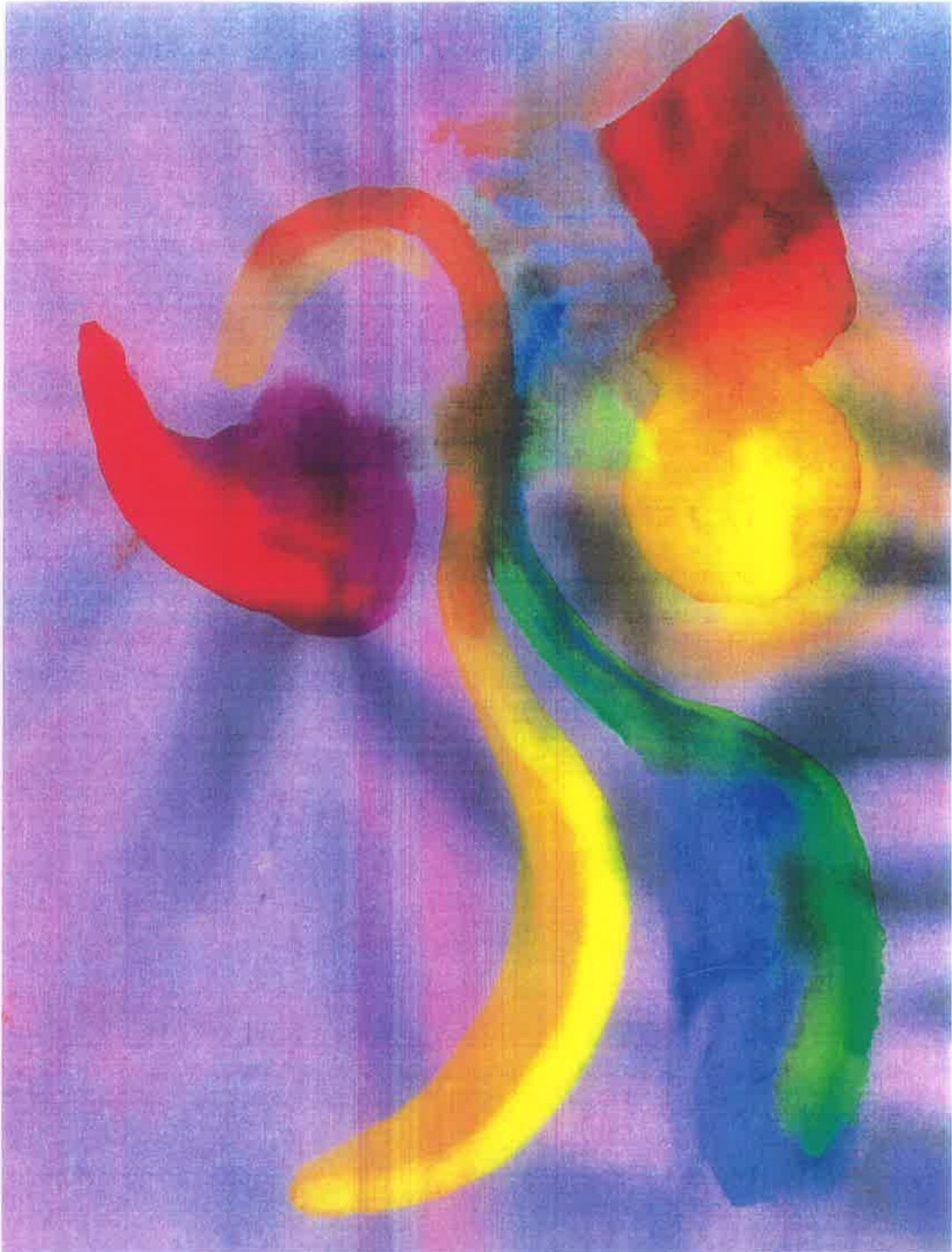
MIXOLYDIAN
#5 PAUL



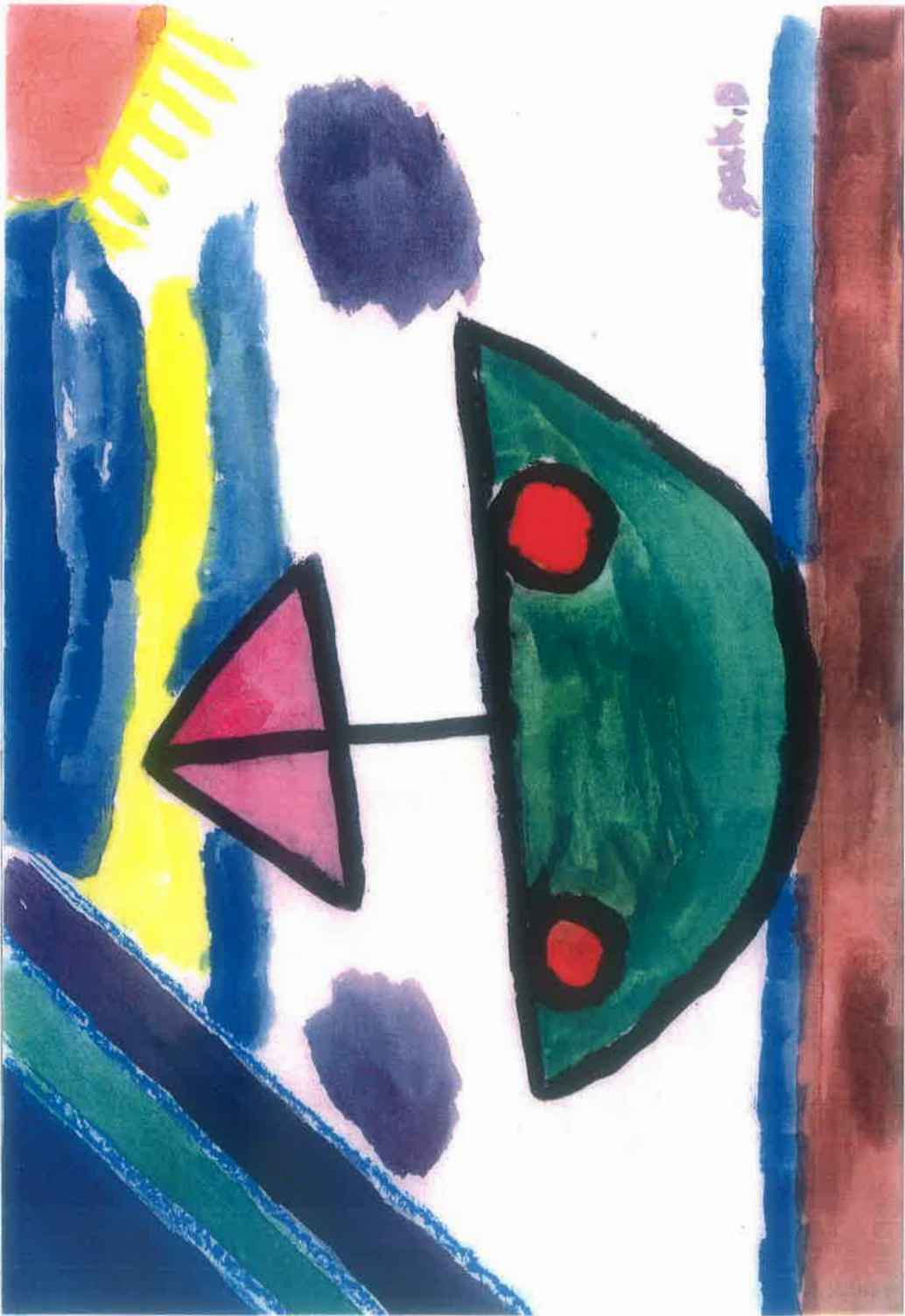
MIXOLYDIAN
#6 STEVEN
101



DORIAN
#7 CHERYL
102

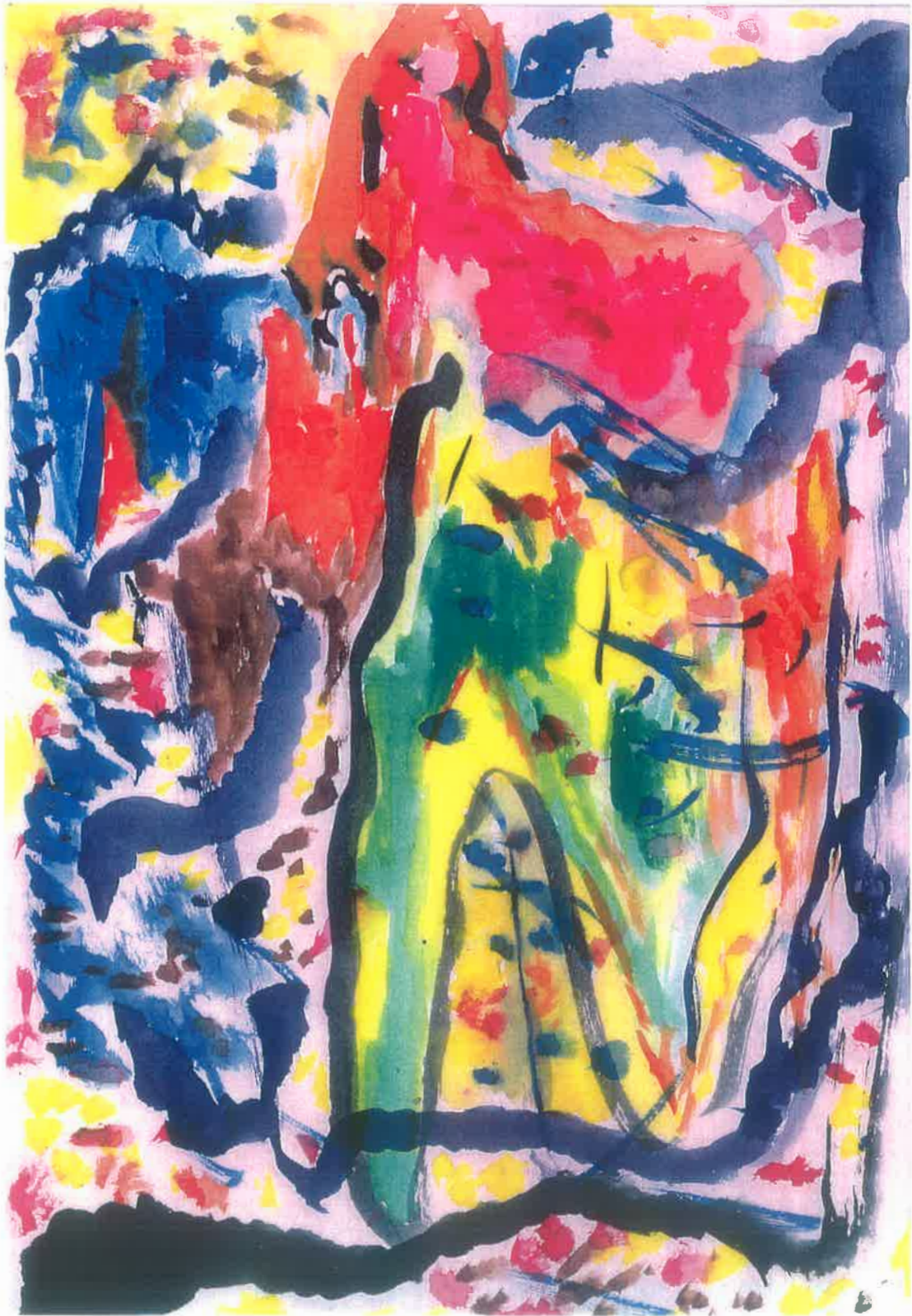


DORIAN
#8 PAUL
103



Jack, D

PHRYGIAN
#9 JACK
104



PHRYGIAN
#10 PETER JAMPEL
105



AEOLIAN
#11 NORVIN
106



AEOLIAN
#12 PETER
107



IONIAN
#13 Amy
108

SOURCE MATERIAL

Dorian Writing:

Miles Davis, "Kind of Blue", So What (Columbia,PC8163)

Claude Debussy, Pelleas et Melisande (red.), p.116
(Durand)

Erik Satie, Socrate (red.), p.35 (Sirene)

Jean Sibelius, Symphony No. 6, pp. 3-4 (Hansen)

Phrygian Writing:

Carlos Chavez, Piano Preludes, p.3 (G. Schirmer)

Chick Corea, Light as a Feather, "Spain" (PD5528)

Groffredo Petrassi, Salmo IX (red.), p.51 (Ricordi)

Dmitri Shostakovich, Symphony No. 5, P.4 (Musicus)

Lydian Writing:

Joe Henderson, Inner Urge, Blue Note, 1964

Darius Milhaud, Protee (red.), p.1 (Durand)

Maurice Ravel, Yrios Chansons, p.12 (Durand)

Jean Sibelius, Symphony No.4, p.14 (Breitkoph)

Mixolydian Writing:

Bella Bartok, Piano Concerto No.3 (red.), p.3 (Boosey)

George Gershwin, Preludes for Piano, p.5 (Harms)

Herbie Hancock, Maiden Voyage, (Blue Note, 1965)

Eric Satie, Gymnopedie No.2 (Marks)

Aeolian Writing:

Miles Davis, *Milestones*, (Columbia, 1958)
Luis Escobar, *Piano Sonatine No.*, p.9 (Peer)
Carl Orff, *Carmina Burana*, p.1 (Schott)
Domingo Santa Cruz, *Three Madrigals*, p.3 (Peer)
Randall Thompson, *The Peaceable Kingdom*, p.34 (E. Schirmer)

Locrian Writing:

Bela Bartok, *Mikrokosmos Vol. II*, p.28 (Boosey)
Claude Debussy, *Sonata for Flute, Viola and Harp*, p.11 (Durand)
Paul Hindemith, *Ludus Tonalis*, p.4 (Schott)
Groffredo Petrassi, *Magnificat (red.)*, p.76 (Ricordi)
Jean Sibelius, *Symphony No.4*, p.37 (Breitkopf)

Modal Interchange

Bill Evans Trio, *Explorations*, "Nardis".
(Riverside-9351)
Paul Hindemith, *Das Marienleben (1948)*, p.18 (Schott)
Darius Milhaud, *Le Pauvre Matelot (red.)*, p.1 (Heugel)
Bernard Rogers, *Characters from Hans Christian Anderson*, pp. 4-5 (Elkan-Vogel)

Polymodality

Carl Orff, *Die Bernauerin (red.)*, p. 85 (Schott)

Francis Poulenc, *Mouvements Perpetuels*, p.2 (Chester)

Maurice Ravel, *Piano Concerto in G* (red., p.38 (Durand)

Igor Stravinsky, *Oedipus Rex* (red), p.79 (Russe)

LYDIAN

Frank Wagner

(A) INTRO

Handwritten musical notation for the first system, labeled (A) INTRO. It consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). Chords C, D, A-, and D are indicated above the staff. The bottom staff has a bass clef and contains a bass line with various notes and rests.

(B)

Handwritten musical notation for the second system, labeled (B). It consists of two staves. The top staff has a treble clef and a key signature of one flat. Chords C, F, C, F, A, and F are indicated above the staff. The bottom staff has a bass clef and contains a bass line.

[2.]

Handwritten musical notation for the third system, labeled [2.]. It consists of two staves. The top staff has a treble clef and a key signature of one flat. Chords C, F, and G are indicated above the staff. The bottom staff has a bass clef and contains a bass line.

Handwritten musical notation for the fourth system. It consists of two staves. The top staff has a treble clef and a key signature of one flat. Chords C and G are indicated above the staff. The bottom staff has a bass clef and contains a bass line.

Handwritten musical notation for the fifth system. It consists of two staves. The top staff has a treble clef and a key signature of one flat. Chords F and C are indicated above the staff. The bottom staff has a bass clef and contains a bass line.

To (A) Play Intro & THEN
MODULATE TO Eb Lydian

Five empty musical staves for practice or further notation.

MIXOLYDIAN

Frank Wagner

① C7

② Eb7 C7

Solo

Solo

Ab7 F7 C7

③ C7 Bb7 INTERLUDE Ab7 G7#9

OPEN Solo

④ C7 Bb7

Open Solo

(MED. JAZZ)

SO WHAT

- MILES DAVIS

Handwritten musical notation for the first system. It consists of two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. A double bar line with a cross through it is placed at the beginning of the second measure. Chord annotations include "D-7 (DORIAN)" written above the bass staff. The notation includes various notes, rests, and accidentals.

Handwritten musical notation for the second system, continuing the piece with two staves in treble and bass clefs.

Handwritten musical notation for the third system, featuring first and second endings. The notation includes a first ending bracket labeled "1." and a second ending bracket labeled "2." with a repeat sign.

Handwritten musical notation for the fourth system, primarily consisting of chord voicings in the bass staff. The annotation "Eb-7 (DOR.)" is written above the first measure.

Handwritten musical notation for the fifth system, continuing the bass line and chord voicings.

D.S. al ♩

Handwritten musical notation for the sixth system, which serves as a solo form diagram. It includes a double bar line with a cross through it, followed by a box containing the following notation:

SOLOS ON ENTIRE FORM:

D-7	Eb-7	D-7
16	8	8

(RUBATO) (A)

CSUS PHRYGIAN CSUS

Db⁹(7)

Bb⁷(11)

A⁷(6)

Db⁹(7)

CSUS (A00b9)

(B)

E- F G E'

IMPROVISE IN E PHRYGIAN

BACK TO (A)

(A)

CSUS Db⁹(7)

AEOLIAN

Frank Wagner

A

B

FORM = $\{A A B B\}$

LET IT BE

LENNON/MCCARTNEY

Handwritten musical notation for the song "Let It Be" by Lennon/McCartney. The notation is written in treble clef and includes a key signature of one flat (Bb) and a common time signature (C). The piece begins with a 3/4 measure rest, followed by a first ending bracket and a second ending bracket. The notation includes various chords, eighth notes, and triplets.

LOCRIAN FRANK WAGNER

VAMP

$F-7(b5)$ $Gb7$ $B7$ $Eb-7$ $F-7(b5)$

$Gb7$ $B7$ $Eb-7$ $F-7(b5)$ $Gb7$

$B7$ $Bb-7$ $Ab-7$ Gb $B7$ $Bb-7$

$Ab-7$ $Gb7$ 1. $F-7(b5)$ 2. $Dp7$ $Gb7$

$Ab-7$ $F-7(b5)$ $Bb-7$ $Ab-7$ $Eb-7$ $B7$

$Bb-7$ $Ab-7$ $F-7(b5)$ $Eb-7$

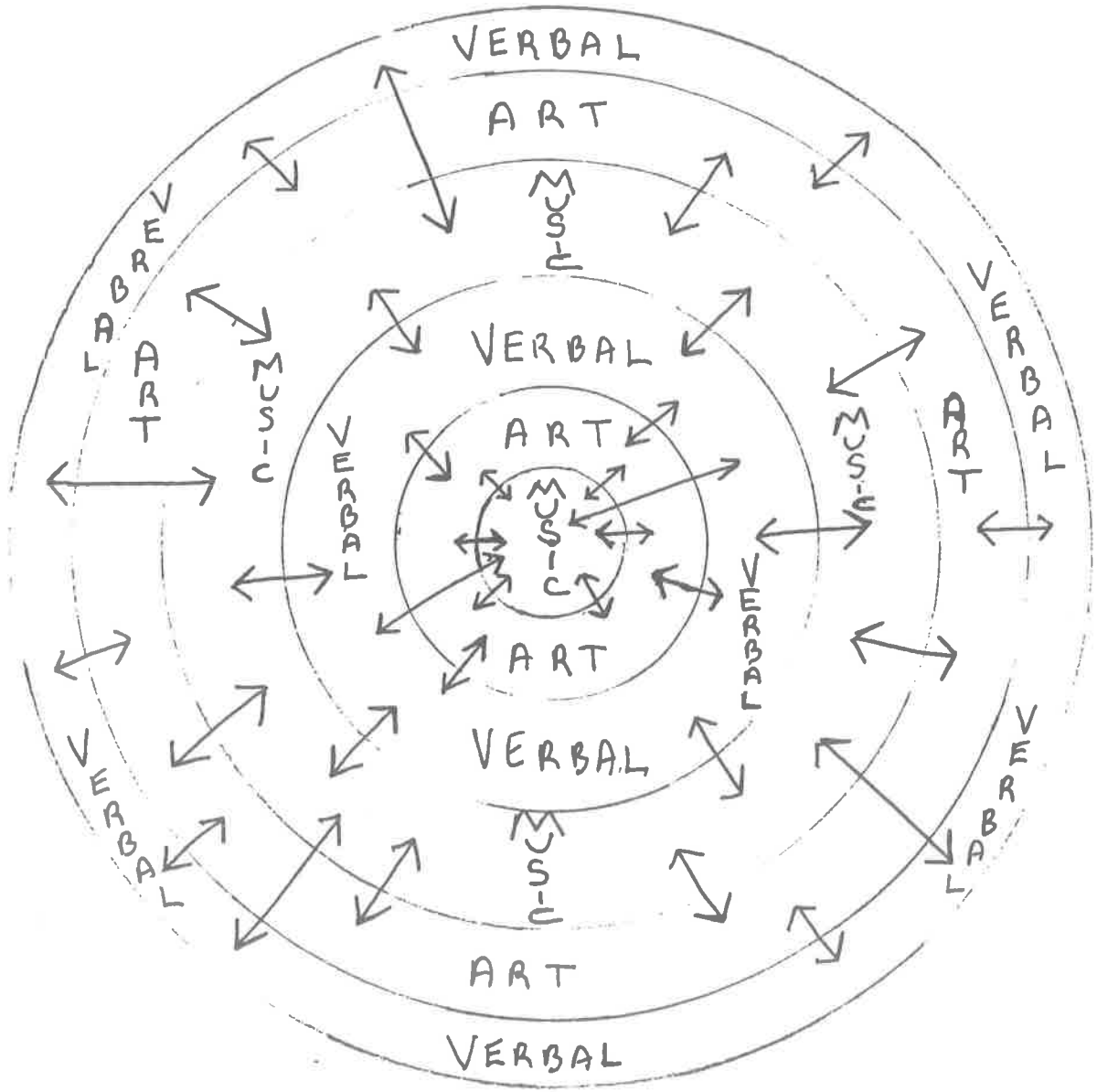
$B7$ $Eb-7$ $B7$

D.S.
AL ϕ

$Ab-7$ $Gb7$ $F-7(b5)$

Fine

MUSIC, ART AND VERBAL CONTINUUM



MODES

The greatest number of flats that can be applied to a modal scale on a particular tone will produce the "darkest mode", the Locrian. Subtracting flats (and then adding sharps) in diatonic signature order will produce an arrangement of modes from "darkest" to "brightest". The Dorian mode is in the middle point and sets the norm. Within this related order a flexible set of modes is at the music therapist's disposal, and definite control of these scale formations with their inherent qualities is possible.

The image displays seven modes of a scale, arranged from darkest to brightest. Each mode is shown on a staff with its characteristic notes and accidentals. Arrows indicate the direction of the scale from darkest to brightest.

- LOCRIAN**: Scale starting on Bb, notes: Bb, Cb, Db, Eb, Fb, Gb, Ab. (Darkest mode)
- PHRYGIAN**: Scale starting on Bb, notes: Bb, Cb, Db, Eb, Fb, Gb, Ab. (Second mode)
- AEOLIAN**: Scale starting on Bb, notes: Bb, Cb, Db, Eb, Fb, Gb, Ab. (Third mode)
- DORIAN**: Scale starting on Bb, notes: Bb, Cb, Db, Eb, Fb, Gb, Ab. (Middle point, sets the norm)
- MIXOLYDIAN**: Scale starting on Bb, notes: Bb, Cb, Db, Eb, Fb, Gb, Ab. (Sixth mode)
- IONIAN**: Scale starting on Bb, notes: Bb, Cb, Db, Eb, Fb, Gb, Ab. (Seventh mode)
- LYDIAN**: Scale starting on Bb, notes: Bb, Cb, Db, Eb, Fb, Gb, Ab. (Eighth mode)

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