UTS UNIVERSITY OF TECHNOLOGY SYDNEY

The Multimodal Enrichment of the Psychoanalytic Space:
A Proposal for Unsaturated Music

by David Goldman

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Certificate of Original Authorship

I, David Goldman, declare that this thesis is submitted in fulfilment of the requirements for the award of Doctor of Philosophy in the Faculty of Arts and Social Sciences at the University of Technology Sydney.

This thesis is wholly my own work unless otherwise referenced or acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

This document has not been submitted for qualifications at any other academic institution.

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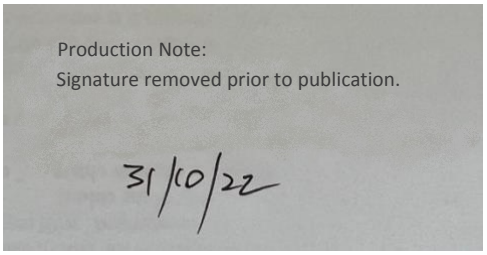

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There are pros and cons of embarking on such a substantial project later in one's life. On the upside, one has gathered the experience and confidence that develops over a 30+ year career. On the downside... well there was a pandemic and the deaths last year of two close friends, in addition to mentor Neville Symington. I am sure all of these highs and lows have contributed to what is contained in these pages.

I am deeply grateful to all.

Statement indicating format of thesis

This thesis comprises four components:

1. The written thesis:

   A document of approximately 80,000 words, using the UTS Harvard system for referencing. Also in the text are URLs (web addresses) relating to websites referred to in the research.

2. The website:

   www.musicandpsychoanalysis.com

   which offers a 'bird's eye' view of the thesis, along with extra written content, illustrations and photographs.

3. The office renovation:

   Included in the text and appendix are photographs documenting this process, including links to the website above.

4. The music album:

   "Unsaturated Music (*Uμ*) -- Music for Reverie"

   The music album playlist will be accessible via the following YouTube link:

   https://youtube.com/playlist?list=PLyrcb8gCeOIZscy-E4pIqeSEQbsMmNsiG

   and via the following Spotify link:

   https://open.spotify.com/album/0FgyjfzkCj4PkQSZblxO05?si=o-D6zJPESCq59BCYYBksKw

   Note: the music delivery will be in digital format only. No physical CD will be included unless specifically requested.

Preface – The Story of this Project

The ideas contained in this project have taken shape over many years. Psychoanalysis and music have been my passions for more than four decades. Gradually, they merged around a conjecture that a certain form of ambient music and the mood, or ambience, of psychoanalysis share important features. My clinical work as a psychotherapist, and my musical writing and performing, led me to undertake research which encompassed musicology, philosophy, aesthetics, psychoanalysis, cultural studies and semiotics.

This enquiry is focused on music and its hypothesised role within the psychoanalytic space. It was important to undertake, in parallel, a broader exploration of the physical and 'sensory' properties of the space in which psychoanalysis is conducted.

The *psychoanalytic frame*, or *setting*, has itself been exhaustively interpreted, defined and analysed. It has *philosophical/metaphorical*, *practical* and other properties. Gabbard (2016) suggests that the frame philosophically stands for

> relative restraint; an avoidance of excessive self-disclosure; regularity and predictability of sessions; a devotion to understanding the patient; a generally non-judgemental attitude; an acknowledgment of complexity in motives, wishes and needs; a sense of courtesy and respect for the patient; and a willingness to put one's desires and needs aside in the service of a greater understanding of the patient (p. 14).

The 'frame' also refers to fundamental practical arrangements around fees, holidays, start and finish times, and so on. The *physical* frame (i.e. the setting) in which psychoanalysis occurs is not included here but will be explored in detail later in the thesis. Related concepts such as the analytic role, the analytic contract, the analytic attitude, the rule of abstinence, the architectural space and analytic boundaries will also be discussed in later chapters.

In mid-2018, I embarked on an informal implementation of new ideas I had been using over the years in the treatment of some of my patients. Both psychoanalysis and certain types of ambient music value reflectiveness, subtlety, interiority, austerity, sensoriality, careful listening and quiet dreaming. They facilitate

powerful mental states, significantly *reverie.* In keeping with this shared aesthetic, I decided to introduce a 'minimalist' style of ambient music into the psychoanalytic setting. It seemed the closest match for a background 'soundtrack' to accompany the patient's transition from the outside world into the therapeutic environment.

How might the presence of carefully selected sound benefit patients? It was decided that the music should be audible in the *waiting room* only. No potentially distracting music should be audible in the consulting room, where 'silence' is viewed as an essential aspect of therapy.

Waiting-room music was played three metres over seating level by a surround sound system of small, high-quality loudspeakers, at a volume just discernible above ambient environmental sound.

I did not mention the introduction of the music to patients, in keeping with another aspect of the psychoanalytic frame, whose function is to maintain a 'neutral', therapeutic space.

Many patients made no comment, possibly because the music was of low volume and might have been perceived as 'blending in' with environmental sounds. Others might have noticed but made no comment. Some did comment, often calling the music 'relaxing' or 'soothing'.

Some remarked favorably, along the lines of the music's 'enhancing the mood' and assisting them in 'resetting their thoughts'.

There were no negative comments, although one patient found the choice of one musical work 'dark and depressing' and another found a different piece 'too Zen', reminding her of a recent spa treatment. I was guided by each instance of feedback, which helped 'fine tune' my musical choices.

I felt excited about the ideas generated by informal patient feedback. From there, I began to conceptualise a theoretical framework which could integrate music, clinical psychoanalysis and the physical environment which houses the psychoanalytic encounter.

This meant that the research component of the project would be theoretical and conceptual – not 'experimental'. With respect to any potential empirical investigation, the project would be a necessary *preparatory* treatise. Down the line,

others might wish to experimentally investigate possible research questions which might emerge from the theoretical framework I had developed.

The theoretical research included not just the shared features of music and psychoanalysis but also the relationship between psychoanalytic therapy and the physical space in which it occurs. Metaphorical accounts of the psychoanalytical space are well-documented, mainly in the realm of *analytic field theory* (Civitarese, 2019b; Ogden, 1994, 2004; Baranger & Baranger, 2008), to be further discussed in Chapters 1 and 2. However, a theoretical approach which could bring together the metaphorical and concrete aspects of the space is what was called for, because decisions regarding the setting – including office design and other modalities such as sound, smell and visual attributes – are thought to all contribute to patients' and analysts' experience of the treatment as a whole.

Two creative tasks were undertaken to complement the theoretical/conceptual research. The first was curating and composing music that, on the basis of my research, I felt to be compatible with psychoanalysis. The second was reimagining and reconstructing the physical office space, guided by psychoanalytic and semiotic thinking.

Medical and mental health centres often utilise commercially provided music programs in their waiting rooms. Psychoanalytic therapists, on the other hand, would tend to eschew music, or other adjuvant agents. They do not wish to add unnecessary complexity or to 'muddy the waters' when it comes to upholding the frame. Having said that, there is debate about what constitutes the 'ideal' setting for psychoanalysis.

To illustrate this point and describe an experience that contributed to the genesis of this project, I met with a well-known analyst for supervision during a 2019 trip to New York. He had long abandoned the 50-minute hour and chose to see patients back-to-back, without the usual ten-minute break. He explained that he felt there was an 'understanding' between patients that they avert their gaze when they encounter someone else in the waiting room. There was a noisy air-conditioner above the patients' seating area.

While waiting, I had found this over-loud, grinding sound so aversive that I thought that any quiet reverie before therapy would be all but impossible. I felt brave enough to politely mention this. He told me, with a hint of satisfaction, that

it achieved privacy by masking any conversational sound emanating from the consulting room.

I asked, knowing that he knew the topic of my research, whether or not he had ever considered using music for such masking. He replied, "No, I wouldn't dream of it, because the sound of the music might seep into the consulting room and that might compromise therapeutic neutrality."

Three thoughts, which I did not share with him, struck me. The first was, "You could not do *worse* than have that harsh air-conditioning sound anywhere in your psychoanalytic space." The second was, "Your room is already cluttered with antiquities, tribal spears, books, piles of papers, swords, masks and other decorative paraphernalia – what do we understand about *your* 'therapeutic neutrality'?"

The third was an unspoken fantasy workaround. "What about having suitable music in the waiting room for your *waiting patients*, or a quiet air-con or white-noise generator in *your* office to mask *outside* sound?"

My prevailing thought on leaving his office was: "Why is music, despite its universal acceptance as an emotional tonic and creative tool, anathema in the psychoanalytic setting? Why is it not, at the very least, an acceptable decorative/aesthetic artifact, if not a possibly therapeutic asset, particularly if its voice is properly framed and subservient to the broader psychoanalytic goal?"

Though I expected that some of my patients, used to my way of conducting therapy, might have mixed feelings about the music, I nevertheless felt that it could enrich the space without compromising the frame. At that point I decided on the appropriateness of a more 'sensory' *waiting room* experience. I did agree with the NYC analyst that if the music were audible in the consulting room, it would be 'a step too far'.

Schinaia (2018) categorises Freud's consulting rooms – and those of the early Freudian analysts – as "too full". He contrasts this with the later, mid-twentieth-century room design which he calls "too empty", a trend based on the architect Ludwig Mies van der Rohe's maxim "less is more" (p. 190). Without preferring one style over the other, he states:

> The analytic setting is not a formless and neutral space. Rather, it is a living and dynamic space supporting all the vicissitudes of transference of the couple engaged in the analytic project. The quality of the analytic relationship and the space in which such a relationship occurs are not constituted only by the cognitive context but also by the immediate and pervasive physical context (p. 180).

That an analyst might decide to design their consulting room at one extreme as 'too full', or at the other, as 'too empty', is significant, but is often ignored in the literature. I wanted to reconsider the frame without being restricted by rules which might blind a therapist to the possible benefits of adding new modalities to the analytic experience. Hence, it was important to spell out the aesthetic approach to my decision-making in reimagining and reconstructing the psychoanalytic space.

My project was developing into a novel, yet ostensibly simple re-imagining of the heretofore music-free psychoanalytic setting. To maintain the integrity of the frame, I curated musical content and style to closely match my experience of the atmosphere of the psychoanalytic session. I named this "*unsaturated music"* and abbreviated it to *Uμ* (pronounced '*You-Mew*'). *Uμ* is a form of *art music* derived from modern classical and ambient electronic music styles. I will explain *Uμ's* provenance in detail in Chapter 1.

For reasons which I will explain shortly, I intended that the ambience of *Uμ* music could facilitate patients' reverie as they transition, via the waiting room, from the outside world into the psychoanalytic session.

Patients are told at the commencement of therapy that they are welcome to enter the waiting room up to five minutes before the session. Whether the patient spent no time there, or up to the full five minutes, did not concern me. The music would be unobtrusive and non-directively engaging. I would avoid waiting-room playlists containing over-familiar song covers and sentimental orchestrations. I would choose this unsaturated music to complement the ambience of the psychoanalytic session.

During my 2019 visit to NYC, I also visited museums and art galleries, including the *Whitney*.

Moving around this imposing, austere building, the exhibition of abstract art felt surprisingly atmospheric, even 'containing'. After about ten minutes, I realised

that there was a faint noise, slightly above the level of the usual environmental ambience. It was a strangely cosseting, wistful, barely audible soundtrack. It provided an atmosphere which seemed to encourage a dreamy serenity, yet allowing a steady focus. I was not surprised to later learn that it was a carefully curated part of the installation, the soundscape composed by a well-known sound designer, Marcus Fischer.

There was no branding or 'frame' around this aural work – it was given no formal acknowledgement. Yet, if the building could be considered a 'frame', the music encouraged the guest to glimpse inside and seek out its contents. It provided a direct, sensual experience with an unassuming, yet pervading, effect on mood and concentration. The sound field had been designed to connect artist and visitor. This complex, immersive web of curated elements led to an aesthetic experience conjointly created by the artist, the technicians, the sound engineers and other invisible players.

The gauze-like, barely audible sound/music created an uncanny feeling, not least because its effect had been initially experienced below the level of conscious experience. The aural sensation was visceral, complementing the visual – it engendered a liminal feeling, holding, binding and immersing the visitors, while drawing them into the experience via visual and acoustic cues. This is compatible with the *raison d'être* of the psychoanalytic space – open and sensorial, aesthetically considered, rich with unconscious emotional and intellectual possibilities, yet still somewhat ordinary.

Parsons (2021) suggests a useful link between psychoanalysis and art that is concerned with listening and responding in altered ways. Making sense of a poem or piece of music parallels the attempt to understand what is occurring with patients in the consulting room. Divining the voice inside a poem or song requires skilled listening as well as prior absorption of relevant theory – indeed, to Parsons, 'psychoanalytic listening', above explanation or interpretation, might be the most important key to understanding the patient.

Parsons' layered approach to listening and perception can also apply to how the analyst 'moves between foci' in a therapy session. 'Psychoanalytic listening' may assist both analyst and patient to move more easily between mental and sensory

states, just as a musician or sportsperson learns, over time, to integrate knowledge and intuition for optimal performance. Parsons (2021) said:

> The analytic setting lifts the session out of ordinary time. It is a suspended moment where the timelessness of the unconscious can reveal itself...Like listening to a Bach fugue or contemplating a masterful painting, the listener may gradually register that the subject of attention is positioned at the intersection between the timelessness of the suspended moment and its location in a continuing story that has a past and a future... (22' 56")[1].

There is music to be heard in the shifting pitches and tones of the therapist-patient conversation. In the case of psychoanalysis, the analyst prioritises a special kind of listening over talking.

Psychoanalytic listening contains the word 'analytic' within it, but the word is misleading. It is more like the way in which the conductor listens, the gourmet tastes, the artist sees or the perfumier smells – it is a special form of acuity and knowledge sensitive to slight nuances of inflection or tone.

Psychoanalytic listening first needs to detect and decipher quality, not to 'analyse' or diagnose. This kind of careful and deep listening is akin to the music lover immersed in their favourite sound, but also alive to all manner of detail and precision, their musical ear carefully honed through years of experience and an active 'inner life'. Music connects us, through reveries, to ourselves and others in profound and universal ways.

In my sessions with patients, while attending to their words, I often found myself listening to the melodic contour of their voices or sometimes the faint traffic buzz or the framing of birdsong or distant ambient conversations. Listening is two-way – it involves what is listened to and what is really 'heard'. Listening does not precede advice or demand empathy – be it a reverie or a careful attunement, or a holding or responding in a way which distils what has been heard into a thoughtful but diffuse response. Or else silence.

In the analytic session, I certainly listen, but might not respond in words at all. The quality of listening is often proven by lack of an immediate response.

[1] Parsons, M. (2021) Psychoanalysis and Art podcast, International Psychoanalytic Association

Many patients have told me over the years that they have felt truly and uniquely 'seen' when they have felt fully listened to. It takes a while for them to appreciate that the analyst's true task is to listen to them in a way which leads to an experience that is beyond a cognitive form of understanding.

Analyst and musician Roger Kennedy (2021) speaks of being "immersed by the listening ear" – an ability to listen for something 'new'. A concert piece does not necessarily end when the last note is finished – in that sense the work, like the analytic session, is co-created by both performer and listener, as patient and analyst, or as actor and audience.

In the clinical setting, the presence of unsaturated music ($U\mu$) could be experienced as mirroring the patient's emotional state, acting as a kind of support or 'container' (Bion, 1962) for the patient's thoughts and feelings. Such music would have its own 'inner life', creating a sense of calm or peacefulness, without necessarily serving any obvious purpose or performing a specific emotional function. Barthes (2007) writes:

> Music is always silent. It doesn't clutter me with any last word; it doesn't want to replace anything in my malaise (which is the best reason for exploring it further), it suspends it. It is an epoché (suspension of judgement), like the zero degree of all systems of meaning, which, instead, indiscreetly act to suppress in me the only freedom that matters to me today: to be delusional ('lost in love...'). Soothed, busy with a refrain, the lover is similar to an autistic baby, able to repeat the music tunes and spend hours listening to the same aria: maybe because both of them make sure nothing changes (quoted in Civitarese, 2019b, p. 71).

My view of *some* music (unsaturated, ambient music) would coincide with what Barthes says here of *all* music. Some unsaturated music can give the impression of possessing an 'unconscious', of demonstrating an uncanny ability to 'observe itself' while at the same time revealing itself. This music does not have a 'force of identity' or 'ego' driving its creation.

'*Absolute Music'* has been described as possessing some of the above qualities [2]. Such music might be composed with the explicit goal of advancing the listener's

[2] Such notions have been written about since the 18th century in the field of musical aesthetics. *Absolute Music* is not explicitly 'about' anything; contrary to 'program music', it is non-representational and also doesn't require words, drama or dance to make sense of it (Horowitz, 2005). This conception of music suggests an

state of self-awareness or deep relaxation. Similar to a psychotherapist with an examined 'inner life', the quality of the music itself could make the patient feel 'listened to' through its 'innerness' and containing function.

Fonagy (2020) describes *mentalising* as a powerful therapeutic skill whereby the patient learns to see themselves from the 'outside' – as others see them – while at the same time knowing themselves from the 'inside'. Unsaturated music suggests that inner, 'mentalised' quality – a sense of both understanding its makeup and the ability to observe itself – which could serve as a *model* for the listener/patient to simultaneously know themselves and observe themselves.

By late 2019, the project was gaining momentum and, unexpectedly, it was having an additional effect – on me, personally. I found that the positive feedback from patients and my extensive reading on and around the topic had resulted in increased energy and passion for my daily psychoanalytic work. The music now in the waiting space, despite, or because of its liminal and incidental nature, was having a beneficial effect on my mood and my ability to connect and engage creatively with my patients. I realised that the time was right to pause and consider, with new eyes (and ears), how my physical and psychological environments were affecting me.

I had long been considering an office refurbishment. My rooms, static with the same colour scheme for more than 20 years, were looking tired and cluttered. The rooms were in need of refreshing, and more importantly, re-thinking.

Designers, colour consultants, acoustic engineers, an architect, carpet layers, a mural artist, photo printers, carpenters, joiners, painters, electricians and sound technicians were coordinated. In collaboration with these experts, the long-anticipated, bespoke psychoanalytic space had been realised. The work environment had been transformed. A purpose-built space had been completed, based on my theoretically inspired vision as to what a 'psychoanalytic' space could entail.

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infinite reach and ineffability, while simultaneously probing deep inner states. Music could be understood as 'absolute' in two senses, both from its purity and absolute separateness from reality, and through its capacity to connect us to ideas about infinity and absoluteness. I consider 'unsaturated music' to be a *type* of absolute music – neither driven by strong emotional themes or narratives, nor obsessed with *Wagnerian* 'high art' or spiritual transcendence. Like all music and sound, it would not resist semiotic analysis or, as writers such as Susan McClary suggest (in Horowitz, 2005), deny acknowledgment of implicit 'programs' which reflect the tastes, aesthetics and cultural attitudes of the composer and his or her socio-political circumstances.

All renovation decisions had been carefully considered. Research, planning and review preceded implementation. The role of the senses in the psychoanalytic encounter was given increased priority: *smell* (the ambience of vaporised essential oils); *texture* (of stone, wood, carpet and plaster paint properties); *visual* (shaping of natural and introduced lighting, colour schemes, paint finishes and wall decorations); *sound* (aural fidelity and soundscape placement of the waiting-room audio systems; consulting room acoustical engineering to ensure soundproofing), etc.

In parallel, the writing up of the theoretical/conceptual component as a semiotic analysis of a '*multimodal*[3] project was on its way.

The 'creative' part of the project involved the renovation of the office space and the composition of appropriate music to fill it. It was through the vision of my supervisor, a semiotician and jazz musician, not a psychoanalyst, that it became clear to me that social semiotics could provide a 'grammar' to translate this creative work into appropriate academic language. Semiotics provided a powerful theoretical and conceptual framework for the categorisation and explication of the modalities relevant to the project.

In February 2020, as the renovation work was being finalised, the 'Coronavirus' had arrived in Australia. By March, full lockdown had been implemented in Sydney. People had been ordered to work from home. Commuting was banned for all but essential services.

I was grateful that, as owner of my consulting suite with a waiting area, not only had I been able to make decisions independently about the renovation but could temporarily cease renting out the spare consulting room. I could now control the 'experimental area'.

Mid-lockdown, I had felt myself unexpectedly isolated. I was in a 'post-apocalyptic' atmosphere – barely a car on the road, nor any other business owners present in my commercial building.

[3] Kress (1996, 2006) defines a *mode* as a socially and culturally determined resource for meaning-making. The psychoanalytic office is *multimodal* – it has features (modes) such as furniture, lighting, sound, etc. (as well as unconscious and sensory aspects) that all contribute to its cultural meaning. These semiotic modes are themselves influenced by the particular characteristics and meaning-making potential of their cultural, historical and social context. 'Social' semioticians such as van Leeuwen (2005) would extend 'multimodality' to include psychological and metaphorical considerations.

There was an uncanniness about the silence – an unnerving contrast to the welcoming ambient buzz to which I had long been accustomed. This was a pervasive 'radio silence' – a dead pause, state-imposed and universally observed.

The government had restricted patient contact to essential services only. Medicare health insurance had yet to introduce newly-named COVID-19 'telehealth' item numbers for reimbursement. Patients and therapists were in limbo. I decided to cease face-to-face contact and consult via telehealth only. Social isolation had confined patient contact to the radically compressed bandwidth of Zoom and Skype. I had never properly seen a therapy patient on a screen. The psychoanalytic *frame* was, for me, from that point forever changed.

Non-verbal communication is essential in a psychoanalytic session. In the absence of close human contact, Zoom consultations create a sense of 'disembodiment'. Audio and visual data are compressed, causing significant loss of screen and audio fidelity. The patient's attention cannot wander 'in space' as it would in the physical therapy room. The analyst sees a background 'chosen' by the patient, and unexpected personal details can intrude. Myriad distractions can limit the patient's privacy and confound the therapeutic aims. Unimaginable previously, therapy might be conducted 'at home', with children or pets, or family photographs, or surrounding chaos, or in cars – even, in the quest for privacy, in cupboards or under staircases!

During lockdown, *silence* changed character in the session. Silence is an accepted, even precious artifact in the context of the usual face-to-face therapy session. The absence of sound in the Zoom space becomes unfriendly and inhospitable. Silences became strangely alienating. Given Zoom's audio and video unreliability and frequent dropouts, it was a losing battle trying to recreate an analytic setting of any consistency. For example, with neither party talking, the audio conserves bandwidth by automatically defaulting to a 'vacuum', obliterating the ambient environmental sounds which would otherwise unconsciously bind the participants.

With everything changing so precipitately in the nature of the psychoanalytic framework itself – music, that universal aid to emotional healing, is now not just 'asking' for a guest appearance in the *psychoanalytic* space, or even demanding it – it is revealing that is has *always* been there and that now is its moment, due to the inevitable evolving of minds as to 'what is' and 'what is not' *psychoanalytic*.

Now is a time to re-evaluate which elements of the psychoanalytic setting are integral to therapy – what needs to be retained and what needs to be reconsidered or re-imagined. This includes both the concept of unsaturated music in the waiting area and the physical attributes of the consulting room.

The whole world has become a kind of waiting room, where pandemic uncertainty and fear is super-imposed on already-existing political, cultural and social malaise and anxiety.

More than ever, in this post-COVID-19 climate, it seems appropriate to accept that there is a new sense of 'symmetry' in the consulting room. We *all* feel in danger; we have moved the consulting room to the familiarity and safety of the home office, but this has profoundly affected the way psychotherapy needs to be thought about and conducted.

Along with the tragic nature of trauma, there are always positives. Changes might be effected in social frameworks that would otherwise take years, or even generations. The inclusion of sound and music in the psychoanalytic framework might seem like an insignificant issue, but in clinical psychoanalysis, it takes a revolution (or a pandemic) to create compelling opportunities for change.

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ABSTRACT

The aim of this thesis is to critically analyse the concept of the psychoanalytic space as both a metaphorical therapy space and a physical place, and then to offer a case for the multimodal extension of that space in accordance with the goal to be a place to feel safe and supported – to receive, to listen and to think.

Twentieth-century psychoanalysis operated within a formal framework which excluded 'extraneous' modalities such as music. I argue that music, as a facilitator of reverie, could enrich the psychoanalytic experience and improve therapeutic benefit.

My re-conceptualisation of the psychoanalytic frame, utilising methodologies of semiotics and multimodality, has resulted in this theoretical revision which can incorporate a specific type of music.

Unsaturated music (*Uμ*) is introduced as this new formulation, inspired by Satie's *furniture music* and the ambient styles of Eno & Budd. I suggest that, without compromising established theoretical frameworks, the psychoanalytic space can be enriched through *Uμ's* facilitation of reverie and psychoanalytic 'free association'.

Appropriate music was curated from various *ambient* playlists on *Spotify* resulting in the shortlisting of 350 pieces, each of less than five minutes' duration. These pieces were selected as suitable to be heard in the *waiting room*, as patients made their way to and from their sessions. Twenty original pieces were subsequently composed by me as examples of *Uμ* and analysed for their semiotic properties.

To enhance the effectiveness of the psychoanalytic space for music and reverie – drawing on theories of multimodality (with sound, texture and colour its major design features) – a full renovation of the therapy and waiting room spaces was implemented.

Patients' volunteered responses are discussed at the conclusion of this thesis and hybrid psychoanalytic approaches for the post-Covid-19 era are proposed. Further research could be undertaken into methods for applying multimodal influences to psychoanalytic, medical, aged-care and other public spaces.

Chapter 1 – Introduction:
The aims of my investigation

> The sea refreshes our imagination because it does not make us think of human life; yet it rejoices the soul, because, like the soul, it is an infinite and impotent striving, a strength that is ceaselessly broken by falls, an eternal and exquisite lament. The sea thus enchants us like music, which, unlike language, never bears the traces of things, never tells us anything about human beings, but imitates the stirrings of the soul. Sweeping up with the waves of those movements, plunging back with them, the heart thus forgets its own failures and finds solace in an intimate harmony between its own sadness and the sea's sadness, which merges the sea's destiny with the destinies of all things.
>
> -- Marcel Proust

> Each of us carries a room within ourselves, waiting to be furnished and peopled, and if you listen closely, you may need to silence everything in your own room, you can hear the sounds of that other room inside your head
>
> --Susan Sontag

This thesis will develop a new approach to conceptualising the *psychoanalytic space,* a space that is both a physical place to conduct psychoanalysis and a metaphorical framework for an approach to psychoanalysis. This will involve theoretical explication as well as actual creation of a new psychoanalytic space in my therapy office. As a way to argue for this new space, psychoanalysis and semiotics will be brought together. Social semiotics can contribute to psychoanalysis by advancing a multimodal approach to the psychoanalytic setting and in so doing, challenge traditional notions of the *psychoanalytic frame*.

Van Leeuwen (2005) has defined social semiotics as the study of semiotic resources or 'modes', i.e. the means of expression we use to make meaning, whether verbal or non-verbal, written, visual or musical. It follows then that *multimodality* refers to the combination of different modes. This is clearly of importance for this thesis, as I am seeking to understand how the mode of music, and the architectural modes of shape, colour, texture and so on come together in

the psychoanalytic space. The expression forms (or 'signifiers') that comprise these modes, for instance the melodic and rhythmic patterns and the timbres of music, are then said to have meaning *potentials*, rather than specific meanings, which are actualised in specific contexts

I will propose that music as a semiotic modality will provide structures and metaphors that will result in a review of the psychoanalytic frame and in turn affect the manner in which psychoanalytic therapy will be conceptualised and practiced.

The aims of my investigation, therefore, are as follows:

1. To critically analyse the concept of the *psychoanalytic space* and to understand the infantile roots of that space and how the space then facilitates the deep level of interpersonal connection required by psychoanalysis;
2. To explore the relationship between music and psychoanalysis, with respect to:
    a) the 'musical' aspects of psychoanalysis and its role in the dynamics of interpersonal connection.
    b) the psychoanalytic (viz. unconscious meaning making) aspects of the semiotics of music.
3. To consider how music could be used to facilitate the state of mind – reverie – which is conducive to psychoanalytic work.
4. To examine which features of the psychoanalytic framework, including the setting, would need to be reconsidered to allow for the introduction of music into the clinical setting;
5. To explore which specific type of music could be suitable and to curate and develop that music.
6. To consider what other sensory adjustments and additions to the physical space would work with the music to facilitate a greater capacity for psychoanalytic reverie, and to implement those adjustments.

In this introductory chapter I will discuss these aims, one by one.

1.1 The psychoanalytic space

This can be considered in three ways –

Firstly, as a *metaphorical* space – the therapeutic relationship in the minds of patient and therapist (that might extend beyond the physical space). The *psychoanalytic field* is generally considered to be another expression of this metaphorical space.

Secondly, as a *physical* space (the consulting room, waiting room, bathroom etc. and how they are each designed) and

Thirdly, as a *reverie-facilitating space* (comprised of 1. and 2.) This is a *semiotic* synthesis because it brings together *what* the space must do and *how* that will be done.

1.1.1 The metaphorical space

The metaphorical space describes the psychoanalytic relationship through the intersubjectivities of analyst and analysand.[4] The analytic relationship is seen as bounded in time, yet may feel 'beyond time'. It is 'resident' in the unconscious minds of both. This view of the space might be expressed as occurring both in the office and out of the office, wherever analyst and analysand are, together and separately.

For Ogden, the 'analytic space' (which is a form of metaphorical space) is a

> frame of mind, contributed to by patient and therapist, in which a multiplicity of meanings *(including unconscious to unconscious communication of those meanings)* can be entertained and played with (1986, p. 245, my italics).

Winnicott's '*holding space'* is also a metaphorical space (in Ogden, 2004b). '*Holding'* is evocative of the image of a mother cradling the infant, conveying calm and empathy. The analyst metaphorically 'holds' the patient during therapy, ideally providing a nurturing, transitional experience – maintaining a sense of continuity, a '*going on being*' (Ogden, 2004b).

In terms of the setting, the patient transitions from their anxious, outside life into a safe and familiar therapy space 'cocoon'. They may pass, for only seconds or up

[4] Intersubjectivity relates to the idea of having one's subjectivity (understood as a community of others within the self) able to interact with another's subjectivity to create a shared psychological world. Ogden calls this space the 'analytic third', co-created by patient and therapist, to be discussed shortly (1986, p. 233).

to five minutes, through a waiting room 'antechamber' which is metaphorical as well as physical.

Covid-19 has challenged the boundaries of the psychoanalytic space – how and where sessions are conducted, and where they begin and end from the patient's point of view. There is something uncanny about the telehealth session in general, and its boundaries in particular. Without the person-to-person, 'embodied' informalities around greetings and goodbyes, however perfunctory they may be, session beginnings and endings can feel abrupt and disembodied, both for the patient and the analyst. This will be discussed further in Chapter 7.

1.1.2 The physical space

The physical space is defined by the venue – the therapist's consulting rooms, including waiting areas, toilet/bathroom and various 'negative' spaces.[5] This physical space is multimodal. The physical environment and the clinical activity make up the whole, with its multiplicity of meanings, conscious and unconscious.

The space will ideally facilitate psychoanalytic goals of creativity, emotional safety and depth of thought. Office design varies greatly among therapists, but will feature varying elements of colour, furniture, floor coverings, lighting, artworks etc. This will be discussed in detail in Chapter 6.

1.1.3 A reverie-inducing space

A psychoanalytic 'state of mind' – one of openness and potential creativity (also known as *reverie*) – is facilitated by an aesthetically and functionally conducive space. The treatment goals and the methods by which those may be achieved must be as one. Semiotics assists in this integration. Van Leeuwen (2005) writes:

> Semiotics comes into its own when it is applied to specific instances and specific problems, and it always requires immersing oneself not just in semiotic concepts and methods as such but also in some other field (p. 1).

When semiotic concepts relating to the physical environment are applied to the theory and practice of *psychoanalysis*, both disciplines stand to benefit. In terms

[5] A *negative space* is an architectural term referring to a transitional, unbounded structure, like a stairway or passage, that leads to a *positive* space, like a bedroom or dining room.

of the current project, there is good reason to believe that if reverie can be enhanced in and by the physical space, the aims of analysis will be facilitated.

How the metaphorical space is experienced will crucially depend on the design of the physical space.

The waiting room functions as host to unpredictable emotions – the patient may not feel safe at all. It is an 'in-between place' – between the abandonment of the old and the anticipation (or dread) of the new. In its infantile roots, it is a space which challenges one's continuity. This is why, at depth, the waiting space calls for greater emotional support – a kind of transitional 'scaffolding'.

Sometimes a waiting room might function as a 'decompression chamber', safely transitioning the client/patient from one environment to another.

In the case of the *psychoanalytic* waiting room, it is appropriate that thought goes into a suitable design to match its intended purpose, ideally to foster (and certainly not impede) the transition into the session proper, and to facilitate reverie. Once that purpose is articulated, the question to be answered becomes, "How might states of reverie within it be facilitated?" This project is dedicated to addressing this question, and will be discussed in detail in the following chapters.

1.2 Psychoanalysis, music and semiotics

The reason a semiotic approach is used in this thesis is that semiotics provides 'grammars' for analysing how objects, activities and interactions make meaning. Like psychoanalysis, semiotic schools define themselves in terms of 'founding fathers'. They are American philosopher Charles Sanders Peirce (1839-1914) and the Swiss linguist Ferdinand de Saussure (1857-1913). In this thesis, I draw on the 'social semiotic' school of semiotics, developed by the British linguist Michael Halliday (1925-2018). Two characteristics of this approach are important for my purposes – its focus on multimodality and its focus on context.

I discussed multimodality a little earlier in this chapter. The role of 'context' in social semiotics derives from the work of the early 20th century anthropologist Bronislaw Malinowski (1884-1942), who was a leading influence on Halliday's social semiotics. Malinowski introduced two concepts that became crucial in social

semiotics: 'context of situation' and 'context of culture'. Ravelli *et al.* (in press) describe how:

> Malinowski saw language as inextricably intertwined with situational contexts, with practical activities such as fishing or gardening as well as with narrative and ritual practices, and he broadened his definition of language to include not only spoken words, but also facial expression, gesture, bodily activities, the whole group of people present during an exchange of utterances, and the environment in which these people are engaged (p. 6).

Halliday (in Ravelli *et al.*, in press) summarised Malinowski's concept of 'context of culture' as:

> the whole cultural history behind the kind of practices [people] are engaging in, determining their significance for the culture, whether practical or ritual (p. 6).

The context of concern in this thesis is the psychoanalytic space, and it is this context which will narrow down and make more specific the meaning potentials of the concrete semiotic modes which it employs. Semiotics can therefore contribute to the theory and practice of psychoanalysis by providing rigour and richness to arguments about why and how music, and other semiotic modes, can help facilitate the psychoanalytic encounter.

Conversely, psychoanalysis can make a contribution to social semiotics because of its ability to explain the unconscious understanding of ambient music and other environmental modes of meaning making, a topic which is increasingly important in contemporary social life but has, so far, been ignored in social semiotics (cf. Van Leeuwen, 2022, pp. 289-290). Society and culture routinely shape the processes and products of meaning making, and such processes and products, in turn, shape society and culture.

1.2.1 The 'musical' aspect of psychoanalysis

The literature on the relationship of music to psychoanalysis has, to date, largely been focused on the 'musicality' of the psychoanalytic interaction.

> The therapeutic process may usefully be thought of in terms of music. Music engenders a depth of feeling to be experienced without the necessity for immediate understanding. (Rose, 2004, p. 3)

> Many therapists agree that there is more to treatment than words. Much change in analytic therapy comes by way of an internalization of the emotional ambience of the therapeutic relationship, which in turn effects a more benevolently critical relation with oneself (ibid: p. 7).

In the consulting room, working in the 'silence' (attending to non-verbal information) can be as revealing as the verbal content (Freud, 1953). The meaning of this silence is moot. It depends on many things – what has come before, what might come after, and what is largely unknown, but can only be experienced in the 'moment'. The silences within and between words, rising and falling tones, loudness and softness create 'musical phrases' and aural works rich with interpretative significance. Along with the normal environmental sounds of birds, traffic, doors opening and closing, muffled voices, wind in the trees and air conditioners generating white noise are the almost unnoticeable atmospheric sounds of people breathing and their bodies moving, right there in the session.

The experience of silence, in relation to speech, might be variously interpreted as 'deafening' (after something possibly shocking that has been said prior), or 'peaceful', 'angry', 'comfortable', 'awkward', 'frustrated', etc. It is this integration between speaking and listening which makes listening an embodied semiotic activity (van Leeuwen, 2014).

Sabbadini (2014a) offers musical metaphors to describe dynamics within sessions and extends these to suggest the movement of a number of sessions *over time.* He writes:

> We can think of the psychoanalytic encounter... in musical terms, with its specific melodic, harmonic, and rhythmical patterns, its crescendos and diminuendos of emotional tension; the tempo 'largo' with some patients or a more hurried 'allegro' with others. Some sessions may be described as presenting an initial theme followed by variations, others in terms of their chromatic or diatonic quality, in a confident major key or in a depressive minor one, and so on ad lib (p. 119).

To Sabbadini, metaphors of melody and harmony can be applied to the spoken and non-verbal interplay between patient and therapist – theirs is a kind of partly unconscious rhythmic and inflective improvisation. The musical metaphors applied to the psychoanalytic dyad's interaction can also relate to the patient's

(and analyst's) 'symphonic' attunement to the psychoanalytic space over time – distinct movements with their own tone colours, moods and shades of meaning, changing over the course of a psychoanalysis.

In a similar vein, Knoblauch (2013), in *The Musical Edge of Therapeutic Dialogue*, describes his work with patients as:

> recognition and responsiveness to emotional displays, just as improvising jazz soloists and accompanists recognize and respond to displays on non-verbal dimensions of tone, rhythm and harmony. This kind of matched or mismatched patterning has been well-documented in infant research, where infants and caregivers have been observed to influence the state and patterning of the actions and feelings of each other without the availability of symbolic verbal communication (p. 96).

He goes on to say:

> Analyst and analysand embody the same processes as jazz soloist and accompanist in the construction of their affective interplay. Here affect is at once a signal of safety or danger, a boundary or flow between self and other, and a value judgment shaping meaning and orientation. Affecting is embodied and full with personal and social influence (ibid: p. 97).

While Knoblauch uses the metaphor of music in psychoanalysis as a jazz improvisation, Nagel (2013) writes more broadly about how psychoanalysis and music are part of our mental and social fabric.

> Music is an essential instrument in my psychoanalytic repertoire. I believe that music successfully "illuminates elements of the underlying structures of the mind" (Feder et al., 1993, p. 4). ... This holds implications for clinical practice and can transport psychoanalytic concepts multi-directionally between the analytic couch, the Broadway stage, the concert hall, and the community. The connections between musical and psychoanalytic concepts provide an elegant schema for thinking about the counterpoint of an individual's inner world as that world interacts with social 'reality' (p. 118).

Music in the context of psychoanalysis, as illustrated by Knoblauch above, has most frequently been used as a metaphor for the psychoanalytic encounter. Less frequent in the research is discussion of the physical environment where psychoanalysis happens. How this can be done is to construe the psychoanalytic

space as a multimodal environment where music, as a featured modality, can arguably enrich the experience and further the goals of psychoanalysis.

> Music should enrich the soul; it should teach spirituality by showing a person a portion of himself that he would not discover otherwise. It's easy to rediscover part of yourself, but through art you can be shown part of yourself you never knew existed. That's the real mission of art. The artist has to find something within himself that's universal and which he can put into terms that are communicable to other people. The magic of it is that art can communicate to a person without his realizing it... enrichment, that's the function of music. —Bill Evans[6]

1.2.2 Psychoanalysis and music semiotics

The psychoanalytic space is a semiotic space – not just a 'talking' space. This is famously captured by Freud:

> He that has eyes to see and ears to hear may convince himself that no mortal can keep a secret. If his lips are silent, he chatters with his fingertips; betrayal oozes out of him at every pore (1953, pp. 77–78).

The semiotics of non-verbal behaviour are the realm of psychoanalysis, just as much, if not more than the semiotics of language only. Freud understood that the psychoanalytic investigation was able to utilise far more than the analyst's verbal communication processes. The eyes, ears, smell and textures are central to the dynamics of the psychoanalytic encounter. All are semiotic resources, just as physical objects are. Words and cognitions are just a part of a deeper and more profound embodiment of the human interaction.

'Music semiotics' refers to the meaning-making potential of the sonic properties of music. Engaging with the 'music' of the patient's non-verbal communication via the senses clearly reveals a richness of potential meanings associated with unconscious phenomena.

Malloch & Trevarthen (2009)[7] write of the 'musicality of communication' between mother and infant, and Knoblauch, as mentioned above, refers to the 'musicality' and improvisational aspects of the encounter between patient and therapist. It's

[6] https://en.wikiquote.org/wiki/Bill_Evans

[7] Malloch & Trevarthen refer to the mainly non-verbal, melodic interaction of mother and infant as '*communicative musicality*'.

therefore not an overreach to imagine that music could be put to some actual use as a facilitative agent within the psychoanalytic space. The demonstrable musicality of the psychoanalytic (interpersonal) encounter and the psychoanalytic characteristics of music semiotics seem at first sight to be different, but that may not actually be the case.

The current investigation pivots around a common theme – that is, that the music of psychoanalysis and the psychoanalysis of music semiotics are kindred, together aiming to facilitate a state of *ataraxia*[8] within the psychoanalytic ecosystem.

1.3 Music and the facilitation of reverie

In contrast to clinical psychology and psychiatry, where *techniques* are the main tools of trade, psychoanalysis places high value on the creation and maintenance of a state of *reverie*, which combined with music can create an atmospheric, interpersonal space which facilitates healing[9].

Ogden (1999a) used the term *reverie* (coined by Bion in 1962) to refer to:

> the analyst's (or the analysand's) daydreams, fantasies, ruminations, bodily sensations and so on, which I view as representing derivatives of unconscious intersubjective constructions that are jointly, but asymmetrically, generated by the analytic pair. These intersubjective constructions, which I have termed 'the analytic third', are a principal medium through which the unconscious of the analysand is brought to life in the analytic relationship (p. 987).

I suggest that reverie can be enhanced when a patient is placed into the conducive, but *liminal*, 'psychoanalytic space'.

A reflective space, be it a psychoanalytic space, an art gallery, a cathedral or a concert hall, is also an *affective space*[10]. It possesses an *atmosphere*. The emotional state expected of a participant is *reverie*.

The wider cultural relevance of reverie is also demonstrated with reference to theories of 'ambience' and 'atmosphere' in architecture, the visual arts and of course, music. The importance of the environment is not unique to

[8] From the Greek, meaning *freedom from disturbance*, or *state of serene calmness*. In the psychoanalytic context, I am using it to refer to a lack of *impingement*.

[9] In contrast to forms of *music therapy* which use music directly for healing, I am proposing music be used indirectly to create an *atmosphere* which *facilitates* healing.

[10] *Affect* is a term customarily used in psychoanalysis to describe intense 'emotion' or 'feeling' (Akhtar, 2009).

psychoanalysis. It has its roots in phenomenology and philosophy and appears prominently in cultural studies (Böhme, 2017a, 2017b) and semiotics (Ravelli, 2015; Dreyfus, Hood & Stenglin, 2011). The metaphorical psychoanalytic space, reverie and atmospheres will be further discussed in Chapter 2.

In a phenomenological sense, one can claim that what is encountered first and foremost in different environments is 'atmosphere'. Subsequently, the atmospheric undifferentiated whole is broken down and stabilised into separate objects. Vaden & Torvinen (2014) state:

> Atmosphere is experienced as a shared affective space, but there is still a difference between the atmosphere and the emotional state of a person entering the space (p. 213).

Heideggerian '*attunement'* is comparable with psychoanalytic '*attunement'* (cf. affect, empathy, 'tuning in'). Reverie, '*wide attention'* (Milner, 2010) and 'analytic listening' are all operating in an 'atmosphere' of unconscious space, directly linking to what I am referring to as the *psychoanalytic space*.

Böhme's notion of atmosphere comes close to Heideggerian *Stimmung* ('mood' or 'attunement').

> [it is] an existential and affective state ... It has a clear encompassing and immediate affective character without being somebody's emotion or feeling about or towards something ... atmosphere appears somewhere in between subjectivity and objectivity. In a sense, an atmosphere actually is the 'in-between' between objective environmental qualities and subjective human sensibilities (Böhme, in Vaden & Torvinen, 2014, p. 214).

'Liminality', 'reflective spaces', 'negative capability', 'not-knowingness' and 'unsaturated psychoanalytic interpretations' relate closely to the concepts of unsaturated music and reverie.

Uμ, reverie and unsaturated interpretations encourage the capacity for both analyst and patient to accept 'not knowingness' as a therapeutic asset and to embrace 'healthy doubt' as a given. Reverie is an 'unsaturated', rarefied mental state which facilitates a creative form of mental drifting.

1.4 What aspects of the psychoanalytic frame, including the setting, would need to be reconsidered to allow for the introduction of music?

Before considering what elements of the analytic frame might need to be reconsidered, it will help to understand its origins.

It is sometimes said that Freud was not an actual 'Freudian' (Lipton, 1977). He would promenade with his patients, invite them to tea, introduce them to his family and engage in social small talk. His psychoanalytic 'frame' was very different to the one that was developed over time by the 'orthodox' Freudians who followed him, eventually culminating in a 'by-the-book' implementation of the frame, particularly among American analysts in the 1940s and 1950s. Since that time, psychoanalysis has continued to evolve. Freud, in his day, side stepped (but never totally avoided) accusations of being a dogmatist by assuring his followers that his theories would be superseded over time, and this has certainly come to pass.

However, core tenets such as unconscious conflict, early attachment, dream interpretation and the transference/counter-transference remain key components common to today's main psychoanalytic 'schools'. Freud tended to not compromise on session frequency (usually five days per week) and to convey to patients the serious intellectual, emotional and financial commitment demanded of them. The patient was also required to co-operate with free-association being the core technique, the 'golden rule' of Freud's talking cure.

Freud's (1912) rules of *abstinence*, *anonymity* and *neutrality* continue to apply, to an extent, right to the present day, though much has changed in the last few generations. This evolution actually commenced right from the beginning of Freud's reign. Ferenczi, one of Freud's analyst protégés, departed from his recommendation of analyst abstinence, encouraging a far more active and directly empathic approach. His empathy included a recognition that the patient's sensory apparatus:

> detects from the little gestures (forms of greeting, handshake, tone of voice, degree of animation, etc.), the presence of affects, but cannot gauge their quality or importance (in Knoblauch, 2013, p. 52).

These non-verbal phenomena might today be thought about more carefully. Embodied experience, even limited therapist self-disclosure is accepted by the

relational psychoanalysts[11]. Affects and sensory phenomena *are* able to be felt by the patient (and analyst) and communicated 'unconscious to unconscious' through the co-created psychoanalytic field, to be discussed a little later.

It should be noted here that Freud himself would have rejected the characterisation of the analyst as the 'holder of the truth'. It was *post-Freudian* 'orthodox' analysts that would more likely have presented a persona of authoritarianism and omniscience to their patients. Freud vehemently believed that it was the patient himself that was the holder of the truth. Relational psychoanalysis is therefore a reaction to psychoanalytic orthodoxy, not to Freud's original thought.

Markman (2022) recently described orthodox psychoanalytic 'neutrality' from a relational perspective. He writes:

> I (and every analyst) creatively find – often struggle to find – distinctive therapeutic ways to relate to and meet each patient. We cannot be neutral. Our patients need us to bring in our full emotional, expressive, and authentic selves to the relationship. Who we are and how we are is an inherent part of the therapeutic process. It can at times be what impedes (p. 2).

Within this relational model, the setting would also need to be reconsidered as part of the frame – it needs to be broadened to include the *sensory* nature of the psychoanalytic space. This *includes* what the patient consciously and unconsciously registers about the analyst's mannerisms, clothing, gestures, body language etc., as well as the sound, lighting, architectural design, smell, feel of the furniture, visual environment – this all significantly contributes to the patient's overall experience.

The inclusiveness of psychoanalysis is also demonstrated by how it draws broadly and deeply on history, culture, mythology, archaeology, philosophy and the arts which adds enormous dimension and colour to its scientific pursuit. Its historical

[11] *Relational psychoanalysis* has re-evaluated aspects of the traditional psychoanalytic frame. No longer is the knowing and authoritative analyst the holder of 'the truth' about the content of the patient's mind or the source of his/her distress. In this model, psychoanalysis is seen as a collaborative, intersubjective process co-created by analyst and patient. The 'knowledge' of the analyst now refers to how she can use her experience to facilitate activation of the patient's "unique capacity for engaging in a vitalizing intersubjective meaning making within the analytic dyad, a process that enlivens, deepens and expands the complexity of the patient's, as well as the analyst's, subjectivity" (Mitchell, in Schwartz, Cooney & Sopher, 2021, p. 122).

exclusivity and perceived rigidity is what I intend to counter by use of a multimodal, musical approach.

On the topic of art and semiotics, van Leeuwen (2022) said:

> The artist Paul Klee taught his students the 'laws' of colour combinations but at the same time encouraged them to use their intuition and not mistake the law for their own creativity. Semiotics is like this. It attempts to bridge the gap between law and intuition. If semiotics was just like a recipe book, it would be anathema to creativity (T van Leeuwen, 2022, personal communication, 21 May).

In a similar way, modern psychoanalysis struggles to integrate its 'laws' (based on the psychoanalytic frame) with the therapeutic use of intuition, self-disclosure and other spontaneous, but 'frowned upon' breaks with tradition.

Notwithstanding the above, general conceptions about the musicality of psychoanalysis have not, even in modern psychoanalysis, gone so far as to challenge the framework of psychoanalysis as it is actually practised. As I discussed earlier, metaphors such as Malloch and Trevarthen's "*communicative musicality"* have become prevalent in the literature as a way to describe the 'music' of the therapeutic dyad (Knoblauch, 2013, Grassi, 2021; Nagel, 2013).

A logical next step would be to explore a broader and deeper use of music *within the clinical framework of psychoanalysis itself,* as well as to wonder why it has not already happened.[12] One explanation could be that many psychoanalysts, even those who might consider themselves musically sophisticated, might not imagine that there could be a form of music that would not impinge on the treatment or at least 'muddy the waters'. I intend to demonstrate that the opposite is the case – that use of unimpinging, facilitative music is not only possible conceptually, but achievable practically.

Focussing on music, or other sensory modalities, would challenge those established conventions about the psychoanalytic setting which would otherwise preclude its use. Traditional psychoanalysts might believe that the inclusion of other modalities could 'contaminate' the conventional operating framework of psychoanalysis – creating a possible 'coercive' atmosphere.

[12] I am appreciative of the various forms of psychodynamic music therapy in clinical use, but I am making a distinction between those therapeutic approaches which use music 'directly', and the notion of music which is used *indirectly* within the framework of clinical psychoanalysis.

However, the influence of a 'conditioned response' to the characteristics of the psychoanalytic space (*with* music) might draw the patient more deeply into readiness for the work immediately ahead, which will be "less guided by cognition than multi-modal processes" (McCaig, in Alisobhani & Corstorphine, 2019, p. 147).

After considering the relevant literature, I suggest that there *is* evidence to support a use of a kind of music which will not compromise the psychoanalytic frame. I also expect to find evidence that *not* all psychoanalysts or schools follow the traditional view of not acknowledging or including other modalities.

Utilising a 'mixed method' approach – psychoanalytic theory, musicology, psychoacoustics, philosophy and semiotics, this thesis will draw on intersecting elements to argue for expanding a definition of 'the psychoanalytic space' to include sound; specifically music. This thesis will cite literature which supports the notion that patients' therapeutic experience could be enhanced – without detracting from the usefulness of the conventional framework.

The psychoanalytic frame has also been described metaphorically as an *analytic or bi-personal field*[13]. Civitarese (2020) views this field as embracing the setting surrounding and encompassing the participants and their joined and separate 'affects'. The field can be thought of as the forces (including patients' sub-personalities or 'characters' and all manner of unconscious representations) influencing and shaping the interaction. It can be visualised as a number of magnets, "pulling on magnetic materials such as iron filings, and attracting or repelling other magnets" (Young *et al.*, 2006, p. 918).

The field concept grew out of the *Gestalt* paradigm, whose maxim is 'the whole is greater than the sum of its parts'. Applied to psychoanalytic therapy, this means that there is 'more going on' in the consulting room, and outside the room (and in the physical room of 'objects', as well), than the sum of the individual parts.

Civitarese & Ferro (2013) describe the field as 'delimited', with both finite and wide-ranging properties. They write:

> It is a container. This does not, of course, mean that it is a closed system; instead, by causing itself to be contained, it is, itself, in a dialectical relationship with what is

[13] Baranger & Baranger (2008); Ferro (2009, 2015); Civitarese (2008a); Civitarese & Ferro (2020); Sabbadini & Ferro (2010); Stern (2013a, 2013b, 2015 a, b & c); Montana Katz (2016).

> outside it – that is, with other, broader containers (social groups, institutions, ideologies, etc.) However, the fact that the field is relatively closed permits account to be taken of what may be defined as *inclusiveness* (p. 195).

Ogden's *analytic third,* similar to the analytic field, is:

> the product of a unique dialectic generated by/between the separate subjectivities of analyst and analysand within the analytic setting. It is a subjectivity that seems to take on a life of its own in the interpersonal field, generated between analyst and analysand (2004a, p. 169).

Unconscious communication between patient and analyst is always present. Because this communication cannot be controlled or predicted, it becomes a kind of 'third presence' or 'mind'. The atmosphere, or 'new mind', which evolves in the analytic field during psychoanalysis is a mixture of the cognitive and the sensory. Bion's theory suggests that thinking starts out as a sensory event, which is converted into what he called *alpha elements* – a transformation of the concrete into more abstract mental states.

In one of Bion's many controversial claims, he suggested that the true change in psychoanalysis happens unconsciously[14]. This is a development from Melanie Klein's idea that early relational blueprints are established within the intuitive and principally non-verbal interactions of the mother and infant (Blake, 2008).

Civitarese (2019b) illustrates the 'sensory' conception of the frame by describing an aspect of it as a kind of 'air' the two parties are breathing within the *analytic field*[15] – whether or not it is intoxicating, and whether or not it needs to be changed or be transformed in some way.

Specifically, emphasising a sonic or *musical* component of the analytic field raises the question: 'What kind of musical air are we hearing? How might the vibrations be affecting the analytic couple, both separately and together?'

[14] In contrast to what is commonly regarded as a traditional Freudian view which would suggest that change happens via insight, i.e. making the unconscious *conscious*. (See Kennedy, 2020, p. 168.) This is not to suggest that elements of ego and super-ego cannot also be *unconscious*. For example, *resistance* and *acceptance* can have both conscious and unconscious elements.

[15] I am using the term 'analytic field' here to describe the metaphorical aspects of the psychoanalytic space.

As Civitarese asserts, we need to try to understand these things – not just intellectually – but with our own bodies, with the sensory apparatus of our emotions. Why? Because we are there, we are 'embodied beings'.

Clearly then, in addition to sound, the *broader sensory environment* warrants consideration. If the framework needed to change (including viewing psychoanalysis as an 'embodied sensory experience'), a setting needed to be reconceptualised which paid more attention to a *range* of sensory inputs.

The design and décor of the space in which I had been practising had not changed for more than two decades. The space had been originally designed to be 'neutral', but it no longer seems necessary or appropriate for 'neutrality' to be blindly replicated.

So, if reconsidering the framework is now to involve a focus on the sensory environment, then a useful way forward could be to renovate the space on the basis of a careful consideration of the modalities that constitute it.

Although sound is to be my primary focus, other sensory modalities are also important. Therefore, during the planning stages of this thesis, a larger project became apparent and necessary. The entire office space needed to be reassessed so as to formulate why and how music and other relevant sensory modalities, such as smell, sight and touch, should ultimately facilitate better engagement.

It is important to the proper functioning of psychoanalysis that there is no distraction or 'contaminant' in the consulting room. To maintain the most important aspect of this framework but allow for it to be reconsidered for the introduction of music, *I decided that the place for music for psychoanalysis had to be the waiting room.*

Research on the psychoanalytic waiting room has been limited, but it is a transitional space that represents an important part of the patient's psychoanalytic experience with relatively uncharted clinical significance.

> Of course, the physical space that constitutes the waiting room contains actual objects such as a couch with pillows, art, music, water, a bathroom, and reading materials. These elements contribute to the quality of the environment that the patient experiences while waiting, one that evolves and shifts as the transference and countertransference move through time and various contexts. These objects may become linked with memories and

> associations around which an attachment forms, or evoke memories that are more accessible as compared to the consulting room (Bonovitz, 2021, p. 53).

Commenting on Bonovitz's 2021 paper in which he calls for practitioners to look outside their consulting rooms and consider the psychoanalytic space more broadly (i.e. the waiting room), Harris (2021) writes:

> Bonovitz (and other writers) make a very good case for requiring us to do more. We need to look outside the (consulting) room, and more deeply into the materiality of the room to imagine the surrounding structures and furnishings and objects capable of being put to good therapeutic use (p. 63).

Waiting rooms are like other liminal spaces where the one waiting is alone but with divided attention. Thinking is split between the 'inner' and the 'outer'. Praying at a cathedral or temple occurs in thought and place, as does observing a complex work of art or museum display or waiting for a pre-operative anaesthetic.

The waiting room and the person waiting are as one. The psychological experience of 'being there' and the waiting room's individual components are intertwined. Along with bodily awareness, there's a perception of chairs and furnishings, lights, paintings or photographs, floor coverings, windows, condition and colour of wall paint, general state of cleanliness, smell etc. Do these attributes help withstand the possible 'horror' of waiting – that is, do they make the patient feel less alone or abandoned as they strain to maintain a sense of 'ongoingness' or continuity?

In the case of the psychotherapy waiting room, patients might notice outside activity through windows, especially if these afford any view or outlook. They might take note of any available reading material and absentmindedly flick pages or instinctually go to their phones – any distraction to help contain the apprehension of waiting. They might notice incidental environmental sound, such as traffic hum, birdsong, distant radio, air con, muffled speech etc. Different patients will perceive such surroundings as relaxing, safe or simply benign – or they might become anxious or feel provoked or annoyed by some unaccounted-for detail.

This discussion raises another issue – the implicit *oedipal tension* of the psychoanalytic space. Unlike many liminal spaces, the patient is never 'alone' in

quite the same way. The patient's chair or couch could literally be still warm from the presence of the previous patient. Defences are often unconsciously and/or consciously aroused.

Could curated music help 'ventilate the room' between sessions, priming the patient and bridging the way back from oedipal tension to centeredness and introspection, or might it serve an unintended purpose – to narcotise them with sound, thereby depriving them of the dry spark of anxiety helpful to psychoanalytic boundary-pushing?

An appropriate response to such a concern is that the right choice of music will *facilitate* psychoanalytic exploration, rather than stifle it. One must be mindful of the caveat, which applies to the whole thesis, that there cannot be a 'one size fits all' when it comes to individual responses. The kind of music to be considered in this thesis will, however, help obviate matters of 'taste' with its subtly unobtrusive sonic qualities, the properties of which will be fully explained in Chapters 4 and 5.

Arriving in the waiting room, the patient's unconscious registers the transformation of atmosphere as a series of emotional markers, triggered by the sensory contrast of the new visual and auditory space. The aim of the music, as part of the reimagined frame, is to encourage greater receptiveness and reverie. Like the traditional frame, it is cast specifically to encourage a state of mental preparedness for therapy. It is not intended to take anxiety away – rather, to make it more manageable.

In summary, the aim of this thesis is to reconsider the psychoanalytic frame without dismissing its traditional functionality and importance. A clearly articulated frame acts as a protective buffer, helping to provide the analytic couple with consistency and relative freedom from impingement or intrusion. It is the foundation upon which psychoanalytic treatment still relies. Having any music in the space introduces*, ipso facto*, a potentially controversial departure from traditional values around the frame. While new schools of psychoanalysis might, by virtue of progressive viewpoints, not be hostile to the idea of music, it would seem that a majority of these 'modern' analysts would not have given such a prospect any thought whatsoever.

Psychoanalysts mostly agree on the fundamentals of the frame, as discussed earlier. One area of difference, however, is what happens in waiting rooms. Some

analysts forego the '50/10-minute hour' by seeing patients 'back-to-back', using separate entrances and exits. Others tolerate patients 'crossing over', in the hope that they will observe an unspoken protocol that, on entering and exiting, interpersonal contact will be reduced or avoided entirely.

Extending traditional conceptions of the frame to recognise the waiting room as an 'active therapeutic space' can be achieved by making the rule that only one patient at a time occupies the waiting space, avoiding 'crossover'. This sensitivity, combined with the right aural environment (including appropriate music), is also a considered approach for ensuring any issues of 'oedipal tension' remain in *fantasy*, rather than these issues becoming concrete realities if analysands contemporaneously share the space.

1.5 The specific kind of music suitable for introduction into psychoanalysis and the curation and development of that music – A proposal for *Uμ*

If the psychoanalytic space is a kind of auditory space that is facilitative of reverie, and certain music also has auditory qualities that facilitate reverie, then it is possible to view music and psychoanalytic phenomena as potentially compatible. Frederikson (1986) wrote:

> Given the similarities of psychoanalytic space and auditory space, it should be no surprise that their respective modes of communication (projective identification and music) exhibit important theoretical parallels (p. 648).

Based on the facilitative qualities mentioned above, I have proposed that *unsaturated music* (*Uμ*) is a *specific kind of music suitable for psychoanalysis*. The provenance of the word 'unsaturated' relates to something (in this case a sound) not being 'at full strength' – leaving space in the experience for attention to move in unspecified or unexpected directions. If sound is unsaturated, it is less likely to have an over-determining or impinging effect upon the listener. This will be discussed further in Chapter 4.

1.5.1. Origins of unsaturated music *(Uμ)*

As mentioned earlier, I have coined the term *Uμ* to describe a kind of *art music*[16] derived from modern classical and ambient electronic music, specifically *drone*, *space music, minimalism* and *experimental electronica*. It can also contain elements of *dub*, *techno*, *chillout*, *downtempo* and *New Age*.[17]

Primarily a form of non-commercial art music, unsaturated music is derived from a broad range of extant genres.[18] What sets it apart from generic, subscription-based music services is in its approach to selection. *Uμ* has been curated for a specific purpose, drawing from decades of lived experience as both musician and psychotherapist.

> [Art music] is not always 'art' in a high sense... it is artful, it is artistic, it should be categorized with art, rather than excluded. This is quite different from crass commercial pop poured out by our radio stations and force-fed to us through shopping malls across the world as 'music', as big business tries to create a sensibility attuned to their commodification, which they can then – for a price of course – satisfy with their products (Del Nevo, 2017, p. 243).

My use of the term 'unsaturated' contains the musical influences of several generations of innovators – Erik Satie, John Cage and Brian Eno in particular.

1.5.2. Characteristics and functions of *Uμ*

Sharing qualities with waiting rooms and other similar spaces mentioned earlier, *Uμ* is always liminal – it conveys an atmosphere of 'in-betweenness', dissolving the subject-object distinction (Vaden & Torvinen, 2014, p. 218). It encourages 'negative capability' (Bion, 1970), in that it stimulates the capacity to remain peacefully '*in doubt',* in an undifferentiated state of reverie, without needing to know too much, too quickly (Ferro, 2006). This is discussed in more detail in Chapter 3.

Uμ is 'containing' (Bion, 1970, p. 106). It is also '*on the side of life'* – that is, it is intended to be gently and unobtrusively life-affirming.

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[16] *Art music* "is a catch-all term for any music that is enjoyed by a 'smaller crowd'. This can include the more challenging types of jazz and rock music, as well as classical. Most people agree that the appreciation of art music requires some study, careful listening, or other extra effort." (Schmidt-Jones, 2013, p. 92)

[17] Naturally, there is a deal of arbitrariness and overlap between commonly used musical genres – and they are morphing and expanding more each day.

[18] See Tagg (2015) for further delineation of musical genres and elaboration of 'art music'.

Curated music in the psychoanalytic setting, irrespective of the potential fit, does not, in itself, comprise a therapy. Rather, it is, at the very least, a signifier that the psychoanalytic space is a safe zone. The music subtly surrounds and primes the listener; it serves as a liminal marker; an indication that there are signs of 'inner life' in transitional space as the patient moves through into the session proper.[19]

1.5.3. Difference between *Uμ* and other forms of ambient music

Uμ is designed to be *unobtrusive* (Grossmark, 2018a) and *non-intrusive.* Its properties share a close range of rhythmic, textural and timbral qualities. It can be listened in the foreground or background, in ways similar to the popular 'New Age' music used for mindfulness, relaxation or meditation. However, unlike much New Age music, the compositions are designed to *not* dominate melodically, harmonically, rhythmically, modally or thematically.

All unsaturated music could be considered 'ambient', *but not all ambient music is 'unsaturated'.* For example, much of the ambient and New Age genres would not qualify as unsaturated due to impinging or exaggerated tonal, melodic or rhythmic properties or cultural associations. *Uμ* will be created to be accessible. Its compositional methodology will be discussed in Chapter 5.

Uμ is neither optimistic nor pessimistic. *Uμ* may be aesthetically pleasing, but not 'over-sweet' or recognisably melodic. Neither is it too dark, nor brooding. It is designed to sound organic and not 'synthetic' or impinging, in keeping with the tone and 'texture' of the psychoanalytic session – *Uμ* will suggest a flow of breath, a rhythmic pulse, transitional thoughts and dream elements. It evokes an atmosphere of distance, liminality and reflectiveness. While its reception will be coloured by each individual's listening style, it is intended as a multi-layered, thoughtful, 'soulful' listening experience.

That *Uμ* is 'soulful' in its own right is not just the product of the listener's idiosyncratic responses.

Writing about art music, Del Nevo (2017) introduces its soulful dimension and warns against its loss:

> Art music is human, and by human, I mean soulful. All music – if it aspires to

[19] It is hoped that music may be metabolised during the post-session transitional period as well, for 'use' between sessions.

> being art, and is therefore not commercial dross, or pretentious theory music, sound effects, or novelty music – is soulful. It is hard for music to be any other way than soulful – until you make machines to make it; then it is *automatic* (p. 251).

Uμ is neither 'robotic', nor self-consciously 'natural'. New Age music has frequently incorporated the sounds of nature[20]. By contrast, *Uμ* is *cliché*-averse, specifically with respect to some New Age/world music's tendency to rely upon certain musical tropes, using 'ethnic' instrumentation such as pan flutes, temple bells, gongs, marimbas etc., to evoke familiar, rustic, tribal or religious atmospheres. 'Spa' or 'massage' music might signify a 'time-to-relax-now' message (van Leeuwen, 1991), which runs counter to the intention of *Uμ*.[21]

1.6 Adjustments and additions to the physical setting

Once the decision was made to regard the waiting room as a crucial component of the psychoanalytic space, the next decision was obvious: that the waiting room was the best (and only) place for *Uμ*. Including *Uμ* in the consulting room was dismissed as it could suggest 'music therapy', a more specialised form of treatment, and not 'psychoanalysis'.

It became clear that a total renovation of both waiting and consulting rooms was inevitable and would constitute a core component of the PhD. Certain decisions needed to be made. How will the waiting room be physically upgraded to allow for the installation of appropriate speakers, amplifiers etc. to make the required quality of listening possible? Given the level of renovation required to achieve that, how many other modalities might be considered along with sound, such as refurnishing, recarpeting and repainting? If the waiting room renovation was to happen alone, would that then render the consulting room sub-standard?

Given the psychoanalytic space can facilitate reverie and having postulated which modalities (specifically music) could contribute particular value, the practical questions then became: how might a new space be conceptualised, and then constructed?

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[20] There has been a proliferation of recordings or simulations of nature sounds (flowing water, thunderstorms, open fires etc.) for meditation purposes, on the myriad digital platforms. Sometimes these sounds are mixed into the background with melodic instrumental music superimposed.

[21] My psychotherapy patients *could* interpret unsaturated music as creating an unwanted 'spa vibe' in the waiting room and have the *opposite* reaction – i.e. cognitive dissonance and tension.

This multimodal space must 'embody' and integrate the physical, sensory and aesthetic attributes of the waiting and consulting rooms, together with the metaphorical elements concerned with listening and reverie inside the analytic field. Practically speaking, it must offer both a welcoming 'maternal space' (more saturated) and a neutral 'container' (less saturated) in its approach to design.

I therefore attended to each relevant modality – sound, artwork, color, texture, smell and touch to maximise psychological benefit (specifically reverie) and minimise sensory impingement.

The physical modalities can be 'mixed' for more or less effect, much like the sliding controls on an audio control desk add or subtract atmospheric reverb. In the case of the psychoanalytic space, the audio, smell and lighting might be adjusted relative to one another to create the 'right mix', in the same way as the various tracks making up a musical composition are adjusted in volume and tone, relative to one another, before a final 'mastered' mix is achieved in post-production.

It needs to be noted that it is impossible to claim the effect of each of the sensory modalities (sight, sound, touch, smell etc.) as independent of the other, as each will impact the other. However, for the purposes of this study I will concentrate on the *auditory* (musical) elements which I consider to be one the most important sensory components of the multimodal experience and the one most salient to the psychoanalytic endeavour.

1.7 Ambient Music in Healthcare – a context for the application of *Uμ*

Brian Eno's recent use of music in healthcare in the UK provides a background context for the musical component of this project.

In 2013 Brian Eno was given the opportunity to apply his artistic output to the health care industry. He designed an ambient 'healing environment' which would be incorporated into a newly built hospital/nursing home in rural England.

The wife of local surgeon Robin Turner was convalescing post-op by spending two hours immersed in the quiet serenity of one of the producer's audio-visual works. She had been recuperating in an atmosphere of soothing light and sound which she had found highly therapeutic. As a result, Eno was asked by the doctor to provide more of his artworks for healing environments in other locations.

Another facility, The Montefiore in Essex, was the first to incorporate Eno's installations from the 'ground up' in its architectural design. Eno aimed to evoke a serene, therapeutic atmosphere to enhance the hospital's policy of a "three-dimensional, all-embracing means of treating patients" (Sherwin, 2013, p. 1)[22].

This new space was advertised to patients, visitors and staff as a place to 'escape' – "somewhere to think, take stock or simply relax" (p. 3).

Architects for the project, IBI Nightingale (Building Better Healthcare, 2013) said:

> Creating a healing environment isn't only about correct surgical procedures and the right technology but also about making an atmosphere where the patients feel able to relax enough to clearly think through their options, and to properly take part in the healing process themselves[23].

The idea of 'artspaces' in hospitals and treatment centres across the UK has caught on, based on their recognised contribution to positive psychological, physiological and biological outcomes. This trend is likely to continue in other parts of Europe and beyond.

[22] See https://www.independent.co.uk/arts-entertainment/art/news/roxy-music-cure-brian-eno-composes-soundscapes-treat-hospital-patients-8577179.html , accessed 26 February, 2021.
[23] See https://www.buildingbetterhealthcare.com/news/article_page/Light_and_sound_installations_chosen_for_hospital_refurbishment/87748 , accessed 26 February, 2021.

Primary healthcare paradigms are changing to accommodate patients' higher levels of knowledge and self-directedness. Patients' participation in their healthcare decisions is more feasible when it is supported by purpose-built therapeutic environments staffed by suitably trained professionals.

Florence Nightingale observed back in 1859 that:

> variety of form and brilliancy of colour in the objects presented to patients have a powerful effect and are actual means of recovery (Middleton, 2013, p. 2).[24]

Eno's work in healthcare illustrates a way in which some art, not originally earmarked for 'therapy', can be utilised for therapeutic purposes. Eno's effort in bringing music and architecture together provides evidence for the proposal that psychological treatments, too, could benefit from the development of a multimodal approach to therapy. Given the success of Montefiore and other facilities, it is feasible to suggest that art and architecture can work symbiotically to benefit *diverse* therapeutic facilities and communities, not only psychoanalytic offices.

Set against Eno's work, I am suggesting my *different* use of music, specifically *Uμ,* will be facilitative for a *different* kind of therapeutic setting, i.e. my renovated office space.

1.8 Summary

In this chapter I discuss the inclusion of *Uμ* in the aural design of a specific therapeutic environment – the psychoanalytic space. This is a multimodal space which includes the consulting room and waiting room. The consulting room will remain free of music as per the traditional psychoanalytic frame, and *Uμ* will be placed in the waiting room.

The office renovation, including *Uμ,* is intended to help patients attain a state of reverie conducive to the psychoanalytic encounter. In Chapter 6, I will draw on psychoanalytic ideas to describe what the renovation should achieve, how *Uμ* will be incorporated, and why. Musicological and semiotic ideas will demonstrate the means by which this has been implemented. The musical parameters and the way they have been applied in the original *Uμ* compositions will be detailed and the

[24] See The Argus website 2013. https://www.theargus.co.uk/news/10369883.brian-eno-launches-art-installation-at-hove-hospital/ , accessed 26 February, 2021.

multimodal aspects of the physical space – its colours, textures, materials and so on – will be discussed.

Referencing Brian Eno's work in healthcare and his and others' efforts to use music in different therapeutic ways, the current project will demonstrate that there is potential for patients suffering high levels of anxiety, depression or suicidality to benefit from being treated in therapeutic environments which can incorporate some of the ideas proposed in this thesis.

Multimodal designs featuring music are beginning to be implemented in medical centres in the UK, Europe and the USA. I will discuss future possibilities for multimodal approaches in Chapter 7.

Chapter 2 – The psychoanalytic space, reverie, and ambient meaning in architectural spaces and music

> Through his anthropoanalytic approach (Daseinanalyse), the psychiatrist and neurologist Ludwig Binswanger (1946) distinguishes between the geometrical space (measurable by natural sciences and mathematics) and the anthropological space (immeasurable and unthinkable but 'emotionally attuned'). Specifically, he describes a pragmatic space or an oriented space (action space) on the one hand and a soul space on the other.
>
> — Cosimo Schinaia

> We think not in words but in shadows of words
>
> --Vladimir Nabokov

2.1 The psychoanalytic space and mother-infant communicative musicality

This chapter begins with the metaphorical psychoanalytical space in which the idea of the enveloping, evolving, sensory, psychic connection between mother and infant is central, and is echoed in the therapy situation.

What we know as 'mind' or 'self' begins with the foundational, sensory experiences we all encounter as infants. We come into the world in a storm of sensory experience – texture, sound, vision, smell, movement and taste. How we experience and process these sensory, pre-verbal states lays the foundation for our sense of self. The therapist-patient connection within the psychoanalytic space explores these pre-symbolic sensory experiences, which in the adult have often become subject to a dualistic, body-mind disconnection:

> The individual often behaves as if his wisdom and intelligence would be contaminated if he allowed himself to recognise that his body thought; conversely, that his physique would suffer if he allowed his body to know what his mind thought.
>
> --Bion (1994, p. 566)

Psychoanalysis, in contrast to dualistic theories, is a theory dealing with an 'embodied mind' and sensory, bodily experience. Psychoanalysis offers theories to support metaphors by explaining what the metaphors actually refer to. At the

same time, metaphor also has an 'evocative function', one which produces an emotional, sensory response which can be lost when the metaphor is translated into literal language. Metaphor works powerfully because it has this double function. The 'bodily' is the origin of all psychic experiences and is subjective – or as Freud (1923) said of the ego, it is "first and foremost a bodily ego" (p. 26).

This is how the sensory enriches what psychoanalysis does, because in so far as the body is the channel of mind, passions, felt experiences and so on, so too is it the other way round. If a physical environment speaks to the body and elicits bodily reactions, then there is a connection to a knowledge which is deeply 'felt'. This psychoanalytic theory of the 'embodied mind' allows it to be said that the sensory enriches what psychoanalysis attempts to do.

As a seminal example of embodied mind, a mother's vocalisations can be calming and cosseting, like a lullaby – such sound is 'unsaturated', folded into the baby's gurgling. Mother-infant research has shown that parents' vocalisations, as a form of 'musical accompaniment', have helped to emotionally regulate and locate the child in what Malloch & Trevarthen (2009) refer to as "a joint consciousness in companionship" (p. 210). Schwarz (1997) refers to it as an "acoustic mirror" (p. 8). When things are going well, the two are engaged in a kind of 'rapturous musical love affair'. It is a joint enterprise, a creative interaction which feels unsaturated, at least until the infant 'instrumentalist' performs his or her solo in the form of a piercing scream or a wailing cry.

Different maternal responses could be considered as more 'saturated' and as such, less analogous to $U\mu$ and its containing function. For example, the mother might 'match' her child's powerful affects with her own form of 'saturated' play, if the child is, say, laughing excitedly. This response might actually be 'sharp' and impinging as she shares and validates the infant's joy. This is not considered unsaturatedness. Again, saturated and unsaturated activity serve different purposes and circumstances. Neither is better nor worse than the other.

Chapter One referred to the '*communicative musicality'* of the mother-infant interaction. In infancy, the music of the mother's voice is a blueprint for the personal and meaningful appreciation of the 'musicality' of the outside world. Through the shared experience of reverie, music is a powerful developmental asset in the forging and shaping of personal identity.

In Kohut & Levarie's 1950 paper, "On the Enjoyment of Listening to Music", they contended that the infant, in the initial stage of life, is exposed to aversive auditory stimuli felt as 'noise'. Slowly, over weeks and months, it learns to be calmed and soothed by sound and music, especially as moderated by the mother's 'musical' vocalisations. Much research has shown that the foetus and infant respond to modulations in loudness and other qualities of sound, especially in the mother's voice (Malloch & Trevarthen, 2009):

> Sound and noise are the first representatives of the threatening and equilibrium-disturbing outside world. Noise thus becomes the greatest and earliest danger of total psychological destruction.
>
> In music the original threat is removed, since the disturbing chaotic sounds are replaced by organised and meaningful ones. The original noise-threat is relieved by the formal aspect of music. The chaotic, disturbing sounds are replaced by meaningful ones. Early associations support this accomplishment. Mother's voice is associated with feeding, and mother's lullaby with drowsy satisfaction after feeding, rocking and rhythm become associated with and are developed into the pattern of musical experience.
>
> Pure sound cannot be mastered by secondary processes like verbalisation, it mobilises much greater forces; these can be channelised into musical experiences. The faculty for musical enjoyment consists in the capacity to confront the world of sounds without the aid of processes of verbalisation and without logic in terms of visual imagery (p. 107).

Roger Kennedy (2020) suggests there is an intersubjective relationship between a musical work and the listener, and that this relates back to the infant's earliest experiences with sound:

> The space of sound, or what Anzieu calls an "audio-phonic skin", or what Guy Rosolato also called a "sonorous envelope" is the earliest psychical space, beginning within the uterus. All sorts of sounds face the developing baby, noises from outside which can cause pain and distress when loud and sudden, strange gurgles and noises from within the baby's body that can be alarming, the surrounding world of adult speech, sometimes booming, sometimes calming. In turn, the baby's cries, from hunger, pain, or frustration both elicits a response from the caregiver, and can be a further source of alarm to the baby. The mother's soothing voice along with gentle movements is clearly the most effective way of calming a young baby, and babies are

> able to discriminate this voice from others very early on. I think it's important to add, following Winnicott, that this early sonic space is one built up by both the baby and the mother: it is a mutually created space, the first intersubjective space (p. 40).

Vlismas *et al.* (2013), in their experiments with 2–6-month-old infants, found that mothers' *infant-directed (ID) speech* and *infant-directed singing* had a beneficial effect in attracting and sustaining the infants' attention in comparison with the (non-ID) controls. Also, the affective reciprocity and emotional engagement systematically observed between mother and infant was significantly enhanced with ID singing and the mothers' music and movement. Dissanayake (in Vlismas *et al.*, 2013) suggested that rhythmical movement and ID singing are inseparable, in as much as the mother's movements, as well as her gestures and touch, are assumed to contribute to the positive mutual affective engagement.

Malloch *et al.* (2012) cite experiments which demonstrate how hospitalised infants prefer the sound of the singing voice over the spoken voice, enjoying the mother's 'musical' flow, evidenced by lower infant heart rate, more attention and greater oxygen saturation, reduced stress behaviours and weight gain (Coleman, 1998; Standley & Moore, 1995, both in Malloch *et al.*, 2012, p. 5). Halligan *et al.* conclude that:

> there is overwhelming evidence that contingent and emotionally sensitive interaction with an infant is vital to the infant's well-being. Where this interaction is lacking, for example, in cases of maternal postnatal depression, there is evidence that the later interaction styles of the children can be compromised (Halligan *et al.*, 2007).

Malloch *et al.* (2012) conclude that the hospitalised infants who received the musical intervention were "better 'organised' and expended energy on the 'right' things" (that is, less irritable, crying less frequently and agitatedly, etc.) (p. 11).

In short, couched in psychoanalytic language, the infant appears to be more 'contained' by the mother's soothing, calming, 'musical' presence. *Uμ* is analogous to this presence and as such is designed to provide the facilitative, 'emotionally attuned' environment pointed to in Binswanger's notion of anthropological space, as expressed in the quote at the beginning of this chapter.

2.1.1 The embodied mind and the sense of touch

Conceptual metaphors, as noted earlier, describe abstract ideas in terms of the more concrete, for example bodily sensations and expressed emotions such as 'pain in the neck', 'shit on the liver', 'full of bile', 'sick to the stomach' etc. In Freudian psychoanalysis, the drives and bodily needs are the basis of all higher mental processes; derivatives and elaborations all go back to bodily processes.

Another example of embodiment and psychoanalytic thinking is the sense of touch.

> 'The human body has built all its models based on touch received from caregivers,' says Dr Katerina Fotopoulou, a professor of psychodynamic neuroscience at University College London. 'We're utterly reliant on the caregiver to satisfy the body's core needs. Little can be done without touch.' The need for touch exists below the horizon of consciousness. Before birth, when the amniotic fluid in the womb swirls around us and the foetal nervous system can distinguish our own body from our mother's, our entire concept of self is rooted in touch. (Morgan, 2021).

The sense of touch also provides rich metaphors for describing the infant's path to separation and individuation. Maternal empathy allows the infant – initially 'merged' with mother – to gradually attain its own independence. A lack of maternal attachment, for example through traumatic rupture or loss, can create lasting trauma. As Winnicott has frequently stated, 'good enough' maternal attachment mitigates against this. Similarly, a therapist who is emotionally 'in touch' with his disturbed or dissociated patient is in a viable position to provide the desired reparative experience.

If the infant is sensitively touched by the mother, physically and metaphorically, then the 'not me' elements of the infant's experience (Winnicott, 1980), which naturally and inexorably appear as the mother separates, will be tolerated and the 'not me' and 'me' elements will become more integrated. Those 'not me' elements which are less well integrated might be *dissociated* and stored in the body as traumatic imprints (Fairbairn, 2018; Van der Kolk, 2014).

Over time, with 'good enough' mothering/caregiving/therapy, healing can occur. The connection provided by being appropriately 'touched' by a significant other

will gradually be internalised, and the infant's or regressed patient's struggles to trust will encourage the growth of a new and distinctly separate 'skin'.

Physical and metaphorical touch from positive 'maternal' influences will shift dissociated experience from separation to a new psychic integration.

> Touch is where we know where we end and the other begins.
> By creating a safe environment – being in touch with patients' needs – we enable them to go in to darker areas. That is what psychoanalyst Michael Balint refers to as 'benign regression' (Blake, 2008).

Language is rich with 'touch' references. Something is 'touching' (poignant); keeping 'in touch' or being 'out of touch' with friends or family; touché (I have been touched). Psychological writing often refers to being 'in touch' with feelings; (the therapist is) 'out of touch' (a lost attunement) with a patient, or a patient might be considered 'out of touch' with reality.

2.1.2 Music as touching

A common question is, "Why are we moved by music?" The word 'moved' can mean something physical (from hand gestures to dancing) and something emotional. Much music can be readily described as 'touching'. Beyond recreation or entertainment, music is also a medium through which early relationships might be observed and understood, and emotional support attained. MacDonald *et al.* (2012) write that music is "implicated in so many different types of interventions relating to health and wellbeing". They add that this "underscores the belief that being moved or touched by music cannot be held purely as a metaphor, which renders music as mere embellishment of our daily lives" (p. 320/16651).

More than just a decoration or accompaniment, the mother's voice is a *proto-language* of communicative musicality, present at the beginning of life and, arguably, before birth. It could be seen as the psychological origin of all music. The speed, pitch and melody of the mother's voice creates a mesh of early sensations. I suggest that *Uμ* has the ability to touch the patient without impingement, in ways words or even physical touch might not.

We hear loud noises, we see vivid or dull colours, we feel or sense visceral pressure or movement around us. The infant has no words. Therapy attempts to create a special kind of bridge to the patient's inner sensations, to adjust to the

contours of their 'pre-verbal' experience in a way that is attuned and unimpinging. It is not sharp or piercing – it moves to the contours of the other and allows for movement, in small increments, from attached/dependent '*me*', to the gradually differentiated, 'independent', '*not-me*'.

Psychoanalyst Robert Caper (2020) writes:

> Infants dance to the music of human speech. This implies that from birth onward they are receptive to the music of human speech (but not to randomly assembled speech sounds) and are capable of expressing its rhythms through bodily movement (a response absent if the stimulus is rhythmic mechanical sound). Song-and-dance is innate, requires some interaction or activity with someone outside the self, and seems to be necessary for the maintenance of the infant's psychological integrity, just as physical sustenance is necessary to the infant's physical survival (p. 9).

As Caper's comments suggest, infants respond to qualities contained in the music of speech, rhythm, bodily movement and social interaction. It seems reasonable to suggest that a waiting room immersed in *Uμ* might help evoke a sense of *flow* – akin to the surrounding sense of flow from the amniotic fluid in the womb, or, in a relational context, the uninterrupted flow of mother's milk. The gentle timbres of *Uμ* seek an attunement and mitigate against the experience of a sudden 'hit' (sonic 'attack') that can create a jarring, precocious separateness. Blake (2021) suggests that trauma and autism in some ways might be related to not having enough of the experience that Bion calls *at-one-ness* (with mother or caregiver, etc.) (Civitarese, 2019a, p. 390; Goldberg, 2019).

What is needed is a 'gentle bridge' to the graduated experience of *two-ness*. *Uμ* searches for the listener's shape, rather than imposing a shape of its own. Though not in the category of Muzak, it is, in the sense of its qualities of smoothness and non-impingement, in the category of 'easy listening'. I will talk more of Muzak shortly.

The meaning potential of touch does not stop at sound, movement and mother-infant interaction, but is also expressed in textural modalities associated with the physical space (as discussed further in Chapter 6).

Atmosphere and ambience are equally important in the psychoanalytic encounter and indeed in cultural life generally. Ambient meanings which we routinely absorb also have unconscious influences on our behaviour. These ambient meanings can be provided both by the architectural spaces and by music.

2.2 Ambient meanings of architectural spaces

> There is pleasure in the pathless woods, there is rapture in the lonely shore, there is society where none intrudes, by the deep sea, and music in its roar; I love not Man the less, but Nature more
>
> -- Lord Byron

> Your house is your larger body. It grows in the sun and sleeps in the stillness of the night; and it is not dreamless. Does not your house dream? And dreaming, leave the city for grove or hilltop?
>
> — Kahlil Gibran

I will now move on to discussing the physical space, beginning with the waiting room and then moving to the consulting room.

2.2.1 The liminal waiting room

All environments can be described as having 'atmospheres' and all are associated with ambient meaning, which can be conducive to the experience of reverie.

According to Böhme (2017a):

> Architecture is aesthetic work in as much as rooms and space are always created with a specific quality of mood and hence as atmospheres. Buildings, interior rooms, squares, shopping centres, airports, and urban spaces such as cultural landscapes can be elevating, oppressive, light, cold, comfortable, solemn, and objective; they can radiate a repelling or an inviting, an authoritative, or a familiar atmosphere. The visitor and user, the customer and the patient are all touched or moved by these atmospheres. The architect, however, creates them, more or less consciously. The sensual items which he posits: the colours, the design of surfaces, the lines, the arrangements and the constellations are, at the same time a physiognomy from which the atmosphere emanates. This is a matter of course to every architect as an aesthetic and as a practical worker (p. 75).

Liminal spaces, such as waiting rooms in doctors' offices, can be experienced as 'anxious' atmospheres, easily absorbed by worried patients. Naturally, these spaces are not designed to make waiting patients anxious, but equally, waiting room design might not take into account atmospheres which might help *mitigate* anxiety.

The psychoanalytic waiting room can be conceptualised in a number of ways. Firstly, it can be conceived as a *transitional space*. Winnicott (1980) has described such a space as summoning up the baby's path from union with mother (a state of '*me-ness*') to the experience of mother being separate ('*not-me-ness*'). It is a transition from 'one' to 'two'.

Secondly, the waiting room (and this applies to the consulting room as well) can be conceived as a '*holding environment*' (Modell, 1976) conjuring up the relationship between mother and baby with the sights, sounds, daydreams, and impingements resonant of early memories, even going back to the womb.

Related to the concept of the holding environment is Bion's (1962) concept of the *container*. The container is about the mind and its growth within a facilitative environment. Winnicott's 'holding environment' is about continuity of 'body-mind', within the sensual context of the mother-infant/analyst-patient relationship. Bonovitz (2021) writes:

> The waiting room as container can serve to aid the patient in detoxifying and further metabolising primitive, disturbing types of emotions, or hosting a mental space where specific self-states are in dialogue with each other (p. 53).

When the waiting room is conceptualised as a container or holding environment, *Uμ's* presence will expedite this function, 'titrating' or 'detoxifying' waiting patients' disquietude. A chaotic, busy waiting room will have the opposite effect, leaving the patient fragmented and uneasy. *Uμ* provides a sense of 'regulation' that is needed to contain infantile anxieties, and integrating or binding these states so there is not chaos or fragmentation (Blake, 2021).

Thirdly, the waiting room is also a '*potential space*', evoking a kind of 'in-between' experience which Winnicott (1980) describes as 'neither inside nor outside'. According to Akhtar (2009), 'potential space' contains elements of both the 'holding environment' and 'transitional phenomena', play and creative imagination. Akhtar writes:

> The concept of 'potential space' seems akin to what Winnicott described as the 'intermediate area of experience', the 'third area', and the 'location of cultural experience'. These concepts are additionally subsumed under the rubric of 'transitional space' (p. 215).

2.2.1.1 The transition between the waiting room and the consulting room

Applied to the context of psychotherapy, the patient in the waiting room is in contact with the therapist, yet also separate. This is a case where *Uμ* could be seen as a 'connecting agent' in the transitional space – where *Uμ* is an *expression* of the *analytic field* (also known as *bi-personal field*) discussed in the previous chapter. On this point, Bonovitz (2021) writes:

> I regard the waiting room as an aspect of the bi-personal field, filled with a collection of characters who may venture out from the internal worlds and unconscious phantasies of both analyst and patient (p. 53).

By listening to *Uμ*, it is proposed that waiting patients can become more open to the effects of reverie and of their own intuition. *Uμ* is thought to provide a key for patients to reach inside themselves and have a sense of who they are in that sensory/transformative/psychic moment, in that unique moment they have come into the psychoanalytic space. The patient may experience more 'me-ness', more safety, in the waiting room when *Uμ* is present.

In contrast to a medical waiting area's saturated soundtrack of *Muzak*, or *Golden Oldies*, or '*Top-40 Hits'*, the psychoanalytic waiting room might sound like a quiet acoustic piano, with the soft-pedal inserting a layer of felt, a buffer between the hammers and the strings. The 'felt' is the timbral metaphor for an unsaturated approach.

The office renovation I discuss in Chapter 6 brings into relief just how much thought could be directed to treatment facilities in which anxious patients, in medical contexts at least, await their doctor's advice (or, in some cases, dread bad news). The lack of attention to the aesthetic design of waiting areas, hospital corridors, consulting/treatment rooms and in so many other treatment environments would clearly have a significant impact on mood. Dour colour schemes, outdated interiors, cold temperatures and harsh lighting perpetuate, rather than mitigate, anxiety. In psychoanalytic terms, the arms of the mother have to feel safe and warm for the baby to feel comfortable and 'held'.

Interior design input often appears lacking in public health settings, in stark contrast to private sector equivalents. Funding constraints are often, but not always, the issue. As research increasingly reveals the emotional benefits of up-to-date design thinking in healthcare, budgeting priorities might gradually shift.

2.2.1.2 The Caesura

In poetry, a caesura means a break or pause in a line of verse; in music, it means a break or pause in the meter of a composition (Alfano, 2005, p. 225). In psychoanalysis, a caesura represents the change from one state, physical or emotional, to another. The liminal space between wakefulness and sleep and the moment of transition from the mother's womb to birth are examples of caesura's extended meaning. There may be reverie in the caesura, and caesuras in the experience of reverie.

Bergstein describes Bion's thoughts on the caesura bridging pre- and post-natal life. In considering caesura, Bion is essentially postulating 'transition as continuation'.

> Bion dares to conjecture that what we encounter in post-natal life is a continuation of intra-uterine events and experiences... Bion says he can imagine a situation in which, due to variations in pressure of the amniotic fluid, the fetus could see light which is intolerably bright, or hear sounds which might be intolerably loud. Could these be experiences the personality remembers? (Bergstein, 2013, p. 622).

In a similar way to Bion's conceptualisation of the infant's heightened sensory discernment immediately before and after birth, the caesura of the waiting room offers the patient a moment of heightened sensory receptiveness.

> Investigate the caesura, Bion pleads, as if unfolding his creed towards the end of his life...not the analyst; not the analysand; not the unconscious; not the conscious; not sanity; not insanity. But the caesura, the link, the synapse ... (Bion 1977, in Bergstein 2013, p. 624).

Bergstein continues:

> The psychoanalytic quest is not traversing the caesura so as to arrive at a safe harbour, but rather widening the capacity for motion and free flowing between the two river banks, between the two rims of the caesura. The mere movement and transition are what matters, and not its direction, hence there is no notion of

> moving forward towards a goal, or cure. The movement itself is what expands the mind and facilitates psychic life (ibid: p. 625).

Transitioning into the consulting room involves steps usually completed unconsciously. Navigating pre-session streets and transportation ('not-me') moves to waiting room reverie as preparative dream-thought ('me'). As Schinaia (2018) writes:

> the reception desk of a building, its hall, its stairs, its elevator, its anteroom, its waiting room, and also its toilets are examples of the spatial sequence we must cross from a public space to a private home. As one enters the building's precinct and proceeds towards the analytic room, layers of space are penetrated slowly, at walking pace, preparing for the inner sanctum, while insulating the analysand and the analyst from the outside world (p. 201).

The patient's transition to the consulting room could be described musically in terms of flowing rhythm and capricious melody. In the waiting room, the dynamics of introspection and external distraction create anxiety, as well as excitement and adventure. A patient might feel degrees of harmony and dissonance in this space, but its enveloping 'net' is experienced as calming and, with the addition of *Uμ,* containing across patients[25]. I have suggested that as a result of *Uμ*, an enhanced state of preparedness for the ensuing therapy occurs. The aperture of mind and memory adjusts focus more flexibly and more readily to accommodate the powerful affects likely in the session.

> What we want is to facilitate a 'benign regression' (psychoanalyst Michael Balint's term) – by creating a sense of safety then people may be able to go much deeper into psychotic, very disturbing, fragmented states of being – to allow them to go to 'not-safe', unexplored, 'unlived' parts of themselves (P Blake, 2021, personal communication, 10 November).

Art critic Gillo Dorfles (in Schinaia, 2018), raises the concept of diastema, defined as "a gap between two events, two objects, or two musical keys" (p. 170).

If the 'outside world' and the consulting room's 'inner world' are two ends of a continuum, the waiting room 'caesura' is a transitional, shifting space where familiar signifiers (i.e., the medical waiting room) can be re-experienced (via *Uμ*) to

[25] Illustrations of patients' experience of *Uμ* in the waiting room will be discussed in chapter 7.

create new ways of making meaning which can be communicated via reverie (van Leeuwen, 2022).

2.2.2 The consulting room and emotional 'holding'

The atmosphere of the consulting room must allow for emotional 'holding', like that of an invisible 'net' or 'web' which envelops the analytic couple and hosts the 'thirdness' of the analytic relationship. This net must be dense enough to accommodate dynamic feelings and to exclude impingements, but permeable enough to allow relevant new experience. It must be strong enough to hold the patient in case of intense affects or fragmentation. This net is defined emotionally, intersubjectively and aesthetically, but can also be experienced directly via the senses as *reverie*, given *Uμ's* presence in the waiting space.

The creative boldness of Freud's consulting rooms may have been an aspect of the initial allure of his psychoanalysis. The room's lush colour scheme, abundant antiquities, death masks and richly textured surfaces would certainly have contributed to his patients' heightened imagination, but also risked them feeling overwhelmed or even alarmed. What made the environment special was Freud's ability to reveal himself – showcasing his personal, cultural obsessions and channeling them into viable tools to further his psychological goals. He aimed, arguably in a 'saturated' way, to facilitate his patients' introspection and 'free association', and at the same time to inspire his own creativity.

> So if it's true that Freud's patients, reclining on his bedlike Turkish divan, cushioned by Eastern carpets, and wreathed in pungent (cigar) smoke ... find themselves at home in a late Victorian fantasy of the opium den, it's also true that they find themselves at an archaeological site where they are expected to disinter the past. Entering Freud's harem-necropolis, the analysand is enjoined to internalize Freud's understanding of the way the mind works... Like collecting antiquities – or, for that matter dreams, jokes, and slips of the tongue – psychoanalysis was, for Freud, crucially about memory and its preservation (Kravis, 2017, p. 144).

Given the distinct character and influence of Freud's office design, Kravis and others (see Gerald, 2020) have suggested that every psychoanalyst's office, in some way, is an homage to Freud's original. This shows the enduring influence of the

atmosphere which Freud crafted around psychoanalysis, as reflected in its mood and aesthetic, not just in its set of techniques or curated decorations.

As discussed earlier, common to the various schools within modern psychoanalysis is a concern to uphold basic elements of the framework which make it 'psychoanalytic'. For example, both analyst and patient must be free to listen, reflect and engage without undue distraction or interruption.

Patients frequently refer to the 'atmosphere' of the psychoanalytic session; they also reflect on how this atmosphere can vary, both between and within sessions. Their comments usually relate to the emotional climate and rarely to the physical setting, because that is expected to remain much the same over time.

Referencing philosopher Gaston Bachelard, psychoanalyst Mark Gerald talks of the psychoanalytic setting as a 'home' which is deeply significant for our patients and for ourselves. This evokes the metaphor of the mother-infant 'cocoon' – a safe and intimate reverie, full of skin-to-skin contact that facilitates the formation of the infant's mind. Freud (1961) wrote:

> The dwelling-house was a substitute for the mother's womb, the first lodging, for which in all likelihood man still longs, and in which he was safe and felt at ease (p. 91).

It is also necessary to have, in our home-like workspaces, that sense of privacy, a feeling of safety and belonging, an asylum for self-definition away from the world that corrals our attention and can threaten access to deeper regions of unconsciousness – with its living terrors and creative powers to transform pain into language, healing and art. This seems, according to Gerald (2011), to apply not only to our patients, but also, since many of us spend so much time at work, to us analysts. What attention do we give to how we decorate our '*office homes*'? Also, to what extent do we consciously consider the way we decorate *ourselves,* in terms of clothing, hair style, facial makeup, facial hair, and so on? (p. 152).

On the question of changing the physical space, I needed to decide whether a major office refurbishment would constitute an unacceptable disruption to my practice. Or was adding a modality such as music simply another form of decoration, benign and fundamentally no different from a change in the colour of the walls or the introduction of new paintings or ornaments? In other words, notwithstanding my earlier remark about homage to Freud, is my concern about

compromising the frame outweighed by my intended *improvements* to the frame? How was I to balance conservation and alteration? Regarding the atmosphere, what tonalities might enhance reverie, and which might restrict it?

Given the vast canon of psychoanalytic literature, research on the *physical* psychoanalytic space is comparatively limited. Beyond basic considerations such as consulting room furniture and seating positions, this paucity of research suggests a limited amount of thought devoted to office design. For many psychotherapists, for example, the analytic couch is no longer regarded as necessary, let alone essential, for analytic treatment. However, Kurtz tells us that in order to really understand the patient in the analytic situation, one needs to include a *phenomenology* of the couch, and the space as a whole. The basis for his thinking lies in the work of Bachelard's *The Poetics of Space* (2014), originally published in 1969. According to Kurtz (1986), in order to appreciate the analyst in the analytic encounter, we must develop a "phenomenology of the corner" (p. 48).

> Through such evocations, we come to know Freud and ourselves as little children who have sought the safety of a corner, confided our loneliness to the walls and the lamp. Is it then so surprising that we should later *become* that place – the corner to whom others confide? (p. 49)

The free-floating attention cultivated by analysts and patients resonates with Bachelard's "childhood corner reveries". It also contains Winnicott's notion of transitional space or, according to Ogden, the notion that:

> the living, experiencing subject exists neither in reality nor in fantasy, but in a potential space between the two (1994, p. 49).

The psychoanalytic space created by the analyst is often a rough mixture of their conscious and unconscious design values and preferences. The environment is constructed to facilitate the difficult and often harrowing work of psychoanalysis. This environment should feel propitious and safe from impingement. The elements in this atmosphere, at an *infantile* level, have a deep and personal unconscious meaning.

The physical environment must also be comfortable enough so that when *negative* transferences occur and the patient might be feeling 'abandoned', 'despairing', 'unseen', 'terrified', etc., the therapy atmosphere is still able to support (and

sustain) some *continuity of hope*. Sensorily, it can do so through the tempered provision of heating or cooling, sympathetic lighting, appropriate sound addition or soundproofing, texture (e.g., a blanket, or the feel of the chair or couch materials), pleasing ambient aromas, and so on.

The visual environment is the usual focus when designing the psychoanalytic (or any other) office. The paintings (or bare walls), the furnishings (dominating or sparse), the surrounding colours, height of seats and seating arrangements, the effects of lighting etc. are all signifiers, with specific functionality in terms of the ambient conscious/unconscious intention and impact of the whole.

In his study of psychoanalytic offices, Kravis (2017) notes that office décor choices – including art works, furniture, sound and other sensory artifacts – all have ambient meaning and are enactments, revealing what the traditions of the profession might mean to the analyst, as well as the impression the analyst consciously or unconsciously wishes to create about their relationship to those objects and what that might reveal about themselves.

Once my decision was made to renovate, I found myself reconsidering my 'inner template' of how a psychoanalytic office ought to look. I challenged what I came to view as 'overthought' extremes of neutrality whilst retaining the spirit of a 'blank slate' that ought to remain a cornerstone of psychoanalytic thought and practice. Though difficult, my task was to research and rethink with the freshness of an architect approaching a new design brief or a composer pondering a completely new score.

At the same time as realising there is no such thing as neutrality when it comes to office décor, I encouraged a creative approach, in keeping with the aesthetic of the psychoanalytic encounter and the facilitation of reverie.

There are arguments for and against each design decision. At the very least, the analyst might be expected to have given some *prior* consideration to the impressions generated by their consulting rooms, and the potential meanings of the various signifiers which make up the therapeutic space.

An office 'too austere', which self-consciously aims to avoid revealing the 'person' of the therapist, might have an adverse effect on therapy, possibly signifying to the patient a cold or uncaring approach. On the other hand, an office in a smart

suburb, full of expensive artworks and fittings, glossy waiting-room magazines and designer furniture might suggest a narcissistic, insecure therapist, which in turn could have an intimidating or alienating effect on the patient.

An alternative view is that a well-appointed or lush office could make some patients feel special and in the good hands of a successful therapist – just as an austere or minimal office might help other patients to feel their therapist is paying attention to make room for them, offering uncluttered space for emotional expansion and free association. There is no 'one size fits all' when it comes to office design or setup.[26] Danze (2005) writes:

> The analytic room should have the capacity to evoke different kinds of associations and be able to accommodate richly variegated desires of the occupants. The effect of the architecture on the analytic relationship, and hence the analysis, in direct and indirect awareness, is profound (p. 123).

Figure 2.1: Early Freudian consulting room, in an 'abundant' style

[26] On this point, Ogden (2014) states that there is also no standardised way of doing psychoanalysis.

Figure 2.2: Contemporary analyst's consulting room, in an 'austere' style

The argument of abundant versus austere (see figures 2.1 and 2.2) was resolved by adopting the same process used for the music curation and composition, i.e., combining an intuitive and analytic approach, informed by social semiotics. This process is discussed in detail in Chapter 5.

The office renovation is discussed in full in Chapter 6. A new, multimodal therapy space emerged, of which, to a degree, the therapist's 'personality' was a part. As Bolognini (2008) writes:

> I must say that only very rarely have I discovered in offices the characteristics of the indecipherable and Spartan neutrality that were recommended until a few decades ago as a guarantee of the "blank slate". Today's analysts – in their exterior settings as well – seem to have in part renounced the pretext of an ideal undetectability of the analyst's self in the professional relationship. If anything, judging by the distinctive language of their office furnishings, they appear inclined to officially admit to their existence as individuals, in addition to their identities as those who merely fulfil a function (p. 43).

The 'beigeness' of my former space was replaced with a richer, more evocative colour, while respecting the spirit of Freud's *technique* – *ie* the rules of *abstinence*, *anonymity,* and *neutrality*. Bolognini also notes that 'individuality' needs to be balanced with restraint. He writes that it is necessary for analysts to maintain:

> their good sense and good taste in limiting themselves to a perceptible but usually sober personalisation of the environment, avoiding a narcissistic invasion of the working field with the exhibition of their private iconography (p. 43).

Importantly, the salient features of the space – such as the containment offered by a *private, cosy corner* – remained in place.

Maree Stenglin, a Sydney-based semiotician, writes about the properties of public and private spaces. As a method of analysing interpersonal meanings in three-dimensional space, her concepts of *binding* and *bonding* are useful. Extremely *bound* spaces evoke feelings of claustrophobia and smothering (such as tiny rooms without windows) and extremely *unbound spaces* are felt to be 'too wide open', evoking feelings of disconnection and alienation (such as large warehouses or airport terminals) (in Dreyfus *et al.*, 2011, p. 78).

The enormous importance of ambient meanings has not always been acknowledged. Using the example of my office, with its specific designation and function, the occupants could feel both safe and secure (*bound*) yet desiring space to allow the mind to wander (*unbound*). The psychoanalytic space must therefore contain both bound and unbound elements.

Stenglin's concept of *bonding* is also relevant to the environment of the therapy office. She writes:

> Bonding icons are emblems of social belonging with the potential to rally people around shared values (p. 79).

The semiotic concept of '*framing'* is also helpful. The physical boundary between the waiting room and consulting room provides for movement between them, but they serve discrete functions. Bernstein (in Dreyfus *et al.*, 2011) would regard this compartmentalisation as strong 'framing'. In the five minutes before a session[27], when a patient arrives appropriately early and if the consulting room door is ajar, fluidity in the framing occurs[28].

With the common background music inhabiting the otherwise silent rooms, the shared *analytic field* is 'active'. Of course, it is activated in the analytic couple at any time within and between sessions, but when consulting room and waiting

[27] In my private practice, there is always a 10-minute break between consecutive patients.
[28] Strong 'framing', according to Bernstein (1975) is when rooms are compartmentalised, decreasing potential for social interaction (in Dreyfus et al., p. 80)

room are connected by *Uμ, bonding* effects may occur in both patient and analyst simultaneously, which can be felt unconsciously as a shared intimacy.

2.3 Ambient meanings of music

> When you don't have Western harmony, music becomes textural. The sound – misty and impressionistic – doesn't have to resolve to the next chord. Relish the colours of harmonies. — (T. van Leeuwen, 2022, personal communication, 3 March).

In this section I explore the relationship between music and the ambient environment and its crucial importance to this thesis. Music and ambient sound are inextricably linked to atmospheres and ambient meanings, such as the way the distinctive sounds of landscapes and surrounding urban environments are understood and interpreted.

Psychoanalysis is the social context in which I suggest that music be introduced. This context requires a particular kind of attention, and the analyst's ear is crucial in deciphering ambient vocal sound and tonality – those subtle fluctuations which define the atmosphere of the session. This almost 'barometric' sensitivity to interpersonal pressure change is an intuitive listening which operates unconsciously. This resembles the recognition of the changing registers of 'musicality' in the interaction between therapist and patient. With a focus on Muzak®, the most well-known sonic generator, container and manipulator of moods, I discuss meanings associated with ambient 'background' music.

Finally, I broach the cultural and semiotic path of ambient music, along the quasi-spiritual route of New Age and mindful relaxation music, to today's mass-market streaming services such as *Spotify®*, where music is no longer an accessory to life's activities, but a definer and driver of those activities; a commodity and an influencer of an ever-increasing range of new meaning potentials.

2.3.1 Music as atmosphere

Environmental or atmospheric music has always had deep associations with commercial, religious, sporting, governmental, teaching, artistic and spiritual activities. There is rarely 'no sound' in the natural world, but ambient or

environmental sound became more closely studied in the early to mid-twentieth century.

Böhme (2017a) has described how music itself can be conceptualised as a ubiquitous element of the environment. As he put it:

> [music] has its own purpose: the awareness, the preservation, and the shaping of acoustic space... Music is an art of space, just like architecture (p. 176).

Böhme refers to acoustic ecologist R. Murray Schafer's 1970s "World Soundscape Project" and describes how the acoustic life of buildings, urban environments, even towns, as well as the sounds of the sea, the forest and other landscapes can be documented and used as features in musical compositions, revealing the 'musicality of the world itself'. Böhme (2017a) writes:

> The aesthetics of atmospheres can provide the simple answer that music as such is the transformation of physically sensed space. Music shapes the way the listener finds him– or herself in space, it intervenes directly in his or her physical economy. Practitioners have made use of this long before any theoretical realisation: already with silent movies, music served to lend the image three-dimensionality as well as emotional depth. Film music later followed this practice. With regards to radio plays or radio features people actually refer to an "atmos" serving as background to the narrative: music or, more generally, acoustic action to provide the spoken words with atmosphere. Similarly, in bars, an atmosphere is created through a specific sound, and Muzak is used to make it pleasant to be at airports, in subway stations, or at the dentist's, or to brighten and enliven one's presence in department stores or hotel lobbies (p. 171).

2.3.2 R. Murray Schafer and Irv Teibel

Schafer's 1977 book *The Soundscape – the Tuning of the World (1993)*[29] attracted significant interest for its detailed consideration and classification of environmental ambient sound, and the nature of sound and music itself.

Drawing on Greek mythology and Nietzschean philosophy, Schafer (1993) distinguished between '*Dionysian'* and '*Apollonian'* musical traditions: *Dionysian* is romantic and expressive, with many dynamic shadings and tempo fluctuations.

[29] See the section *Music as Atmosphere* in the thesis website *musicandpsychoanalysis.com* for further information. https://www.musicandpsychoanalysis.com/rooms-and-spaces .

The *Apollonian* is 'God-sent', exact, serene and in tune with transcendental visions of *Utopia* and the *Harmony of the Spheres* (p. 11).

Uμ, while neither of these, contains elements of both. It is romantic but emotionally restrained. It is also serene, evoking a form of spirituality in its simplicity, but is neither religious nor 'transcendental'.

David Fanshawe was another pioneering composer who was also an ethnographer and acoustic ecologist. His best-known work was the 1972 ethnographic choral documentary, *African Sanctus* (Fanshawe *et al.*, 1989). He collected thousands of hours of indigenous music across the Pacific Islands, Sudan, Egypt and Uganda and was commissioned to provide soundtracks for TV documentaries and mini-series. His collected sounds over decades were released by the BBC archives and have been made into a sample plug-in instrument which features in some of the original *Uμ* compositions described in Chapter 5.

Irv Teibel was another unconventional producer and sound recordist who pioneered the use of nature sounds in compositions in the 1970s. Teibel created a series of recordings he generically named *Environments.* These recordings featured high-quality ambient and nature sounds, without accompanying instrumental music. Teibel was a purist whose company produced a niche product. Later imitators understood that recording 'pristine' nature sound, if alluringly packaged and marketed well, would sell like bottled 'spring' water or canned 'pure' air had done.

They also knew that simple-to-source audio signifiers of 'nature', such as waves breaking, thunderstorms, tropical showers, campfires, and rainforests would cost next to nothing to produce and record, and yet yield significant profits from those purchasers seeking social cachet from their demonstrable identification with Nature.

Teibel's company, *Syntonic Research Inc.*, existed from 1969 to 1979. It produced a series of audiophile vinyl field recordings, of high dynamic range nature sounds only. They were marketed as a high-end album product on heavy-grade vinyl, for a discerning audience. They were available for purchase, in very limited supply, and were filed in the 'experimental and avant-garde' section at record stores. These obscure releases helped developers create a working template for mass-production 'relaxation' CDs from the 1980s onwards. Teibel's

Environments on vinyl, cassette, 8-track and CD have retained their popularity to the extent that, forty years after they appeared, they have been remastered and reformatted into a digital app on the Apple platform.

2.3.3 Muzak® – A brief history

Muzak has been a trademark in the USA since 1954, and over the decades it has come to be synonymous with many forms of generic background music. It has been suggested that *Muzak*® was the first commercial, modern-era ambient music which led to the establishment of a genre – '*elevator music*' (Lanza, 2004).

Muzak has been used by organisations to increase productivity in the workplace and spending in the marketplace. Vanel (2013) writes, "From the postwar era to today, '*Making Work Pleasant*' has remained one of Muzak's company mottos" (p. 56). Aiming to maximise appeal to employers, a full-page advertisement for Muzak in Fortune Magazine simply read "Absenteeism down 7% / Production up 9%" (September 1957*,* in Vanel, 2008, p. 56).

Muzak has also been regarded as coercive and reactionary, and over the years has been the subject of unrelenting criticism and derision. It has been equated with "containment, imprisonment, and control, a denial of human emotions", christened "melodic surveillance", and "perpetuating alienation and false consciousness" (Vanel, 2013, pp. 72-73). Despite these criticisms, by the 1950s Muzak was a wild commercial success and was recruited for providing 'sonic wallpaper' to help boost human moods in public places[30] (Vanel, 2008).

The technology for the provision of Muzak (speakers, wires, etc.) was to be as "unobtrusive as its product". Vanel notes:

> [Muzak] has definitely found its place alongside air conditioning, sound-proof ceilings, indirect lighting, contour chairs and the coffee-break as a commodity designed to help us meet the tension of our daily life and far beyond our working day (p. 99).

[30] The *Muzak* corporation also understood the commercial value of silence, in a way that both intrigued and angered John Cage. The Muzak corp. 'canned' silence as well as 'canned' music in the workplace, usually by cycling 15-minutes of music and 15-minutes of silence, so as to carefully avoid creating 'music fatigue' in workers. (Vanel, 2008)

By the 1960s, the musical ideas of John Cage and his contemporaries were gaining traction, even beyond the fringes of the avant-garde. Cage was also fascinated by Muzak, albeit ironically (Pivo, 2019). The adventurism of the 1960s 'counterculture' led, amongst other things, to previously obscure composers and performers gaining entry into mainstream popular culture.

Brian Eno has received plaudits as the 'inventor' of ambient music. In contrast, Muzak, ambient music's *'evil twin'*, was regarded as a cultural liability by critics and commentators of the time (Lanza, 2004), despite John Cage and other Eno predecessors' acknowledgement of having been influenced by it.
Quinones writes:

> Ambient music is a modern phenomenon, born of the assembly line and the elevator and before that of the department store. Commercial and industrial modernity coincide with its rise, and it has now handily survived their fall. But the idea of ambient music is much older. Music in the air, music heard across space, is a pastoral idea and a cosmological idea, in both cases with antique roots (2013, p. 15).

Muzak cannily applied *furniture music's* 'social lubricant' function to commercial or occupational enterprise by providing 'background sound' (or 'background silence', for that matter) in open spaces, so that shoppers or workers could feel more *comfortable* to linger (and likely, spend) in the case of shopping malls and be more productive in the case of workplaces (Pivo, 2019).

Placing ambient music in a context of the rejection of antiquated musical subjects (as represented by Muzak), and more on the creation (and recognition) of a reverie of *atmospheres*, Vaden & Torvinen (2014) write:

> composing music that highlights the dissolving of the subject-object distinction became common after the First World War; one can even say that in-betweenness itself has become a focus of musical activity. Examples of this trend include minimalist music of Philip Glass and Steve Reich, proto-ambient music of German Krautrock band Tangerine Dream, ambient music of Brian Eno, music based on tone clusters and sound masses such as György Ligeti's aptly titled Atmosphères (1961) and many more. Music that avoids perceivable centres, hierarchies and musical subjects, and aims at atmospheric experiences has become a peculiar 'music about music'; not in a Modernist art for art's sake manner that denies other than inherently musical content, expression and meaning (i.e. stating that music has nothing to do

> with the world outside of its own realm) but, rather, in a manner that opens up an understanding of the world as an all-encompassing atmosphere and mood, as Heideggerian *stimmung*, attunement. One could even say that this kind of music is, ultimately, music about musical form of experience. (pp. 218-9).

I will discuss Muzak and its influence on *Uμ* further in the next chapter.

2.3.4 New Age and the Wellness industry

'Unsaturated music' can be described as *music about musical forms of experience.* Its articulation as 'unsaturated' hasn't emerged from either a social or cultural vacuum. The cultural references in the quote above reveal the provenance of a politico-social movement which has morphed into the globalised wellness industry of today.

The circumspect but passionate convictions of those fringe artists, scientists, academics and mystics of the 1950s and 1960s shift my focus back to psychoanalysis, still considered niche in the world of clinical psychology, and my suggestion that an 'unsaturated' awareness can reset the mind of the psychoanalytic patient to a heightened state of calm, receptiveness and reverie. My proposition is for *Uμ,* drawing on music's mass appeal, to have a valuable role as a facilitator of reflective and regenerative psychic states.

New Age music refers to a continuation of a stream of ambient music which reached its commercial peak in the 1980s. The provenance of New Age music exists in some of the very oldest forms of music. Its 'world music' spiritual and cultural roots and its melodic accessibility allowed it a far wider commercial success, compared to its more experimental predecessor.

The emergence of '*Electronic Dance Music'* (EDM) in the 1990s represented another manifestation of the ambient evolution. Still cerebral (in contrast to the hedonistic, body-conscious *disco* and related genres of the *1970s and 1980s*), it was associated not with 'psychedelic' rock and folk music (the soundtrack to LSD and psilocybin mushroom trips), but with 'party drugs' such as MDMA (ecstasy) and cocaine. Ambient music had been taken up by these recreational drug users for the purposes of ordinary socialising, and spiritual 'journeying' was replaced by all night 'raves' on the dancefloor (Prendergast, 2003).

It gradually became apparent that the new high-energy dance music required an antidote, serving the needs of late-night revelers to wind down and chill out. Intelligent Dance Music (IDM) and its less-cerebral variants – chill, downtempo, trip hop, lounge, chillwave, shoegaze and a raft of others – were born (AllMusic, 2022).

Even though ambient music and psychedelics had lost their mass appeal by the end of the 1970s, the quest for spiritual expansion through music, and the partnering of ambient/New Age music and (mainly 'alternative') psychotherapies continued to flourish in the 1980s and 90s. This was exemplified by the continued popularity of Big Sur California's *Esalen Institute* and its diverse range of short-term or live-in psychotherapy workshops and courses[31].

The 1980s saw the reach of New Age music and downtempo styles continue to expand. Stephen Hill's syndicated radio show *Hearts of Space,* created in 1973, remains the longest-running program of its kind in the world. Hill epitomised the ambient zeitgeist, curating broad – yet integrated – musical content from *New Age, ambient, electronica, Celtic, experimental, world* and *classical* genres. Stephen Hill describes ambient music, or 'space'[32] music, as:

> connecting with the tradition of contemplative sound experience whose roots are ancient and diverse. The genre spans historical, ethnic, and contemporary styles. In fact, almost any music with a slow pace and space creating sound images could be called space music. The material we work with is generally quiet, mostly consonant, often ethereal and without conventional rhythmic and dynamic contrasts. Significantly, words fail to convey the experience...
>
> Space and ambient music can relax the body while stimulating the imagination. Artists swear by it for creative work. Programmers cherish it as an aid to concentration and complex problem solving. Restorative powers are often claimed for it, and at its best it can create an effective environment to balance some of the stress, noise, and complexity of everyday life...
>
> Unlike conventional background music, with its watered-down melodies from years-gone-by, space music does not depend on simple nostalgia. Instead, it creates expansive sound images with subtle psychological resonances.

[31] See https://www.esalen.org, accessed October 19, 2022

[32] Stephen Hill uses 'space' as a synonym for 'ambient', not as in 'outer space' but as in 'spatial', i.e. music evocative of, and suitable for myriad spaces e.g. the *psychoanalytic* space.

As of July 2022, more than 1,300 separate *Hearts of Space* programs[33] have been syndicated across 200 US radio stations. This suggests, though still somewhat niche, ambient music's (and its musical relative, *Uμ's*) ongoing cultural relevance.

Post-1980s, the ambient/New Age/chillout movements merged with the exploding *mindfulness*[34] and the $1.5 trillion '*wellness'* movements[35] [36] to form a multibillion-dollar para-therapy industry. This proliferation – of designer health apps, music streaming platforms, YouTube influencers and 'infotainment' podcasts – continues to dominate the social media of both boomer and post-boomer generations.

It is worth remembering that the wellness industry and its myriad offshoots emerged from disparate yet common, often ancient, beginnings. The minimal electronic worlds of Cage and Eno, the austere *Zen* meditation gardens of Kyoto, the pristine Japanese *Sado* tea ceremony, nature and spirit-based *Shinrin-yoku, Dadirri* and *Wabi-sabi* practices[37], the sound ecologists and conservationists, macrobiotic practitioners, herbalists and yogis – all of these started out as activities at the edges of societal recognition and social acceptance.

A common thread in the practices above is the implicit presence of *reverie* – and I include psychotherapy in this list of kindred activities that reverie can both facilitate and be facilitated by.

Fifty years on, much that was considered alternative is now mainstream. Hindu meditation practice, *Hatha* and *Iyengar* yoga and Buddhist Mindfulness have been enveloped into the vast lifestyle and health/recreation economy; cannabis has been decriminalised across the Western world and is being trialed for the medical treatment of an array of chronic conditions. The pharmaceutical industry is excited about the use of psychedelics in potentially last-resort psychiatric and psychological interventions. *Uμ* has a place at the table in this nascent field of

[33]See Hearts of Space 2021 https://v4.hos.com/programs/recent Accessed August 7, 2021.
[34] Depicting the growth of *Mindfulness* in mass culture, *The Mindfulness Movement,* 2020, is a documentary film produced by Robert Beemer & Deepak Chopra (2020). See https://themindfulnessmovement.com Accessed August 7, 2021.
[35]See www.mckinsey.com Feeling good: the future of the $1.5 trillion wellness market, April 8, 2021. Accessed August 7, 2021.
[36]See McCartney, M. Jan 2, 2020 https://www.theguardian.com/commentisfree/2020/jan/02/wellness-industry-selling-healthy-life-expensive Accessed August 7, 2021.
[37] These practices are further discussed in Chapters 3 and 6, and in the PhD companion website for this thesis, 'Music and Psychoanalysis': https://www.musicandpsychoanalysis.com/the-spa-and-nature-therapy.

psychedelic medicine and in other psychological treatments and spiritual practices, as discussed in Chapter 7.

2.3.5 Spotify and Apple: The algorithmic curation of atmospheres

The turn of the millennium saw the gradual extinction of the compact disc and the rapid rise of high-speed internet and cheap cloud storage. This allowed for the exponential growth of music streaming and new paradigms of subscription services superseding outright music ownership. Music was therefore becoming as much an everyday 'consumable' as it was an 'artform' – an integrated and specified soundtrack of innumerable daily activities due to the ubiquity of the new, digital delivery service – the (far from) humble mobile phone, supplanting by degrees of magnitude everything which had come before it.

The swelling market for music commodification coincides with the resurgence of Apple Computer and the tech boom of the late 1990s. Steve Jobs, the Apple CEO, had been dismissed from the company in the mid 1980s, then summarily reinstated in 1997 to surprise many by bringing the iPhone to market.

Desire for the iPhone was generated due to the way the product successfully embodied the previously unimaginable integration of internet browser, telephony device, short message service (SMS), camera and portable hi-fi player into one streamlined, aesthetic form. The easy access to music, and music's leadership status in popular culture, have helped drive the demand for these devices.

Media imagery of music in the public domain depicts it as the cultural glue of the *group* – idealised as steadying and sublimating mercurial youthful energy into recreational activity of acceptable social value. Music is also depicted in popular culture as a creative and soothing partner of choice for the *individual* – that person who commutes solo, exercises, studies, games, relaxes or shops alone while listening to their favourite curated songs.

The cultivation of 'innerness' is subliminally encouraged via the use of these homing devices, offering a kind of *ersatz* therapy, perhaps also priming for future emotional growth activities, supporting young people who have to navigate alone through troubled times, now coddled by their trusty devices. Armed with the iPhone (or Android equivalent) + Air Pod earphones, the individual is portrayed as *no longer alone* – there is an online community to plug into, or optionally not,

with the device smartly serving as attentive host and uncanny chaperone. MacDonald *et al.* (2012) aptly describe these "cheap and discreet" devices that provide music to "accompany household chores, driving, a romantic meal, a bus journey, shopping, a long walk, etc. Indeed, these devices are so discreet that we can, in effect, listen to our own music in virtually every context imaginable" (p. 325/16651). In addition, devices are loaded with Apple Music and Spotify playlists, which are curated to be matched to many of these social activities. They are surprisingly accurate and sophisticated in predicting listener engagement and approval or, in psychoanalytic terms, to provide the perfect '*primary maternal preoccupation*' (Winnicott, 1980), where the infant has 'omnipotent' control of the engagement. This evokes Grossmark's (2018a) concept of the therapist being an 'unobtrusive companion'.

Music is central to Apple's hardware and software functionality. The company's deep appreciation of music's 'universal' power has undoubtedly helped to make it the largest electronics group (and one of the top ten companies) in the world.

So successful has been the commodification of music, that listening to music would seem almost as essential to life as oxygen – but it's now an activity that attracts substantial and ongoing subscription fees.

For example, with corporate finesse, Apple deftly and seamlessly appropriated the 'ecosystem' metaphor which signified the company's aspirational values of organic 'goodness' and environmental awareness to customers. Music and its mythology is like an alchemical process which seems to transform inanimate objects into items which can be more deeply related to, as if by some kind of wizardry, they were imbued with a 'soul'.

In the ten years since Spotify launched in the USA, the breadth and depth of available music, the personalised algorithms and reliable online delivery have created a new paradigm of convenience. On the other hand, the harsh, compressed sound, unreliable internet connections and artist boycotts are major weaknesses, though some of these might resolve as technology improves.

Mulligan (2021) notes how, in 2015, Spotify CEO and founder Daniel Ek said that he wanted his music service to '*be the soundtrack of everyone's life*'. MacDonald *et al's.* (2012) comments about music's ubiquity is also relevant here. Mulligan writes:

> Undoubtedly, Spotify and other streaming services are achieving that, but the utopian vision is more prosaic in practice. Music has become sonic wallpaper that is a constant backdrop to our daily mundanity (Webpage access, July 23, 2021)[38].

Apple, Spotify and similar services continue to build on their current success by aurally coating our potentially mundane lives with sound which, it could be argued, tends to be more 'experienced' and less 'directly listened to'. This is in line with the psychoanalytic notion of continuity – of having a continuous, uninterrupted backdrop.

We are already in the 'future', where sophisticated intelligence – including biometric data from iPhones and Apple Watches – is being harvested for ongoing monitoring. Now moods can be anticipated, and the correct song or playlist instantly dispensed. This is either a good or a bad thing, depending on individual views and attitudes towards rapid technological advancement. Mulligan (2021) writes:

> Like it or loathe it, this sound tracking dynamic is likely to play a key role in what the future of music consumption looks like. But it is not all sonic dystopias; personalisation, algorithms, user data and programming also have the potential to reinvigorate music passion (ibid: webpage access July 23, 2021).

In effect, this is what semiotically-guided *Uμ* tries to achieve – to match *Uμ's* musical properties to the social context and perhaps, in future research at least, to personal preferences and personality makeup of the listener/patient. Knox & MacDonald (2015) point to the importance for music algorithms to become sophisticated enough to make accurate predictions, given that "technology such as this would have to take into account the complex relationship between the individual, their music and the context they listen to it in" (p. 1).

Knox & MacDonald raise three important factors which 'good enough' matches would need to take into account: personal music preferences, the content and structure of the music, and music emotion. They refer to extracting a wide range of musical properties such as dynamics, rhythm, timbre etc. for better understanding user preferences (ibid: p. 2). Without going into detail here on 'personal preferences' – an important topic for continued research – the focus for this thesis is on musical content and structure – and emotion, in the context of *Uμ*

[38]See https://www.midiaresearch.com/blog/spotify-and-music-listening-10-years-from-now Accessed July 23, 2021.

and psychoanalytic practise. Though beyond the scope of this thesis, future research could consider the development of therapist-driven, contextualised playlists based on musical preferences and personalities of individual patients in the clinical psychoanalytic setting.

2.4 Conclusion

The psychoanalytic context is unique. Its space has a specific set of semiotic meanings – the music is sensorily curated by a *human* and experienced in a *relational* setting, as compared with the solipsism of listener and algorithm. However, irrespective of the context, the use of music and the channeling of its power and influence will always have a strong commercial value[39].

Atmospheric music, much like the art of Rothko (discussed in Chapter 6), attempts to create "environments rather than objects" (van Leeuwen, 2022). Psychoanalysis has always been interested in environmental information which is subsumed unconsciously; and cultural studies scholars are beginning to study 'atmosphere'. Van Leeuwen suggests that semioticians, using the example of these other two disciplines, would be well-served to pay more attention to the study of unconsciously felt atmospheres (p. 290).

The *ambient environment* is the focus of study when proposing the notion that reverie, facilitated by *Uμ*, is conducive to the *atmosphere* within, and context surrounding, the psychoanalytic encounter. Imagining a continuum, as saturated sound moves in the direction of the unsaturated, 'unsaturatedness' is *not* disappearing into the background to become 'nothingness'. Rather, unsaturatedness *merges* with the background to become the ambient environment. As per John Cage, extreme unsaturatedness is not nothing, but 'everything'. *Uμ* is a discrete (and, of course, discreet) form of music where Mulligan's "reinvigorated passion" is more akin to igniting 'curiosity' and desire to 'make sense of things' than it is about an ordinary form of gratification.

What follows in the next chapters is an exploration of how *Uμ* relates to psychoanalysis, as well as tracing *Uμ's* musical antecedents. I will develop

[39] This thesis will also contribute to music studies through its application of composed and curated music playlists etc. to the psychoanalytic context

theoretical ideas about how music works within the psychoanalytic space and my approach to composing *Uμ,* specifically for the waiting room (Chapters 4 and 5).

Chapter 3: Unsaturated Music & Psychoanalysis

Though I am often in the depths of misery, there is still calmness, pure harmony and music inside me

–Vincent van Gogh

My melancholy wants to rest in the hiding places and abysses of perfection: that is why I need music

–Friedrich Nietzsche

3.1 Introduction

This chapter develops the proposal that unsaturated music is a facilitative addition to the psychoanalytic space. This will involve a discussion of the origins and antecedents of the term 'unsaturated' in both musical and psychoanalytic contexts and the provenance of unsaturated music, followed by discussion of its musical characteristics and semiotic properties.

Also to be explored is how an unsaturated form of music might assist patients to transition from their outside lives into their psychoanalytic session and this music's possible role post-session and in-between sessions.

Firstly, the social uses of music will be discussed, followed by explanation of the contemporary psychoanalytic idea of saturated/unsaturated interpretations and how they might apply to music. The concept of how $U\mu$ came to be first articulated will then be set out, along with its antecedents, characteristics, functionality and compatibility within the psychoanalytic context.

3.1.1 Social uses of Music

It is not within the scope of this thesis to describe in detail how, or in what circumstances, music or musical analysis affects the listener. These topics are covered in the relevant disciplines.

Music-making is universal, whether cultural, social or religious (Kassabian, 2013). It is a social lubricant, a producer of endorphins, a therapeutic aid and a language of self-expression and interactive play.

Throughout the ages, music has assisted people to convey deep feelings non-verbally. Lullabies musically connect mothers and babies. Anthems reinforce nations' shared values and unite teams and followers in sports. Music is fundamental to religious and spiritual practices and is the soundtrack of nostalgia and romance. Music is a community asset, a semiotic resource, a comfort and an inspiration. It connects people through a common language of sound.

3.1.2 From saturated/unsaturated interpretations to a proposal for Unsaturated Music *(Uμ)*

The psychoanalytical concept of 'saturation' will now be re-introduced, which will then lead into a proposal for defining a kind of music which possesses qualities of unsaturation compatible with psychoanalysis[40].

Italian psychoanalyst Antonino Ferro has described the importance of analysts' receptiveness to nuances within the therapist-patient encounter. He has cautioned against 'treading too heavily' in their interpretations (Levine, 2015). Ferro views interventions, specifically interpretations, in terms of the degree to which they are '*saturated*' or '*unsaturated*'. *Saturated* interpretations are relatively specific and fixed in terms of their meaning and intention (an example might be, '*your lateness for our session today might be a way of showing your anger towards me about something that happened between us last session...*'). *Unsaturated* interpretations are more open-ended and suggestive, more encouraging of the patient's response to the interpretations and, most importantly, allow for the various shades of meaning to emerge, or to surface, within the analytic setting (p. 459). An example of an unsaturated interpretation, which is *almost not an interpretation at all*, might be '*you're nearly always on time for our meetings, but I noticed today you were a little late...*'). This notes the fact that something has clearly happened which is not to be 'explained' just yet, inviting further thinking and exploration.

[40] In other words, I propose that music will occupy a 'new cultural space', i.e. the psychoanalytic space. As Eno states, in this case for paintings to take the place of on-air flat TV screens – "My first intention was to make something to occupy a *new cultural space*, just like *Music for Airports* occupied a new cultural space". Brian Eno – In Conversation, Artscape documentary, 2009.

Ferro's metaphor of a *saturated-unsaturated* interpretation is based on Bion's reference to 'saturated-unsaturated *elements'*, a term borrowed from the science of chemistry in order to explain:

> when a given situation or state is maintained in maximum impregnation (saturated) of something, or on the contrary, completely free or empty (unsaturated) (Lopez-Corvo, 2003, p. 257).

Inspired by Ferro's use of the metaphor 'unsaturated' in the psychoanalytic context, I will explain how the term 'unsaturated' can also be meaningfully applied to music. I suggest that the 'unsaturated' metaphor is potentially relevant for a kind of music which could also be used in psychoanalysis. As described in Chapter 1, I have called this *unsaturated music* (*Uμ*). It should be noted here that I have adapted the term 'unsaturated' to music (as Ferro and Bion have to psychoanalysis) as a departure from the scientific meaning 'completely free of' to a meaning closer to 'content diluted, but still present'[41].

Uμ is unsentimental in direct tone and intention yet is subliminally inviting a 'connection' into the psychoanalytic process. It has an 'aware of itself at a distance' quality and it 'leaves space', consistent with Civitarese & Ferro's "unsaturated interpretations" (2013, p. 195).

Uμ will straddle ambient and modern classical genres but is more – and less – than both. It will be about tone colour, texture, atmosphere, rhythmic flow and repetition, with less emphasis on traditional melody, harmony or beat. *Uμ* is new music drawing on disparate influences to be discussed later in this chapter. It is 'functional' – music for a purpose – drawing on electronic, ambient, contemporary, minimalist and folk traditions. Functional music is less about genre and more about mood and atmosphere. It can be designed to enhance or affect any activity, from exercise to meditation.

Uμ is evocative of liminality – of an atmosphere of 'in-betweenness', dissolving the subject-object distinction (Vaden & Torvinen, 2014, p. 218). It encourages 'negative capability' (Bion, 1970). That is, it stimulates the capacity to remain usefully 'in doubt', in an 'unsaturated' state of reverie, without needing to know,

[41] It also needs to be noted that there is a place for both unsaturated and saturated interpretations. Unsaturated does not equal 'bad' and saturated does not equal 'good'.

too quickly (Ferro, 2006a). This atmosphere is unhurried, safe and 'experiential', which facilitates a creative form of mental drifting.

3.2 *Uμ* and its relationship to psychoanalysis

3.2.1 Intersubjectivity, play and the music of the therapeutic dyad

Influenced by research on the primordial world of the infant and mother-baby communication, many psychoanalytic authors (Knoblauch, 2013; Rose, 2004; Abella, 2012; Nagel, 2013; Salomonsson, 1989, 2014; Våpenstad, 2014) have described how the intersubjectivity between therapist and patient is also akin to a musical 'improvisation'. The bodily movement and sounds reflect emotional states (increase/decrease in vocal pitch, dynamic range, loudness, rhythm of breath, vocal syncopation etc.) and possess a kind of 'musical structure'. These elements illustrate the significance of music in the intersubjectivity of the analytic couple.

Psychotherapists frequently observe what they refer to as a 'musical' dynamic in the variations in their patients' emotional state. This musicality also applies to the dynamics of the verbal and non-verbal interaction between the two of them. The 'music' of psychoanalysis is embodied in rhythm and shape, sound and vision and movement. *Uμ* serves as a companion, a catalyst – and its presence, not unlike the therapeutic encounter itself, represents an 'opportunity for play'.

A patient's emotional state in therapy is dynamic and unpredictable. With the addition of *Uμ* in the waiting room, a modification of these dramatic highs and lows might occur. This is not to suggest there is a goal of 'calming down' the patient, as such. Rather, like mother and infant, it is creating a relatively safe and unthreatening environment for the patient to 'feel their feelings' whilst being protected by a kind of 'containing net' offered by the therapist and supported by the therapy environment.

The effect of *Uμ* might be better expressed as 'containing' emotion, rather than 'modifying' it. 'Compressing' the patient's emotional highs and lows is anathema to the workings of the psychoanalytic project[42] – but containing emotions enough

[42] *Compression* in the audio industry refers to the digital process of cutting off very high and very low frequencies at the mastering stage, which restricts sonic dynamics and makes the resultant audio more homogenous and suitable for radio and TV broadcasting etc.

to avoid anxiety overwhelming the patient is important. A patient is unable to think clearly, or at all, if crippled by intense affective states.

Uμ's 'aural net' is another expression of the *analytic field,* with its focus on intersubjectivity. Exposure to *Uμ* could help patients to *internally* manage their 'extreme' emotions – before and after the actual session. The patient would feel safe to 'stretch out' of, or be 'contained' by, the elasticity and permeability of *Uμ*'s 'containing net' – itself a part of the *analytic field*. Immersion in the *atmosphere* of the psychoanalytic session might help the patient learn *self-regulation*, if that is a therapeutic goal. This could be achieved through the direct experience of safe, non-impinging and non-emotionally constrained containment – not by obsessively seeking 'answers' or 'strategies' to overcome their difficulties (the usual cognitive approach).

Winnicott (1980), in his seminal work *Playing and Reality*, used the metaphor of psychotherapy as 'play'. He writes:

> Psychotherapy takes place in the overlap of two areas of playing, that of the patient and that of the therapist. Psychotherapy has to do with two people playing together. The corollary of this is that where playing is not possible then the work done by the therapist is directed towards bringing the patient from a state of not being able to play into a state of being able to play (p. 44).

The 'aural net' of *Uμ*, referred to above, might be another way of expressing the 'overlap' of the areas of play to which Winnicott refers. *Uμ* may assist in facilitating the 'playground' atmosphere, helpful for freeing the analytic dyad from the restrictive cognitive 'rabbit holes' into which psychoanalytic therapy can too-easily lose its way.

3.2.2 *Uμ* and transitional phenomena

It's important to reaffirm that psychoanalytic play, and the *Uμ* 'playground atmosphere' facilitating it, are unobtrusive and 'minimalistic'. The sound, when functioning as a transitional aid, must not impinge or direct.

Nagel (2013) writes:

> being able to 'think' and feel in music makes it easier to understand how music can function as a transitional object, like a child's teddy bear or beloved blankie, providing comfort and stimulation when mother or father are not there either

physically or emotionally... Music provides a unique aural entry into mental life (pp. 3-4).

Nagel's descriptions might benefit from being more specific as to what *kind of music* she thinks might best act as a transitional object. I would argue that *Uμ* would be eminently more suitable than, for example, the 'saturated' sound of Mahler or Beethoven, with their dramatic narratives, or even Mozart, with its breathtaking technical intricacy.

In the psychotherapy context, the concept of 'entry into the unconscious' suggests the value of *unsaturated music* over the sound of other composers who create impressive scores, telling large stories which claim all the psychological space, leaving little room for the listener's own wanderings.

By contrast, *Uμ* creates a subtle, yet immersive atmosphere, where the music and the listener share a common psychological space. They are intermingled, just like a child and their transitional object. *Uμ* conveys *interiority*. There is no need for it to seek answers or tell stories. *Uμ* is music which evokes words like textured, wistful or poignant, but which subtly suggests, through the process of its 'innerness', that things might just work out. *Uμ* has a comforting 'patina'.

Uμ's function as a transitional object is mostly activated *between* sessions, in as much as it is representational of the 'therapist-mother', whose presence allows the patient/infant to 'go on being' in relative comfort. *Uμ* is a method for the listener/patient 'to just be', in the way a transitional object such as a doll or dummy can facilitate a child's ability maintain psychological equilibrium during the inevitable absences of the mother.

An additional quality of *Uμ*, which resonates with Bion's famous phrase *'without memory or desire'*[43], facilitates patients' return to the 'here and now' in the waiting room, helping to 'reset' the mind away from the anxieties and preoccupations of the day and prepare for the here and now of the session.

3.2.3 *Uμ*, psychoanalysis and the senses

In the psychoanalytic context, *Uμ* does not, in itself, comprise a therapy. Rather, it is, at the very least, a signifier that the psychoanalytic space is a safe zone. It is a

[43] Bion (1967) wrote: "To achieve this optimal state of receptiveness, the analyst is asked to be in a state of reverie, without memory, desire or intention" (in Levine, 2015, p. 455).

way of priming and containing the minutes before and after the session; a mark of a transition; an indication that there are 'signs of life' in the waiting room and in the psychoanalytic space as a whole.

Each person's emotional response to music is highly subjective and informed by the interaction of cultural and individual practice. Yet despite these individual differences there are nevertheless characteristics and properties of *Uμ* that I will argue can bypass these individual differences, for the most part.

If a music for *psychoanalysis* was being purposely curated, it would, for example, foster reflection and contemplation, with lots of free space within it to mentally roam. These particular characteristics are valued across cultures, religions and various 'healing' practices. It would feature *texture* (to suggest mental and emotional complexity) and *atmosphere* (to evoke an ambience which could encourage *dreaming*[44]). It would probably avoid strict rhythm and dominating melody in order to leave sufficient space in its composition to evoke a feeling of flow and encourage deep listening – as the psychoanalyst tries to achieve in therapy.

> Music produces an artistic illusion, its rhythmic repetition leads to the highest narcissistic gratification, thereby releasing fantasies like the associative freedom of a daydream. It is this daydreaming which forms the nuclear basis of poetry and music alike; both are ego-centric and both lead to the highest form of enjoyment, an intensity of aesthetic attitude which is not to be found in any of the other arts, such as painting or sculpture (Coriat, 1945, p. 409).

The effectiveness of 'art' relies on input from – and refinement of – our senses. Our senses are located in the body. Art, with its origins deep within human emotional experience, is connected way back to the initial relationship: that between mother and infant. Musical properties of pitch, texture, melody etc. are characteristics of sound and also metaphors for dynamics within relationships. Cultural and spiritual traditions over the millennia have taught that, via a deep connection with fellow human beings, happiness, meaningfulness and peace of mind may be achieved. This connection is unconsciously modelled on the idyll of the mother's love for her child (Winnicott, 1965; Malloch & Trevarthen, 2009).

[44] In the psychoanalytic context, the word 'dreaming' is now used more widely to refer to 'wakeful dreaming', not only 'daydreaming' or nocturnal dreaming (Ogden, 2017).

Uμ can be seen as a surrogate for the mother's (and therapist's) love. It is never 'neutral'. It has a heartbeat – a gentle melancholy with a drop of encouragement, which feels 'on the side of life'. Because it is tacitly life-affirming, it could be considered suitable for use in public spaces where there is currently no 'humanising' sound at all, such as in aged-care centres, community psychiatric facilities or general hospitals. The stark corridors and waiting rooms of such establishments could benefit from being graced by a mood of gentle and unimposing optimism.

3.3 *Uμ* – Its ambit and antecedents

Uμ is a musical *aesthetic* with common tonal, rhythmic and other sonic properties – it does not represent a particular musical category, genre, style or movement. As a form of ambient music, it straddles electronica, *musique concrète*, minimalism, world and folk styles.

Uμ is affected by the psychoacoustics of the listening environment, the emotional responsiveness of the listener, the properties of the delivery system of the sound – and, more broadly, political, cultural, even meteorological factors. However, I will demonstrate that *Uμ* could affect listeners in similar ways across these variables, based on *Uμ's* specific semiotic and musical properties.

Ancient tribal, religious and trance music of Australasia, Eastern Europe, South-east Asia, India and Africa all have unsaturated properties – particularly the slow-paced, hypnotic, drone-based chanting that has been used in much religious practice over the millennia. The concept of *Uμ* could even be traced back to the *music of the spheres*[45].

> All research into sound must conclude with silence – not the silence of negative vacuum, but the positive silence of perfection and fulfilment. Thus, just as man strives for perfection, all sound aspires to the condition of silence, to the eternal life of the Music of the Spheres (R. Murray Schaffer, 1993, p. 361).

Classification of musical forms has been expressed in many different ways – to name a few, absolute vs program, narrative vs non-narrative, serious vs popular,

[45] Music of the spheres, or *musica universalis*, is an ancient philosophical concept which regards the movements of celestial bodies (the sun, moon and planets) as a form of music, this music representing a 'grand synthesis' of universal order and harmony.

Dionysian versus *Apollonian*, representational vs abstract, external vs internal[46], easy vs difficult etc.

One feature that distinguishes *Uμ* from traditional musical forms is that the listener is an active participant in the listening experience, just as the patient is a co-creator, with the therapist, in psychoanalysis. According to Mertens, it is the repetitiveness of the music that propels the listener into a liminal state, in contrast to narrative forms of music that trigger memories and expectations.

> In repetitive music, perception is an integral and creative part of the musical process since the listener no longer perceives a finished work but actively participates in its construction. Since there is no absolute point of reference a host of interpretive perspectives are possible. So that goal-directed listening, based as it is on recollection and anticipation, is no longer suitable and must be in favour of a random, aimless listening, traditional recollection of the past being replaced by something akin to a "recollection into the future", actualisation rather than reconstruction. This "forward recollection" removes memory from its privileged position (in Cox & Warner, 2017, p. 428).

Mertens (2017) suggests that in Western music, the narrative content is realised through strong melody and harmony and is *dialectical*, in the sense that thematic development follows the presence of conflict between opposites that finally leads to partial or full resolution of conflict, i.e. *synthesis*. He writes:

> this can be called *narrative* by analogy with the evolution of a classical novel, in which the dénouement resolves the conflicts of the plot (in Cox & Warner, 2017, p. 430).

Uμ is non-dialectical and non-representational and therefore is, by definition, not a medium for the expression of the composer's subjective feelings or representations of the composer's emotional narrative (Potter *et al.*, 2013).

This leads to the reassertion that *Uμ* is conceived around the listener's inner world as much as it is around musical properties. *Uμ* has its antecedents in lullabies, tribal trance, furniture music, ambient music and minimalism, to be

[46] Mertens distinguishes between *external* and *internal* musical purposes. The *external* includes the expression of feelings, the symbolisation of situations and the imitation of actions – it is a "music that has a *representative* function. (Program music is a particular example of this external directedness). *Internal* directedness refers to the evolution within the music itself, and not to a representational content directed from the outside" (in *Cox & Warner, 2017, p. 312*).

discussed in turn in the following sections, but it is significantly about a state of mind – reverie. For the psychological facilitation of reverie, a free-associative psychoanalytic space is the chosen conduit. Like a simple cell, the 'wall' (psychoanalytic boundaries) needs to be semi-permeable and uncluttered at the centre. The message given by the silent analyst at the beginning of each session includes a tacit recognition, à la Cage – that there is no such thing as formlessness and no such thing as silence. The message is in the medium – that there is an opportunity for patient and analyst to 'free-form' within the contrived setting. In a similar way, music needs to be *unsaturated,* so as to leave room for the observation of myriad other phenomena.

3.3.1 Lullabies

Uμ is evident in the music of lullabies. Their lilting, rhythmic tones are the non-verbal language of mother-baby interaction, which seemingly exists independently of time and place. Though the performance of the lullaby is in the foreground, the interaction between mother and baby occupies centre-stage.

Universal across cultures, the mother-infant relationship is vital (Malloch & Trevarthen, 2009). This connection of body and psyche, beginning in the gestational period, is profoundly animated by sound and movement. The foetus communicates presence through movement and is thought to respond exquisitely to sound. The mother parlays this communication into 'speech-song', formerly called *motherese* (IDS, as mentioned earlier), and serenades with lullaby (Salomonsson, 2007).

What makes lullabies 'unsaturated' are the gentle and receptive 'giving-tones' of the mother's voice. She is *attuned* to listening and communicating musically – she and baby are conjoined in a state of hypnagogic reverie. The mother's voice and rocking movement invokes the ebb and flow of intrauterine life, with its gentle rhythmic pulse and modulating pitch. This sound and movement is critical in the formation of the infant's developing subjectivity, like the creative bonds between fellow band members when communicating non-verbally through sound.

In the psychoanalytic capsule, *Uμ* evokes a lullaby's hypnotic qualities. Naturally, psychoanalytic *abstinence* discourages a strong display of the therapist's emotions, in contrast to the expressiveness of a real parent. The psychoanalytic process does not aim to 'reparent' in the literal sense of other forms of psychotherapy, but *Uμ*

summons the *qualities* of a lullaby with its ethereal sound, perfusing unconscious space and contributing to a sense of timelessness.

As Grassi (2021) writes:

> All the musical forms that inform the primary relationship – often named as echo, mirror, rhyme, repetition – appear to be ruled by the sensation of a closed time, a predictable and soothing return of the same, as well as a space whose qualities of internal and external, same and other, me and not-me are not yet defined (p. 93).

Grassi (2021) also quotes Imberty (2002), who states:

> In this harmonious state, mother and baby may endlessly perform their separating and meeting again, since time remains closed and devoid of a proper unpredictable flow toward the future, which is projected towards death (p. 93).

This sense of 'unformed time' underlines one of the *paradoxes* of the analytic hour – it is stridently bookmarked in time, yet occasionally, when things are 'firing', the analytic couple may lose a sense of time entirely, to the surprise of both when time suddenly catches up.

3.3.2 Religious and Trance Music

It is the drone-based forms of devotional music that inspire *Uμ*, particularly sound that evokes mild, trance-like states. Trance conditions include the myriad mental and emotional states, dreams and 'transcendental' experiences which form part of broadly-defined human 'reverie', sometimes called 'wakeful dreaming' – either religious or secular in nature. The senses involved, usually sight, smell and hearing, influence brain functioning and a feeling of being 'conscious' (Cieri & Esposito, 2019; Blake, 2021).

Trance states induced by these sensory modalities are often thought to be a way of accessing the unconscious mind for the purposes of mindfulness relaxation, healing, psychotherapy and meditation/yoga. There is extensive research on the history of trance utilising ethnographic and anthropological case-studies (Castillo, 1995; Herbert, 2013).

Trance, mystical chant and other forms of devotional music are thought to lead to what psychologist Abraham Maslow (1964) called 'peak experiences'. The trance state, arguably a form of peak experience, has been linked to the mystical streams

of Yoga (Samadhi), Islam (Sufism), Shamanism, Hinduism, Judaism (Hassidism and Kabbalah), charismatic Christianity, Tibetan Buddhism, Balinese Hindu/Animism (Gamelan) and other indigenous traditions (Garb, 2011).

For example, trance techniques play a role in forms of Kabbalist and Hassidic niggunim (Garb, 2011). A niggun is a repetitive, trance-inducing melody which expresses the mystical emotions of *deveikut*[47]. Hassidism gave new emphasis to song as a form of prayer. As many *niggunim* are vocalisations without words, it is thought that the niggun can reach spiritual levels that words cannot and create a 'direct communion' with the Divine. This ascetic path to direct communion through music is *deveikut* (ibid: p. 94).

There are *niggunim* for personal meditation, often in prayer, called *deveikus (Deveikut) niggunim*. These are slow with narrow pitch range and without lyrics. The intensity of the *deveikus niggun* magnifies over time and in some instances, for specific festivals, chanting continues for hours without pausing.

There are elements of *deveikus* in *Uμ*, as there are elements of 'trance' in a psychoanalytic session (Caper, 2020) (though I am not suggesting that psychoanalysis is about communing with any form of higher power). The 'reverie' aspect of psychoanalysis has a mood in common with mild, trance-like states which can facilitate openness and receptivity, just as a mother and baby 'get lost' in their attuned attachment.

Another source of inspiration for *Uμ* is the *Dadirri* of Aboriginal and Torres Strait Islander peoples. Further information on this First Nations' listening practice is available on the thesis website:
https://www.musicandpsychoanalysis.com/the-spa-and-nature-therapy

3.3.3 Fin de siècle impressionism – Furniture Music, Minimalism and Interiority

Music of the *classical* period is likely to tell stories that evoke 'emotions writ large' which deliver the *composer's* vision. *Late-romantic* or early 20th-century music generally possessed a narrower emotional and dynamic range, leaving the *listener* the space to develop their 'inner' stories. This 19th-century romanticism – with its muted moods, atmospheres and tones suggesting interiority, spaciousness, and flow – is a natural antecedent of *Uμ*.

[47] Deveikut, devequt or deveikus, means to be attached, or 'cleaved', to God (Garb, 2011).

3.3.3.1 Erik Satie, Claude Debussy & Olivier Messiaen

> *The smallest work by Satie is small the way a keyhole is small. Everything changes when you put your eye to it —Jean Cocteau*[48]

Fin de siècle music, which provided the listener with rarefied, sensuous and sometimes 'mysterious' sound, was embodied in the work of Claude Debussy and Erik Satie. Satie sought to create: "A music ... which will be part of the noises of the environment... I think of it as melodious, softening the noises of the knives and forks at dinner, not dominating them, not imposing itself. It would fill up those heavy silences that sometimes fall between friends dining together. It would spare them the trouble of paying attention to their own banal remarks. And at the same time, it would neutralize the street noises which so indiscreetly enter into the play of conversation. To make such music would be to respond to a need" (Melchior, 2003)[49].

Satie's Furniture Music (and Telemann's Table Music before it) served a 'social' function, too: to facilitate entertaining by helping to fill in 'awkward silences' at dinner parties. This was achieved by the use of subtle yet pleasing music designed to 'not draw attention to itself'.

Satie had a strong influence on his musical contemporary, Claude Debussy. Debussy was profoundly affected by the exotic nature of Javanese music which he first heard at the Paris Exposition of 1889 (Tamagawa, 1988). The late-romantic period composers (late 19th – early 20th century) were referred to as 'musical impressionists' because their music was likened to 'painting with sound'.

'Musical impressionism' was borrowed from late 19th-century painting to apply to a number of composers of the time, including Debussy, who himself actually rejected the term, preferring the phrase 'painting with sound'. Musical impressionism referred to the listener absorbing themselves in the 'overall impression' or 'experience' of the work. Understated tone-colours, or *timbres*, along with 'exotic' modal scales and extended harmonies evoked a sense of 'detached observation' (ibid: p. 7).

Another contemporary of Satie and Debussy, avant-gardist Olivier Messiaen, altered traditional notions of Western harmony as well as incorporating Eastern

[48] https://www.ltmrecordings.com/erik_satie.html

[49] See Melchior 2003, http://music.hyperreal.org/epsilon/info/melchior.html , accessed 20 July, 2018.

influences and environmental sounds such as birdsong into his music. Messiaen is said to have laid the groundwork for what much later would become a sub-genre known as *environmental ambience* (Prendergast, 2003, p.38).

3.3.3.2 John Cage, musique concrète and the Minimalists: 1940s-1960s

John Cage's influence on modern music, specifically ambient music and *Uμ,* cannot be overstated[50]. Cage understood music's relative position in relation to time and space, as well as music's power to socially influence. His works were designed to illustrate how the composer, the listener and the environment were discrete but interactive entities. Cage proposed that music be 'freed' from the composer's will through the use of compositional randomness, the inclusion of ordinary environmental sound and silence, and underpinned by a philosophy of *indeterminacy*.

> I'm not really trying to say anything in my music. I hope the music becomes an example, an instance that bridges more or less naturally to the absence of music. So that either you have the music or you don't have it and in either case you have sounds. Hopefully, then people can learn to become attentive, with pleasure, to the world of sounds around us that are changing all the time (Nisker, online article, 2002).[51]

John Cage was famous for his focus on 'music as process' as compared to 'music as product'. Cage states:

> I have always tried to move away from music as an object, moving toward music as a process that is without beginning, middle or end. So that instead of being like a table or chair, the music becomes like the weather. In the early 1950s I began using chance operations to write my music, and after I became acquainted with the I Ching (The Chinese Book of Changes), I used it extensively. I apply chance operations to determine the frequency, amplitude, timbre, duration and placement of different elements in my music. The chance operations allow me to get away from the likes and dislikes of my ego so that I can become attentive to what is outside of my own psychology and memory. By using chance operations, I am accepting what I obtain.

[50] It should also be noted that Arnold Schönberg was a major mentor of Cage himself. By abandoning tonality and eventually the entire harmonic system, Schönberg was singular in shaping the electronic experimentation of Stockhausen and the other avant-garde composers of the time. As noted by Adorno, "Schönberg's objective rigour led to a music and system which could rely on itself; and it was in this way that it opened up the creative space for Minimalism and the Ambience which followed it" (in Prendergast, 2003, p. 30)

[51] See https://www.inquiringmind.com/article/1802_14_john-cage/ Accessed 26 February, 2021.

> Instead of expressing myself, I change myself. You might say I use chance operations instead of sitting meditation practice (Nisker, 2022).

Cage intended to reduce the influence of the composer's ego ('emotional intention') on the music; he insisted that sounds should be free to 'be themselves'. Cage was interested in the music of chance and its parallels with the random nature of life. In 1961, Cage began to compose and write about music based on 'chance operations'. He would, for example, talk to his orchestral performers and prompt them with options, leaving space for discretion and spontaneity, rather than providing fully notated scores (Cage, 2011)[52].

This concept shares surface similarities with the psychoanalytical 'instruction' to freely associate. Within the psychoanalytic 'open structure', there is also freedom to improvise and reflect (though, of course, 'associations' are also determined by unconscious influences). Cage wrote a wide range of music, some 'saturated', some less so. His famous 4'33"[53] could be considered a 'definitive' unsaturated work, though I would argue that for the purposes of this thesis, silence is not the ultimate goal of *Uμ* but rather an important constituent of both its aesthetic and its composition. This is why I defined 'unsaturated' above as 'content diluted but still present'.

> The emotions – love, mirth, the heroic, wonder, tranquility, fear, anger, sorrow, disgust – are in the audience. --John Cage

All influenced by Cage, 1950s composers Karlheinz Stockhausen, Iannis Xenakis and Pierre Schaeffer experimented with 'musique concrète', creating 'musical sculptures' and orchestrations from 'found' environmental sounds. Musique concrète was gradually absorbed into some popular music of the 1960s, especially in the early work of Pink Floyd, Brian Wilson, Frank Zappa and The Beatles[54]. This textural sound engaged fans in novel and exciting ways, bridging art and pop

[52] This random approach to composition would later be mirrored by Brian Eno's use of his own "*Oblique Strategies"* oracle cards in his ambient music of the 1970s (Prendergast, 2003).
[53] Cage's 4'33" demonstrated the relationship between silence, sound and the environment. The incredulous audience was made to listen to a 'performance' of total silence for 4 minutes and 33 seconds. This disorientation was intended to force the audience to acknowledge their feelings and appreciate the sound actually occurring in their surrounding environment.
[54] The Beatles and producer George Martin merged avant-garde musical and theatrical influences, creating a new ambient genre: *avant-pop (Albiez, 2017).* Stockhausen's electronic influence, as well as Cage's chance music and Schaeffer's musique concrète, is especially evident in Revolver (1966) and Sgt. Pepper's Lonely Hearts Club Band (1967).

and broadening fans' appreciation of otherwise unnoticed sonic environments, "making the world musical, performing a noise reduction" (Adkins, 2016, p. 113).

Uμ is concerned with texture that is distilled, or *reduced*, from the dynamic and dramatic compositions containing any or all of the following: radio static, pink noise, found sound collage, layered samples, chance vocal repetition, glitch, mechanical drone, nature sounds and other randomised pitches and timbres.

The *Minimalist* movement of the 1960s, also indebted to John Cage, was established by composers such as Steve Reich, Michael Nyman, Morton Feldman, Terry Riley, Philip Glass and La Monte Young. Minimalism characteristically featured soft dynamics, repetition and drone, found sounds and muted, though not necessarily melodic, hypnotic timbres.

The simplicity and 'spiritual resonance' of minimalism are preferred characteristics of *Uμ*. Other minimalist composers of the time embodied these values in unique ways, one of them being electronic musician Pauline Oliveros (1995). Her work on '*deep listening*', sound technology and acoustics was considered ground-breaking in academia and the bourgeoning world of electronic music, yet she enjoyed next to no commercial success, certainly compared to her famous minimalist colleagues such as Steve Reich. In her words:

> Deep listening is listening in every possible way to everything possible – this means one hears all sounds, no matter what one is doing. Such intense listening includes hearing the sounds of daily life, of nature and of one's own thoughts, as well as musical sounds. Deep listening is my life practice (p. 19).

Oliveros experimented with acoustic spaces which affect the aural experiences of both player and listener. She realised that chant and dronal music sounded better in a reverberant space, and contrapuntal music sounded better in tighter, 'dryer' rooms so as to prevent sounds bleeding into each other.

Uμ, with its resonant timbres and long, slow notes, better suits a therapy space replete with high ceilings and surfaces of intermediate reflectiveness. Surfaces treated with carpets, wood, stone and glass all play a part in managing acoustics and therefore listeners' experiences in consulting and waiting rooms. Adjusting some of these variables along acoustic guidelines is what led to my office refurbishment.

In this era of modern electronics, a musician desiring to recalibrate acoustic spaces need not go to the inconvenience or expense of custom-building projects or renovations. Acoustic manipulation can now be replicated in computer-based digital audio workstations *(DAWs)*, using convolution reverbs, tape delay effects and digital delays able to be programmed to simulate surface contours of concert halls, cathedrals and other familiar architectural spaces. These compositional tools engineer the emotional experience of the listener through the psychoacoustic recreation of sense of place, something that can be easily achieved in today's home studio.

Illustrating the compositional and performative potential of found reverberant spaces, Oliveros exploited the properties of the Fort Worden cistern, a famous underground cavernous space which has a reverberation time of 45 seconds (typically, a cathedral has an 8-second reverb time) when she experimented with trombone, didgeridoo, accordion and voice.

> When I played in the cistern, my impression was that I had encountered the smoothest reverberant chamber ever. It was nearly impossible to distinguish direct from reflected sound... This continuous meditative interaction produces cloud-like textures that move throughout the hall, giving the audience a sense of expanding and contracting spaces. All of the sound is generated by the acoustic sounds of the performers in real time... and shaping virtual space as a dynamic element of music (ibid: p. 22).

Along with Terry Riley and Michael Nyman, Steve Reich is by far the most commercially successful of the minimalist composers. Reich worked with the San Francisco Tape Music Centre[55] along with Pauline Oliveros, Terry Riley and other avant-gardists. In the early 1970s, Reich studied percussive techniques in West Africa and Balinese *gamelan* in Seattle. Then, in 1974, Reich premiered what was to become his most well-known composition, *Music for 18 Musicians*, which utilised African and Balinese modalities integrated within a Western harmonic structure. Repeating figures and muted pulses moving in and out of phase resulted in the hypnotic psychoacoustic effects for which the composition would become famous. So even though *Music for 18 Musicians* is dense and appears to be teeming with inner activity, its semiotic properties, (especially its unimpinging

[55] The San Francisco Tape Music Centre, or SFTMC, was founded in 1962 by composers Ramon Sender, Morton Subotnick and Pauline Oliveros as a not-for-profit collaboration developed by local composers working together with found sound, delay techniques, tape effects and other novel compositional technologies.

timbres, further explicated in Chapter 4) create a mesmeric atmosphere of emotional spaciousness and calm.

To summarise, the music of Satie, Debussy, Cage, Oliveros and Reich and many others has contributed to the sonic rubric to which I now refer as *Uμ*. John Cage's most enduring notion – that 'everything we do is music' and that sound, silence, time and space are inseparable – laid the conceptual groundwork for the ambient music, and more broadly, the *Uμ*, that followed.

3.3.3.3 Brian Eno, Uμ and the electronic ambient movement: 1960s – 1980s

As mentioned earlier, Brian Eno has been lauded as being the 'father' of modern ambient music, though he would be the first to acknowledge his indebtedness to Cage and the other musical predecessors (Frere-Jones, 2014). Eno's ambient music became a cultural force, widely adopted and praised by 'progressive' listeners, 'serious' music critics and the world-wide popular music press.

Eno adopted Cage's philosophical vision of the ubiquity of the 'music' of the sonic surrounds and the inseparableness of music and the environment. *Uμ* adopts these Cagean philosophical underpinnings that are implicit in many of Eno's own articulations of what the 'ambient' in ambient music refers to. To Eno, ambient music is precisely about the music evoking a place and a feeling, encouraging *wandering* from place to place, and *wondering* about the emerging thoughts and feelings.

Consistent with Eno's ambient music, *Uμ* is less about 'interesting music', per se, and more about when the *Uμ* fills and enriches spaces with facilitative sonic experiences, such as I suggest it will in the psychoanalytic space, with the thoughts and feelings it inspires.

> For Eno, music is not, in itself, very interesting. Rather, he is more interested in... what happens when music hits its culture, what it does to people, what new types of thought it allows (Wilson, p. 126).

Eno's ambient 'manifesto' appeared on the album sleeve of his first and most famous ambient recording, *Music for Airports* (1978). His intention was to create a musical aesthetic which, amongst other things, offered the experience of an escape *to* 'interiority' and reverence for the sound and geography of nature. The product was marketed as 'sensory expansiveness', which alluded more to Aldous

Huxley's *Doors of Perception* than it did to Timothy Leary's *turn on, tune in, drop out* mantra.

Eno sought to offer an alternative to 'reductionistic' musical experiences which tended to enforce 'engagement' and to occupy listeners' attention in *very particular* ways. He rejected his senses being 'taken over' psychologically, sensorially or emotionally by sound that demanded to occupy his full attention.

He writes:

> ambient music induces calm and a space to think – to accommodate many levels of listening attention without enforcing one in particular; [the music] must be as ignorable as it is interesting. (Eno, album liner notes, Music for Airports, 1978).

During the 1970s, Eno did much to popularise the *ambient* genre despite not being a particularly competent instrumentalist (like his muse, Erik Satie)[56]. Though Eno articulated the 'ambient aesthetic' expressed in the term 'aural wallpaper', it was Satie who had originally conceptualised ambient music in *functional* terms. The Guardian's Nick Shave (2016) called Satie "the maverick who invented 'furniture music,' (*Musique D'Ameublement*) – sounds that were designed to be heard but not listened to."[57]

Like Satie, Eno was something of a maverick. He applied his art-school sensibility to the recording studio, using it as a form of musical instrument, transforming the sound of recordings through the techniques of audio manipulation. His sonic 'treatments' would later contribute to albums by artists such as Roxy Music, John Cale, Talking Heads, U2, Coldplay and others.

Eno's contributions were achieved by adding found sound, world-music samples and modular synthesiser textures to rock music production, creating unusual atmospheres and giving conventional tracks an extra dimension. Eno was a 'multimedia artist' more than he was a 'musician'. He is well-known for his visual-art curation and installations as well as his musical collaborations.

[56] Satie referred to himself as a '*phonometrician'* (someone who measures sounds), preferring this designation to that of 'musician'. See https://www.newworldencyclopedia.org/entry/Erik_Satie Accessed July 19, 2021.
[57] See https://www.theguardian.com/music/2016/jun/25/erik-satie-vexations-furniture-music/ Accessed February 18, 2021

Uμ encompasses many 'perceptual' and musicological features of Eno's ambient vision[58]. His techniques broadened listeners' focus from 'music as product' (the *figure*) to include 'music as process' (the *ground*)[59]. Eno points to favouring a sensory level of appreciation of what lies 'outside the frame', demonstrating a wish to show that there is far more of interest than the designated 'main event'– as was Cage's artistic intention in his 4'33".

To quote Eno:

> For me, the central idea was about music as a place you go to, not a narrative, not a sequence that has some sort of teleological direction to it — verse, chorus, this, that, and the other. It's really based on abstract expressionism: instead of the picture being a structured perspective, where your eye is expected to go in certain directions, it's a field, and you wander sonically over the field (Sherburne, Pitchfork interview, 2017)[60].

In the description of the philosophical underpinnings of Eno's early ambient recordings, the writer below reveals the essence of *Uμ*. The process of the listener locating their own feelings in the music is also suggestive of the psychoanalytic concept of *projection*. The listener locates their feelings in the music, which is why it's unsaturated – it's left for the listener to saturate it with their own feelings.

> One of my very favourite of Eno's ambient releases, Discreet Music works so well precisely because of *the emotional neutrality of the music*. The record is like a sonic mirror, reflecting back at the listener whatever he presents to it. The first side consists of just a few synth notes occurring and recurring in varying patterns. The emotional character of the sounds themselves is impossible to pin down. So if you're sad when you hear it, the music can sound like a lament; when you're happy, it seems like a low-key celebration of all that's good. (Richardson, 2002[61], my italics)

[58] *Uμ* is evident in Eno's early 'ambient' recordings *(Discreet Music, Ambient 2 [with Harold Budd]; Ambient 4: On Land; Apollo: Atmospheres and Soundtracks). They* evoke feelings of expansiveness and reverie which is compatible with notions of the psychoanalytic space. Many of his later pop-rock recordings would not be considered 'unsaturated'.

[59] *Gestalt psychology* teaches the dimensionality of perception and how focus can be 'shifted' from *figure* to *ground*, like a shift of focus from printed letters on a page to the white space of the background. The 'figure' is the musical composition (melody, harmony etc.) and the 'ground', in the case of *Uμ,* is its mood, its sonic aesthetic and the emotions the sound evokes.

[60] See https://pitchfork.com/features/interview/10023-a-conversation-with-brian-eno-about-ambient-music/ Accessed February 18, 2021.

[61] https://pitchfork.com/features/resonant-frequency/5879-resonant-frequency-17/

Uμ is always 'ambient music', but not all ambient music is *unsaturated*. In his *Music for Airports* (1978), Brian Eno's stated goal was to design a piece of music where background and foreground sound was indistinguishable; sounds would be perceived as moving through each other as they drifted in the *stereo field* without any 'definitive' voice or theme. His broader goal appears to be one in which he was to provide thought-provoking experiences for the listener; a 'prying open of the mind' (Eno, album liner notes, 1978).

Music for Airports might be regarded as an archetypal 'modern' version of *Uμ*. However, not all of Eno's catalogue qualifies as *Uμ* – far from it. His pop albums of the 1970s and 80s – with their crackling beats and catchy hooks – are far removed from the considered atmosphere of the psychoanalytic space. An example is Eno's award-winning 1977 album *Before and After Science,* which is music for the dancefloor, not for the consulting room.

Eno's early ambient music aims to not draw attention to itself, like the furniture music from which it takes its inspiration. It fosters a fluid form of sensory engagement and a loosening of the usual limits of place and time.

Eno (1995) said:

> Music is no longer something that is composed, performed, and listened to; it is all around us, a place... (in Wilson, 2015, p. 127).

Eno's early ambient forays comprised significant *Uμ* content, redolent with hypnotic, meditative, 'psychoanalytic' moods and atmospheres.

Far less famous but no less influential among pioneers of *Uμ* post-1970s was Californian pianist Harold Budd. Budd loved Satie, Charles Ives and John Cage, and also 'felt a kinship' with abstract expressionist painter Mark Rothko, with whom he corresponded, minimalist musicians Philip Glass and La Monte Young and the rock group Pink Floyd (Prendergast, 2003).

Budd's classically influenced, trademark atmospheric piano style became known as his 'soft pedal' approach, which could be described as slow and sustained, very much demonstrating the delicate spirit and resonance of *Uμ*. While he is often placed in the *ambient* category, mainly due to Brian Eno seeking his collaboration on album projects in the 1980s, Budd emphatically denied being an 'ambient artist'. He did experiment with subtle electronic treatments in his music but was

fundamentally an acoustic pianist in the impressionistic tradition of Satie and Debussy. As a practising Buddhist, indifferent to material gain, his music also carried with it the restrained gravitas of a spiritual sensibility.

After Budd died in 2020, Eno called him "a great abstract painter trapped in the body of a musician"[62].

3.3.3.4 Uμ and emerging neo-classical styles: ECM, acoustic ambience and 'holy minimalism'

Manfred Eicher's ECM label[63] was founded in Munich in 1969. Starting out as a jazz musician, Eicher's studio aesthetic and obsessive attention to detail resulted in recordings with high standards of audiophile quality. Recordings captured the resonance and natural ambience of the musicians, their instruments, and the studio space. His technique of editing in groans, creaks, fretboard sounds and other natural performance artifacts added a texture and tonality that was unusual for its time.

The ECM aesthetic was captured by its motto – "*the most beautiful sound next to silence*"[64], potentially an allusion to Cage and his Zen influences. Numerous items in the ECM catalogue showcased a variety of 'unsaturated music' across jazz, classical, world and folk genres. Eicher captured reverberant atmospheres as 'performances' in their own right – complementing the dynamic nuances of his instrumentalists' expression. Artists like Keith Jarrett, Ralph Towner, Jack DeJohnette, Meredith Monk, Eberhard Weber, John Surman, Egberto Gismonti, Charlie Haden, Norma Winstone, Pat Metheny, Dave Holland and many others typified this austere, yet lush, 'genre fluid' aesthetic.

Eicher said of ECM in 1989:

> For me a very important premise is stillness – sensitivity to time, musical time; of letting time have a new relationship to sound. I'm fascinated by the aura of space – by what soundwaves transmit to make a tone sing. I want to capture that tone exactly as I hear it (in Prendergast, 2003, p. 143).

Eicher's recording vision also included moving recording studio locations off-grid, to remote locations in Norway and Iceland. This geographic expansion primarily

[62] Los Angeles Times, December 9, 2020.
[63] ECM is an acronym for the Munich-based 'Edition of Contemporary Music'.
[64] The ECM motto was coined in a 1971 review of the then new ECM label in *Coda*, a Canadian jazz magazine.

served as a method to evoke a deeper sense of 'interiority' in the recordings as a result of the desolation, remoteness and emotional poignancy of the surroundings. This approach has been referred to as 'psychogeography'. Mitchell (2009) writes:

> As a way of reading landscape and place, music can arguably function as a form of mediation between knowledge, embodied or otherwise, and the imagination (p. 174).

In 1984 Manfred Eicher launched a 'classical' music branch on his label which he called 'ECM New Series'. He doubled down on his exacting approach of recording orchestras and soloists in pristine spaces. One of his formative early projects was the spiritually resonant music of Estonian composer Arvo Pärt. Eicher wrote:

> What moved me in his music was clarity – the direct path to ear and mind, a drama of quiet passion. The music was cathartic, a music of slowly beating wings. A drawing-inward of all feeling, as if the music were burying itself in a crypt of its own making: pitiless and solitary. A music of innermost calm demanding concentration from the musicians as well as from the listeners. These compositions didn't make the vulnerable soul turn inward; they created a dialectic of action and stillness (Prendergast, 2003, p. 165).

Reflecting on Pärt's importance in post-1970s minimalism, Prendergast writes:

> Pärt had heard Satie and he had heard Reich – and he had closely noticed something important about Cage's 'avowal of the importance of silence'. Pärt searched for a music of 'time and timelessness' in ancient abbeys and bell towers ...
>
> [Pärt himself] lived a quiet, ascetic, scholarly life. His creations are a 'new simplicity' but in their profound content they have a spiritual resonance eagerly appreciated in the last years of the twentieth century and the beginning of the new millennium (p. 166).

Polish-born Henryk Górecki's religiously influenced minimalism is another example of the 'new simplicity'. The unexpected popularity of his work demonstrated how different 'colours' of *Uμ* were evident across genres in the 1980s and 90s. His *Symphony No. 3 (Symphony of Sorrowful Songs)* simultaneously peaked at number one in *classical*, *rock* and *pop* charts of 1993,

selling over one million records (ibid: p. 168) – defining almost singlehandedly the new and well-marketed trend toward '*holy minimalism*'.[65]

Pärt and Górecki were just two notable examples of a trend towards a 'classical' form of ambient music in the 1980s and early 90s, but they proved the exception to the rule. The emergence of 'New Age' sound was a true successor to 1970s ambient electronica in terms of the mass acceptance it received.

3.3.4 Muzak® – *Uμ's* 'evil twin'?

In seeking *Uμ's* antecedents, a net can be cast over numerous and varied influences. There is the obvious connection to Satie's *furniture music* with connecting lines to devotional music, lullabies and tribal trance. Satie resisted categorisation, even though the Dadaists and members of other fashionable art movements of the time sought to install him as a mentor and flag-bearer (Dayan, 2019; Potter, 2016).

As mentioned earlier, even though Muzak® has been dismissed as an 'anti-art' form (Vanel, 2008), I propose that *certain forms* of Muzak are modern-day expressions of *furniture music* as it was originally conceived, and therefore it has its place in the ambit of musical forms which have led to '*Uμ*'.

As Lanza (2004) writes in *Elevator Music*:

> no surprise then that furniture music ended up thwarting the expectations of both classicists *and* the avant-garde. Just two years after it appeared, an army technocrat named George Owens Squier reinterpreted Satie's dream by devising a system for transmitting canned music via electronic wire into the concert halls of restaurants and typing pools. The year was 1922: Dada was in its death throes as Muzak kicked into life (p. 21).

Memories of growing up in the early 1960s had Muzak as their 'soundtrack to everything' – TV, cinema ads, family afternoon teas, department store shopping, supermarkets and radio. Turntables, radios and tiny shop speakers all gushed tones of the Ray Conniff Singers, Mantovani, Percy Faith, 1001 Strings etc. – at least until my sonic world changed and the Beatles totally occupied it. Early at-home recollections of Muzak-style 'easy listening' included Getz/Gilberto's Girl from Ipanema (1964) and Francis Albert Sinatra and Antonio Carlos Jobim

[65] See Allmusic, Henryk Górecki https://www.allmusic.com/artist/henryk-górecki-mn0001755041/biography Accessed February 14, 2020.

(1967), as well as the smooth jazz of Sarah Vaughan, George Shearing, Errol Garner and Artie Shaw.

Muzak's job is to charm, soothe and at times even narcotise. From a technical standpoint, Muzak is arranged by highly trained musicians employing session players who understand the importance of precisely replicating correct melody, phrasing, chord structure, harmony and voicings. What Muzak alters is the rhythmic structure, avoiding syncopation and restricting dynamic range so as to create a measured, unobtrusive 'sound-wash'. Predictability and easy pace create an unconscious calm in the listener [66].

Of course, Muzak can also create aggravation in those listeners who feel that any tampering with their favourite tunes is just plain wrong and any company peddling such a product cannot be anything other than disingenuous.

Lanza describes the typical judgement of the Muzak critic:

> Critics will lash out with judgements such as "boring", "dehumanized", "vapid", "cheesy" and (insult of insults) "elevator music". All these reactions appear to be based more on cultural prejudice than honest musical appraisal. In these supposedly "enlightened" times, when people are compelled to think twice before passing blanket judgements on most cultures and their contributions, I find it inconsistent for the press (particularly the music press) to relegate "elevator music" to a categorical pejorative with no questions asked (ibid: p. 2).

If Muzak was a continuum, from unobtrusive, pared-back orchestrations at the subtle end, to ostentatious string arrangements and reverb-saturated melodies at the other, *Uμ* would obviously sit at the subtle end. Muzak, at its most unobtrusive, is a form of *Uμ*. Such Muzak might help facilitate ordinary daydreaming, or *reverie*, and clearly unlocks unconscious processes as evidenced by the copious research on its effect on consumer behaviour. By contrast, Muzak at its most overwrought might block the mind from free ranging by imposing on it a forced 'positivity' and mawkish nostalgia, or worse, make the listener feel set upon or actively manipulated.

In their book *Bad Music,* Washburne & Derno (2004) write:

[66] In physiological terms, a slow heartbeat is a sign of good health. Arrhythmia, or unpredictable disjointed heartbeat, is a sign of danger. Through education, many of us have become alert to warning signs of approaching or imminent mortal danger.

> "Musical badness" still remains somewhat of a fetishized cultural commodity; something that is very much "out there", submerged in the reality of mundane experience; but also something which is being circulated, broadcast, repeated, and traded exactly because it holds functional, aesthetic, and social value in a variety of different contexts previously undiscovered by the guardians of "good taste" (p. 3).

I am not unequivocally suggesting that *Uμ* and New Age music are opposites in this dichotomy or that *unsaturated* must be 'good' and *saturated* 'bad'. Still, can it be justifiable to banish Muzak as *Uμ*'s 'evil twin'? Before I attempt an answer, I will discuss New Age music in a little more detail.

During the mid-1980s, the phenomenon of New Age music emerged, a kind of ambient-acoustic folk hybrid with post-1970s 'spiritual' leanings. It was widely criticised for its blandness – a Muzak for the baby boomers who, as characterized by Prendergast, were by now 'Wall Street executives' by day and still a little 'alternative' in their choice of musical tonic for unwinding at night. The record label that attracted the most positive reviews of the time was *Windham Hill*, at one point considered an American version of ECM in its quality of musicianship and production values. Prendergast (2003) writes:

> though by the end of the century New Age was all but extinct, artists that were considered superior to those that just wanted to "cash in" can be "credited with allowing Minimalist music a chance to breathe at a time when the music markets were fiercely competitive" (p. 147).

Lanza (2004) makes three important points: one, that one person's *Elevator Music* is another person's prized recording; two, that shoppers who were the most offended by Muzak's aural *schmaltz* are now more upset by shopping centre 'background music' being replaced by 'foreground music' versions of their favourite hits[67]; and three, that in today's 'post ironic' world, as baby boomers age and themselves become nostalgic, Muzak-related forms of musical escapism are no longer such ill-tasting medicine.

At the close of his book, Lanza (2004) quotes Nick Perito, one of Muzak's original composers and sound engineers:

[67] Some content now considered 'Muzak' happens to be the 'psychedelic' soundtrack of baby boomers' youth – the Turtles' *Happy Together*, the Monkees' *Daydream Believer,* Neil Diamond's *Sweet Caroline*, Van Morrison's *Moondance* etc.

> It's sad to think that this kind of background music is no longer around. Muzak was the blend that tried to fit everything. We liked to think that we were giving people pleasant memories. The music was a wonderful balm for the up and going, the frantic, the running, the hurried. Muzak was "making nice", putting a little shawl around you. It didn't attack or provoke. When we recorded Muzak music, I liked to think that we weren't going to war; we were going to the peace table (p. 241).

Muzak, as it was once known, has become extinct and 'foreground music' is the new background music in shopping centres, lifts, malls and supermarkets. Almost singlehandedly, Eno had managed, as the mouthpiece for a new generation, to vilify the old Muzak as the vacuous and artistically barren 'evil twin' to his minimalist, artistically worthy replacement. His mentor John Cage felt the same way about Muzak, and publicly railed against it (Vanel, 2013). Eno's music, promoted as a product to get 'lost in it' or 'ignored', served a double function – to pay homage to the 'ignorable' furniture music of decades earlier – and to promote his *organic* product over the *synthetic*, obviously consumer-affiliated Muzak. However, Vanel (2013) warns against discarding Muzak's value entirely:

> Muzak is commonly rejected as bad music, but it is also a much more complex apparatus whose objective may sometimes overlap with an ambitious artistic project (p. xi).

Uμ has its origins in the range of musical forms discussed so far in this chapter, including Muzak. However, this raises an important question: How could background music, even if it is 'artistically worthy', have any therapeutic value, given the way background music has been (unfairly) tainted by Muzak's terrible reputation?

Potter *et al.,* (2013) struggle with this issue. They suggest that being 'trapped' in the sound of ambient music, though pleasant, may limit its potential value. I think rightly, they counter the criticism by reiterating Eno's original artistic intention:

> We are moving around in a sometimes quite beautiful sonic space, but *we are also trapped in it; no progression is possible, because we cannot get out.* And, indeed, this seems to be precisely the effect that was sought. Speaking of his and others' efforts at making a new kind of pop record in the early to mid-1970s, Eno wrote that "immersion

> was really the point: we were making music to swim in, to float in, to get lost inside "(p. 350, my italics).

If Potter is right that Eno's background music 'traps' the listener in its seductive beauty – presumably dulling the listener's senses rather than expanding them – is Eno's ambient music *(and Uμ)* simply another form of Muzak? If so, could it then be argued that my use of *Uμ* might *limit* rather than free the patient, thereby *constraining* rather than deepening the psychoanalytic experience?

This question leads me to the work of Adorno and his thoughts on 'truth in music' – with 'truth' being more aligned with 'honesty' than with 'purity'[68]. Adorno believed that to be deserving of approbation, 'modern' (he was referring mainly to 19th and early 20th-century) music needs to substantively challenge the listener and properly carry, in its intention and execution, the moral, political and social challenges of the time. Conversely, he thought that much of modern popular music 'dumbed down' the ordinary listener, blaming the 'manipulative' function of capitalist consumer culture rather than the consumers themselves. Witkin, in *Adorno on Music*, writes:

> [Adorno] believed the 'languages' of modern art and modern music were necessarily difficult and inaccessible to the mass of people, not because the latter were intellectually incapable but because they were victims of a false consciousness, fetishising commodities, hypnotised by the lies, false promises and seductions of a modern materialist culture, with no desire to be awakened and preferring only to have their comforting illusions confirmed (2013, p. 11).

Adorno saw jazz and other manifestations of popular culture (possibly the ultimate example being Muzak) producing a contrived 'pseudo-individuality' based on a romantic, fanciful reality. For example, Witkin suggests Adorno would view the common myth of 'jazz-inspired individuality' as nothing more than a "socially produced illusion of freedom"[69]. Schweppenhäuser (2009) notes that Adorno regards the essential task of art and philosophy is to "render suffering eloquent", not to anticipate the better world through a "preview".

Schweppenhäuser quotes Kurt Lenk:

[68] Adorno abhorred the idea of 'purity' in art. He saw the idea as a fascist manifestation of the 'purity dream', or nightmare, depending on one's point of view (Witkin, 2013, p. 17).
[69] Ibid: p. 168.

> the cognitive function that Adorno ascribes to authentic art... is based on its capacity to generate experiences not yet regulated by the system of the administered world and to give them a language. Art's task, as it were, is to rescue once again what is totally lacking in the standardizing, conceptually fixed social thinking that endlessly reproduces things as they are. Art thereby becomes a kind of counterpoint to the all-dominating culture industry, which ceaselessly externalizes the existing social condition only by replicating it. While the ideological control of the masses structures their mentalities once again for the ruling classes' purposes, rendering void any potential thought of possible alternatives that might occur to them, art, at the point where it invokes accurate fantasies, still generates utopian images of a better world (2009, p. 111).

The quote above suggests that Muzak and *Uμ* could also be contrasted in the following way. Muzak adroitly 'covers over' social conditions by, effectively, replicating them. In contrast, *Uμ* offers an aural space with room within it to evoke 'accurate fantasies' in the listener which then allows for *self-generated* images of a better world. *Uμ* is antithetical, as is modern psychoanalysis, to the simple reiteration of the status quo. Like much of what is considered art music, *Uμ* aspires at its heart to the emotional expression of the world as it is. It is *self-revelatory,* as opposed to Muzak's more formulaic, disembodied expression.

Adorno's critics do not think he has been fair to either jazz or popular music. Jazz guitarist Volker Kriegel, who in the 1960s studied sociology with Adorno, reported that Adorno "would not have been familiar with Charlie Parker or John Coltrane, let alone their music"[70] and therefore should not generalise – he could not have known the extent to which 1950s modal jazz was virtually a 'different species'[71] as compared to the romantic swing jazz of the 1930s and 40s to which Adorno was disparagingly referring.

Schweppenhäuser (2009) challenges Adorno's view that improvised jazz or the chance experiments of John Cage or Morton Feldman should be dismissed as merely the "noise of advertising" or the "background murmur of the culture industry" (ibid: p. 134). In a similar way, it seems an overreach to relegate *all* ambient music – of which Muzak has long been accused – to a 'soundtrack of

[70] In Schweppenhäuser (2009), p. 112.

[71] 'Free' jazz of the 1950s and 1960s differs dramatically in terms of musical structure and intent as compared to the popular jazz music of the time. This non-commercial form of jazz was created and performed as a radical commentary on the political and social conditions of the time and would therefore be more in keeping with Adorno's views of the correct function and form of music.

consumer culture'. Though much *New Age* music has also been appropriated for commercial purposes, *Uμ* is intended to be *culturally agnostic* and provides a space for reflective commentary on listeners' inner worlds which other forms of ambient music seek to cover over.

Though Muzak and *Uμ* share common antecedents, table 3.1 summarises the fundamental differences between them.

Muzak	*Uμ*
High positive valency	Low positive valency[72]
High emotionality	Moderate emotionality
Strong melodic and harmonic content	Simpler melody and harmony
Popular music; commercial	Art-music; uncommercial
Soothing, nostalgic	Dreamy, reverie-inducing
Highly produced, complex arrangements	Simpler production and arrangements
Use of strings and large orchestras	Use of individual soft-timbral instruments
Limited reverb and sound treatments	Use of reverb and atmospheric sound treatments
Medium tempo and rhythm	Slow tempo, less-defined rhythm
Homogenous, narrow dynamic range	Textured, medium dynamic range
Outward-looking	Inward looking
Optimistic	Indifferent
Saturated, lush	Unsaturated, spacious
Concrete	Abstract
Single-layered	Multi-layered
Synthetic, sterile	Organic, fertile
Of the mind; verbal	Of the senses; pre-verbal
Of the past	Of the present; timeless
Shaping, directive	Unformed, free-associative
Safe, highly comfortable	Safe, less comfortable

Table 3.1 A comparison of the characteristics of Muzak and *Uμ*.

Uμ contains warmth without it being cloying or over-directive. It may evoke nostalgia but doesn't demand it. It does not entrap or stultify. *Uμ* is safe, without being predictable. One may get *lost* in the music, as was Eno's stated aim, but not necessarily *alienated* within it or bored by it. My clinical observations to date suggest that *Uμ* has an expansive and calming effect on patients' moods. When *Uμ* is the catalyst for reverie and imaginal roaming, the consequent shift of awareness may open up creative therapeutic pathways. Via the portal of *Uμ* in the waiting-room, the patient may access a 'meditative sensory moment'. Whether articulated or not, the product of that experience is, one way or another, likely to find its way into the session.

[72] See discussion of Posner's *circumplex model* later in this chapter, where 'happy' would be considered high valence and 'sad' would be low.

3.4 *Uμ* and Negative Capability: Freud, Bion & Cage

Composer John Cage and psychoanalyst W. R. Bion were contemporaries, and both had reputations as original and lateral thinkers. Cage was open about his aversion to music which he experienced as 'too pushy', noting Beethoven, Bach or Handel as examples of this. He held that music needed to allow the listener to 'do his own listening' and create a sense of "an empty space of time, in which one thing or another could happen" (Abella, 2012, p. 722).

Bion's use of the term *negative capability* derives from an expression invented by poet John Keats: "it is when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason" (in Lopez-Corvo, 2003, p. 187).

Cage (2011) felt Beethoven and Bach were full of "all kinds of ideas and expressions of individual feelings", whereas Satie and Mozart allowed for a multiplicity of meanings and made it possible for him "not to feel imposed on, allowed to do his own listening" (p. 721).

Sigmund Freud was famously steadfast in his reservations towards music. Given his scientific mind, if he was going to be moved by something, he needed to know why[73]. He wrote:

> With music, I am almost incapable of obtaining any pleasure. Some rationalistic, or perhaps analytic, turn of mind in me rebels against being moved by a thing without knowing why I am thus affected and what it is that affects me[74].

Cage took up Freud's sentiment but moved it in a new direction. It obviously wasn't all music that caused Cage's ire, but rather certain music he considered limiting. He decried certain music which had "the desire to control"; and added "it leaves no freedom for me" (p. 721). I suggest Cage and Freud are a little different in this respect: Cage doesn't want to be affected ('controlled'), and Freud admits to be affected, but doesn't like to not understand 'why'.

[73] It is also possible that Freud thought if one didn't know why they were moved by music, that one would be susceptible to idealising it, as many others did, claiming music comes from a higher realm, that it's transcendental etc.

[74] Freud, S. (1955). The Moses of Michelangelo. The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XIII (1913-1914): Totem and Taboo and Other Works, 209-238

'Unsaturated' music for Cage offered freedom from 'pushiness'. He needed to assert his freedom to truly 'listen'. At least Cage was able to decipher something which eluded Freud – that it is not music as a totality that might be considered unfathomable or 'controlling'; only a certain kind of music. Freud, of course, had no issue with other artforms like painting or sculpture, so why music?

To Cage, what makes the sound of both Mozart and Satie 'unsaturated' is the absence of dominant emotion. *Uμ* fine tunes the distinction even further. I would consider *Uμ* to be simple unsaturated music – it adds a space within the music for cognitive disengagement which I've proposed will facilitate reverie, an important tool for psychoanalysis. Unlike the complex but 'unemotional' music of Mozart, *Uμ* aims to empty the mind while stimulating the activity of the senses.

In the spirit of Cage, Abella (2012) suggests that one might imagine Bion being concerned about an analyst whose approach might be considered "too pushy", just as *Uμ* avoids stridency or the feeling of emotional imposition. Analysts who come across as preachy, over-loud or domineering might set a tone which constrains an analysand's freedom to express, or even access, deeper issues (p. 723). In effect, Cage and Bion seem to be pursuing the same aim: to be cautious that the artist's (in the case of Cage), or analyst's (in the case of Bion) manner of expression does not *impinge upon* the audience's (or patient's) opportunity for self-exploration.

Uμ's function is also to keep out of the way of the listener – and to give the impression it is keeping out of its *own way*. To be usable for the purposes of psychoanalysis, *Uμ* needs to be *uncluttered* and *uncluttering*.

Cage's claims for freedom and creativity led him to the principle of "*indeterminate compositions*", where he renounced "prescribing what would be done" (2011, p. 726). The same preoccupation is echoed in Bion's invitation to free oneself from the teacher or the master:

> "Don't try to understand me! Pay special attention to your emotional responses to me!" (Grotstein, 2007, in Abella, p. 726).

This is also like Bion's proclamation that the analyst should be free of *memory and desire*, so as to be unconstrained by possible agendas, plans and goals and

achieve an optimum state of receptiveness. It follows from that that the patient will be in a better position to associate freely.

> To achieve this optimal state of receptiveness, the analyst is asked to be in a state of reverie, without memory, desire or intention (Bion, in Levine, 2015, p. 455).

One way in which Cage and Bion differed, however, is that Cage willfully refused to be psychoanalysed.[75]

> I always had a chip on my shoulder about psychoanalysis. I knew the remark of Rilke to a friend of his who wanted him to be psychoanalysed. Rilke said, "I'm sure they would remove my devils, but I fear they would offend my angels". When I went to the analyst for a kind of preliminary meeting, he said, "I'll be able to fix you so that you'll write much more music than you do now". I said, "Good heavens! I already write too much, it seems to me". That promise of his put me off (in Larson, 2012, p. 125).

This quote, though to an extent tongue in cheek, may explain why Cage failed to engage with psychoanalysis. However, the vignette does not so much convey a disconnect between Cage and psychoanalysis as it does present a caricature of a bad psychoanalyst. The doctor's 'oversaturated' approach shows he has abandoned or not understood analytic neutrality. Psychoanalytic treatment is hardly so blatantly 'goal directed' as the quote suggests it is.

Cage might counter by confiding in Freud that he (Cage) could relate exactly to Freud's issue of not wanting to be controlled by music without understanding how or why it does so. But Cage would have assured Freud that music doesn't need to be this way – that musical experience could be a free place to think and wander; less like Beethoven and more like Satie, or other more 'unsaturated' music of which Freud would almost certainly never have heard.[76]

Music, especially *Uμ,* recruits the motives and fantasies already there in the listener's unconscious. With *Uμ,* it's akin to what 'projective tests' do, allowing the

[75] Cage was suspicious of psychoanalysis though he spoke of music's function being "to change the mind so that it does become open to experience" (Kostelanetz, 2003, p. 42), a sentiment which I suggest is expressly 'psychoanalytic'.

[76] Cage elaborates on this thought: "I have difficulty with it because it is so pushy. It has precisely in it what government has in it: the desire to control; and it leaves no freedom for me" (Abella, 2012, p. 722). Abella acknowledges, however, that Cage's sentiments might be idiosyncratic comparisons between these great composers, yet the strength of her paper hinges on the *reasons* Cage gives for his 'likes' and 'dislikes' – which rest on his wish not to be imposed upon, but to be allowed to do his own listening (ibid: footnote 3).

listener to project fantasies and affects into the music. Even where the music is more directive and saturated, it's *still* recruiting the listener's existing emotions.

Melanie Klein was also musical and was known to have played the piano to at least one of her patients. Even Freud was said to hum opera passages to himself (Grier, 2019; Grier *et al.,* 2022). It would seem, if nothing else, that both Klein and Freud were calling up music to help generate an ambient atmosphere conducive to reverie and projections, despite neither of them ever directly referring to the usefulness of music in their clinical approaches. It is this presence of 'musical atmosphere' that I suggest is crucial in the facilitation of psychoanalytic engagement. Without a shared language of art and music, there would be no sensory space for psychoanalysis to flourish.

Freud might be reminded of what his colleagues, present and future, seem to already know: that music's 'decorative' power is as potent and purposeful as any other artform harnessed to evoke psychoanalytic atmospheres. As Jean-Michel Basquiat writes:

> Art is how we decorate space; music is how we decorate time.[77]

Had Freud eventually convinced Cage to try psychoanalysis, and had Cage so much admired it that he eventually even trained in psychoanalysis himself, I wonder whether Cage would have been moved to write music inspired by psychoanalysis, given the significant extent to which his musical and spiritual philosophies were resonant with psychoanalytic thinking. Indeed, the forms of *Uμ* that Cage was already writing could in many ways be seen to be already compatible with psychoanalysis.

Freud, Bion and Cage, in their idiosyncratic ways, intersect in their aesthetic approach to their work. They all advocate open-mindedness, freedom from mental and emotional constraint and the value of negative capability. These qualities highlight important common features in the worlds of psychoanalysis and music. My proposal is for *Uμ* to function as a possible 'sonic bridge' between these two worlds.

[77] See https://www.pinterest.com.au/pin/120752833742581673/ Accessed March 23, 2022

Chapter 4: Characteristics and Properties of *Uμ*

> The musical art often speaks in sounds more penetrating than the words of poetry, and takes hold of the most hidden crevices of the heart... Song elevates our being and leads us to the good and the true. If, however, music serves only as a diversion or as a kind of vain ostentation it is sinful and harmful
> –Friedrich Nietzsche

4.1 Introduction: Is *Uμ* universal?

Prior to embarking upon using *Uμ* as a music suitable for psychoanalysis, the statement I made earlier – that *Uμ is intended to be culturally agnostic* – requires further exploration. Does 'unsaturated music' assume or suggest that there is a 'universal' music, not subject to cultural influences, bias and 'taste'? Will patients entering the psychoanalytic setting have idiosyncratic, possibly adverse responses to *Uμ*, rendering it of questionable clinical value?

To address this, a semiotic analysis of *Uμ* will be undertaken which seeks to specify properties of *Uμ* which may have predictive value in the psychoanalytic context. This analysis will systematise *Uμ*'s sonic features and consider listeners' emotional responses to them.

All physical environments have specific properties and ambiences – the psychoanalytic setting is one unique and relatively unresearched example. The psychoanalytic space (which includes both psychological and architectural elements) is 'culturally saturated' with powerful signifiers and complex 'rules'. The inclusion of 'saturated' and 'unsaturated' elements fits well within psychoanalysis's theoretical and clinical framework.

This section contains a listing of musical properties of *Uμ* and their possible sensory impacts. My contention is that despite the 'subjectivity' of musical taste and its interaction with the psychoanalytic setting, emotional responses to sensory information have common features across populations.

Many human emotions and bodily reactions are similar across cultures. For example, sound experienced as sad, tense, joyous, scary etc. impacts people in comparable ways. Each person has a body replete with sensory apparatus that respond to and mediate experience. Irrespective of birthplace and acculturation,

when sad we are downcast and when happy we smile. Sad is 'down' and happy is 'up' (Lakoff, 1980). This seems to be the case from infancy onward.

If a powerful emotion brings forth a specific sound, it is reasonable to suggest that production of a sound (pitch, timbre, tempo etc.) can predict or evoke an emotion. Understanding the 'metaphors we live by' (Lakoff & Johnson, 2008) can help to guide the properties *Uμ* might adopt or exclude.

Picking up on themes raised earlier, the literature on *conceptual metaphor* is relevant here (Lakoff & Johnson, 1980). Thanks to the media, cultural references for certain musical types and genres are recognisable across the board and there are other forms of music whose provenance can't be traced so easily – it depends on context. Regarding the properties of *Uμ*, however, such as pitch, timbre etc., our *attitudes* about them might be subjective but based on physical kinds of experience, it's well known, for example, when our voices go up or down in volume, or to a wide or narrow pitch range, what that might mean in terms of the underlying emotion (Van Leeuwen, 1999).

Examination of the possible effects of *Uμ* and facilitation of reverie includes the study of *affect regulation*. A 'good-enough mother' (Winnicott, 2021) regulates affect by *containment*. In an attempt to conceptualise the dynamics of affect regulation, Posner *et al.*, (2005) created the *circumplex model*, comprising two independent scales, *arousal* (high and low) and *valence* (positive and negative). *Uμ* would lie at the bottom end of the *arousal* scale (*anger* would be near the top); however movement on the *valence* dimension would be more dynamic, with *Uμ* settling just inside the positive (*happy* is 'high', *sad* is 'low').

Approaching the task of *composing Uμ*, it has been necessary but not sufficient to attempt to demonstrate the theoretical compatibility of *Uμ* with psychoanalysis. To better predict the visceral effect of *Uμ* on patients, its musicological properties require proper exploration and classification.

Uμ's tonalities, timbres, pitches, rhythms, even speaker placement in the room (that is where the sound is coming from *vis-à-vis* the patient) all have semiotic significance. For example, I claim that *Uμ* is accessible, but not 'over-sweet' (borderline positive as per *valence* scale mentioned above). If music contains a majority of major chords, the listener may feel uplifted, or alternatively feel impinged by the happy tones and feel annoyed or manipulated. Voicings

emphasising the *major third* are the strongest carriers of perceived 'positivity'. The whole reason for care and forethought when curating *Uμ* content is to facilitate a connection between the signifiers in the music and the creation of a climate of containment in the psychoanalytic space.

Uμ may evoke painful emotions as a function of the listener's projections, but is intentionally neither dark nor gloomy. It should neither be too sombre nor too brooding. Feelings of tension elicited by undue dissonance could also saturate the atmosphere. A sophisticated sense of neutrality is what is sought – but not a rigid, formulaic neutrality. The climate of the music should be 'room temperature' – neither too hot nor too cold. If *Uμ* was a meal, it would be neither over-spicy nor too bland. Like a forced neutrality, too much blandness draws attention to itself and also dulls the senses – and too much spice dominates and overwhelms.

The main idea here is that *Uμ* assists the aims of psychoanalysis without imposing upon the psychic space. *Uμ* is a container and facilitator of *all* emotions – it does not mandate that some emotions are acceptable, for example *happy* or *calm* ones, and some others, like rage and anger, are not. On the contrary, the *psychoanalyst-as-container* accepts whatever emotions are *in* the container, that is whatever affects the patient brings to the session.

The presence of *Uμ* is intended to unconsciously signal to the patient that no matter how fragmented or despairing they may feel, they will remain supported. Just as a mother manages to contain the rage of her tantrummy infant, the holding environment of therapy is able to tolerate intense affects. This is signified by the reaffirming presence of reverie-inducing *Uμ* in the waiting room. *Uμ* provokes an atmosphere evocative of slight distance, liminality and self-reflectiveness. It is 'soul-ful'. It is perceptibly multi-layered and emotionally complex. It is neither optimistic nor pessimistic; it gives the impression it is not concerned to 'draw attention to itself', but neither is it 'afraid to *be* itself'.

Uμ is cliché-averse with respect to appropriated 'new-age' instrumentation (wind chimes, pan flutes, temple bells etc.). These powerful signifiers evoke 'saturated' associations of spas, temples, exotic holidays, spiritual searching etc. They may also be too *positive* on the *valence* scale, mentioned earlier. For this reason, familiar scale modes, motifs or harmonies associated with recognisable religious or cultural ceremonies are generally avoided.

Uμ aims to be unsentimental and non-directive in tone and intention. It is 'hospitable' enough to invite a connection into the psychoanalytic process, but not so warm as to make the patient feel coerced to 'cheer up' before the session. *Uμ* is more likely to possess an 'awareness of itself at a distance' quality.

So to recap, the aim of *Uμ* is to provide a neutral, auditory facilitative space which enriches the psychoanalytic experience. *From within this space, which is facilitated by Uμ*, the actual psychoanalytic conversation ensues. As already discussed, this is the context in which music has most often been described in the analytic literature. However, these metaphors related to 'musical conversations' within the analytic dyad, though important, are not my main focus. Rather, it is the idea that *Uμ* is a facilitative space that the patient 'walks into', which then allows the psychoanalytic encounter to follow its own 'music' of highs and lows, harmony and disharmony, tensions, resolutions etc. (i.e. following the psychological dynamics of the relationship) *because the Uμ provides a holding, facilitative but neutral environment.*

The proposition that music has a role as a provider of an overarching facilitative ambience in the psychoanalytic space is the primary focus, but it is not sufficient to refer to 'music' in general terms. Hence, a detailed case for *Uμ* is called for, explaining its musical constituents and how they relate to psychoanalysis.

4.2 Rhythm

Rhythm is music's pattern over time. Whatever other elements a given piece of music might have (e.g. motifs in pitch or timbre), rhythm is the one indispensable element of most music – even if the rhythm is not easily discernible.

The beating of our hearts, the pulsing sound of night insects, the drone of the urban environment, the passing of the days, seasons and years constitute the rhythms of everyday life. *Tempo* results from the time delineation between these pulses. The longer the time, the slower the tempo.

Van Leeuwen writes:

> Ninety beats per minute is the pulse rate of the average male adult walking at an easy pace – the musical term 'andante' comes from the Italian word 'andare', 'walking' (p. 39). According to Tagg (in Van Leeuwen, 1999), we should therefore expect tempo in music to be an important parameter in determining the human/biological aspect of an affective relationship to time (p. 39).

Uμ is intentionally slow, but not ponderous. One of its aims is to change physiology and emotion by lowering the heart rate from the 'walking' pace of everyday life to an amble. Response to rhythm and melody is part of the infant's sensory world from well before birth. Rhythm, dynamics, timbre, pitch and melody all embody the special language of mother and baby and set the scene for a lifetime of communicative musicality, as mentioned earlier.

Winnicott (1956) said that too much impingement (excessive sensory saturation) produces a 'false self' – the individual becomes overwhelmed with too much 'not me' being experienced. Conversely, if there is no 'impingement' at all, there would be insufficient sensory input to form emotional life or relationships.

In the context of the analytic space, it is proposed that the rhythm and pulse of *Uμ* may help the patient to discover the 'right level' of sensory impingement. If that could be achieved, the experience of therapeutic process could be deepened by a 'slowing down' in order to 'open up'. Overtly rhythmic music tends to affect thoughts and feelings along with its segmentation of time, which is the reason why *Uμ* eschews it. In the psychoanalytic setting, *Uμ* would pulse or quietly drone, a piacere[78], helping the patient to take stock, gather themselves, and reset[79]. There is a sense of *flow*, where the jagged edge of rhythm is eased to a gentle pulse.

4.3 Harmony and Melody

[78] *A piacere* (It.) literally means 'at pleasure'. Music is to be played freely, at the performer's discretion. Gregorian chant and other forms of devotional music are rhythmically free in this way, as is Hindustani and Javanese music, Sephardic niggunim and many other forms. Satie's Gnossienne No. 1 is another example where the music is composed to be intuitive and flowing (Kirkland, 2013).

[79] In an informal implementation of these ideas, patients observed how the waiting room music served a cognitive and/or emotional 'reset' function, which was unexpected and affirming.

> "When you don't have Western harmony, music becomes textural. The sound - misty and impressionistic - doesn't have to resolve to the next chord. Relish the colours of harmonies." (T. van Leeuwen, 2020, personal communication, 15 March).

Musical harmony and disharmony – consonance and dissonance – are observable in the psychotherapy setting. The interplay of voices and emotions, sounds and silences is experienced as texture – rough/smooth, light/dark, warm/cold. *Uμ* aims to provide a setting which can facilitate dynamic expression of emotions.

Uμ does not rely on traditionally narrative melody. Instead, melodic and harmonic structures interweave or are layered to create abstract texture and atmosphere. In *Uμ*, there is no requirement for the music to tell a story or evoke an emotion. Without strong melody or driving rhythm, the patient is freer to open their senses to unexpected narratives, associations and dreams.

4.4 Pitch and Flow

Pitch is the quality that allows us to classify a sound as relatively high or low. Pitch is determined by the frequency of sound wave vibrations. Frequency is a precise scientific unit of measurement. Pitch, by contrast, although defined by its frequency, also has a subjective component which considers the relative placement of the frequency within the context of a culturally accepted tuning system and in relation to other frequencies.

Augoyard & Torgue (2005) refer to *Drone music* as the presence of a constant layer of stable or minimally variable pitch. Droning can be perceived in urban, rural and industrial soundscapes.

It can evoke feelings of darkness or emotional contraction because of its narrowly pitched, visceral pulsing. It can also create the 'oceanic feeling' of joy and connectedness to nature – think sounds of waves against rocks, insects at sunset, wind in trees, etc. Drone can be *Uμ* – it can create an emotional or spiritual uplift through incremental building of rhythmic and harmonic structures, whilst maintaining a minimalistic, unsaturated atmosphere. Meditative chanting and other devotional music are often based on drone, as are *Uμ* and other contemporary ambient musical styles.

The variation in high and low pitches of words, phrases and non-verbal vocalisations are constituent 'notes' in the 'music' of psychoanalysis. *Uμ* tends to a

narrow range of pitch, reminiscent of spiritual, ritualistic or Eastern music. This repetition can be trance-inducing and facilitates reverie.

A narrowing of range also creates flow, a characteristic of both *Uμ* and of stages in psychoanalytic treatment. Ideally, a patient in therapy must feel safe enough to mentally *wander*, chancing discovery of new things, and be energised enough to *wonder,* to generate some degree of interest or excitement in a process of self-discovery.

Early relationships, when viewed through a psychoanalytic lens, are key opportunities to observe the 'music' of human interaction. The speed, pitch and melody of the mother's voice are experienced by the infant as a mesh of early sensations. In the first six months, infants can discriminate 'positive' (rising pitch) from 'negative' contours (falling pitch), orienting toward the positive and away from the negative. Infants also hear variations in loudness, see vivid or dull colours and feel or sense visceral pressure or movement around them (Fernald, 1985, in Beebe & Lachmann, 2002).

4.5 Tone and Timbre

Some characteristics of sound are 'physical' (pitch, rhythm etc. as discussed above) – they are measurable and perceptually distinctive. *Timbre* and *tone*, however, straddle both physical characteristics and broader cultural considerations.

In the rock music context, Fink *et al.,* (2018) make the distinction between the 'magic' of an instrumentalist's precious '*tone'* (think Eric Clapton or Jimi Hendrix), and '*timbre'*, a term favoured by acousticians and classical musicians, despite timbre's "patina of scientism" (p. 8). Fink *et al.* believe that there is a complex relationship between concepts of timbre and tone. *Timbre* refers to the 'real' physical and perceptual correlates of the object (instrument), whereas *tone* is *experiential*, overlayed and transformed by an elaborate set of 'social negotiations' (pp. 9-10).

It seems clear that an instrument's tone, a piece of music, or a conversation between people, is rich with cultural and perceptual meaning. "I don't like the

tone of your voice"; "the uncomfortable tone of that meeting"; *"In a mellow tone"*[80] and so on.

Essential to the experience of *Uμ* is its instrumental timbrality – and tonality. Examples of preferred instruments could be soft solo or choral voice (without lyrics), bass or alto flute, cello, marimba, shakuhachi[81], nylon string guitar, harp, muted or felt-treated piano, flugelhorn, muted trumpet, analogue synth pads, subdued strings, brass or woodwinds, etc.

> A stringed instrument's tone is not simply "built into it" by the luthier or "heard" in more or less sophisticated ways by the listener; it is also the "structure of feeling" that organises the encounter and invests it with a force and intensity that is hard to put into words. Reducible to neither the properties of artifacts nor the sensibilities of individuals, tone demarcates an affective field of interaction between people and things that materialises the general mood or feeling of that relationship (Dudley, 2014, in Fink *et al.*, 2018, p. 4).

Semiotic considerations of qualities such as timbre (Van Leeuwen, 1999) will determine how *Uμ* will be constructed. *Uμ*'s atmosphere will be shaped by the way instruments are bowed, tapped, hit, blown, articulated etc. Instruments' sound qualities, such as timbre and tone, and the impact they might have on the listener, such as a feeling of *tension*, will result in whether or not particular instruments are suitable for *Uμ*.

Using the *tense/lax* spectrum[82] as a key example of a timbral dimension relevant to *Uμ*, Van Leeuwen states:

> The sound that results from tensing not only *is* tense, it also *means* 'tense' – and *makes* tense... Public life in the city is full of tense sounds – high heels on marble stairs; the clatter of forks, knives and plates in the restaurant kitchen; the metal doors of cars and trains slamming shut. Compare them to soft shoes on grass, the dull thud of the rubber-lined fridge door, the muffle of heavily carpeted and cushioned rooms, and immediately tension will fall away (1999, p. 131).

[80] Jazz standard composed by Duke Ellington in 1939.
[81] The Japanese and ancient Chinese wood flute Shakuhachi may, to the listener, feel 'unsaturated', alone or in combination with other instruments, yet the sound of the pan flute, despite the instrument being materially similar, is considered 'saturated' because of its over-identification with new-age and relaxation music.
[82] In addition to 'tense/lax', van Leeuwen (1999) discusses other relevant dimensions of voice quality and timbre: loudness/softness; nasality; rough/smooth; soft/loud; breathiness and vibrato/plain.

This quote provides a good illustration of how different 'intrusive' sounds (clattering forks) and 'unintrusive' sounds (soft shoes on grass) evoke or relieve *tension* and how such considerations would influence decisions regarding correct timbres for *Uμ* compositions.

Instruments such as solo violin, saxophone, trumpet and glockenspiel can *impinge*, eliciting feelings of tension and unease, which flutes or other mellow timbres might not (Van Leeuwen, 1999). String sections used lyrically are designed to evoke 'emotionality' through their bowing style, intonation and use of vibrato, and are not generally designed to create a 'neutral' or 'unsaturated' atmosphere. Vocal or instrumental 'breathiness', another striking example of timbre, can introduce a perception of 'intimacy' to music which would 'saturate' it.

Autonomous Sensory Meridian Response (ASMR)[83] is a good example of 'saturated' sound design, using close-miked, breathy timbres and vocal textures to evoke 'sensual pleasure' or 'cosy comfort'. By contrast, *Uμ* creates distance and free space around itself, for example the sound of an echoed voice at the end of a pathway or corridor; the rustle of the wind in the trees, the muted thud of heavy waves on rocks, etc.

4.6 Arousal of Emotion

Music has been said to have a unique ability to convey a nuanced emotional experience that lies beyond the scope of verbal language. What is it about music that can do this? Music as both a 'non-verbal language' and an 'emotional language' needs to be considered.

Regarding the case of 'non-verbal language', psychoanalyst and classical musician Julie Nagel (2013) gives another example of how the semiotic properties of music have the capability to arouse intense affects.

> Music is a dynamic process of organised sounds and silences that occur in notational, harmonic, rhythmic, and temporal concert time, but is also a process it becomes – as does the analytic process – a part of one's internalised timelessness. Thus, music's sonic signifiers have the capacity to evoke latent fantasies, screen memories, and bodily

[83] ASMR – *autonomous sensory meridian response* – was coined in 2010. It is said to produce 'tingling' bodily sensations triggered by breathy whispers and close-miked crackles (Poerio et al., 2018).

> sensations that in turn have the potential to link the psychic past with the present, to join affect with idea, and feeling with meaning (p. 81).

In the case of 'emotional language', the analyst and analysand's acceptance of ambivalence and confusion are states of emotional uncertainty to be plumbed over time. *Uμ* acts as the container of projections as well as a stimulus for associations – it is both a 'non-verbal' and an 'emotional' language.

Philosopher Susanne Langer (1942) has written:

> The real power of music lies in the fact that it can be 'true' to the life of feeling in a way that language cannot: for its significant forms have that *ambivalence* of content which words cannot have (p. 243).

More recently, Kennedy (2020) wrote:

> A work of music, like any art, is profound when it increases our insight into our understanding and appreciation of the world, it adds perspective, and shows emotional depth; it feels truthful in some difficult to define way and opens up horizons rather than closes them down (p. 140).

Pike (1972) explored the affective response to music and based his findings on phenomenological reports from his subjects. Over a two-year period of study, Pike found that the emotional response to the same piece of music was remarkably similar between subjects. However, he favoured the use of the term 'emotional experience' of music over the term 'emotional response'.

> Experience is a more inclusive term in relation to the totality of consciousness based on perceptual moments (p. 265).

Pike (1970) was suggesting that music, the senses and the body reside within the one 'psychic skin'.

> Music, the thing 'out there', although acting at a distance, is in immediate contact with the listener's mind and body. He undergoes its meaning. (Music) intrudes itself, denies the distance and enters into him (in Frederickson, 1986, p. 648).

In terms of distinguishing right- (emotional/intuitive) and left-brain (cognitive) processes, Peretz *et al.*, (1998) described a musical individual who could still enjoy music despite a serious left-hemisphere stroke which rendered him unable to

remember any details of the music apart from the emotions (happy-sad) it aroused in him.

Panksepp & Bernatzky (2002), discussing Peretz *et al.'s* research, write:

> Our overriding premise is that, although all our musical preferences are ultimately culturally conditioned, our minds have been prepared by brain evolution to resonate with certain affective features of life, especially social life, that can be encoded and symbolized in the melodic variations, harmonic resonances and rhythmic pulsations of sound. Indeed, the ability of music to stir our emotions rather directly is a compelling line of evidence for the conclusion that cognitive attributions in humans may not be absolutely essential for arousing emotional processes within the brain/mind (p. 137).

This is similar to the mother-infant communicative musicality discussed earlier, and argues for a truly cross-cultural recognition of sound and music.

Many languages and cultures have words and practices which describe a special appreciation of art, time and nature. *Duende*, a Spanish word which is defined as 'passion' (OED), but there is a broader definition: *the mysterious power of art to deeply move a person* (Emmanuelle, 2014). Another evocative term is *Sharawadji*, described as:

> a feeling of plenitude that is sometimes created by the contemplation of a sound motif for a complex soundscape of inescapable beauty... under the sharawadji effect, the mind is set in motion despite a certain fear, a certain discomfort... Sharawadji, a semiotic effect, can manifest itself at the behavioural level by a temporary breathlessness, a hesitation between attraction and repulsion (Augoyard & Torgue, 2005, Loc. 2239).

The *sharawadji* effect describes a natural ambience of rich, encompassing, realistic soundscapes. The atmosphere of a psychotherapy session could also feasibly be described as *sharawadji* if *Uμ* is present. *Uμ* may be the conduit of *sharawadji* in the therapy setting which opens up the non-verbal, emotional dimensions of the psychoanalytic experience.

Uμ contains elements of *sharawadji* and drone, built on the musical properties of pitch, timbre, rhythm, loudness etc. discussed above.

Shinrin-Yoku, literally 'forest bathing', is also known in the West as 'Nature Therapy'. *Shinrin-Yoku* advocates the therapeutic benefits of listening to the

sounds of nature and the appreciation of 'natural silence', which Dr Qing Li (2019) has called "one of the most endangered resources on the planet". *Dadirri* (Ungunmerr, 1988) to indigenous Australians means *inner deep listening and quiet awareness.* Most Australians understand that Aboriginal people have a deep respect for Nature and the sacredness of land. In the *Nauiyu* language of the *Malak Malak* people of the Daly River, Northern Territory, *dadirri* refers to deep listening, contemplation and community connectedness.

Hygge is a Danish and Norwegian word for mindful contentment of everyday things and the celebration of family, warmth and cosy ordinariness. The German language has a word which has a similar meaning: *Gemütlichkeit,* or cosy comfort. Related to the above is the Welsh word, *Hiraeth.* Loosely translated as 'nostalgia', this word can equally suggest 'a person or era that is sorely missed' or 'the sweet sounds of the past'. From a distance, nature touches but does not impinge. *Uμ* is inspired by the same thing that inspires many people across religions, races and cultures: the sounds of nature and the art of quiet reflection and free-floating awareness.

The *Uμ* I have composed contains Western and Eastern melody, harmony and rhythm, interpreted through decades of psychoanalytic listening and learning. *Uμ* is not simply appropriated 'nature sounds' (such as thunder, running water, birdsong etc.) with melodies superimposed, nor is it culture-bound musical tropes, borrowed for effect. *Uμ* rather attempts to distil a broad range of sources and inspirations and integrate them in such a way as to create something new.

4.7 Summary

Satie, Cage, Eno and others discussed in the previous chapter have been pioneers in the exploration of the psychological and sensory nature and function of sound. From these antecedents, the concept of *Uμ* has emerged. I have proposed how *Uμ* could complement clinical psychoanalysis whilst staying close to traditional applications of the psychoanalytic frame.

In explaining the characteristics of *Uμ,* I have described its function as a kind of *'mise-en-scène',* an atmospheric backdrop which can foster the development of reverie, dreams, associations etc. in the psychoanalytic setting.

Considering these 'free associative' similarities between *Uμ* and psychoanalysis, the questions I seek to answer are:

Uμ may enhance therapeutic process by containing the patient's tense or chaotic, pre-session frame of mind, allowing more freedom for thinking. I propose the music may indeed *stimulate* in the patient a greater inwardness – and an enhanced capacity for drawing deeper feelings into consciousness. *Uμ* may also *simulate* unconscious processes and assist in the free associative and *'working through'*[84] stages of psychoanalytic therapy.

Psychoanalysis has frequently been described in musical terms, due in part to its improvisational and sensory nature – the mind and the senses are *embodied*. The literature has described the '*music of psychoanalysis'* metaphorically, in terms of its ambient sound, interactive speech, vocalisms, etc. This thesis takes this notion of music a further step, articulating a literal role for music as well – that is, that *Uμ* is a music *for* psychoanalysis to be utilised *in* the psychoanalytic setting.

This chapter widens the conceptual net around music and psychoanalysis and will lead from theoretical to practical applications. By curating and producing *Uμ* and placing it in the psychoanalytic setting, I am suggesting that *Uμ* will perform a therapeutic role, as attested to by patients during the informal implementation of these ideas.

Uμ prompts an inner experience of 'listening', like a memory might be prompted by a salient external event. As a possible 'between session' transitional experience, *Uμ* is ideal; in part, because music is now so easily accessible. To rekindle elements of a previous session or imagine features of a future one, the patient can 'tune in' at any time to a relevant Spotify playlist (or for that matter to the surrounding sounds of nature).

Uμ may calm and contain as the patient prepares in the waiting room before their session and as they exit the therapy space afterwards.

[84] The essence of *working through* is "the gradual and painstaking assimilation of insights gained as a result of repeated dissolution of resistances" (Akhtar, 2009, p. 310).

Chapter 5 – Curating and Composing *Uμ*

> There is nothing to prevent anyone from examining a song after having listened to it, deconstructed it, and explored its harmonies and tunes. However, before doing these operations, we need simply to be carried away by its sound. Often, buildings make their magic and genius felt in the same way as songs. In the same vein, an analytic session must be experienced without memory or desire, in the here and now *(hic et nunc)*, in order to permit genuine and authentic communication (Schinaia, 2018, p. 129).

In the previous chapter, qualities of music relevant to *Uμ* were explicated. This chapter will explain how *Uμ* will be *curated* for this project, and original *Uμ* purposefully *composed*.

5.1 Spotify playlists[85]

Although *Uμ* as a genre is new, there is much music on *Spotify* playlists (and other streaming platforms) which comes close to it. As the names and descriptions of the following *ambient-orientated Spotify*-curated[86] playlists suggest, as shown in Table 5.1 below, the content of the music contained in them resonates with the properties of *Uμ* and the uses to which *Uμ* might be put.

Many of these playlist titles suggest some common ground with *Uμ* – words like '*ambient', 'calm', 'chill', 'relaxation', 'atmosphere',* '*meditation'* etc. which fall under the rubric of 'relaxation music' – but this music is not necessarily *Uμ*. The primary aim of *Uμ* is not 'relaxation' as such. *Uμ* is more about reflection and facilitation of introspection than about escapism or goal-directed 'calming', though *Uμ* might be used for those purposes as well. Fewer playlists, with such descriptions as *minimal, emotional, classical, hypnotic, floating, deep listening, concentrating* etc. might actually contain music closer to the aims of *Uμ* because they suggest evoking internal states and unconscious thoughts and emotions.

5.2 *Uμ* Curation and Analysis – A two-stage process

[85] *Spotify* is the most popular music streaming platform (as of July 2022), with over 180 million subscribers worldwide. Its vast music catalogue and tailor-made algorithms and playlists allow dynamic song suggestions to users. Playlists comprise a group of songs or musical pieces either curated by *Spotify* itself or by *Spotify* users who upload their own self-titled playlists.

[86] The playlists noted are examples of those curated by the Spotify company itself. These playlists are increasing daily. Hundreds more user-curated playlists related to ambient, mindfulness, chill-out and similar are uploaded to Spotify.

Imagination is the prerequisite of understanding

–Hannah Arendt

There were two stages in the evolution of *Uμ*:

Stage 1 involved an intuitive approach to listening, composing and curation. This is consistent with my role as a psychoanalytic therapist – that is, to begin with a more unconscious and intuitive approach.

Stage 2 involved a more structured analysis of components and properties of music and sound. I named the methodology used for this purpose *Uμ Grid Analysis (UGA)* (see Table 5.2 below).

Stage 1 – Intuitive

This description is used in a non-verbal, experiential and 'pre-analytical' sense – *not* in the sense of 'mysterious', un-nameable forces that are outside one's control and evading logic. There is a logic to ambient meaning-making that involves semiotic connections, both conscious and unconscious.

Like any creative process, whether writing music, prose, painting or poetry – or for that matter sitting in silent reverie in a psychoanalytic session, waiting for what may 'well up' between patient and therapist – a process of immersion, spontaneity and focus draws upon a lifetime of intellectual and emotional experience.

My task in choosing appropriate music from the list of potentially suitable playlists (see Table 5.1 below) was largely completed in the first eighteen months of the project. I auditioned 42 relevant *Spotify* playlists – approximately 8,400 pieces of music. Each playlist consisted of between five and 18 hours of music.

Of the thousands of potential *Uμ* songs auditioned, the final cull took the number to around 1,000. This playlist, under constant review, was on continuous cycle over many months in my office waiting room. During their analytic session, my patients would occasionally comment on their reactions to the music, as well as to other aspects of the renovations. Some are aggregated and discussed in Chapter 7.

Any music not deemed *Uμ* was removed from the playlist. The 1,000 was culled to 370 songs which I was satisfied were *Uμ*.

Spotify Playlist Name	Playlist Description by *Spotify*
A Minimalist Shell	Minimalism in many forms
A Place to Think	Soundtrack your day with a gently visceral selection of piano and synth pieces by European composer and activist Max Richter
Ambient and Minimal Classical	Floating Through Space
Ambient Essentials	All the greatest Ambient tracks in one place.
Ambient Relaxation	Relax and unwind with chill, ambient music
Ambient: Deep	Deep and often beatless ambient – both new and old
Ambient: Groove	Atmospheric grooves and instrumental downtempo, both vintage and new
Ambient: Mod classical and post-rock	Modern classical, eclectic folk and post-rock exotica, both old and new
Ambiente	The home of today's cutting-edge Ambient, Atmospheric and Neo-Classical music
Atmosphere Acoustics	Mellow, minimalist and spatial acoustic and singer/songwriter
Atmospheric Calm	Melt into the Atmospheric Calm with these mellow beats and ambient tones
Atmospheric Piano	Atmospheric and emotional piano pieces
Binaural Beats – Focus	Enhance your concentration by travelling through different brainwave frequencies until you reach peak awareness in Gamma
Brain Food	Hypnotic electronic for studies and a relax
Calming Choir	Relaxed to the calming sounds of choral music
Calming Jazz	Relaxing sounds of Modern Jazz
Cinematic Concentration	Music for focus, relaxation and concentration, all with a cinematic vibe. Downtempo, classical, instrumental, all with electronic textures
Classical Meets Electronica	Modern Classical sounds with Electronic Textures

Day Dreamer	Drift away with enthralling instrumentals
Deep Focus	Keep calm and focus with ambient and post-rock music
Deep Listening	Immerse in an imaginary panorama of atmospheric soundscapes
Dreamy Vibes	Hypnotic Bliss
ECM Atmospheres	Levels and degrees of light and sound: an intuitive journey through ECM's audible landscape
Electronic Concentration	Stay focused with this collection of electronic sounds
Emotional Cinematic Music	Beautiful melodies, soaring strings and a cinematic vibe
Exospheres	Explore the inner worlds floating in the imagination of experimental ambient music producers
Floating through Space	Ambient drone to make you feel weightless
Indie Classical: Composed in 21st Century	50 highlights of classical music composed in the new millennium
Instrumental Study	A soft musical backdrop for your studies
Japanese Ambient/New Age	Combination of the classic 'yoshimura-esque' new age sound with more typical ambient/drone. All Japanese artists
Lava Lamp	Contemplate the universe in a bottle of friendly coloured magma
Light Academia	Daydreaming, an unfinished book, soft sunlight and a fresh pot of tea
Meditate to the Sounds of nature	Calm ambient music with gentle nature sounds
Minimalism	Including genre-defining classics (Steve Reich, Philip Glass), postminimalism (Paul Dresher Louis Andriessen), holy minimalism

Music for Concentration	Minimalism, electronica and modern classical to concentrate to
Musical Therapy	Soothe your mind with gentle instrumentals
Natural Concentration	Study, focus or relax with a wealth of natural sounds...
Not Quite Classical	The composers and musicians bending genres, redefining rules, and bringing classical music into the 21st-century
Peace	Peaceful instrumentals to help keep you calm
Peaceful Guitar	Unwind to these calm classical guitar pieces
Peaceful Piano	Relax and indulge with beautiful piano pieces
Peaceful Retreat	Relaxing and salutary ambient music
Piano in the Background	A calm piano soundtrack to all activities
Pitchfork's 50 Best Ambient Albums of All Time	Wallpaper music? None here. These are albums that have shifted moods and created new worlds
Quiet Moment	Gentle classical music to help you relax and reflect
Reading Chillout	Calm music to help you focus on your reading
Relaxing Massage	Soothing drones, ambient piano and new age music
Sleep	Gentle ambient piano to help you fall asleep
Stress Relief	Calm your mind with gentle piano and ambient
Study Zone	Soft pop ballads to help you focus, think and get through that homework!
The Piano Bar	A relaxing atmosphere of jazz piano sounds
The Sound of Compositional Ambient	The sounds of Neo-Classical, Drone, Ambient, Minimalism, Post-Rock, Fourth World
The Wilds	Revel in some key gems and explore the sprawling musical landscape

Zen – Indie Folk for Focus	Zone in (or out) with ethereal, meditative instrumental indie folk and acoustic tracks

Table 5.1: Examples of 'ambient' Spotify playlists 2022

Stage 2 – Conscious

After completing the initial intuitive stage, a more 'conscious', structured analysis of the music was undertaken. A methodology was created and applied to break down the *Uμ's* semiotic features for further analysis. This approach was named *Uμ Grid Analysis* (UGA), based on three sub-groups of elements:

1. A group relating to experiential, sensory-based features of the music which can be experienced 'in the body' (such as tempo, loudness, timbre etc) and in one's own capacity to make sounds. These attributes relate to the emotional states forming part of everyday life. If, for example, one is highly emotional, the vocal pitch range would widen; if one is emotionally 'flat', that would be reflected in monotonous-sounding speech. High drama in opera would reach the top range of notes; prayer-like reverence would be embodied in a far closer range of pitches.
2. A group – examples being 'stereo field' and 'reverb/delay' – which are 'technical' properties of sound added in the studio to help create atmospheres which can evoke particular emotional responses.
3. A third group containing more apt signifiers for reverie because of their cultural reference and provenance and associations through prior listening experience. Styles, genres and instrumentation fall under this category.

On the question of 'genres', even if the listener has a pre-existing preference for say classical, jazz or other specific music, *Uμ* is a 'different species'; it is primarily '*background*' music – a genre in itself – and, although it draws on other genres, listening to *Uμ* might ultimately render a listener's genre preference less relevant. The same notion of context would apply to 'film music' or music for advertising.

Regarding instrumentation, I suggest two examples: pan flutes and sitars might have somewhat unequivocal semiotic associations and should therefore be used with caution in *Uμ*. Other instruments, depending on how they are presented, might appear to sound less culturally 'saturated', and therefore be more usable.

The issue of 'universalising' can be controlled for by considering who is listening and identifying the cultural context of the performative practice.

Table 5.2 (next page) provides an overview of the UGA grid analysis framework.

Property	Drop-down menu items
TEXTURE Layers within the arrangement, giving a feeling of depth and dimensionality	High Medium Low
PITCH RANGE The distance between the highest and the lowest notes	Narrow Medium Wide
RHYTHM The degree of defined or repeating pattern or movement of sound	Free Drone Implicit Pulse Explicit Pulse
TEMPO The speed of a given musical piece	Slow Medium Fast
LOUDNESS The amplitude of the sound; the magnitude of the auditory sensation	Soft Medium Loud
REPETITION The degree of repetition of melody, harmony or rhythm	High Medium Low
INSTRUMENTATION The particular instrument or instrument group used in a piece of music	Nylon Guitar Harp Woodwind Atmospheric Piano Flute Muted Horn Electronic Lead Electronic Pad Drum Strings Electronica and Piano Reverb Electric Guitar Textured Vocals Electronica Orchestral
TIMBRE The character or quality of a musical sound. This is influenced by the physical makeup of the instrument (wood, metal etc) and the style of playing which modulates the sound (embouchure, finger position, etc)	Relaxed Medium Tense
ATTACK The immediacy of the sound	Muted Medium Sharp
MELODY The sequence of single notes that is musically satisfying; the tune	High Medium Low
STEREO FIELD The left and right channels which comprise the stereo image, which locates particular instruments within a 180-degree field for the enhancement of listening space	High Medium Low
REVERB/DELAY Audio signal processing techniques which create a sense of space and depth for the listener, also modulating tone and character of the music	High Medium Low

GENRE The style or category of the music	New Age Modern Creative Minimalism Folk Jazz Electronic Ambient Classical/Late Romantic Solo Improvisation Experimental Dream Pop Classical Ambient Film Music Experimental Ambient
DYNAMICS The variation in volume between the loudest and softest passages	Narrow Medium Wide
MOOD The temporary state of mind or feeling stimulated by the music	Reflective Solemn Hopeful Dark Upbeat Poignant Expansive Introverted Wistful Dreamy Spacey Thoughtful

Table 5.2: *Uμ* Grid Analysis (UGA)

Appendix 1 contains screenshots of the longform UGA as it was in Excel format, with the included 370 pieces of *curated Uμ*, 150 of them analysed and populated via drop-down menus within the Excel UGA. Appendix 2 contains screenshots of the UGA for the *original Uμ*, which included 21 composed pieces and showed a comparison on the grid for the Stage 1 (intuitive) and stage 2 (conscious/analytical) processes.

In Table 5.3 below, I expand on Table 5.2 by providing a synoptic overview of the desired qualities of *Uμ.*

TEXTURE
I have utilised the word 'texture' to refer to everything which can be felt. 'Roughness' is a related word which includes 'imperfection' and 'layering'. Van Leeuwen (1999) refers to roughness as a quality avoided by Western classical music in its composers' aspiration towards 'perfection' and 'polish'. By contrast, vocal hoarseness and raspiness are valued in African-American gospel traditions. Van Leeuwen comments, "Throughout the industrial age, the sounds that have characterised the urban environment have been rough. Doors

and floorboards creak, typewriters rattle, trams rumble and grate in their cast-iron rails" (p. 132).
Regarding *Uμ* in the psychoanalytic context, I value 'HIGH' musical texture as representing the multiple or complex layers of thought, memory, dreams and ambient environmental sounds which suggest the unresolved, unpolished and unfinished nature of things. The physicality of the body is present in *Uμ* and not 'aestheticised', sanitised, edited out or smoothed over like an over-produced or perfectly polished production. A central tenet of psychoanalysis is to give 'permission' to include the fullest range of emotions. The textural qualities of *Uμ*, for example, purposely include (and don't exclude), for example, the sound of the breath of the musician or the scratching sounds of the plucked strings or the tap of the piano pedal, etc. This is the crucial difference between *Uμ* and *Muzak*. Both provide ambient, background sound, but the former is reflective of 'bodymind' (mentioned above), textural and 'rough' – in short, 'human', whereas the latter is synthetic, 'perfect', emotionally restricted, bland and mass-produced. This distinction will be exemplified when analysing my original compositions.
High
Medium
Low

PITCH RANGE
Wide pitch range, in a musical context, suggests high drama and strong emotional content. 'Narrow' pitch range suggests greater reflectiveness and 'interiority'. For example, Van Leeuwen (1999) writes how meditative and inward-looking melodies move down in small steps. This would also apply to *Uμ*, where downward melody in small increments is preferred. Van Leeuwen continues, "wide pitch range allows us to give vent to strong feelings, whether of excitement or shock, of grief or joy, and that the narrow pitch range constrains the expression of strong feelings" (p. 106). For these reasons, *Uμ* favours a narrow pitch range.
Narrow
Medium
Wide

RHYTHM
Defined rhythm groups sound in ways which raise issues of 'provenance' (where the sounds come from) and the meaning and application of those rhythms (the huge range of forms and expression such as ballroom, line dancing, tap, ballet, hip hop, etc). 'Unmeasured time' lacks an obvious beat and has an 'uncanny' quality because, unlike the drone, most humans cannot practise 'circular breathing'. That is why, according to Van Leeuwen (1999:52), it is an apt signifier for 'eternity'. Referring to Indian raga, Van Leeuwen (quoting Coomaraswamy) writes "(the drone) is not supposed to sound

interesting like the piano accompaniment to a modern song, but is the medium in which the melody lives, moves and has its being... It is heard before, during and after the melody: it is ageless and complete which was in the beginning, is now and ever shall be" (ibid: p. 52). Van Leeuwen continues, "the meaning potential of being 'not human' and 'not timed' can become available to signify 'God', 'nature', 'the universe', 'the supernatural' and so on" (ibid: p. 54). Extrapolating from the external universe to the 'inner' universe, unmeasured time such as pulse or a drone is a preferred quality of *Uμ*. A pulse is not a strict division of time into measures like tempo; it is more dependent on attack, loudness, pitch, relative duration and other factors. A pulse signifies 'inwardness', 'reflectiveness' and 'expansiveness'. This may result in opening the patient's mind and facilitating reverie.
Free
Drone
Implicit Pulse
Explicit Pulse

TEMPO
Uμ is slow. It is designed to reduce the pace of life, to open spaces in thought. Ninety beats per minute is the normal heartrate of the walking male. The sitting heartrate is around 70 BPM. Using *Uμ*, a heartrate of below 70 BPM is aimed for. A slower heartrate feeds back to the mind that the body is relaxed; this can lower anxiety. That is why the rhythmic pulse of *Uμ* is between 60 and 70 BPM. Slower music is expected to facilitate bodily states more facilitative of reverie. Tagg (quoted in Van Leeuwen, 1999) writes, "we should therefore expect tempo in music to be an important parameter in determining the human/biological aspect of an affective relationship to time" (p. 39).
Slow
Medium
Fast

LOUDNESS
Semiotically, loudness can be associated with dominance and power, and softness with humility, intimacy and confidentiality (Van Leeuwen, 1999:133), the very qualities most valued in the psychoanalytic setting. The patient in therapy must feel permitted to express his or her voice passionately, without limitation. The softness required of *Uμ* provides a model of the therapist 'making room' for the patient, as suggested by the spacious music that does not insinuate itself or intrude.
Soft
Medium
Loud

REPETITION
Uμ has much in common with 'minimalism', but does not fit squarely into the genre. Like *Uμ*, minimalism is marked by a lack of narrative and melodic structure and a focus on the inner modulations of the music. However, at its extreme, minimalism can be highly technical and sonically jarring. *Uμ's* provenance lies in Erik Satie's 'furniture music' and John Cage's music of randomness and imperfection. Brian Eno's ambient music is also minimalistic, but a quieter, more melodic form. *Uμ's* repetitiveness has soft edges and a slow attack. The sounds tend to modulate over time to create a degree of melodic interest and variation.
High
Medium
Low

INSTRUMENTATION
There is no particular instrument or group of instruments specified for *Uμ*. The main function of instrumentation is to create musical atmospheres (pitch, timbre and dynamics are also relevant) able to evoke reverie. Smaller ensembles, rather than large orchestras, tend to work best, with the combination of a few instruments blending to form an agreeable sound. The instruments highlighted on this list usually produce the most positive results.
Nylon Guitar
Harp
Woodwind
Atmospheric Piano
Flute
Muted Horn
Electronic Lead
Electronic Pad
Drum
Strings
Electronica and Piano
Reverb Electric Guitar
Textured Vocals
Electronica Orchestral

TIMBRE
Timbre refers to the character or quality of a musical sound. I have focussed on timbre in the context of *Uμ* as creating a sense of 'tension' or 'relaxation'. Tense sounds impinge and might contribute to a feeling of being threatened. It is important that, in *Uμ*, the instruments' timbre contributes to an environment

which, above all, indicates 'safety'. *Uμ* draws on organic sound with a breathy quality suggestive of intimacy. Shepherd (quoted in Van Leeuwen, 1999) describes the singing voice of 'woman as emotional nurturer' – "soft and warm, with an open throat, and relatively low. It uses the resonating chambers of the chest so that the voice comes from the region of the heart or the breast" (p. 137). That is why *Uμ* favours a muffled, 'felt piano' (a piano treated with felt placed between hammers and strings) rather than a stock piano, harpsichord or xylophone with a sharp, striking attack.
Relaxed
Medium
Tense

ATTACK
As noted above, *Uμ* adds atmospherics which provide space for the listener to float and gently subvert the demands of time and place. Therefore, in *Uμ*, the instruments' attack is muted, mitigating feelings of aggression or impingement. It is akin to a person being shouted at, versus being whispered to; someone being pushed versus someone being stroked.
Muted
Medium
Sharp

MELODY
Melody is implicit in speech, and speech, along with its non-verbal counterpart, is the mode of communication in psychoanalysis. As discussed earlier, the analyst's vocal melody needs to remain supportive but in the background, and *Uμ* must support this by way of its unobtrusive melody. In *Uμ*, like many forms of music, melody orientates the listener and provides emotional colour. Strong melody may direct the listener with unnecessary information, thereby reducing the space for free association.
High
Medium
Low

STEREO FIELD
'Binaural' relates to listening with the left and right side of the stereo field tuned to a slightly different frequencies or sounds – too small to sense 'out of tune-ness' but big enough to widen the experience of space and movement in the stereo field. Many of the sounds utilised in the composed *Uμ* recordings are

generated using a binaural synthesiser (the UDO Super 6), a new instrument specifically designed, among other things, to enhance the dynamic experience of the stereo field[87].
High
Medium
Low

REVERB/DELAY
Reverb hardware, software and plugins in music production replicate the natural acoustics of spaces such as cathedrals, caves, canyons and almost any other space imaginable. Reverb can also be used to create emotional effects such as mystery, romance, fear, melancholy etc. Mo *et al.*, (2016) found that reverberation length had a strongly significant effect on the emotional characteristics 'Mysterious (Mysterioso)'[88] and 'Romantic' (Romantico; Affettuoso) [89], and a medium effect on 'Sad', 'Scary' and 'Heroic' (p. 966). Reverb is valued as a property of *Uμ* because of the emotional qualities it adds to the timbres of instruments, as suggested by Mo *et al*'s research. Reverb enhances *Uμ's* 'dreaminess' (allied to the 'Mysterious' category in Mo *et al*'s research) and its 'affective connectedness' (allied to the 'Romantic' category in Mo *et al's* research). In *Uμ*, reverb is also used to signify 'spaceyness' (expansiveness and other unconscious processes).
High
Medium
Low

GENRE
Uμ draws influences from these listed genres but is also a 'new' genre of its own. *Uμ* contains elements of romantic-period classical, experimental ambient, minimalism and classical ambient.
New Age (Biomusic)
Modern Creative
Minimalism
Folk
Jazz
Electronic Ambient

[87] "In Binaural mode, the *Super 6* Features a true stereo signal path in which its twelve voices are twinned to form six stereo 'Super' voices. Consequently, the left and right channels, and each of your ears, are assigned a complete synthesiser voice. Starting with the stereo oscillators, parameters of both channels of each 'super voice' can be independently controlled, facilitating the player's creation of gorgeous stereo images. The effect on the sound ranges from subtle to extreme stereo movement and enhanced sense of spatial positioning relative to conventional monaural signal-chains." (UDO Super 6 Owner's Manual Version 3.0, July 2021, p. 13).
[88] *Misterioso*: In a mysterious manner (Rutherford-Johnson *et al.*, 2013, Oxford Dictionary of Music Online).
[89] *Romantico: Characterised by the expression of love*; *Affettuoso: Performed with emotion or tenderness*. Romantic-period music is associated with nature, the arts, poetry, philosophy and aesthetics.

Classical/Late Romantic
Solo Improvisation
Experimental
Dream Pop
Classical Ambient
Film Music
Experimental Ambient

DYNAMICS
Although Romantic music is aligned with the expression of emotion and its orchestration often uses a wide dynamic range[90], *Uμ* restricts this emotional range by using instruments like felt pianos and synthesisers which, as Van Leeuwen notes, "do not allow ongoing dynamic variation (and) are always a touch more abstract, lacking the most immediate traces of human articulation" (1999, p. 173).
The sound of *Uμ* in the waiting room, and the dynamic range of the therapist's voice, whilst hopefully not monotonous, operate within a fairly narrow dynamic range.
Narrow
Medium
Wide

MOOD
Melody often plays a key role in the expression of emotion and the generation of what may be called 'mood'; however *Uμ*, by contrast, steers away from sole use of melody to represent an emotional 'voice'. Rather, *Uμ* aims to evoke mood based on what Van Leeuwen calls the 'emotional temperature' of a type of sound or action. "The musical representation of a sound should not lie in maximum fidelity to what you would have heard if you had heard the sound in reality, but be judged by a combination of emotive-interpretive and abstract-generalized criteria. (For example, sound designers) move away from naturalistic recording and seek to combine relatively abstract representation, representation of essential qualities, with emotive effect" (1999, p. 165). As measured by the UGA, the moods evoked by *Uμ* tend to be those highlighted below – reflective, expansive, 'spacey', etc.
Reflective
Solemn
Hopeful
Dark
Upbeat
Poignant

[90] Dynamic range refers to the difference between the loudest and softest passages in a recording.

Expansive
Introverted
Wistful
Dreamy
Spacey
Thoughtful

REASONS FOR DELETION
If, after being trialled for a time in the waiting room setting the piece of music was ultimately deemed unsuitable as *Uμ*, it was removed from the 370-song playlist. The list below indicates the main reasons why the song might have been deleted. The most common reasons were that the music was 'too happy' or 'too sad/dark', or the timbres of the instruments were too impinging, or the melodic/harmonic content too 'overpowering'.
Dominant Melody
Dominant Rhythm
Dominant Harmony
Too 'New Age'
Too 'Religious'
Too Sad/Dark
Too Happy/Light
Too Sentimental/Thematic
Too discordant
Too 'Genre-specific'
Too Impinging
Too Familiar
Too Over-Produced
Too Busy

Table 5.3: *Preferred Uμ* Properties (UGA)

5.3 *Original Uμ* Composition and Analysis – A similar two-stage process

> The degree of slowness is directionally proportional to the intensity of memory. The degree of speed is directionally proportional to the intensity of forgetting.
>
> --Milan Kundera (2020)

Stage 1

Examples of *original Uμ* were composed by the author to complement the *curated Uμ* but more importantly, to create a 'bespoke', potentially more effective *Uμ*. The same two-stage process applied to the collection of curated music was

utilised. Stage 1 involved a similar 'intuitive' approach to the one described for the curated *Uμ*.

Drafts of the original 21 pieces of *Uμ* were composed mostly over the winter of 2021 and produced in my home studio, during the 106-day Sydney Covid-19 lockdown. A sense of poignancy and concern was palpable in my local community, yet I recall my mood at the time was strangely conducive to my proceeding with this stage of the PhD project.

I had noticed, while on short leave from my clinical practice, that the intuitive part of the composing process was not unlike the state of receptiveness I attempt to invoke at the beginning of each patient's psychoanalytic session.

Speaking on the richness of nonverbal and unconscious communication between analyst and patient, Harrang *et al.*, (2021) write:

> A generally recognised first principle in psychoanalysis is that mental life is rooted in bodily experience (the ego is first and foremost a body ego). At one level analytic dialog depends on the analysand's ability to offer meaningful verbal interpretations. Yet, increasingly the profession is both widening and intensifying the magnification of its collective lens to take account of preverbal, non-verbal, and unrepresented experience; protomental states and psychosensory experience expressed uniquely through the 'language' of the body. I use the term *speaking* in two different ways. On the one hand, referring to nonlexical communication registered in the sensorium. For example, everything expressed by means of physical posture, breathing, gaze, scent, tone of voice, cadence of speech, and semi-autonomous movements such as yawning, sneezing, coughing and so on. On the other, referring to lexical communication when it has the effect of bridging the caesura of body-mind. For example, when the analyst's words 'touch' or palpably impact the analysand's embodied sense of self. I'm thinking of moments when the analyst's words evoke a welling up of emotion expressed in unexpected tears or an audible gasp on the part of the analysand (p. 134).

Harrang *et al.*, (2021) regard this indivisible body and mind as the '*bodymind*'[91]. Through the lens of *bodymind*, Milner's (2011) famous recommendation for analysts to adopt a 'wide attention with purposefulness held back' (itself an

[91] '*Bodymind*' is used by Harrang et al., (2021) to describe the indivisibility of body and mind, recalling Winnicott's *psyche-soma* (the 'indwelling of the psyche in the soma') (p. 1).

adaptation of Freud's original *free association)*, could also be expressed as an 'attention' where the delineation between mind and body is less differentiated.

Harrang *et al.* continue:

> Where the body is addressed in the literature, the overwhelming emphasis is on how we listen and make meaning of non-verbal signifiers and rarely if ever on how we speak to our analysand's somatopsychic reality. In drawing attention to this distinction, I suggest the analyst's verbal and nonverbal interventions have a direct impact on the analysand's body or, more accurately, bodymind (2021, pp. 134-135).

Further to what Harrang *et al.* propose, I suggest that my curated psychoanalytic space (to be discussed in the next chapter), together with *Uμ*, could be experienced as an extension of the analyst's nonverbal intervention, impacting on the patient's bodymind by 'speaking' to them from the moment they enter the waiting room, in a containing, unconscious sensory 'voice'.

Common wisdom says 'there is no such thing as an original'[92]. I think this is another way of speaking about the unconscious – that we are all influenced, one way or another, by what has already happened. I don't believe that my original *Uμ* was a replication or mimicry of the *Uμ* I had *curated,* nor was it 'defined' by the *Uμ* properties to which I would later refer in the UGA. On the contrary, my intention was to engage in a process of creativity, to use Bion's phrase in a different but apposite context, '*without memory or desire'*.

Stage 2

Stage 2 comprised a reflective analysis of the finished compositions utilising the UGA, similar to the approach used for the curated music. This analysis provided

a. [92]"I wanted to hear music that had not yet happened, by putting together things that suggested a new thing which did not yet exist". Brian Eno
b. "If you steal from one author, it's plagiarism; if you steal from many, it's research". Wilson Mizner
c. "Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different. The good poet welds his theft into a whole of feeling which is unique, utterly different from that from which it was torn; the bad poet throws it into something which has no cohesion". T. S. Eliot
d. Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, bodies of water, light and shadows. Select only things to steal from that speak directly to your soul. If you do this, your work (and theft) will be authentic. Authenticity is invaluable; originality is non-existent". Jim Jarmusch

a useful method for reviewing the originals and led, where necessary, to the adjustment/editing of the compositions.

In summary, the main reasons for the music needing to be changed were those elements which detracted from the vision of *Uμ,* as operationalised by the UGA. To review, these were: if the melody was too dominant or unnecessarily complex; if the rhythm impeded or overly determined the natural flow of the sound; if the pitch range was too wide; if the genre was too recognisable or if the timbres of the instruments were thought to impinge upon the reverie of the intended listener.

The original *Uμ,* once finally edited, was uploaded digitally to YouTube and Spotify, and recorded to CD-R.

As mentioned earlier, Appendix 2 shows a sample of the UGA analysis of the 21 original *Uμ* compositions, separated into Stage 1 and Stage 2.

The first list in the grid, labelled *ORIGINAL Uμ CD Pre* – review*,* relates to the properties of the composed music before supervisor feedback/review. In other words, this list represents the properties of the 'raw product', aspects of which needed further editing.

The second list in the grid, labelled *ORIGINAL Uμ CD Post* – supervisor review*,* relates to the UGA of specific properties of the *Uμ* which were changed, post-edit.

The details of each original composition and the editing process will be discussed in the next section.

I note that as at October 2022, there was no entry, either in Google or Google Scholar, for the term 'Unsaturated Music', excluding links to my own YouTube presence and the website for this thesis, *www.musicandpsychoanalysis.com.*

5.4 Reflections on Curated *Uμ* and reasons for deletion

I listened and re-listened frequently to the curated *Uμ* playlist of 370 pieces. At times, I reviewed decisions as to what constituted *Uμ,* contrasting standards of what was considered *Uμ* at the commencement of the project and if, and in what way, these initial conceptions had changed over time (see Table 5.4 below).

During *Uμ's* informal trial in the waiting-room, my practice was that any sound that impinged or for any reason did not 'fit' the desired therapeutic atmosphere, was flagged for exclusion.

Arriving at the 'truest' version of *Uμ* was a process of ongoing elimination. Careful listening over time was decisive in terms of whether or not a piece of music was retained. The main reasons for music being *excluded* are listed below:

Dominant Melody which seems to 'demand' an emotional response.
Dominant Rhythm which defined rather than suggested.
Dominant Harmony Chords and harmonies which suggest 'too happy' or 'too sad' or 'too complex'.
Too 'New Age' *Uμ* is not 'spa' or 'wellness' music, or any genre associated with a specific mood or activity.
Too 'Religious' Gregorian chants, Indian *rajas*, Christian hymns, Jewish *niggunim* (traditional meditative tunes) etc. are too 'saturated' with meaning, culture, or other associations.
Too Sad/Dark The atmosphere in the psychoanalytic space should not be defined by tones of sadness.
Too Happy/Light The atmosphere should also not be too 'happy' or upbeat because it may cause emotional dissonance in the listener.
Too Sentimental/Thematic Musical sentimentality can make the listener feel 'manipulated' and is therefore not *Uμ.*
Too discordant Similar to 'too dark', 'difficult' music draws too much attention to itself.
Too 'genre-specific' Recognisable genres can define the mood and thus restrict the listener from freely associating.
Too Impinging The timbre or volume of the music is too sharp or loud.
Too Familiar Like 'too genre specific', *Uμ* encourages free association but over-familiar music is 'directive'.

Too Over-Produced There is such a thing as 'too much' reverb or overuse of other studio effects which can cause a 'saturated' effect.
Too 'Busy' There needs to be 'space' within the structure for the listener to wander and experience reverie.

Table 5.4 'Fine tuning': Reasons why some pieces were rejected

As at June 2022, eleven of the 370 pieces have been deleted from the playlist. As can be seen from the menu at the bottom of Table 1 under 'Reason for Deletion', there are a number of items listed for a piece no longer fitting the criteria for *Uμ*. Of those eleven rejected pieces, two were "too impinging"; one was "too busy"; four were "too sentimental", one was too "New Age", one was "too discordant", one was "too over-produced" and one was "dominant in melody".

5.5 Track and Album Preview URLs

The UGA also provides a track preview URL and an Album Image URL. To access this information, I refer the reader to the screenshot UGAs for both curated and original *Uμ,* included in Appendix 1 and Appendix 2.

5.6 Evaluating and Editing Original *Uμ*

This stage of the process was based on my reflections of the original *Uμ* composed and my reference to the 'pre-review' table of properties referred to in Table 5.4 above. It was also assisted by conversations with supervisors and others[93]. This process led to my awareness that pieces of the original music might have constituted a 'pleasant listening experience', but did not necessarily qualify them as *Uμ,* as per the original concept. Specifically, the task at this point was to evaluate how 'unsaturated' the original tracks were, and, if some elements stand out as too saturated, then in what ways might this be remedied?

Over the last three and a half years, gestating thoughts relating to 'unsaturatedness' have consciously, and no doubt unconsciously, informed my approach to composing – specifically around reverie, the choice of instrumentation, timbres, tempos, pitch ranges, arrangements etc. Cautioned against putting the 'cart before

[93] When I refer to 'feedback' in the ensuing text, it refers to relevant critique by PhD supervisors – or (unbidden) comments from patients and/or feedback from expert listeners outside the consulting space.

the horse', the intuitive process outlined in 'Stage 1' guided creative choices. Raw ideas were recorded first, and later reflected upon, analysed and adjusted accordingly.

Reflecting on the initial recordings from Stage 1, I concluded that most of the music satisfied the criteria for *Uμ*. However, some elements were too 'saturated' – some themes or melodies were too loud or dominant, or belonged to too-familiar genres, or timbres too impinging to be useful. This approach is similar to the process I had employed to evaluate suitable from unsuitable 'curated music'.

The semiotic analysis of the 'original' *Uμ*, utilising UGA, illustrated instances, for example, where the rhythm was felt to be too cutting or the melody too strong – in other words, where the music was too 'saturated'. I decided that changing a note's attack or length; inserting space between notes or phrases; softening impinging rhythmic segments, and so on, would assist in 'desaturating'.

Most of the 20 original tracks have a drone/pulse background – *Uμ* eschews structured beats or sharp rhythms. The drone, as a more abstract 'pulse', can alter the perception of time and, by doing so, can facilitate dream states and reverie.

Many of the original songs on the *Uμ* album are limited in pitch range and often possess a melancholic quality, not unlike the poignant moods which can characterise the psychoanalytic session. 'Melancholy' could be extended to mean 'wistful', or 'introspective', or even 'conscious'. Philosopher Walter Benjamin, for example, does not view 'melancholy' as an illness to be treated or cured, but rather as a mood or aesthetic – a disposition towards the world (Ferber, 2006).

> Melancholy betrays the world for the sake of knowledge. But in its tenacious self-absorption it embraces dead objects in its contemplation, in order to redeem them... The persistence which is expressed in the intention of mourning is born of its loyalty to the world of things.
>
> – Walter Benjamin (The Origin of German Tragic Drama, in Holly, M., 2013, p. 1)

5.7 Original *Uμ* – Multimedia presentation

The CD/YouTube/Spotify production and mastering was an iterative process. After each composition was written, it was edited, mixed and finally mastered. Of course, the music needed to be '*unsaturated*' –loud enough to be easily heard, but not too loud, uneven, or 'strident'.

The mastered digital music files were tested in various systems, ranging from lo-fi iPhones and laptops to hi-fidelity music players. They were then adjusted for best balance across devices, then remixed, remastered and another 'prototype' CD produced. This process was repeated over and over until a satisfactory balance was achieved.

It is very useful for the reader to listen to a *Uμ* CD, if requested, or click on the YouTube or Spotify hyperlinks in the text below (next section), in parallel to reading this section. A link to each song appears after the song descriptions. The music can be listened to with headphones for maximum fidelity and detail, although the actual experience of listening 'through the air' via speakers in the waiting room would alter the listener's experience. One suggestion is that the music might be heard via headphones for detail and, if possible, also through loudspeakers. This could offer a more accurate acoustic representation from the listener's perspective.

The fidelity of the YouTube/Spotify sound experience will fully depend on the quality of speakers contained within, or attached to, the laptop or desktop device.

5.7.1 Unsaturated Music (*Uμ*) – Music for Reverie, on YouTube & Spotify

The link to the *Uμ* YouTube playlist is:
https://youtube.com/playlist?list=PLyrcb8gCeOIZscy-E4pIqeSEQbsMmNsiG

The link to the *Uμ* Spotify playlist is:
https://open.spotify.com/album/0FgyjfzkCj4PkQSZblxO05?si=bkL9N7F7Tr6bvoKdL4XxGg

What now follows is an explication of the two-stage process (Stage 1 – description; and Stage 2 – analysis) for each of the twenty musical pieces contained in the playlist, which will now be presented in track order, from 1–20.

5.7.2 "Unsaturated Music (*Uμ*) – Music for Reverie" album.

Track 1 Earth, Land, Water, River (2021)

Description – Stage 1

This track combines musical textures and the sounds of the natural world (rain, wind, thunder, people in the distance, farm animals etc.). Music and its

relationship to memory is well known. Distant impressions of country or seaside holidays might come to mind, or any fragment of memory that occurs when thoughts are permitted to wander. The aim of *Earth, Land, Water, River* is, through the combination of familiar and unfamiliar sound, to frame the sensory and fluid nature of memory.

Analysis and editing – Stage 2
Although this track has a generally unsaturated feel, the thunder sound was felt to arrive too soon, disturbing the tranquility. A gradual sense of 'immersion' should rather start the piece, with other effects slowly introduced. This was adjusted in the editing process. There is now a build-up of unsaturated, open sounds. The serenity is laced with 'little interruptions', creating a tempered balance of mood.

The rain and other nature sounds move between foreground or background, creating the ambient atmosphere. Thunder sounds enter only after mood has been established. A small pause of silence is introduced to suggest the barometric drop which occurs in the moments before a thunderstorm. Wind noise as surround sound was introduced as storm and then rains clear, further evoking a three-dimensional landscape.

Track 2 Bioscape (2021)

Description – Stage 1
A short track, one of a few 'aural sketches' on the CD. Conceived in my own reverie, it suggests no narrative or passion; it gives the impression that it doesn't seem to take much notice of itself.

Analysis and editing – Stage 2
I felt that this short interlude possessed 'unsaturatedness', despite its being somewhat melodic. The sound is irregular and meanders – its melody doesn't suggest any structure to the piece – it lacks a beginning, middle and end, therefore giving it an unsaturated feel.

Added pink noise and random-sounding distortion effects were added to 'roughen' the texture to convey a feeling of 'transient imperfection' – a sense of mood suggestive of *acousmatic music*[94] and *aleatory*[95].

Track 3 Black Cherry (2021)

Description – Stage 1

A string quartet – structured and geometric, yet, given the tonality of the cello, somewhat sentimental. I had hoped that this piece would evoke a peaceful mood given its simple harmonic structure and thereby produce an unsaturated effect. This piece was time-consuming and, not being a classical musician, quite challenging.

Analysis and editing – Stage 2

Upon reflection, *Black Cherry's* string quartet stirred strong, 'saturated' emotions. Cellos and violas make overpowering statements! How unsaturated is this? I decided the patient in the waiting room might feel overcome.

I decided to create a new, 'desaturated' version of *Black Cherry* and keep the original on the final CD as well, the 'before and after' indicating the process and outcome of desaturation. This activity provided a metaphor which applies easily to psychoanalytic interpretation as well – that is, 'desaturation' is the process of paring down complex technicalities into simpler and more open structures.

Track 4 Black Cherry – Desaturated (2022)

Description – Stage 1

The desaturation of the original *Black Cherry* was achieved both by adding effects and simplifying the string arrangement. Effects included widening the stereo field and adding distortion, reverb and 'sound placement' software[96] which spatially altered the audio to sound as though it was coming from distant rooms or replicating an array of unexpected acoustic spaces. This helped create a distorted, chorus-echo effect which made the formerly dominant strings sound sparse and 'otherworldly'. Now at a distance, the string placement had the net effect of

[94] *Acousmatic* refers to manipulated recorded music that is heard as emanating from an unspecified or indistinct sound source. The focus is on sound quality and how the music is being experienced rather than where the music is coming from or its instrumental constituents. It is the experience of music as a *gestalt*.
[95] *Aleatory* refers to music involving elements of random choice during composition or performance.
[96] Audio Ease *Speakerphone* plugin, used with Logic X DAW for Mac Pro

slightly bringing forward the sounds of children playing. This specific playground sample was chosen for its restricted pitch range yet ability to suggest playfulness and a sense of shifting time; to evoke childhood memory, melancholy, nostalgia for a history that might or might not have ever happened – and the sense of '*natsukashii*'[97] which accompanies it.

Analysis and editing – Stage 2

The cello part needed to be edited to allow more space for it to 'breathe' and the listener more opportunity to 'digest' the sounds. Some notes were made to sound a bit longer, and some shorter, to create space. The children's voices were a little too dominating and needed to be compressed in the mix.

The main difference between the original and edited versions is that the *desaturated* Black Cherry has a feeling of enhanced spaciousness and less 'emotion' as signified by the original's 'crying' cello and melancholy violin and viola. The playground voices were re-mixed and pushed further back in the mix. Because the strings and felt piano tracks were thinned out so dramatically, mainly by removing 'third' intervals and 'thinning out' rhythmically pulsing bass notes, more room was left for the voices part to be heard.

It is worth noting that my first attempt to edit the track went too far in the abstract direction, ending up with way too much reverberation which made the track sound muddy and drawing attention to itself through overuse of effects. The track had gone from originally being too saturated in a narrative sense, all the way to becoming 'saturated' with reverb.

The middle harmonies of the felt piano track were transformed from three or four-parts to a single voice or two. Almost all of the cello part was removed as I felt its timbre to be too dominant to sit back in the mix. The oboe melody was simplified, too, and re-equalised to remove shrillness from the upper registers.

The whole track was slowed from 58 to 52 bpm, which resulted in a noticeable settling of pace and the mood which accompanies it. The use of effects was pared right back until the tone felt balanced.

[97] *Natsukashii* (Japanese) – "a nostalgic longing for the past, with happiness for the fond memory, yet sadness that it is no longer" (in Robson, 2022)

Track 5 Dulcimer (2021)

Description – Stage 1

To facilitate reflection using the plucked timbres of a baritone dulcimer, a fretted stringed instrument of the lute family. Contributing to the atmosphere is the addition of vinyl textures and other electronic artifacts to complement the sparse arrangement.

Analysis and editing – Stage 2

After careful listening, I was satisfied with the level of unsaturatedness of *Dulcimer*. The repeating patterns seemed to be effective, due to their slow pace. A slight adjustment was made to harmonics via equalization; this created a more open sense of 'breathing' within the track. Otherwise, no changes.

Track 6 Early Light (2021)

Description – Stage 1

The repeating sound of a ship's bell. Mist and stillness and the rocking of a vessel anchored to a buoy. Distant, indistinct hope. Solitude. These are some thoughts which inspired this piece.

Analysis and editing – Stage 2

Throughout the Stage 2 process, I acquired the discipline of bringing attention back to the focus of the project – *unsaturatedness*. *Early Light* felt unsaturated and meditative. I had feedback that there was 'tenderness' in the sound – that it has an emotional, but not intrusive, impact. The breathy sounds over the top of the melody were said to have worked, but the ship's bell sound could have been a little more identifiable.

One listener associated *Early Light* with a well-known composition by Charles Ives, *Housatonic at Stockbridge.* The piece evokes the composer walking along a river accompanied by his wife. Unstructured, irregular, hymn-like sounds are used and symbols, evoked by bass figures of a church in the background, balancing with the surrounding nature. The listener is enveloped in an environment of diverse sound which creates interest, but remains unsaturated.

In psychoanalysis, this image is reminiscent of Winnicott's concept of 'going on being' – of life taking its course and despite difficulty, indeed *because* of it, continuing to persevere with the existential project.

Early Light remained close to the original, with minimal edits. Because the bell sound was not apparent, I double tracked the audio and placed the two tracks an octave apart, panned hard left and right. A slight delay was applied to the lower voice to suggest distance as sound travels through the air to the listener. The high harmonics were equalised on the upper voice to reduce shrillness.

Track 7 Bluets (2021)

Description – Stage 1

Felt piano treatment, as mentioned earlier, is a way of 'desaturating' the usual sharp attack of the piano's hammers striking the strings. This muting effect is featured in *Bluets*. Repeating, pulsing, hypnotic chords, building up to the addition of incidental voices, suggesting inner conversations, distracting and random. Out of that comes a new section with a motif of repeating woodwind/string sounds. This structured and symmetrical arpeggio is short-lived but quite present, overtaken some bars later by the same flowing chords and their bittersweet melodic, somewhat melancholic qualities, conveying muted optimism and emotionality.

Analysis and editing – Stage 2

Feedback suggested that *Bluets* was less meditative than other unsaturated tracks. I pondered: *how unsaturated is the approach*? I realised that the rhythm was more distinct and driving than I would want, very different from, say, *Dulcimer*. More up-tempo too, which could detract from the unsaturatedness.

Track 8 Bluets Desaturated (2022)

Description – Stage 1

I was not quite ready to dispense with this piece, but felt that, in the case of *Bluets,* I had lost sight of the task. I had become absorbed in my musical expression of romantic vitality at odds with the task at hand. I thought the repetitive, hypnotic qualities would be enough to 'bring the piece home' in terms of unsaturatedness, but I was wrong.

Analysis and editing – Stage 2

I set about desaturating *Bluets*. I first removed the delay on the felt piano and the grace notes in the left-hand piano part which contributed to its 'toe tapping' rhythm. I thinned the harmonic clusters by removing mainly thirds and sevenths to be left – surprisingly – not with 'bare bones' but rather minimal 'pillars' which conveyed what I thought was sufficient harmonic and melodic structure to hold the piece. I 'straightened' the rhythm, almost erasing the 'swing' contained in the original syncopated approach. I also removed the upper octave of the double-tracked arpeggio which had the positive effect of narrowing dynamic range and allowing the random sampled voices more room to breathe in the mid-range. Finally, the violin theme from bar 19 was reduced in dynamic range and a long diminuendo was added to each note.

Track 9 Fairlight (2021)

Description – Stage 1

This is included on the CD as another aural sketch. It has an 'impressionistic' sound, suggestive of random thoughts and associations.

Analysis and editing – Stage 2

The free-improvisational aspect of *Fairlight,* grounded by the drone, suggests scope for further development. The track needed to be re-mixed to allow melodic and drone elements to blend better. It was also too loud in relation to other tracks on the CD and required more sensitive compression and equalisation. A UAD Ampex ATR-102 plugin was used to add warmth via 'vintage' magnetic tape saturation. Frequency modulation at an additional 15% of the original signal was also used to create 'movement'.

Track 10 Be Water My Friends (2018)

Description – Stage 1

This is based on a track from my 2018 album *Holding Space*. *Be Water* is the only track that was written on the digital audio workstation (DAW) *Ableton Live* – for all others, I used *Logic X*. Ableton is a compositional tool which allows the user to source and arrange loops of different lengths (whether self-recorded or

provided in the program itself) and other musical qualities together in a form of sound grouping or collage.

I had included *Be Water My Friends* because of its dronal, deep, saturated (but not-overly intrusive), reverberating bass tones and its metaphors around deep water, movement and consciousness.

> Childhood is a human water, a water which comes out of the shadows. This childhood in the mists and glimmers, this life in the slowness of limbo gives us a certain layer of births. What a lot of beings we have begun! What a lot of lost springs which have nevertheless, flowed! Reverie toward our past then, reverie looking for childhood seems to bring back lives which have never taken place, lives which have been imagined. Reverie is a mnemonics of the imagination. In reverie, we re-enter into contact with possibilities which destiny has not been able to make use of.
> --Gaston Bachelard (2005, p. 104).

Analysis and editing – Stage 2

Upon analysis, I felt uncertain whether or not this piece fitted the criteria for *Uμ*. Made up of a bass guitar melodic lead with large intervals and stark portamentos which dominate listeners' attention, it is probably a good example of saturated music with some *Uμ* qualities. Still, muted timbres of human voices, reverberated vibraphones and chorused electric guitar drones give *Be Water* an unsaturated feel.

This piece, written towards the commencement of this PhD project, is included unedited – except for the addition of reverb – as an example of how *Uμ* has evolved. I would now consider *Be Water* to be 'borderline' *Uμ*. It is not sufficient for music to be regarded as *Uμ* if it possesses only certain qualities of *Uμ*, eg. relaxing timbres, slow tempo etc., but lacks many or most of the other properties as developed and outlined in the UGA.

Track 11 Finding the Balance (2021)

Description – Stage 1

This piece is about vulnerability. The electric piano has a tremolo, suggesting a shakiness and tendency to stumble. The repetitive phrases suggest constant efforts to 'never give up, despite the odds'. The piece resolves – it comes full circle by the

end. This is intentional. It is not desirable for the listener/patient to be 'left hanging'. Nor is it necessary for the piece to 'happily' resolve to a major key. I intended *Finding the Balance* to do just that – to find a balance, in this case by resolving peacefully, but in a *minor* key.

Analysis and editing – Stage 2

Reflecting on *Finding the Balance*, it is generally unsaturated in tone, but a little tense in some timbres. The melody varies slightly, but does not dominate or range into higher pitches. It is not so much repetition as it is a slight variation on a theme.

To achieve a reduction of tension in timbres across the track, especially the trebly electric piano melody, a software-based plate reverb was put on the master bus and reapplied to each part. In effect, the piece was re-mixed and re-equalised to 'soften' the overall sound quality. In addition, pink noise was added to the reverb to achieve a distorted, washed-out effect, from 100% 'dry' to 100% 'wet' signal, especially in the final few bars to fade out. Special use was made of a hardware reverb, the Strymon *Nightsky*. Its reverb tails were sampled and reintroduced to the tracks, adding shimmery, harmonic highlights. Both hardware (UDO *Super-6* analogue hybrid) and software (Native Instruments' *Arkhis*) synths feature.

Approximately one year after the track was written, the lead electronic piano instrument was felt to be too complex and saturated with convoluted decay. It was replaced with a far emptier, slightly distorted baritone guitar. This both solved the 'saturation' problem, as well as informed me that my threshold for tolerating unnecessary complexity in the *Uμ* had been substantially lowered in the intervening months.

Track 12 Heart of Space (2021)

Description – Stage 1

A free, floating sound with long cello notes suggesting not just thoughts of past or future, but the process of thinking itself. The rubbery bass notes might represent the elasticity of memory and the body's lightness in space.

Analysis and editing – Stage 2

The piece starts off with slow tempo and engaging drone sounds, with a melancholically melodic cello and pizzicato bass.

Naturally there is a place for *melancholic* or any other feeling to be conveyed in music, but what I have in mind for *Uμ* is something specific: therefore, edits were made to the cello melody, which in the original I felt to be a little dominating and *over-melancholic*. This was edited by applying an analogue reverb treatment to the cello – the classic UAD *EMT-140* plate reverb. The cello timbres were thickened by pre-delay and set further back in the mix. This kind of delay allows a simulation of 'early reflections' of waiting room characteristics before the reverb bloom, thus giving the sound an organic, less 'manufactured' feel.

Track 13 Japoné (2022)

Description – Stage 1

This piece was originally conceived as a short meditation, highlighting the gentle timbres of the Japanese *shakuhachi* flute. I expected that the breathiness of the flute sound would create an intimate, enveloping experience. While composing the piece, I at some level knew that the shakuhachi flute had the potential to create a 'soulful' connection between player and listener.

Van Leeuwen (1999) writes

> the sound of softly sighing breathiness that almost touches listeners, almost engulfs them with the overwhelming closeness of its presence (p. 133).

Analysis and editing – Stage 2

Listening to the recording, I felt that the flute 'crossed over' into a *viscerality* that could be experienced as "too close for comfort". In addition, I felt the piece was too reminiscent of a recognisable genre (Japanese 'spiritual' music), so I thought to put it aside. However, I considered *Japoné* might be salvageable if I removed the flute track and left only the ambient backing.

I proceeded to apply electronic treatments such as sparing use of pink noise, a granular synth echo, a Roland RE 201 Space Echo plug in and short-wave radio replications, and was left with an ambient track that was a reasonable example of *Uμ*.

Track 14 Slow Descent, Soft Landing (2022)

Description – Stage 1

An electronic, pulsing track, featuring repetitive patterns and electronic harmonics, designed to be a little more 'present' than other tracks, while still remaining unsaturated.

Analysis and editing – Stage 2

This was one track where the feedback received was ambiguous – was it *Uμ* or not? Some listeners used headphones, others listened through floor or wall loudspeakers. Interestingly, one comment was that the sound felt 'saturated' through headphones, but not through the floor speakers. "Through headphones it felt far more energetic. Seemed brighter than the others and maybe more intrusive but doesn't sound so through the air."

I was therefore challenged to desaturate this piece, whilst retaining its character which I felt lay at the 'threshold' of saturation due to its ringing timbres. I attempted this by firstly slowing the track from 100 to 90 BPM, which seemed to both 'rein in' the harmonics and restrain the piece in general. The high-frequencies and previously shrill harmonics were equalised across treble and mid-range bands.

Track 15 Melancholy (2021)

Description – Stage 1

This piece was based on an improvisation recorded in one take in mid-2021. It was during Covid-19 lockdown, during which a number of the CD's pieces were conceived and recorded. There is a hymnal quality and emotional intensity to the piece, a reflection of the mood at the time – a blend of the introspective and the hopeful, with the organ given an almost *hurdy-gurdy* quality.

Analysis and editing – Stage 2

Feedback was generally positive. One listener commented "*Melancholy* presents with a melodic, mellow timbre that operates as though something is unfolding in front of you. Interesting modulations, definitely unsaturated – a different mood is evoked. Hopeful, a little sunshine in front of you, optimism. There *is* such a thing

as *hopeful* music – it doesn't have to be a hymn or devotional music to evoke that experience."

However, *Melancholy* needs to be edited in terms of length and its volume reduced in relation to other pieces on the CD. The result is the piece feeling a little less 'heavy'. I had a thought to replace the light synth organ with a cathedral organ, but that was dismissed as it would take the piece into the territory of genre-specific church music. Instead, I changed the main instrument to a string section with choir, then changed it again to a muted piano. The final mix has a more flowing, unsaturated feel, and the addition of reverb treatments offers a more distant, reflective atmosphere.

Track 16 Mild Davis (2022)

Description – Stage 1

This piece was inspired by 1960s Miles Davis recordings such as *Kind of Blue* and *In a Silent Way*. These recordings are characterised by textural, muted timbres, narrow pitch range, often-implied rhythms and covert melodies. In *Mild Davis*, the trumpet was replaced by a muted organ sound from the Arturia *Mellotron* collection.

Analysis and editing – Stage 2

A couple of musician patients commented that the muted trumpet and ambient backing was slightly reminiscent of early Miles Davis recordings, such as the moody film score *Ascenseur pour l'echafaud*. Still, the distinct trumpet timbres were considered sufficient to make the sound too genre-specific and therefore too saturated.

As mentioned in earlier chapters, not all ambient music is unsaturated. Indeed, ambient music in film can be saturated with meaning and emotion, as is the Miles Davis soundtrack referred to above. Also, the 'ambient' music put to commercial use in stores or supermarkets is 'saturated' with functionality, just like any music can be. In this case, the background music is knowingly directed towards a purpose, i.e. encouraging spending. [98]

[98] It must be said that *Uμ* is also 'saturated' with functionality, with respect to it being maximally 'fit-for-purpose' via its lack of saturation – but *Uμ* will *not* be saturated with strong melody, rhythm, etc.

This brings out the point, once again, that 'ambient' music is not necessarily *Uμ*. Ambient music is often functional and directed towards a purpose, whether it be relaxation, sleep, study, exercise etc. like the many 'ambient' Spotify playlists referred to earlier. In contrast, *Uμ* is NOT functional and is not to be applied to any task or activity which suggests or demands a *particular* outcome.

So, like *Japoné*, I experimented with removing the lead trumpet melody. What remained was the unadorned, empty ambience of the electronic backing track. The *Wurlitzer* e-piano and rounded acoustic bass were both compressed and limited in software, though still worked together in a fluid but circumspect way.

Track 17 Piano Nights (2021)

Description – Stage 1

A reserved, minimal ambience is cloaked in a layer of vinyl crackle. With the introduction of repetitive e-piano chords and repeating synth phrases, the mood and energy slowly crescendos. A break in the volume suggests a total change of direction, or distraction from expectation. Out of this sudden drop, a bluesy piano riff emerges at a distance. Nostalgic recollections of an anonymous night in a random bar are stumbled upon – possibly a moment of intimacy, or body-memories of loneliness or detachment. The grainy focus of the piano resolves in a wash of unspecified sound. The clocking of time, the pulsing breath and a shapeless marker of space like audience chatter, moves the piece forward, to fade out.

Analysis and editing – Stage 2

Feedback for *Piano Nights* was positive, with some cautions. The gradual accumulation of sounds was acknowledged as was the movement contained in the layer of vinyl static. One response to the blues piano interlude was that the brief silence separating the sections sounded like it signalled a new piece! This was not intended, but the meaning of the second section would be unclear if the jazz riff were perceived to be unrelated to the preceding sound. A suggestion was to make the piano softer and create some pauses in the piano riff itself. This would also solve the riff's problematic status as a recognisable (blues) genre.

To bring the piece back into line with its original intention, I edited parts of the piano sample and track automation (volume and panning). Now the blues piano

comes in and out of focus, drawing far less attention to itself as a genre. The sample ends buried in the mix, panned extreme right. That helps move it from high to lower saturation for a more abstract, cautious result. The voices of the audience and the continuation of the previously established electronic atmospheres continue right to the end.

Track 18 Pop Goes the Easel (2021)

Description – Stage 1

This piece moves the listener to a slightly darker emotional space than do others on the CD. The ability to work with 'negative' emotions, such as anger, fear, pessimism and envy is an accomplishment in psychoanalytic treatment. *Uμ* covers this side of the emotional spectrum. It is not just optimistic 'relaxation' music, nor does it emphasise sounds associated with 'negative' spaces. If the music gave an impression of being extreme, it would not be considered *Uμ*.

The sound of metal can be felt as 'cold' and 'piercing', particularly if hit with hard objects like wooden sticks or metal strikers. Metal can also give a softer, more palatable timbre when struck with softer objects like mallets or brushes.

Pop goes the Easel eschews any melody except for a very brief, quirky motif. The richness and breath of the natural soundscape evokes novelty and a sense of wonder. Usually 'impinging' metallic objects like gongs, bells, chimes and bowls have been electronically treated to desaturate their initial attack and limit harmonics so as to render them suitable as *Uμ*.

Analysis and editing – Stage 2

Informal feedback from patients was positive, acknowledging the piece's unsaturated sound. Some longer notes to complement the short notes were suggested, as well as the possible introduction of a slight counterbalancing melody.

I did little editing with this piece. I decided that the current lack of melody would suffice. The original xylophone present in the second half of the piece was replaced by an African *mbira*, a form of thumb piano, in order to reduce the alarm associated with sharp metallic sounds. This suggested an airier, ethereal mood.

Track 19 Rosenfeld's Heart (2021)

Description – Stage 1

How might the foetus hear and experience the world from inside the womb? Given the six-month foetus's advanced sensory development, what might constitute its primordial representations? How might such experiences prior to birth be 'remembered'?

It is easy to frame the answers to these questions as simply the projections of one already born, but research suggests that the foetus is a sentient and interactive being from the age of about three months pre-birth[99].

Rosenfeld's Heart gets its name from the psychoanalyst Herbert Rosenfeld[100] who was known for his work with psychotic patients who were 'hard to reach'. The piece is written from the perspective of a six-month-old foetus. The heartbeat is the dominant sound in the echoic chamber of the womb. The protective, subcutaneous layers provide little aural separation between what is 'inside' and what is 'outside' – even a blurry distinction between what is 'me' and what is 'not me'.

There is a great deal happening aurally, from the foetus's perspective. It is likely the mother's voice is the most dominant and familiar *external* sound. Both familiar and strange sounds abound, some reassuring and many others, one might imagine, would be far from being so.

Bella Ciao was used as a way of symbolising the unconscious communication between mother and unborn child. The song's prevenance is one of individual and collective struggle over adversity; of melancholic hope and determination. The hardships that life will inevitably present to the unborn are suggested by the song's message. Implicit is the tacit hope that the mother's sacrifice, of being the prisoner held captive by the life she herself is holding in safe custody, including the ubiquitous fear of death in childbirth, will not be in vain.

This is the flower of the partisan,
oh bella ciao, bella ciao, bella ciao, ciao, ciao

[99] Bannan & Woodward, in Malloch & Trevarthen (2009), p. 468.

[100] Herbert Rosenfeld (1910-1986) postulated that therapeutic impasses can be the result of potential 'blind spots' in the analyst. His work contributed to the foundation of the intersubjective psychoanalysis movement to emerge in the 1980s.

this is the flower of the partisan
who died for freedom[101]

In this slush of noise and chaos, a song survives. It is her memory of a sound that gives shape and meaning to her providence. The mother's voice – hopeful, anguished, terrified, fragmented, adoring. This melody at once contains reference points for both mother and baby.

At 1'05", the music falls away into a kind of vacuum. This represents the impact of a sudden shudder – some form of shock or stress to the mother, whether triggered emotionally or physically – causes a momentary breakdown. The foetus feels the change in pressure as the rush of stress hormones secreted by mother's nervous system floods the margins of the baby's semipermeable cocoon. Familiar voices gradually return, as life prepares itself for outside life. Homeostasis and continuity are restored.

Analysis and editing – Stage 2

Feedback given was that the ambience created was evocative and effective, but the infant's heartbeat was not clearly enough articulated to connect to its meaning. An accurate representation of a foetus heartbeat was made more prominent in the mix, then 'aestheticised' to feature as the main 'melody'. This was achieved by making the heartbeat sample more of a pulse and less of a 'hammer', using distortion EQ and slight reverb. The 'vacuum' in the middle of the song was forged by inserting 'silence' within Logic, then treating this silence with a plate reverb and heavily compressing the result.

Track 20 Solstice (2022)

Description – Stage 1

Unsaturated elements combine in this slow and quiet track: hollow-sounding digital synths; nylon string guitars (strummed and plucked); harp and cello, all moved along by sounds of wind.

Analysis and editing – Stage 2

[101] "*Bella Ciao*", traditional, adapted from the series Money Heist (*La casa de Papel)* (Netflix, 2017).

On listening, I had some concern that individually unsaturated sounds, when combined, were bordering on saturation. The acoustic guitar was further slowed down and its tonality increased in the midrange, with the high end tapered off. The drone melody underneath is carried by the bass and doubled an octave above by a muted calliope sound. The wind sounds are enhanced across the stereo field to give an expanded sense of space. The cello was edited to appear less prominent, using tape saturation, distortion and analogue reverb effects.

Final touches to achieve '*Uμ'* for this piece involved the tempo being slowed from 80 to 68 BPM, the cello being panned away from centre and its highs and midrange reduced through equalisation. All instruments were pared down for the remix, with harmonic content 'thinned' in the way of previous edits, to make the impact of *Solstice* feel less busy and more integrated.

The album "*Unsaturated Music (Uμ) – Music for Reverie"* track names and album cover can be seen in the Appendix 3.

5.7.3 *Uμ* sound systems

One issue of concern is how to best and most accurately present the samples of *Uμ* I composed as an adjunct to this thesis. Unfortunately, as I am unable to control the quality of the *Uμ* stream to the listener, it is difficult to predict how accurately the CD or online 'mix' represents the sound I've intended. For example, an artifact of listening through lo-fi laptop or iPhone speakers is that treble frequencies can sound exaggerated because bass and midrange are minimal or totally absent. This could make the *Uμ* sound harsh due to unwanted noise and distortion. One solution would be to listen through hi-fi equipment, either headphones or speakers, which would offer a more accurate and balanced sound.

My waiting room *Uμ* system is under my control and its fidelity and consistency can be assured. The quality and spatial arrangement of the speakers is key to the substantive experience. However, future research might be undertaken into the role of specialised acoustic treatments and their effects on the receptiveness to sound in clinical and other allied settings. Replicating *Uμ outside* of a recording studio or a location like my waiting room, where specialised sound equipment has been sourced, is complex.

5.8 Summary and future directions

In this chapter I have suggested how *Uμ* can be analysed from musical, technical, cultural and experiential perspectives. I have discussed the importance of texture and *layering* of sound and the way pitch and melody need to be restrained. *Uμ* tends to be slow, quiet and relatively simple so as to maximise the listener's ability to think and 'discover their thinking' through the listening experience.

Repetition enhances *Uμ's* hypnotic qualities, which, in turn, facilitates reverie. Soft timbres and muffled or muted tones help the listener feel safe and free from impingement. Studio effects such as a widened stereo field and reverb/delay help create a 'world of the imagination' which might also facilitate reverie and 'dream states'. Without mental freedom, which in this case is aided by using the studio as another 'instrument', psychoanalytic therapy cannot progress.

Because *Uμ* is fundamentally *background* music, it is less likely to interfere with listeners' musical 'preferences'. It is not like an ambient-orientated Spotify playlist, which devotes itself to a particular task or function – though *Uμ* may well overlap with certain ambient styles as defined by the Spotify algorithm. The mood of *Uμ* is circumspect, reflective, sometimes pensive and melancholy, but never too sad, dark or dissonant. Equally, *Uμ* is not 'upbeat' *per se*, nor is it too 'hopeful'. Lastly, *Uμ* is not overly dramatic nor dynamic. It does not draw attention to itself or need to make bold statements regarding its meaning, story or intention.

The most important consideration for this current project is that *Uμ* – whether or not the music is an original composition – will serve its intended purpose of facilitating reverie as patients transition into their session from the outside world. The question of whether 'curated' or 'original' *Uμ* might be more clinically effective is beyond the scope of this project but might be the subject of future research. From what can be observed so far from anecdotal evidence[102], the inclusion of *Uμ* does appear to benefit clinical psychoanalysis. Some case material focussing on patients' observations will be included in the final chapter to illustrate this.

The use of an instrument such as the UGA might help in tailoring songs and playlists that can be used in broader healthcare settings, using the kind of semiotic

[102] A note on methodology: this thesis does not involve a *formal* experimental investigation, as I mentioned earlier. However, there are bona fide empirical aspects to this thesis: the curation and analysis of *Uμ*, the culling of unsuitable music, the semiotic analysis of the office renovation and so on. In effect, the approach to methodology is 'multimodal'. Even anecdotal evidence contributes to the empirical process of data gathering, curation and refinement.

analysis that I have applied in this thesis. Harnessing music's potential as bespoke companion/therapist in clinical populations is a credible project for the future. In their work with patients diagnosed with cancer and heart disease, Pothoulaki *et al.* have acknowledged more work needs to be done in this area, specifically exploring how the kind of music and structural features such as "tempo and melodic contour" might interact with listeners' psychological features such as preference and familiarity (2012, p. 7645/16651).

Chapter 6 The Office Renovation

6.1 Introduction

> The room itself has the power to initiate and sustain a shift in the analysand. By examining some of the room's special spatial and sensual qualities – characteristics of proximity, separation, materials, sound, and light – we see how the room actively participates. The room is envelope and backdrop for what goes on in it, a sensitive vessel that holds all actions and movements
> –Danze, 2005, p. 113.

A symbiosis had developed between *Uμ* and the office space. Early in the project it was decided that a full renovation would improve the space and, with *Uμ*, transform the 'generic' environment into a 'psychoanalytic space'[103].

Salient semiotic resources such as colour, texture, lighting and sound were priorities for review. Certain office features needed to be 'de-corporatised' to achieve the desired atmosphere – bright colours replaced by muted tones; sharp angles swapped for softer contours; indoor plants introduced, and shiny, plastic surfaces exchanged for textured materials.

Office features revealing aspects of the 'personality' of the therapist, such as book collections, artworks and similar elements were not eschewed for the sake of 'neutrality'. Freud's office antiquities, for example, 'saturated' the atmosphere and defined the nature of his psychoanalytic project by evoking psychic states of timelessness, ephemerality, and reverie.

In contrast to the requirements of *Uμ*, the renovation's aim was *not* to create a fully 'unsaturated' environment. Rather, saturated and unsaturated elements were designed to come together as parts of a multimodal experiment – in effect, as a form of texture. Texture in this context refers to complex environmental features which might be considered 'irregular' and 'imperfect' – such as the multilayered affects of the analytic couple. The dynamic exchange of words and phrases between therapist and patient contains intense affects with which the psychoanalytic space is *saturated*. The *un*saturated environment is purposely

[103] See Figure 6.2 and 6.3 in Appendix: The Renovation – 'before' and 'after' photographs and floor plan.

designed to *leave room* for these affects – and to be 'imperfect' enough to feel 'human' and accessible, thereby facilitating patients' projections.

In summary, 'desaturation' should not be the goal *per se,* in that certain saturated elements are meaningful for the patient and/or reveal the therapist's values and personality. The goal of the redesign is to create a *facilitative environment*, free of *impingement* – it is *not* to achieve 'neutrality'. On the contrary, the environment should *avoid* a bland, cold or inhospitable neutrality and *favour* design elements which serve the primary therapeutic goal of facilitating patients' *interiority* and their connection (whether sensory, aesthetic or emotional) to the surrounds.

Evoking the mother and infant, Winnicott (1965) writes:

> The maturational process only takes effect in an individual infant in so far as there is a *facilitating environment.* The study of the facilitating environment is almost as important at the beginning as the study of the individual maturational process. The characteristic of the maturational process is the drive towards *integration*, which comes to mean something more and more complex as the infant grows. The characteristic of the facilitating environment is *adaptation*, starting at almost 100 per cent and turning in graduated doses towards de-adaptation according to the new developments in the infant which are part of the gradual change towards independence. When the facilitating environment is *good enough* (this always means that there is a mother who is at first given over to her job of infant-care, gradually, and only gradually, reasserting herself as an independent person) then the maturational process has its chance (p. 239).

As indicated in 1.1.2, the psychoanalytical space is multimodal and required a semiotic approach to link meanings (in this case, psychoanalytic goals) to the material signifiers through which they are expressed, such as colour, texture, lighting and sound. In this chapter I will therefore speak about the meaning potential of a number of design elements (*semiotic resources*) which constitute the new psychoanalytic space and how that meaning potential is realised (consciously and unconsciously) for the users of the space in facilitating the goals of the psychoanalytic encounter.

6.2 The Website: https://www.musicandpsychoanalysis.com

As noted in the Format of Thesis (p. 4), the accompanying website was created to document the framework and scope of the whole thesis. It is mentioned at this point in the chapter because it is useful in providing additional illustrations and photographs of the 'before and after' of the renovation project, etc.

6.3 The Design Brief

The initial brief delivered to the designers in December 2019 appears below.

> The therapist's waiting room is not just a place where 'nothing happens' but is an essential part of the 'psychoanalytic space' where, with the assistance of the right kind of environment, dreams can happen. This space – a *multimodal* environment of sound, colour and texture – will perform a priming and containing function, helping to facilitate a calm understanding; a state of dreaming and reverie. Specifically, it is hoped the addition of *unsaturated music* will facilitate an improved ability *to produce* thoughts and dreams. This waiting room 'caesura' is a prelude to what psychoanalysts Ferro and Ogden would refer to as the 'big dream' of the psychoanalytic session.

The designers' interpretive response and proposal is included below.

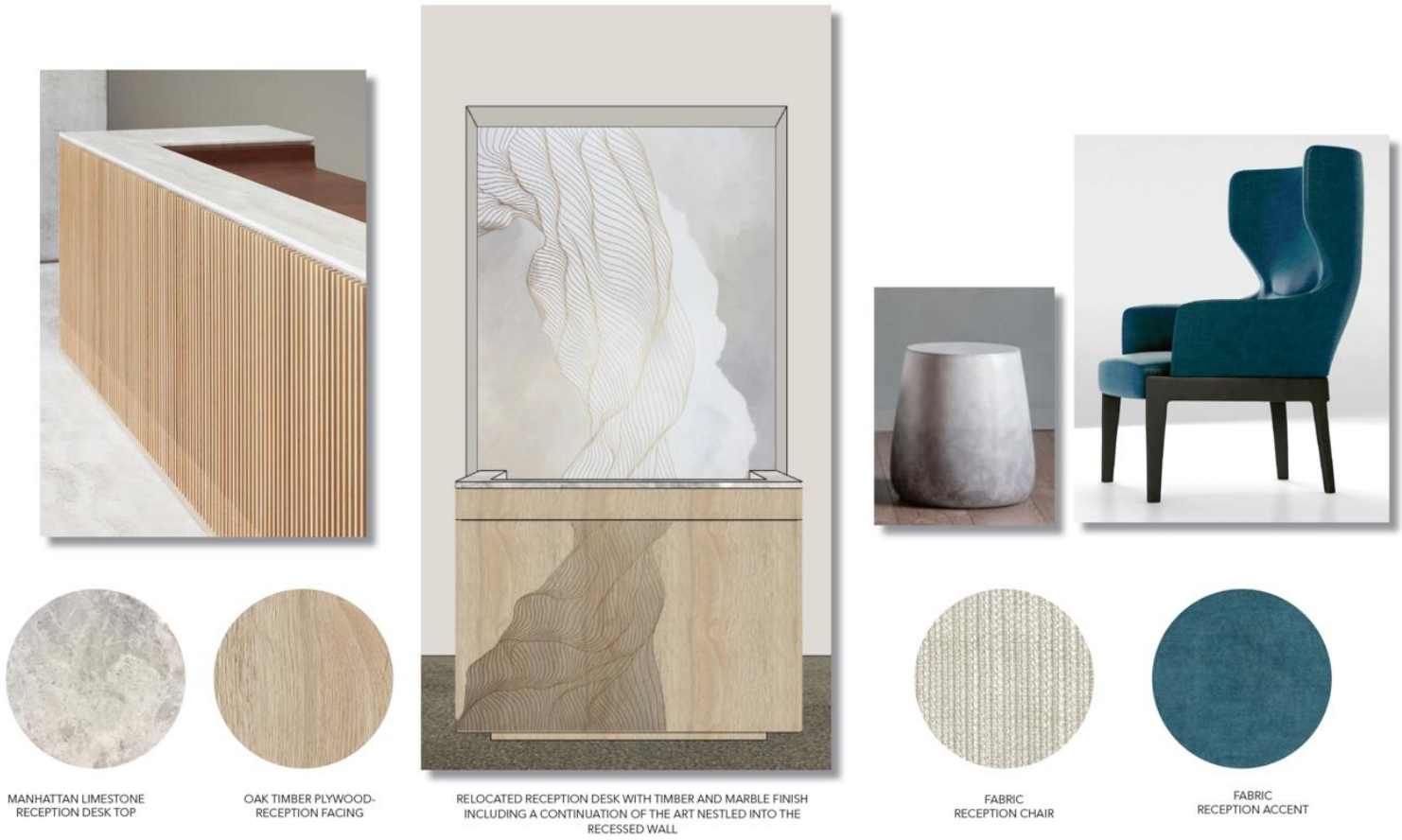
> PRELUDE TO A DREAM concept was inspired by the client's communication to us – *The therapy space is not just an office or a room, but a place where dreaming happens.* The client, a clinical and forensic psychologist, had occupied his rooms for 20 years without change and the space required a complete update and reconfiguration. The design challenge was to create a space that was simultaneously relaxing and stimulating, that was evocative yet secure. A key component of our client's treatment process is through the utilisation of his musical compositions. Our design intent was to create an immersive experience that evoked emotion and imagination and engaged the senses. In this space all senses are engaged except taste. A *visual* response through thought provoking design, a *kinesthetic* response through highly textural materials, *auditory* response through the client's music delivered by surround sound and *smell* through the use of a signature fragrance burned. Further, the client's own surreal landscape photography was used as artwork. A warm, cloud-like ambience, embodied in an ethereal mural, embraces the

patient arriving into the waiting room. This allows for contemplation – the "prelude to the dream". The dream state continues into the cocooning, deep blue treatment room and inspires healing.

Credit: Conway & Wise, December 2019

Psychoanalysis is paradoxical – from the outset the patient is encouraged to trust the process and engage with the analyst, yet the analyst sits – in traditional psychoanalysis at least – behind, remote to (and out of sight of) the patient who lies on the couch. In modern psychoanalysis, even though the relationship is still 'asymmetrical' in nature, connection is facilitated through a more interactive approach. The design of the therapy environment plays a significant role in development and maintenance of this connection.

6.3.1 The Design Elements – Storyboard 1

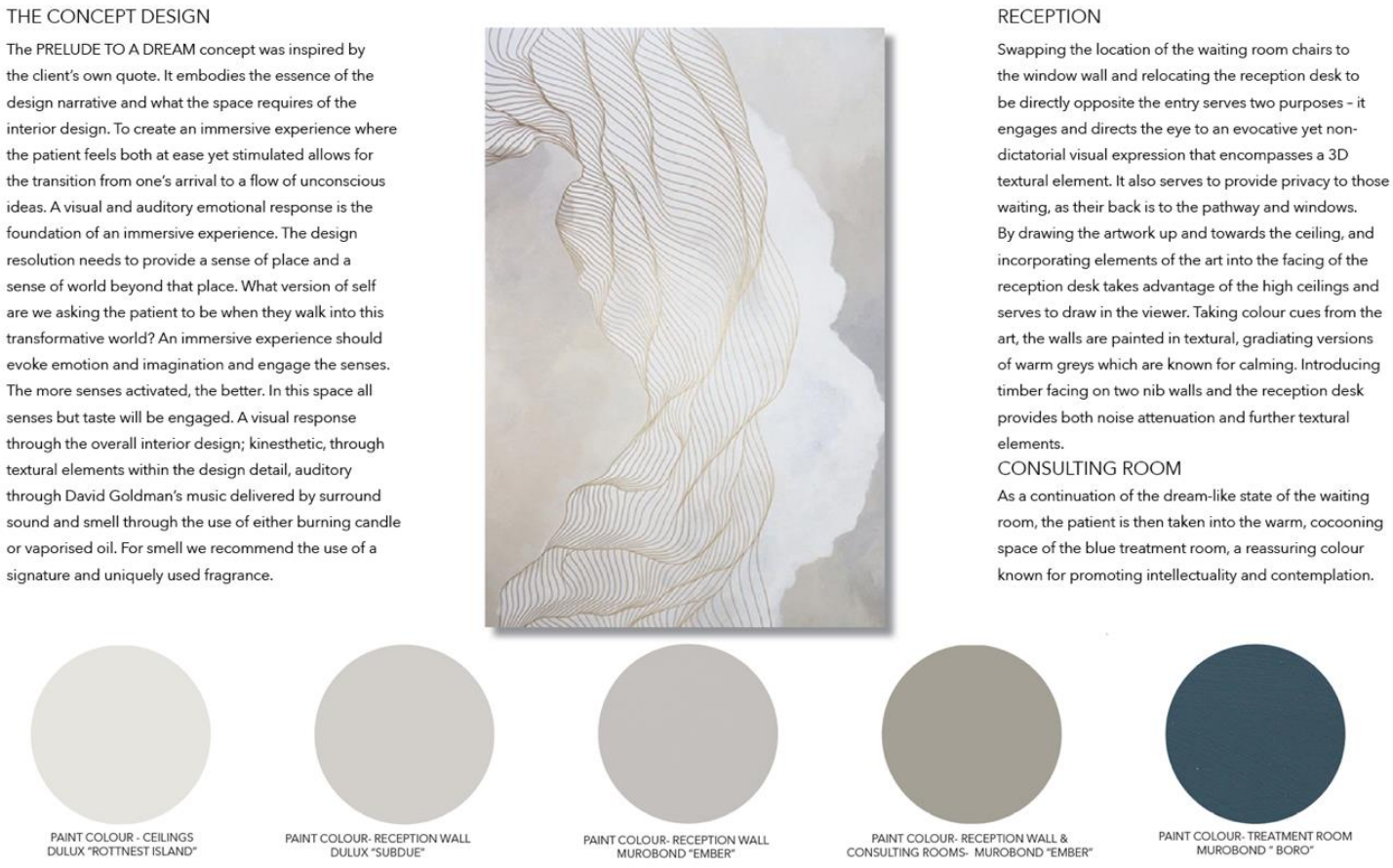


In this storyboard and the one that follows in the next section[104], the notion of environmental engagement is suggested by the use of natural and tactile materials.

[104] Credit: Conway & Wise, 2019

The centrepiece of the waiting room – a painted mural – is illustrated as well as are individual materials used for the desk, chairs and occasional table. Colours, fabric textures and accents are also indicated. Designers *Conway & Wise (Sydney)* were briefed to undertake the initial design brief and, upon its acceptance, co-project manage the renovation with myself.

6.3.2 The Design Elements – Storyboard 2



There is little in the psychoanalytic literature on the implementation of a total therapy-room makeover. A renovation of this scope is a project practitioners might be reluctant to undertake, for various reasons. I had resisted changing the space because, apart from it feeling like too much effort, it would be disruptive to patients' reasonable expectations of stability. However, as the end of year holidays approached, and it was clear the aims of the thesis would not be served without it, the renovation proceeded.

Despite the inevitable planning and logistics delays, work commenced in October 2019 and was completed by February 2020, about one month before the announcement of the first Covid-19 lockdown.

6.4 Surround Sound[105]

> Sound goes beyond the surface. It can "register interiority without violating it" (Ong, 1982). It diminishes the opposition between inside and outside, surface and depth. It can reveal the hollowness of the wall, the beating of the heart within. Sound connects. It asks us to surrender ourselves in the sensory world and in participatory experience. It incorporates and creates communion. "It is above all through hearing that we live in communion with each other". De Buffon, 1971 (in Van Leeuwen & Gibson, 2007).

6.4.1 Immersion

As discussed in Chapter 2, ambient musical listening is ubiquitous and growing. These devices can be dedicated to *insulating* the user from the surrounding environment and/or *priming* the user for enhanced experiences of interiority.[106] Depending on the context, sound through headphones may both help the user *resist* (block out) impinging aural environments (such as on public transport) and to *tune in* to chosen cultural activities such as meditation practice, or simple '*chilling*'. An 'immersive' experience occurs when intention and concentration on listening is 'at one' with the method by which the sound is delivered, i.e. via headphones or quality hi-fi systems. This is what has been referred to as 'deep listening' practice (Oliveros, 2005).

Cranny-Francis writes:

> It should not be assumed that any sensory experience is necessarily socially or culturally engaged, nor that any reference to users is necessarily deconstructive of conventional ways of thinking and being. Moving to new ways of understanding embodied being and the world around us actually requires not simply immersion in the senses (haven't people done that in various ways for millennia?) but a way of understanding and interrelating the senses, the technology through which they are experienced, and the connection to others that is the basis of social life –

[105] The link to this section in the thesis website is below:
https://www.musicandpsychoanalysis.com/surround-sound

[106] The immersion of individual users in 'personal environments', known as *idioscapes*, is created with the use of contemporary technologies such as iPhones (Cranny-Francis, in Van Leeuwen & Gibson, 2007, p. 167).

> *multiple immersions*, each with its own demands, possibilities and politics (in Van Leeuwen & Gibson, 2007, pp. 167-68, my italics).

As discussed back in chapter 2, Stenglin conceptualises 'bound' (*contained, safe, sheltered*) and 'unbound' (*expansive, sweeping, open*) spaces in the context of architecture (in Van Leeuwin & Gibson, 2007, pp. 205-7). Both bound and unbound spaces can be 'multiply immersive'. The language of *bound* and *unbound* also applies perfectly to the psychoanalytic setting, in as much as the clinical setting is both comfortable and, at the same time, 'expansive' (a window view, high ceilings etc.)

Unsaturated music in the psychoanalytic waiting room space creates a specific opportunity for bound and unbound immersive experience. *Uμ* helps to 'bind' experience from the vantage point of a 'comfortable corner', while also offering the opportunity for 'unboundedness' via musical qualities which can open a door to reverie.

As Bachelard (1969) writes on the 'bound' experience:

> The well-being I feel, seated in front of my fire, while bad weather rages out-of-doors, is entirely animal. A rat in its hole, a rabbit in its burrow, cows in the stable, must all feel the same contentment that I feel. Thus, well-being takes us back to the primitiveness of the refuge. Physically, the creature endowed with a sense of refuge huddles up to itself, takes to cover, hides away, lies snug, concealed (p. 111).

Richard Kearney (2014), in a new introduction to Bachelard's *Poetics of Space*, writes:

> *Both* elemental notions haunt the Poetics of Space – the homey existential one, and the more expansive cosmological one. Bachelard writes about the house blown by the winds, or the airy house of words, as well as the house rooted in soil and rock (Loc 226, my italics).

As can be inferred from the quotes above, the psychoanalytic space contains *both elemental notions*.

Psychoanalysis can be viewed as a '*Duet for One'* (Kempinski, 1981). Both therapist and patient are 'playing together' for the benefit of the otherwise 'single' patient within the analytic space ('field'). Civitarese's psychoanalytic version of

'immersion' and 'bonding' suggests that immersion (akin to *reverie*) and 'interactivity' (*bonding*) are usual, conscious and unconscious aspects of the dynamic interplay within the analytic couple, as is the case with mother and infant. Civitarese (2008a) writes:

> The conflict between the 'external' or meta-narrative vision of the transference interpretation – which, modifying the narrative text through systematic interpolations, leads the patient to discover the rules of the grammar of the unconscious – and the emotional involvement, from 'within', of the analyst who loses himself in the 'novel' of reality and cancels in this way the virtual space of the setting: things, by then, only signify themselves. Interactivity and immersion are not, by contrast, in conflict when the analyst allows himself to become absorbed with the patient in the narratives of the session but remains aware of the fiction and adheres to the manifest text of his discourse without obscuring its unconscious frame. He simply throws on it a weak light by means of unsaturated interventions...
>
> Therefore, I propose on a theoretical level a possible definition of the *analytic field as a medium, or means of communication, in which the analyst tries to achieve an optimal interplay between immersion and interactivity, between semiotic transparency and self-referential demystification* (p. 280).

In summary, immersion and interaction – and 'bound' and 'unbound' – are conceptually related and are ways of describing the breadth and depth of experiential activity which happens in the psychoanalytic space. Immersion is a two-way process involving both 'filtering out' and 'filtering in'. In the specific case of the psychoanalytic waiting room, outside noise is filtered out while inside sound is the subject of focus.

6.4.2 An immersive sound system

In terms of technology used to facilitate maximum immersion within the waiting room space, I describe the steps taken to transmit the sound.

A Sonos® system was chosen because of its high fidelity and ease of use. The system was installed in the *waiting room* to provide the patient/listener with immersive, multi-channel sound for the delivery of *Uμ* (see figure 6.1). Rather than the common Sonos one- or two-speaker multi-room setup, a multi-speaker setup was consolidated into one room – the waiting room. Included components consisted of two speakers above the listener to the rear, and two speakers higher above the listener, to the front. There was also a corner sub-woofer providing omni-directional bass response and an eleven-speaker *Dolby Atmos* 'sound bar' placed immediately behind the listener, at seating level.

Figure 6.1 The installation process of a 'sound bar' speaker (All photography by David Goldman, unless otherwise noted).

All separate volumes are individually controlled wirelessly, in real time, using the Sonos proprietary iPhone and desktop applications.

Figure 6.2 Sonos Hi Fi componentry (image courtesy www.sonos.com)

Loudspeakers were chosen for high sound quality and their unobtrusive form factor (see figure 6.2). Operating via Wi-Fi, connections were simple and reliable (see figure 6.3). It was important that visual distraction was minimised so that the listener was able to focus on the sound and be relatively free of clutter such as exposed wires, stands, amplifiers and other componentry. Figures 6.4 to 6.7 show the placements of the speakers. The installation allows streaming from a range of sources, as shown in figure 6.8.

Figure 6.3 Sonos room schematic (image courtesy www.sonos.com)

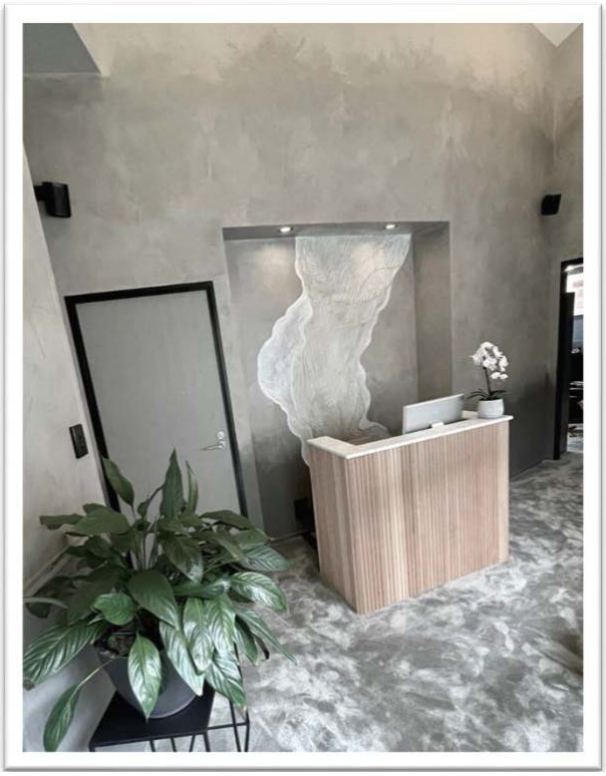


Figure 6.4 Sonos stereo pair
Stereo pair on northern wall of waiting-room, facing seated patient, three metres above chair height

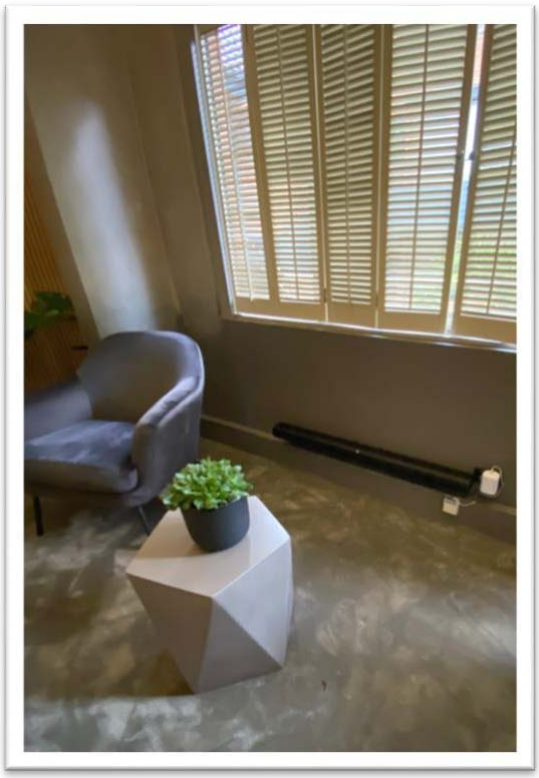


Figure 6.5 Sonos sound bar
The installed Sonos 'Arc' multi-speaker sound bar

Figure 6.6 Sonos wall speakers
Sonos speakers, shown on the northern and southern walls of the waiting room, with sub-woofer placed out of sight in corner

Figure 6.7 Sonos wall speakers above listener
Sonos speaker on southern waiting room wall, three metres above seated patient, taking advantage of cathedral ceilings and a wide stereo field

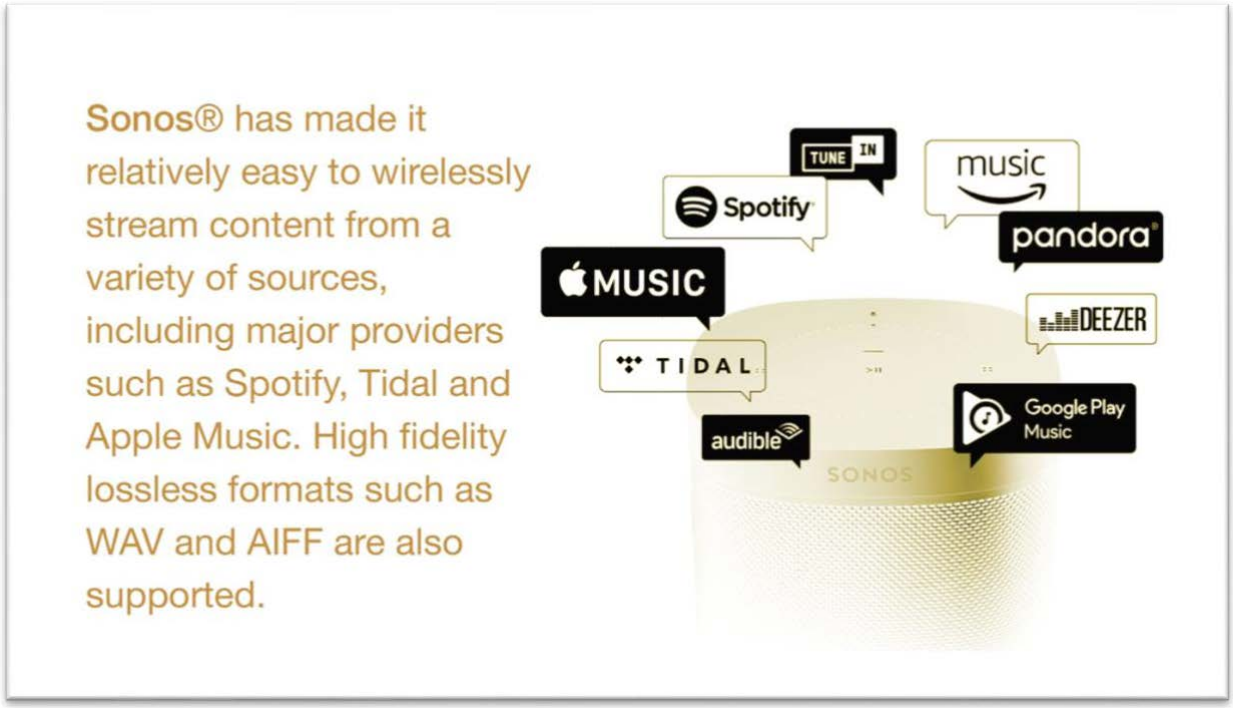


Figure 6.8: Sonos advertising its compatibility with modern streaming platforms (image courtesy sonos.com)

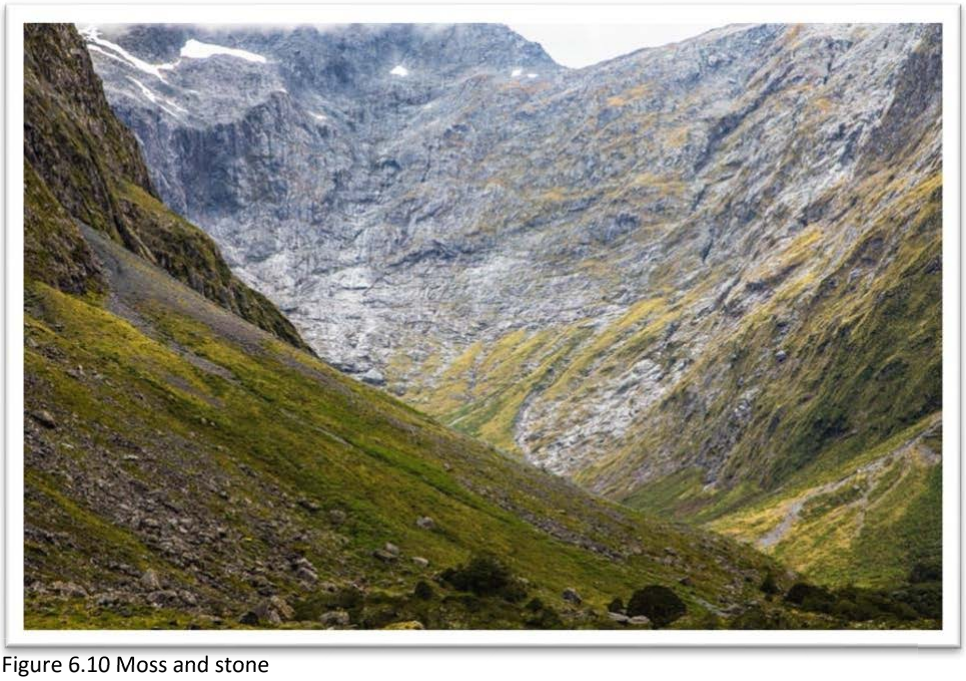
6.5 Stone[107]

> Have you remembrances, the glimmering arches that span the summits of the mind? Have you beauty, that leads the heart from things fashioned of wood and stone to the holy mountain? Tell me, have you these in your houses?
>
> — Kahlil Gibran

The landscape depicted in figures 6.9 and 6.10 provided inspiration for carpets and general office aesthetics. The surface is irregular, glossy and viscous. The patterns of moss in stone evokes the smell and rough beauty of nature. The use of stone and carpet in the office space was designed bring the natural world into the architectural space, as shown in figures 6.11 to 6.13.

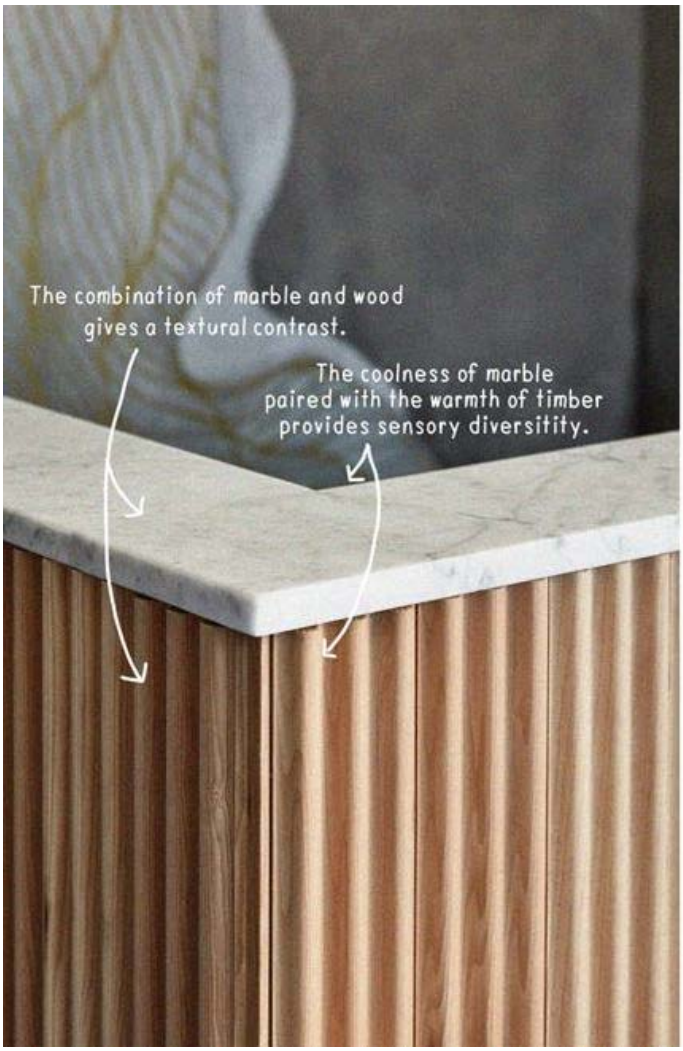
Figure 6.9 Textured stone and moss

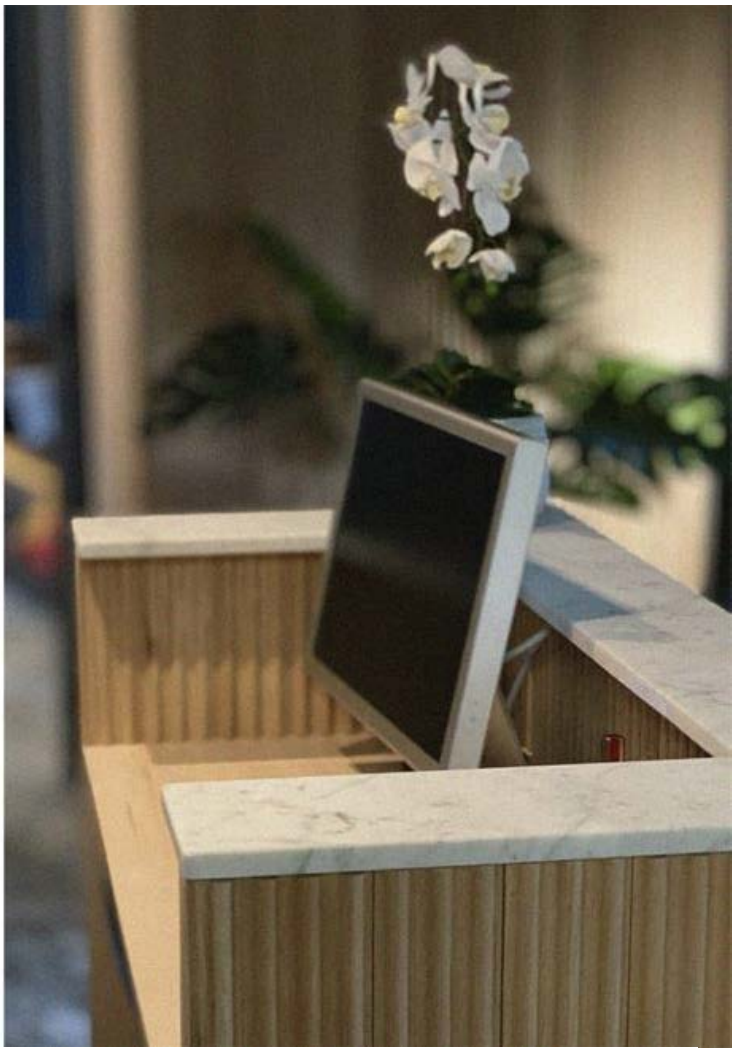
[107] The link to this section on the thesis website is https://www.musicandpsychoanalysis.com/stone



Textured surfaces and phosphorescent colours in moss-covered stone.

Figure 6.10 Moss and stone





Figures 6.11 & 6.12 The marble and wood desk
The marble surface adds meaning to and complements the natural wood of the desk. The corrugated surface suggests roughness and imperfection. The marble offers an accent of 'luxurious formality' at the waiting room threshold where patient and therapist meet at the commencement and end of the session. Together, these resources evoke rough (informal) and smooth (formal) aspects of the psychoanalytic encounter.

Figure 6.13 Stone textures used in office
Textural highlights of marble desk surface (left), the concrete waiting room table (middle) and table detail (right).

Building materials were selected on account of their semiotic meaning. The thesis created an opportunity for analysis of a 'ground up' renovation, informed by the semiotics of social spaces in the psychoanalytic context – as compared to the more usual case of analysing the semiotic properties of a building or space 'after the fact'.

As Ravelli (2008) writes:

> It might be said that few of us will actually engage in the *building* of buildings, and even fewer in the building of socially powerful buildings. Yet, I would argue, that these buildings are still texts, they make and enable meanings, they are socio-cultural constructs, and as such, need to be understood, appreciated, critiqued, applauded and criticized, just as any other text can and should be. They are part of our social world, and that is what we need to understand (in Unsworth, 2008, p. 30).

Stone and wood are familiar, 'solid' materials and convey earthiness, reliability and sustainability. In the therapy office, large windows with plantation shutters modulate light and create a mood of muted brightness. The transparent glass allows natural light to flow throughout the day, contributing to a sense of 'unboundedness'. There is a window from the patient's chair to the outside world. The distant horizon assists in 'widening attention' beyond the four walls and facilitates reverie.

Features of these natural materials utilised include qualities of 'irregularity' and 'imperfection'. In a psychoanalytic sense, this resonates with the 'roughness', yet 'naturalness', of the intense affects in the session. Affects are not smooth, not regular, not 'stitched up' and not 'ordered'. On the contrary, an ever-present unevenness, a paradoxical coexistence of order and chaos, of rupture and repair and the freedom of negative capability, of 'not knowing', epitomise the psychoanalytic principle of allowing affects to 'be', without the requirement to resolve, diagnose, medicate, restrain or calm.

The formal look of marble is smooth with irregular patterning, chosen for its variations in colour and veining, influenced by a *wabi sabi* state of 'transience and imperfection'. The carpet was chosen for its character and comfort; the wood for its graininess and warmth.

Aiello & Dickenson (2014) describe a Starbucks renovation which sought to harness ambient meaning in the rebranding of the company using recycled materials that signify authenticity, sustainability and environmental awareness. They write:

> Local designers were "creating seemingly distinctive looks" to express Starbuck values such as environmental sustainability by using local, recycled materials, community-orientation by using "community tables" and authenticity by using "purposely grainy, rough and uneven" materials and the textures and provenances of "woods, slates, metals, leathers and textiles". Here branding is no longer only a matter of logos, distinctive visual emblems, but of the whole environment, and of all the materials used in the interior decoration of the Starbucks coffeeshops...Filled with knotty and discoloured wood panelling, live-edge granite countertops, scratched slate boards, cracked leather armchairs, clotty concrete ceilings, unpolished metal fixtures, stools and sinks, and rustic canvas ropes and wall tapestry (p. 308-309).

The renovated office combines various 'distinctive looks'. Marble signifies pride and precision –on a very small scale, it makes a statement in the waiting room. It is straight, flat, hard and 'sober', without hidden surfaces. Its predictable, decorative plinth is perfectly suited for the formality and certitude of transacting payments.

Cabinet makers attempt to imbue their furniture with distinctive 'personalities'. The new desk, built around materials of stone and wood, has particular meaning potential. It might be said, if the desk is the whole body, the stone is the head and the wood is its heart.

6.6 Carpet[108]

The moss-greens of rainforests shown in figure 6.14 provided inspiration for the carpet choice. The damp covering of these natural surfaces is dull and muted, with phosphorescent light emanating from translucent and irregular surfaces – revealing vibrant and abundant life in the variations of hue and saturation.

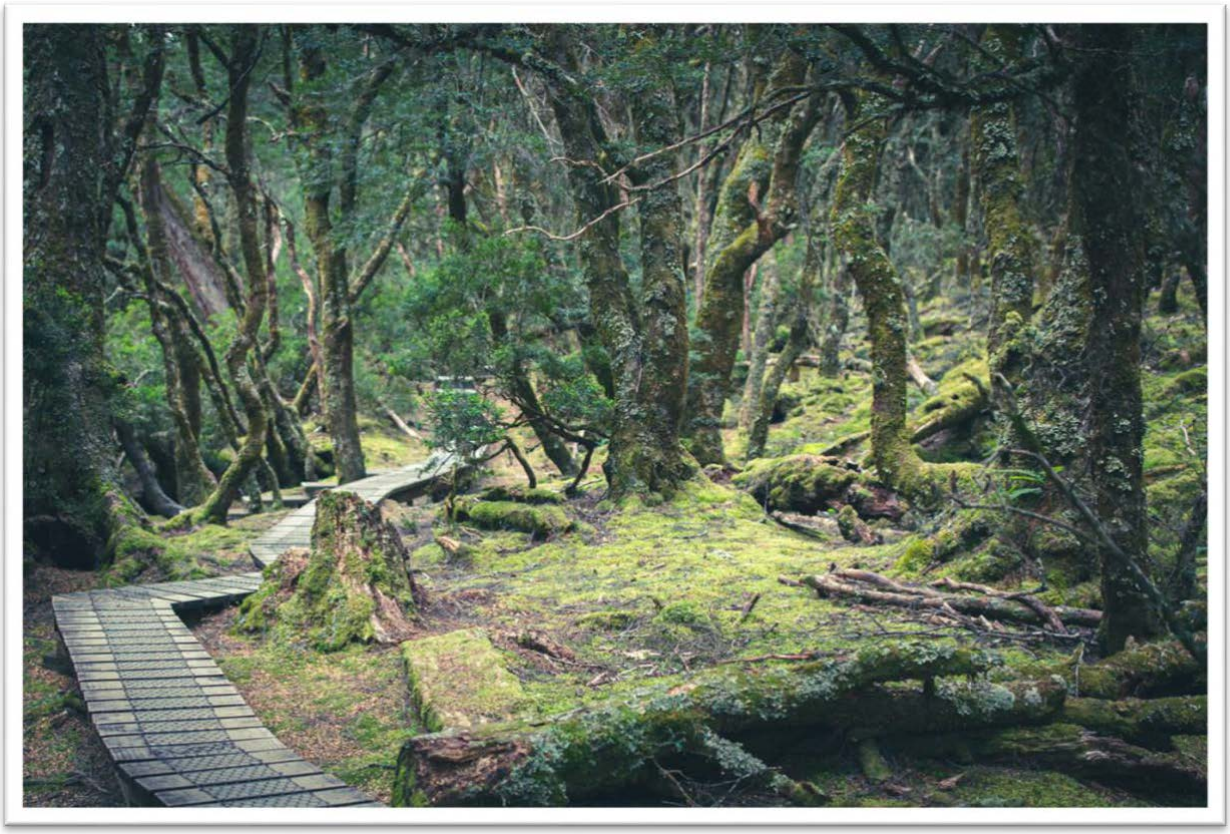


Figure 6.14. Inspiration for office carpet

6.6.1 Shinrin-Yoku

Shinrin-Yoku (SY) literally means 'forest bathing'. It has its origins in Japan but is also becoming a popular form of therapy in the West. SY and psychoanalysis share aesthetic commonalities. For both – the individual, the interpersonal and

[108] The link to this section on the thesis website is https://www.musicandpsychoanalysis.com/carpet

the environmental – are inseparable. Specifically, SY involves a philosophical and practical harmony with nature (and its implied sense of imperfection and impermanence), and how this sensibility can be applied to interior living and workspaces. Natural materials are essential elements of SY – and psychoanalytic – spaces. These elements might be heard, seen or touched or smelled – all of these blending with cognitive and affective states.

> The practice of Shinrin-Yoku assisted by trained nature and forest therapy guides leads individuals into a 'liminal' space. In this space, also known as an 'in-between' human state or 'suspended state of partial knowing,' the healing properties associated with SY are purportedly activated. During the 'liminal' phase, a person integrates, discards and experiences an 'ontological shift' and then experiences 'transformation' and a 'changed discourse', known as a 'post-liminal phase.' The individual may experience a 'pre-liminal' space in nature and may vacillate between old and emergent thoughts that may be disruptive. However, once in the 'liminal' psychological space, the individual experiences a sense of calm and mastery. The immersion into nature may lead to a transformative way of knowing and understanding the self. These noteworthy concepts may serve as foundations for future research studies.
> --Hansen *et. al.* (2017, p. 43).

Uμ aims to evoke the liminality of SY, appreciate its aural and environmental ambiences and relate it to the psychoanalytic space.

After considering numerous choices, a plush, partly silk-based carpet was selected for the office[109], inspired by the texture and luminance of the forest floor. The carpet develops a 'patina' from everyday use. The pile is soft and pliant underfoot. Patients have commented on the carpet (like "walking on soft grass") more often than all other office attributes. Patients' sense of 'touch' is activated in the first moments of the session, as though contact with the carpet (they are kindly asked to remove shoes on entry[110]) is a form of greeting or affirmation – connecting guest to host, like the function shaking hands served prior to Covid-19.

The silences in psychoanalytic psychotherapy can be like 'musical' pauses that allow the imagination to roam and the body to manifest, often anxiously. Silences, not usually filled by the analyst, can open patients to 'pre-verbal' experiences. It is

[109] Manufactured and distributed by the Fyber company: fyber.com.au; # 184: *Fango*
[110] Removing shoes, initially a Covid-19 consideration, is suggested but not mandated. Socks are provided as required.

more likely that patients will find themselves aware of anxious or sad feelings if these are given the opportunity to surface during silences. Awareness, assisted by manageable levels of anxiety, moves from the 'cognitive' towards a 'here and now' sensory/bodily experience, which can provide opportunities for new thoughts and sensations. The patient's feet are in 'grounded' contact with the carpet. If the carpet was a 'flat' corporate style and texture, the opportunity for this sensory enhancement would be absent and the potential benefit to psychoanalytic engagement would be reduced.

Patients have often commented on the irregular patterning and texture of the carpet and the aroma when stepping into the office (a faint, wood-based scent of spruce, Japanese cypress, pachouli or sandalwood). These textural and olfactory experiences contribute to the 'embodied' nature of psychoanalytic psychotherapy. The tactile sense is activated by hands and bodies on chairs, couch surfaces and carpet. Both the aroma and the textured carpet have frequently elicited immediate favourable responses. Comments on sound and visuals, if they occur at all, come later and appear to be more cognitively mediated.

On sensory engagement, Markman (2020a) writes:

> In an attempt to bring the patient into a more embodied state, the analyst can focus directly on the patient's bodily awareness or on the sensory object world shared by patient and analyst (p. 809) ... The setting is a living part of the encounter that the analyst can make use of to reach the patient in an embodied way (p. 824).

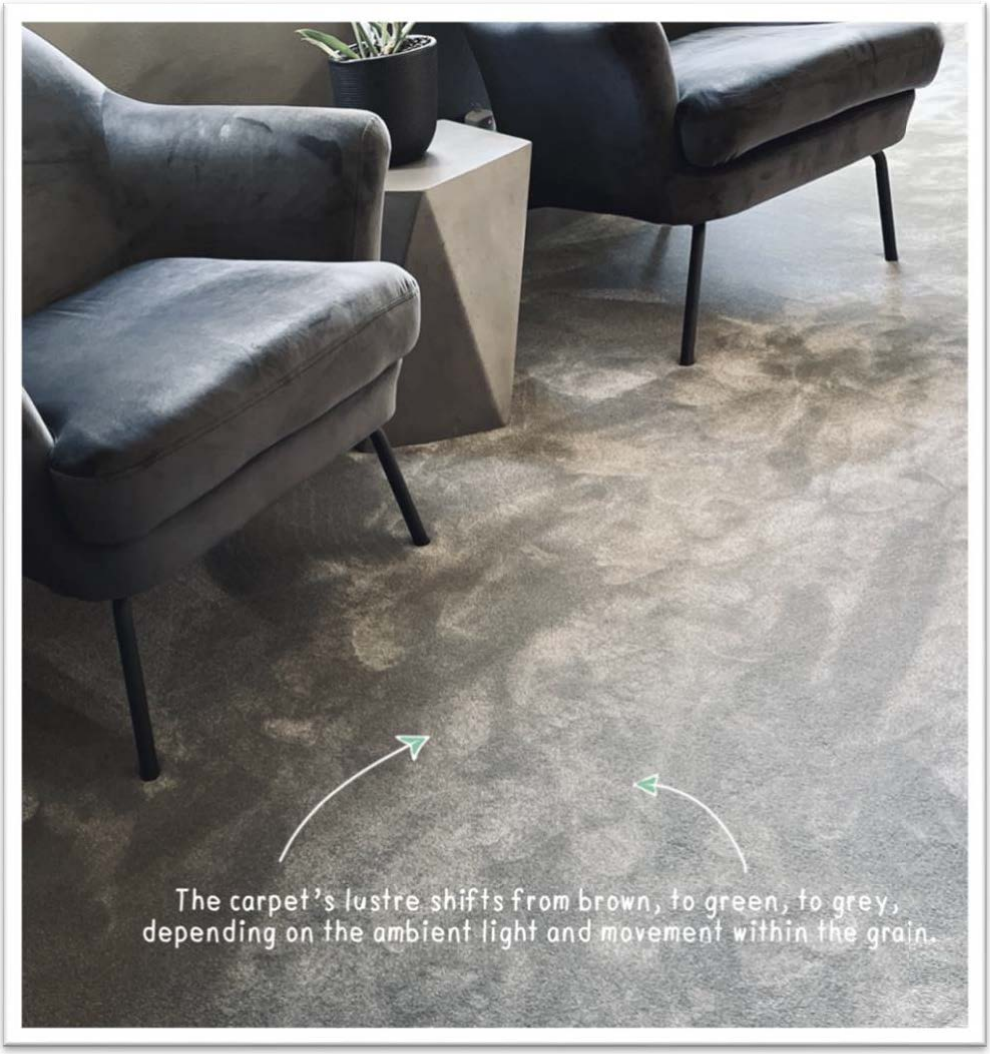


Figure 6.15 The carpet's lustre

Figure 6.16 The carpet colour palette

From the palette of choices for office carpet, Fango (184, top left) (see also figure 6.15) was chosen due to its enigmatic mixture of green, grey and brown, resonant with the ambience and aesthetics of psychoanalysis. Floor prints combined with movement of ambient light throughout the day cause highlights to change, altering the carpet's 'grain' in interesting ways.

6.7 Wood[111]

> For the Homeric Greeks, *kleos*, fame, was made of song. Vibrations in air contained the measure and memory of a person's life. To listen was therefore to learn what endures. I turned my ear to the trees, seeking ecological *kleos*. I found no heroes, no individuals around whom history pivots. Instead, living memories of trees, manifest in their songs, tell of life's community, a net of relations. We humans belong within this conversation, as blood kin and incarnate members.
> --The Song of Trees, David George Haskell (2017, p. 7).

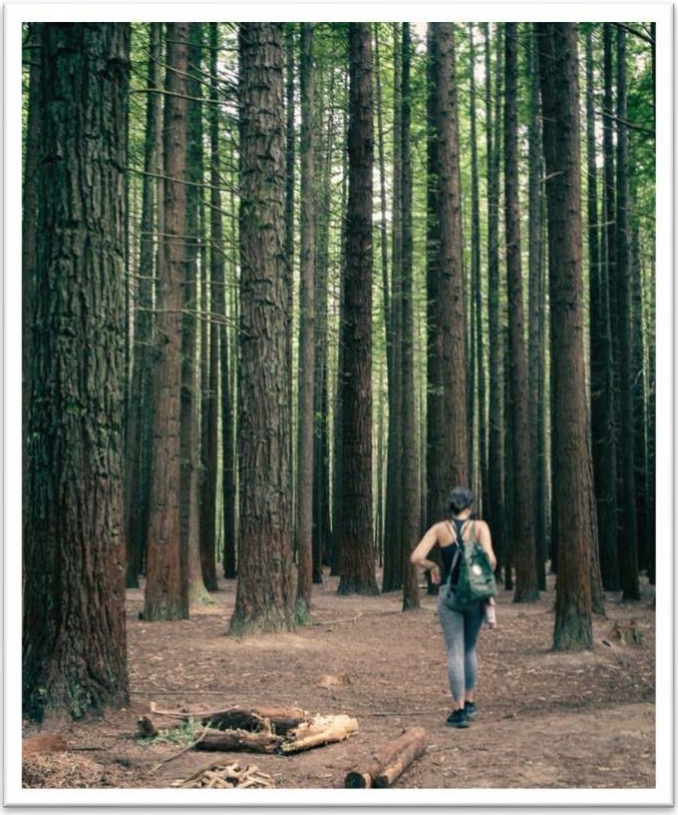


Figure 6.17 Rotorua Forest, New Zealand

Wood is tactile and textural, arousing life and nature. It is a strong design element in the office renovation, containing an intuitive, sensory connection to the environment. Wood's substance brings a certain character to architectural spaces – it is usually structural or decorative and sometimes ostentatious, depending on its finish and its place in the overall design.

[111] The link to this section on the thesis website is https://www.musicandpsychoanalysis.com/wood.

As O'Toole (in Djonov & Van Leeuwen, 2011) suggests:

> [texture] can extend a welcome to visitors and mark individual style and/or power status... the higher you rise (status-wise), the smoother you get, so in the Directors' suite, your walls are wood-panelled or finely plastered and satin-finished ... (p. 545).

The wood chosen for the waiting room surfaces was designed to represent accessibility and warm hospitality – and not to be felt as formal or 'fancy'. The wood panelling is rough and corrugated, which was thought to create the opposite impression to that of the Directors' suite described in the quote above. Rather than signifying the execution of power, the wood is utilitarian and imperfect. Wood's 'hospitality' *invites* explorative touch and symbolises the intimacy of the 'touching' and 'being touched by' characterising relational psychoanalysis's therapeutic dyad (see figure 6.18).

Van Leeuwen (2022) refers to corrugation as an example of 'relief', meaning that surfaces vary in the degree to which "parts of them extend below and above the horizontal plane". He continues:

> Flat surfaces offer no resistance to the touch, and, depending on the kind of surface, can suggest pristine purity, or polish and sophistication, or impeccable perfection. Relief offers the finger something to explore (p. 107).

Chosen architectural features of the office generally blend into the background and do not 'draw attention to themselves', yet they also arouse our unconscious interest, i.e. their materiality is attractive to see and to touch. The strategy was at the same time to avoid strong design statements that could suggest a demand for admiration, and by so doing, keep patients at a psychological distance.

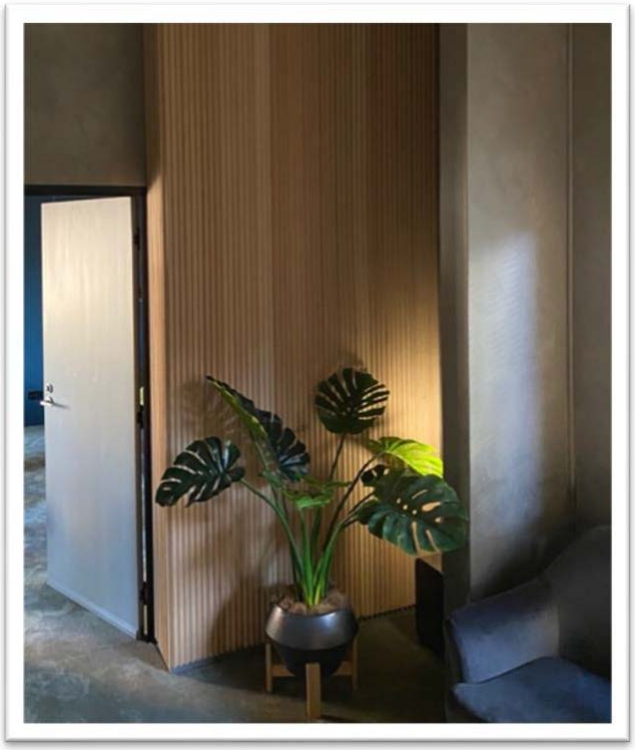
Wood figures as a modulator of light and sound (see figures 19 and 20). Music sounds warmer when wood is used on surrounding walls – the sound is more contained, compared to rooms with sharp angles and hard surfaces. Famous concert halls and opera theatres feature treated and shaped timbers in their architectural designs. That is one reason why the woods of aged violins, cellos and double basses are so venerated for their timbre and warmth.

Figure 6.18 Tactile wood details in office desk
Desk above and eastern wall detail (top)

For Stenglin (2009), texture, colour, light and pattern create an ambience that make spaces 'unbound', opening up around us, or 'bound', closing in on us. This relates to our sense of security:

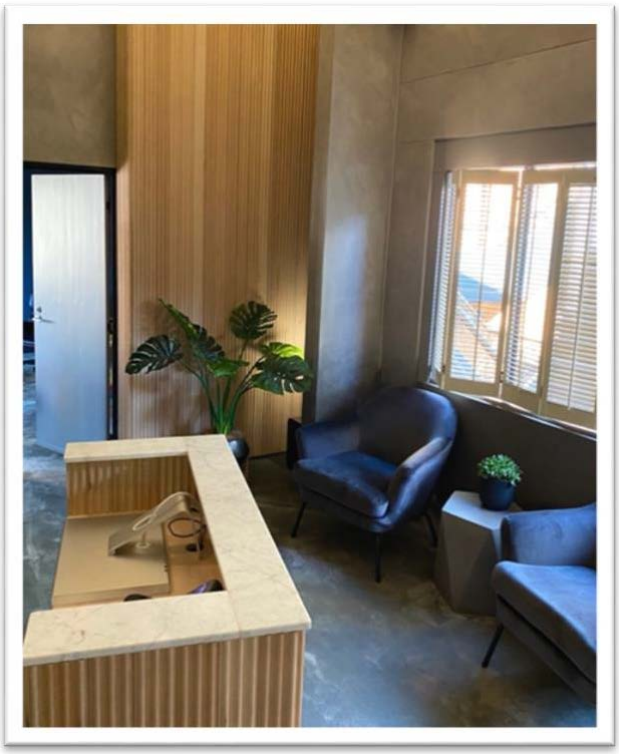
> Some spaces make us feel comfortable, protected and secure, while other spaces evoke a range of negative feelings (p. 42).

This 'ambience' created by the blend of elements in the physical environment is complemented by the *aural ambience Uμ* creates in that same environment. One of the desired features of *Uμ* is its 'texture'. This is not necessarily texture in the sense of 'rough versus smooth' but rather it's the layering of elements to evoke 'life-like' dynamics. The multimodal nature of the office renovation is also manifest in these textural elements which are metaphors for the entire project – to make the psychoanalytic space feel secure for the facilitation of reverie.



Left:
Figure 6.19: wood as a modulator of light and sound

Right:
Figure 6.20: the eastern wall and desk surfaces. The plantation shutter window coverings for modulation of light and privacy



Figures 6.21 and 6.22 show how the office appeared pre- and post-renovation. Note in the *Before*, below left, the corporate-style beige walls and utilitarian laminated desk; the exposed computer, printer, filing cabinet and bin – flowing into a beige-coloured consulting room. Note, in the *After*, below right, the waiting room has been transformed: a modern, minimal design incorporating wood, textured paint and carpet, blue-painted therapy room, fabric armchairs, plants, artworks and directional lighting. With the addition of *Uμ*, the waiting room renovation was complete.

Figures 6.21 & 6.22: Office pre- and post-renovation

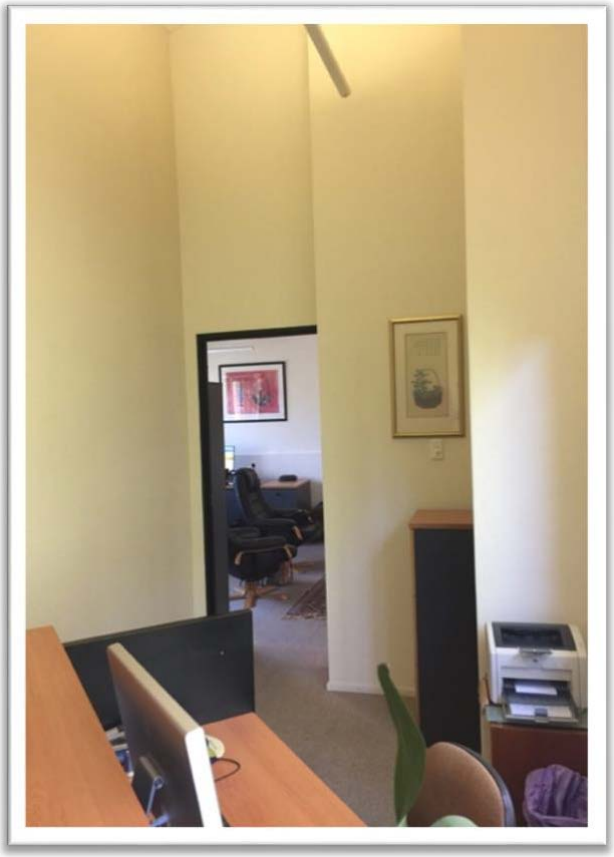


Figure 6.21
Left: Before Renovation
<—

Figure 6.22
Right: After Renovation
—>

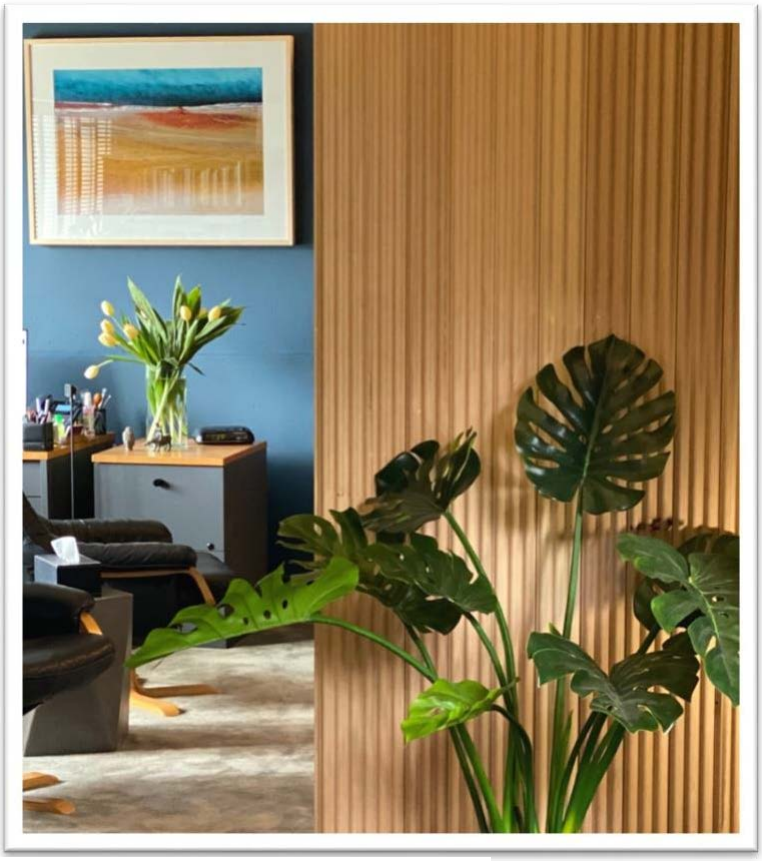


Figure 6.23: Modalities of colour and texture.
Note Rothko influence (Fig. 6.25, right)

Figure 6.24 Rothko colour scheme.
Orange and Blue (Rothko, M., 1954,
Collection of American Masters)

6.8 Colour and Paint[112]

Colour plays a significant contributing role to the ambience of the psychoanalytic space. The colours of the painted walls, the furniture, the carpets and the artworks all affect the space which contains both saturated and unsaturated elements. As discussed earlier, psychotherapy, as a practice, is *not* either saturated or unsaturated – it is *both*. Emotions (*affects*) are usually highly saturated; psychoanalytic *interpretations* can be unsaturated. *Colours* can be saturated, while at the same time not over-bright or impinging. Waiting room *music* must always be unsaturated.

This section considers the colour components of the renovation and explains why *blue* was chosen for the redesign of the therapy room. Similar to the *two-stage* music creation process discussed in Chapter 5, intuition guided the initial design

[112] The link to this section on the thesis website is https://www.musicandpsychoanalysis.com/paint.

(especially of colour and texture), then the final choices were broken down into constituent components and subjected to semiotic analysis.

Figures 6.25 & 6.26 The red alcove
Left and below: The project involved painting over the red and beige alcove, unchanged since 1999. Patients waiting for their session sat on small, hard-backed chairs. *Time* and *National Geographic* magazines lay in piles on the side table (below). This alcove is where the wood and stone desk is now located and is now the location of the artist's mural (section 6.11.1).

The waiting room's graduated paint surfaces are influenced by Rothko's abstract expressionist style (see figures 6.23, 6.24 and 6.27). Rothko had intended his audience to be psychologically immersed in his works; to feel spiritually transcendent and in awe; to participate in a sense of unknown possibilities. The gradations and 'inner glow' of many of Rothko's works are said to represent consciousness, even *being* itself, moving and pulsing between and within shades of grey and black, the variability of darkness and light, certainty and confusion. The uneven texture and varying opacity evoke movement and depth. The 'misty/ethereal' appearance suggests dreaminess or reverie, as the dark greys move upwards towards light.

> Multiple glazes of dark pigments of varying opacity result in a picture surface that seems flat yet quivers and vibrates, offering a sense of atmospheric depth. Rothko hoped that these compositional strategies would invite visual and emotional contemplation, creating the conditions for silence and reflection.

--Rothko retrospective, Caption, Guggenheim NYC, 2018

Popular culture is replete with expressions such as 'keep it light' and 'seek the light' – but darker emotions are ever-present in the psychotherapy experience. The metaphor of moving from darkness to light as a therapeutic goal relates to Freud's phrase: "*where id was, ego shall be*" – that by creating a space for psychic movement of repressed feelings, relief from troubling symptoms might gradually be achieved – 'from darkness to light'.

Figure 6.27: The influence of *Grey Rothko*. (M. Rothko, 1969, Guggenheim Collection). Rothko's influence can be seen in the waiting room's textured gradations of paint (Fig. 6.28), from dark to midrange to light, see right)

Figure 6.28: Gradations of grey, upwards from dark to light

The designers expressed the transition from the waiting room to the consulting room as a:

> continuation of the dream, from the smoky grey of the waiting room into the warm cocooning space of the blue treatment room, a reassuring colour known for promoting intellectuality and contemplation (Conway & Wise, 2019).

Of all the possible colours, the provenance and versatility of blue revealed itself as the most compelling, containing and aesthetic for the intended psychoanalytic purpose.

Pastoureau (2001) describes how blue is a highly evocative, yet almost 'neutral' choice, given blue's ubiquity and its status as the world's most popular colour.

> Blue has become a magical word that seduces, pacifies, and invites reverie… The music of this name is often sweet, pleasant, liquid; its semantic field evokes the sky, the sea, repose, love, travel, vacations, the infinite. The same is true in many other languages: *bleu, blue, blu, blau* are reassuring and poetic words that link colour, memory, desire, and dreams… [blue] doesn't make waves, but is calm, pacified, distant, almost neutral… Blue is not aggressive and violates nothing; it reassures and draws together (p. 180).

Once the colour blue was chosen for the consulting room, fine-tuning its *temperature* and *saturation* were both crucial. *Temperature* relates to the degree of a colour's warmth or coolness, depending upon whether it's at the red (warm) or blue (cool) end of the spectrum. It was clear that, for the sake of patients' comfort, a warm blue was preferable to a cooler blue. It helped them feel cosseted by a colour which could evoke a 'cosy living room corner', yet still facilitate freedom and expansiveness of thought.

Saturation is the intensity of a colour – how bright or dull it is. According to Feisner (2006):

> High intensities attract and give feelings or energy and activity. Low intensities are quiet and subdued. Moderate intensities are also relaxed and undemanding (p. 55).

The colour for the office therefore had to be 'desaturated', and I decided on a luminous greyish-blue[113]. This warm blue felt very different from a 'military' navy or 'bright' cobalt. The choice of blue gave the office walls a kind of matt patina which made them look 'worn in' – without the distancing 'shininess' or formality of a different shade or texture. This had the effect of restraining or muting the colour's impact and avoiding a blue which might feel too dark, claustrophobic or overpowering. Van Leeuwen (2021) writes:

[113] Note that 'unsaturated' (and 'desaturated') are presently being used in a *new* sense – it was first attributed to *music*, secondly to *psychoanalytic interpretations,* and now to *colour*. When referring to colour, 'desaturated' means there is still colour, but it is more subdued. It is beyond the scope of this thesis as to whether saturation means the same thing in different semiotic modes, but future research could address this. For the current purposes, 'unsaturated' will be taken to mean 'not fully saturated'.

> If colour expresses emotion, then saturation is the fullness of that emotion, and the saturation scale is a scale that runs from maximum emotive intensity to maximally restrained, maximally toned-down emotion. ... High saturation might be positive, exuberant, adventurous – or vulgar and garish. Low saturation might be subtle and tender, or cold and repressed (p. 84).

Regarding his last sentence, it is worth noting that patients responded positively to the new colour scheme. No one commented that the blue was 'cold' or oppressive, though one patient said that they initially felt 'hemmed in'[114]. The informal feedback indicated that the darkish, saturated blue was 'comforting' and 'cosy', and was a significant improvement on the previous 'corporate beige'.

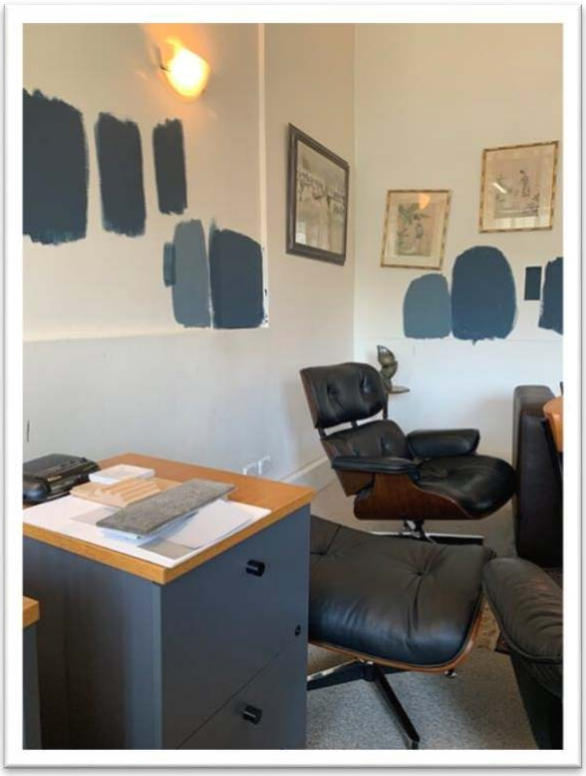


Figure 6.29: Swatches of consulting room blue

Picking the optimum blue for the consulting room was challenging and rime-consuming. Firstly, confidence was needed that using a dark shade wouldn't convey 'coldness' or cause patients to feel restricted. A *dark* ('containing') but *warm* (allowing 'deep feelings') shade was chosen, diluted with grey for a 'muted' effect (van Leeuwen, 2011a, p. 77). Once the choice was made, a full-strength (dark) version of the colour felt correct. As the consulting room photo to the left shows, different strengths of blue were considered. Sample pots were sourced in 100%, 75%, 50% and 25% formulations (see figure 6.29). I lived with these colour strengths over days until the 100% strength was confirmed. The dark, warm blue was thought to facilitate the development of affects and intimacy whilst retaining the 'cool' aspect of blue associated with intellectualism and reflectivity.

Distinguishing between 'cool' and 'cold', and 'warm' and 'hot', Djonov & van Leeuwen (2011) write:

[114] The reader is reminded that patient feedback, though welcomed, was unbidden and not part of any survey or experimental study.

> Temperature is a rich source of metaphors. 'Cool' is often associated with rationality and the intellect, but it can also become 'cold' and signify a lack of affect, while 'warm' often signifies affect, intimacy, and can move up the scale to the 'heat' of passion. The temperature of textured objects does not necessarily result from heating or cooling (p. 550).

The consulting room is painted in a 'warm blue'[115].The blue is desaturated with grey pigment and a *matt* texture, suggesting a luminosity inherent in the paint. Several of the works of artist Paul Klee were inspiration for the office (see figures 6.30 and 6.31). It was this rich, desaturated effect that was envisaged for the blue consulting room.

Figure 6.30 *Blue Night*, (Paul Klee, 1937, Kunstmuseum, Basel)

Figure 6.31. *Rocks at Night* (Paul Klee, 1939, Guggenheim Collection)

In the *Seagram Mural Project* (1958-1959), Rothko also used desaturated and relatively dark, but warm and luminous colours to create an immersive environment which was to induce in the beholder "a resolution of an eternally familiar need" and "a spiritual basis for communion" (Moszynska, 1995, p. 167-168).

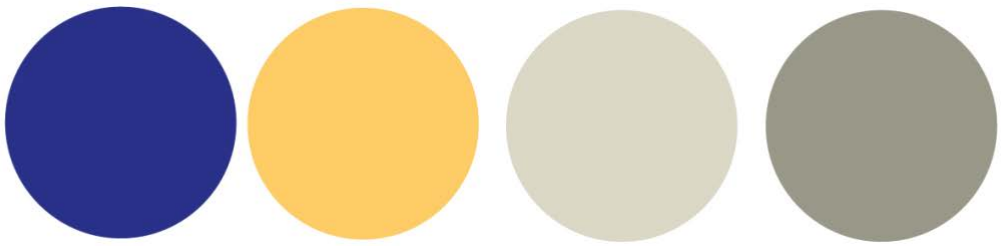
Mark Rothko said that painted surfaces had the potential to create moods and invoke powerful affective states. The project was originally commissioned for the Four Seasons Restaurant in the Seagram Building in New York City. Rothko's aim was to gently 'force' diners' attention 'inwards' through patrons being literally surrounded by his huge, luminous surfaces.

[115]'Warm blues' are blues with a purple rather than a green bias. They will appear to come forward in a painting (or room), whereas cool blues recede. See https://www.janeblundellart.com/warm-blues.html . *Murobond* 'Boro', a desaturated hue at 100% strength, was the chosen shade for the consulting room.

Figure 6.32: *The Seagram Mural Project* (Rothko, 1958, Tate Galleries)

6.8.1 Colour Schemes

The analysis of colour needs to be understood in terms of the particular provenances of chosen colours as well as how these colours might work together, taking their desired placement into account. In approaching the new colour scheme of the therapy office, the designers formulated a palette of four colours to describe the main modalities intended to be featured in the renovation – the *blue* of the therapy room and the *orange* and *tonal greys* of the wood, stone, carpets, painted walls and artworks.



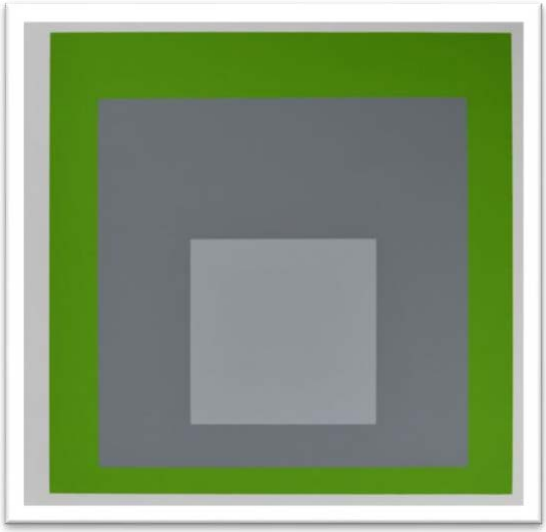
Colours are forces, radiant energies that affect us positively or negatively, whether we are aware of it or not. –Johannes Itten (1970, p. 12).

Figure 6.33 *Homage to the square* (Josef Albers, 1950, Whitney Museum)

Figure 6.34 Albers' influence seen in colour scheme of waiting and consulting rooms

Figure 6.35 *Homage to the square* (Josef Albers, 1949-52, Whitney Museum)

Figure 6.36 Waiting room desk with square shapes and orange wood detail (above) and green colour on wave-pattern wood (below)



Albers's artworks (demonstrated in figures 6.33. to 6.35) and the office colour scheme (shown in figure 6.36) illustrate how colours and textures harmonise, inspiring designers to seek balance in relation to the surrounds.

Albers writes:

> I think art parallels life; it is not a report on nature or on intimate disclosure of inner secrets. Colour, in my opinion, behaves like man — in two distinct ways: first in self-realisation and then in the realisation of relationships with others. – Albers, 1954 (in Braverman, 2017)[116].

Matisse (1972) drew a parallel between the colour schemes of painting and architecture. Pointing at a house, he said to his students "Do you see the colour of the foundation, of the moulding, of the wall of the shutters? That forms a unity, a similar unity to that of what a picture needs" (p. 267).

The consulting room blue signifies both unity *and* expansiveness. Kandinsky refers to deep blue as a 'call towards the infinite'. The intense affects in psychoanalysis invite bold yet unimpinging design elements. Kandinsky writes:

> The deeper the blue becomes, the more strongly it calls man towards the infinite, awakening in him a desire for the pure and, finally, for the supernatural... The brighter it becomes, the more it loses its sound, until it turns into silent stillness and becomes white[117].

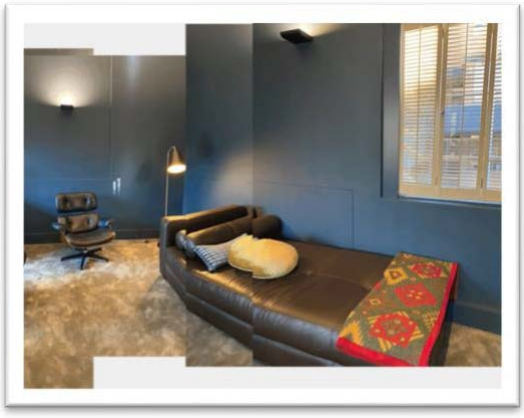


Figure 6.37 Blue consulting room and couch

Figure 6.38 Kandinsky colour scheme *Improvisation 33* (Kandinsky, W., 1913, Stedelijk Museum, Amsterdam

[116] Josef Albers, *The Artist's Voice: Talks with 17 Artists*, interviewed Katharine Kuh (New York: Harper and Row, 1962), pp. 11-12, quoted in Braverman, 2017, p. 16.
[117] See: https://www.wassilykandinsky.net/quotes.php Accessed July 22, 2020.

6.9 Ceilings[118]

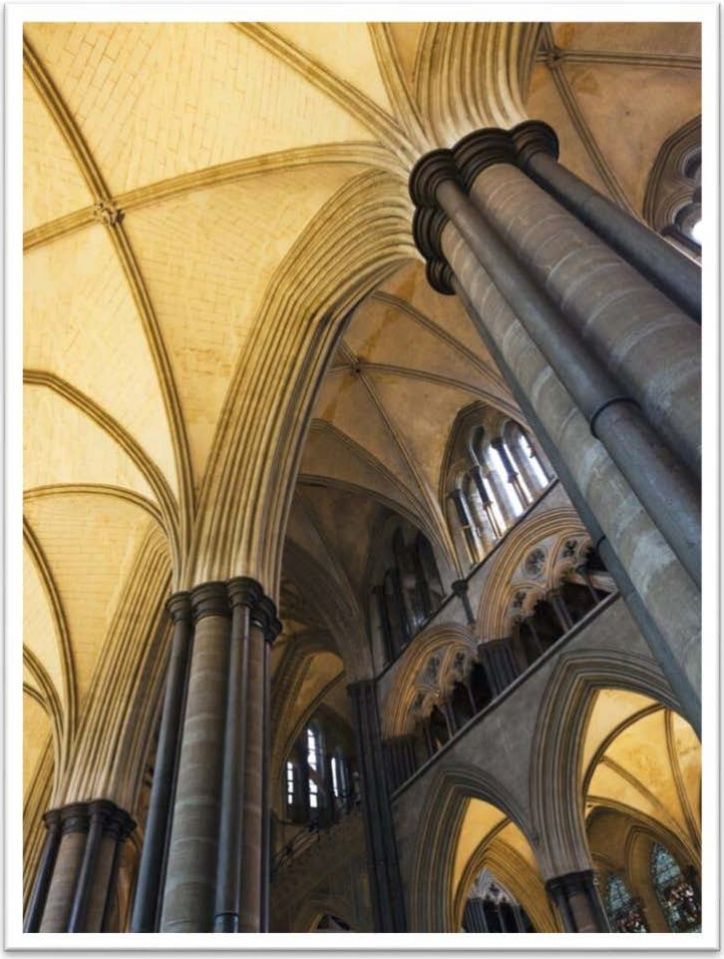
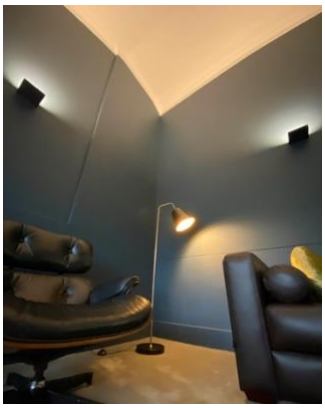
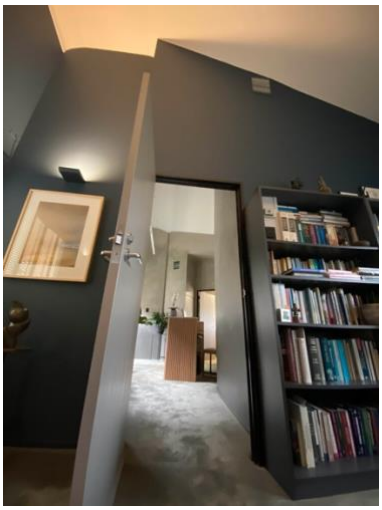
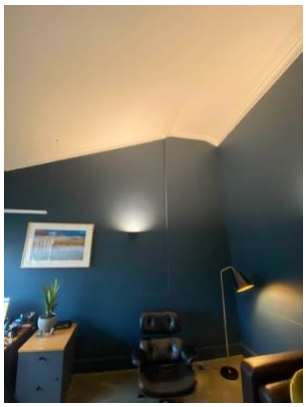


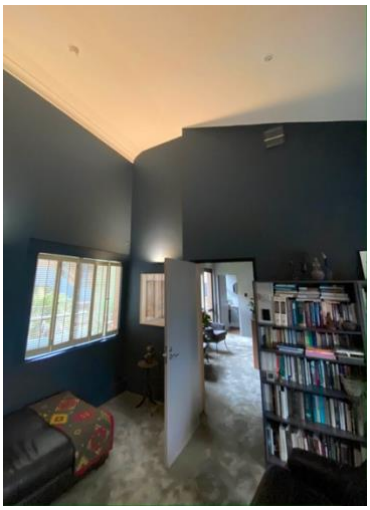
Photo: D Goldman

The shape of rooms, the height of ceilings, the colour and texture of painted surfaces etc. are all signifiers of possible moods. High ceilings give physical form to the mind's desire to 'look upwards' for inspiration. Cathedral ceilings have long been essential to the design of Christian places of worship and spiritual practice. So too, in their own domains, have been concert halls, lecture theatres and museums – wherever architectural design is required to facilitate sensory awareness and play a part in determining social outcomes.









Top:
Figure 6.39 Vaulted cathedral ceiling, Notre Dame, Paris
Above:
Figure 6.40: Ceiling blue-white colour contrast and up lighting, accentuates perception of space and height

[118] The link to this section on the thesis website is https://www.musicandpsychoanalysis.com/ceilings

The therapy office is located in a multi-storey1970s building and 'cathedral' ceilings were an original feature. Ownership had changed to the current owner in the mid-1990s and the suite became a therapy office. The high ceilings lent themselves to the free-associative aspect of psychoanalysis. However, the *value* of a patient lying on the couch in *unbounded* mental wandering is not necessarily positive. On the one hand, a patient could feel comfortable about the opportunity for an 'expansive' space. On the other, a patient could feel frightened, alienated and anxious about a confronting state of unboundedness.

This concern about unboundedness provided another reason for the choice of the blue consulting room. With the combination of the warm blue of the room and off-white ceiling paint, the architect thought it beneficial to delineate and contrast the blue walls, making the room feel more enclosing, and the ceilings making the room seem more expansive (see figure 6.40).

The high ceilings might also signify to the patient that this space is not 'just an office space' but contains a storied history within its walls, along with the large physical volume of space to support it. For one long-term patient, the room has hosted more than twenty years of once- or twice-weekly therapy sessions.

In describing buildings, space and virtuality, Grosz (2001) has written:

> The idea that space... is the product of a community, as much as it is the product of a designer, is an exciting idea and one that leaves building itself much more open to future use (and transformation) (p. 8).

Similarly, Walter Gropius, founder of the Bauhaus, said:

> ... architects should conceive buildings not as monuments but as receptacles for the flow of life which they have to serve... (in Morkin, 2007, p. 38).

A house that stands in my heart
My cathedral of silence
Every morning recaptured in a dream
Every evening abandoned
A house covered with dawn
Open to the winds of my youth.

--Gaston Bachelard, (1969), p. 54.

6.10 Lighting[119]

> The quantity and the quality of natural light into a consulting room is very important because, in architecture, all the things that the eyes see and the other senses perceive are determined by conditions of light and shadow.
>
> — Holl, S., quoted in Schinaia, (2018, p. 200)

Figure 6.41: Renovated Waiting Room

[119] The link to this section on the thesis website is https://www.musicandpsychoanalysis.com/lighting.

In English culture... psychoanalysts tend to have consulting rooms that are dimly lit and yet luminous. The rooms are comfortable, with few paintings or physical distractions, so that the self is able to recline into interiority.

— Bollas, C., quoted in Schinaia (2018), p. 194.

Figure 6.42 Muted light on waiting room chairs

Figure 6.43 Muted lighting in waiting room

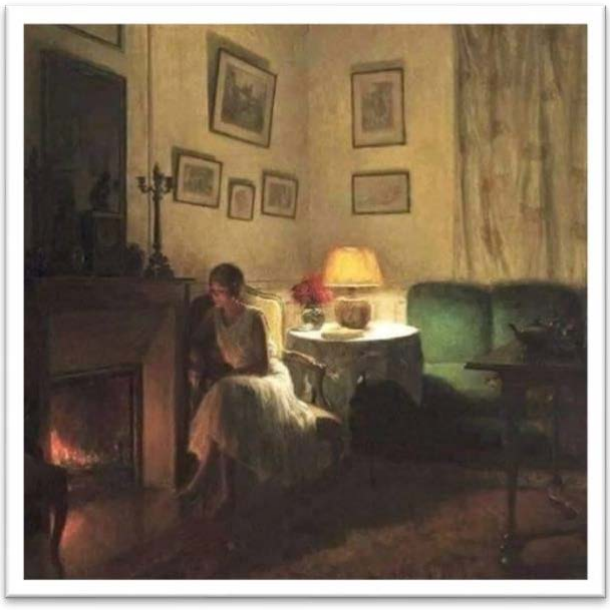


Figure 6.44: *Woman at Fireplace* (Anon, 1894, Tate Gallery).

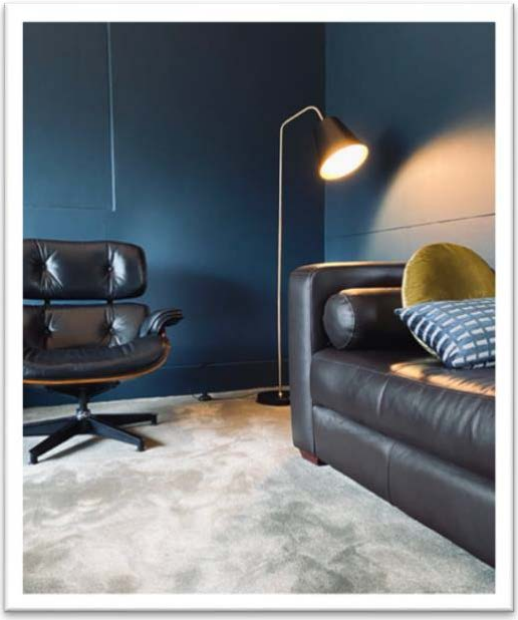


Figure 6.45: The blue corner.

The evening lamp on the family table is also the centre of the world. In fact, the lamp-lighted table is a little world in itself, and a dreamer-philosopher may well fear lest our indirect lighting cause us to lose the centre of the evening room. If this happens, will memory retain the faces of other days, With their lights and shades of truth?

--Bachelard (1969), p. 171.

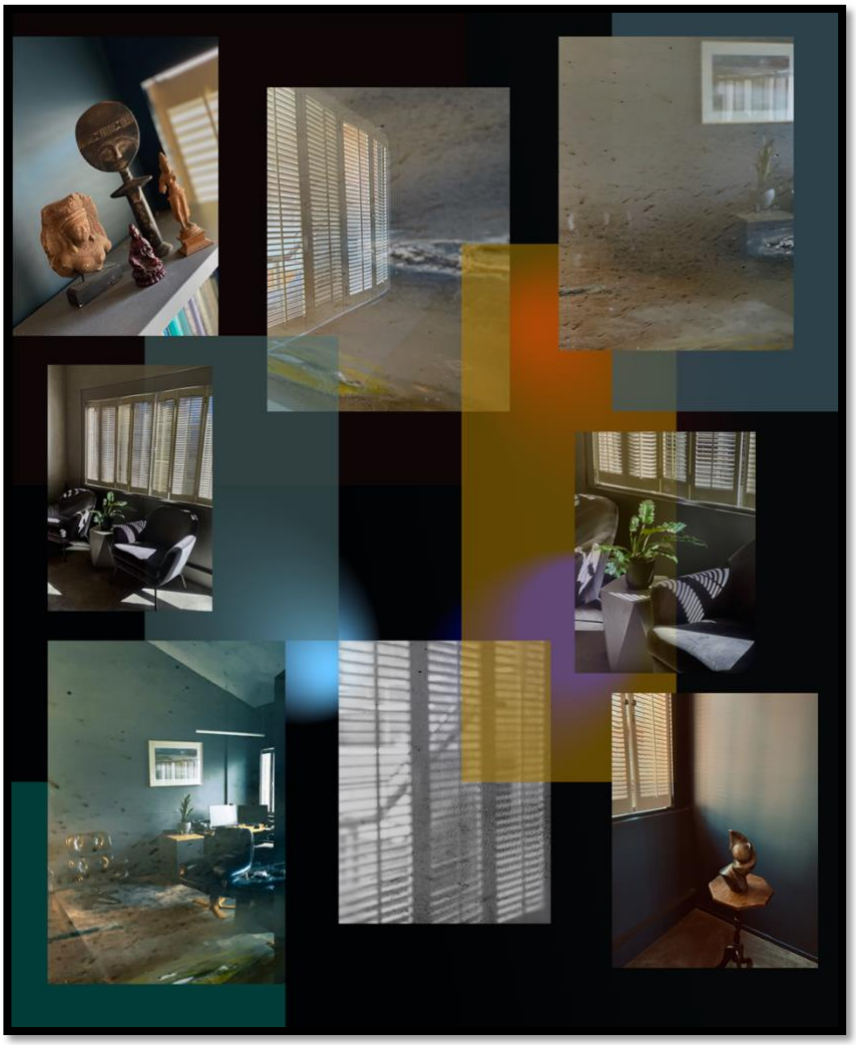


Figure 6.46: Collage of office images showing window light during day

The dark blue of the enclosed consulting room corner (see figure 6.45) offers a sense of boundedness which seems to unite the metaphorical and physical space. The patient who chooses the couch for therapy opts for an often difficult and lonely experience. The couch is chosen for this reason – that sometimes, in order to access difficult material, one must disconnect from normal conversation. Without it – or at least if social expectations are altered – traumatic or otherwise 'unspeakable' thoughts might more easily come to the surface. There might also be freedom to risk vulnerability. An astonishing candour can emerge with another person who is present and listening.

'A world in itself' is felt in the therapy corner, as suggested by Woman at Fireplace (see figure 6.44) and the Bachelard 'evening lamp' quote above. Bollas' words, above top, describes the luminous, dimly-lit space that is free of distractions. The waiting room music cannot be heard. The light plays on the furniture and other decorations in the space throughout the day (see figure 6.46), and the patient can see these from the reclining position.

The waiting room and consulting room's natural light can also be tempered (see figures 6.41 to 6.43). By adjusting the angle of the window shutters, brightness can be filtered, in keeping with the aspiration to offer a muted, unforced atmosphere.

6.11 Artworks and Texture[120]

The artworks and music decorating the office were chosen for their meaning potential through their texture, colour, shape, story and sound (see examples in figures 6.47 and 6.48). These works have a direct role in the practice of psychotherapy at both conscious and unconscious levels and provoke curiosity and memory, even altering patients' experience of time. They are the *symbolic attributes* which help facilitate reverie and carry associations which ultimately generate the raw material for psychoanalysis.

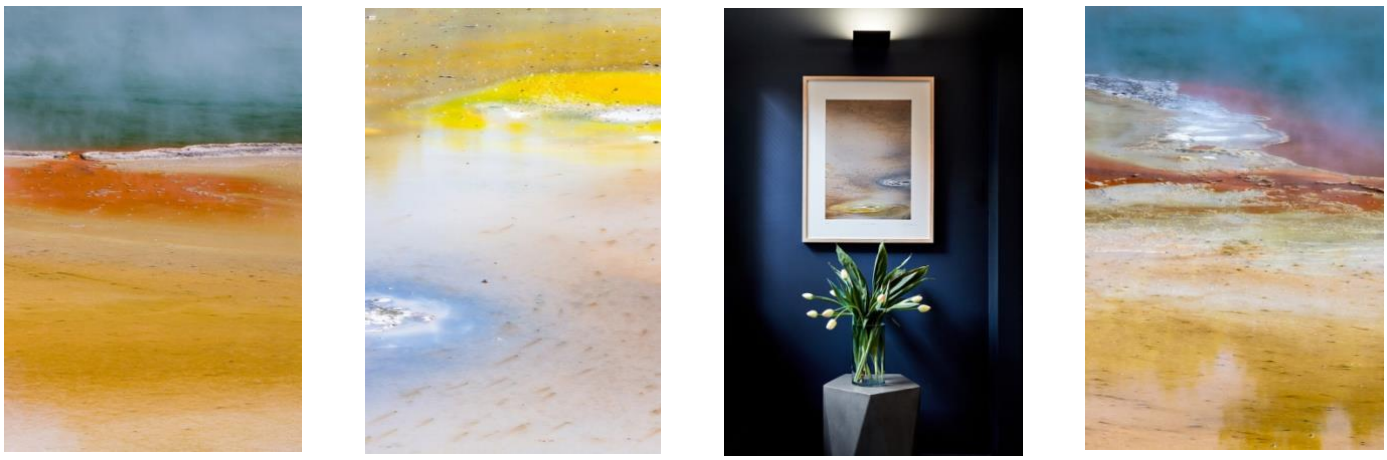


Figure 6.47: Samples of consulting room artwork

The photographs above are of framed artworks, chosen for the renovated office. Compositions of colour and texture create unworldly, liminal scenes. Patients have enquired, "What is that a '*painting*' of?" If asked what they see, they might respond by 'dreaming' emotions that, in connecting with the textures of the artworks, might feel 'harsh', 'irregular', 'dark', 'mysterious' etc. Common descriptors which have led to therapeutic exploration have started with remarks such as "Is it a moonscape?", or "It's like the coastline of a lost planet, like a mirage?" They might or might not be told that this dreamscape to which they are referring is a photograph, not a panting. Patients have so far not asked for the picture's actual location, as if knowing the facts might spoil the illusion.

The artworks form an important part of the multimodal therapy environment whose properties act unconsciously as visual and aural analogues of unrestrained

[120] The link to this section on the thesis website is https://www.musicandpsychoanalysis.com/artworks.

affective states. These states, when framed by the analytic setting and its artworks, can then be contained and contextualised. Van Leeuwen (2021) writes:

> Nature is for the most part fundamentally irregular, hence irregularity can be appreciated as 'natural', 'wild', or 'untamed' whether in Romantic or environmentalist terms – the gnarled bark of mature trees, the weathered surface of rocks, the intricate textures of moss and lichens (p. 109).

In nature, there is an interplay between regularity and chaos. There is a similar dynamic in *thinking*. Freud (1933)[121], in his *Introductory Lectures*, referred to the *id* as "a chaos, a cauldron of seething excitement". Freud's devotion to exploration of the unconscious saw him begin to collect antiquities shortly after his father's death in 1896. He proceeded to surround himself with "disinterred objects" (death masks, funeral vases, bronze coffins, mummy portraits), creating a space of loss and absence, grief and memory, elegy and mourning... an exteriorised theatre of his own emotional history and preoccupation with death.

In his architectural study of analysts' consulting rooms from Freud onwards, Schinaia (2018) writes of the unconscious 'transparency' of analysts' self-revelation, of Freud's own need for connection to his intimate world of the 'uncanny' and the implicit invitation for his patients to add his personal world to the content of their fantasies.

> [Freud's office] was full of furnishings, carpets, decorative objects, and relics able to give clear indications of the taste and cultural interests of the analyst... By exhibiting his collections, Freud was literally able to reveal things about himself. That is to say, he was able to disclose himself and thus to permit to ideally put together the past of the single person and that of civilisation (p. 186).

Freud's collecting was also informed by his Enlightenment ideals: restoring value to discarded or neglected texts and objects, adding to a universal and public cultural heritage, and championing the value of remembering. These ideals are instantiated and inculcated with the analyst's invitation to lie on the couch and free-associate (Kravis, 2019).

For Kravis, office décor, including art works, furniture, sound and other sensory artifacts are all 'enactments' – revealing what the traditions of the profession might

[121] In Strachey, 1953. Freud, S. New Introductory Lectures on Psycho-Analysis, p. 72.

mean to the hosting analyst and what that might convey about the analyst's '*moral interior'*. Freud's vast collection of antiquities certainly revealed much about him as a man – his values and interests, even his preoccupations. The analyst, consciously or unconsciously, wants to give the patient an idea of who their therapist is – both as a person and as a 'professional'. Kravis writes:

> Office décor is ineluctably an enactment. Because the way we decorate our offices is a non-verbal communication. Not just about aesthetics but also our moral values. Most of our offices are on a continuum, from at one extreme Freud's office which was lush, self-revelatory décor, sort of romantic motifs and 'orientalism', to what some analysts prefer as a very spartan, austere, almost nothing on the walls and no trappings of their personal lives. But that, too, is a statement about the analyst's self-representation as an analyst, so that is why I say office décor is an enactment; you can't avoid saying something about yourself through your décor and furnishings (2019, Q1, 41').

Mark Gerald, in his work studying analysts' offices around the world and photographing them, speaks of the inseparability of the analyst as a person and their choice of objects within the physical environment. Gerald (2011) writes:

> Good analytical work always requires a dialectic tension between the security of a framework of rules and the freedom to wonder about in the created space that the analytic office, with the person of the analyst and its associated objects, represents. I think that analysts are currently challenged to exercise a discipline to remain in their analytic home, the office, and continue to refurbish this space with new, meaningful objects (p. 440).

All office décor chosen for this project, including the 'aural décor' of *Uμ*, is directed to providing an atmosphere conducive for therapy. Artworks meaningful to the analyst can evoke patients' unconscious fantasies. This can lead to useful material for psychoanalytic exploration. The multimodal environment in total – especially the music, but also by the other modalities discussed in this chapter – helps orientate, recalibrate and prime the patient for their forthcoming session. This environment helps the patient to expand their view of themselves and feasibly lead to new areas of disclosure and discussion.

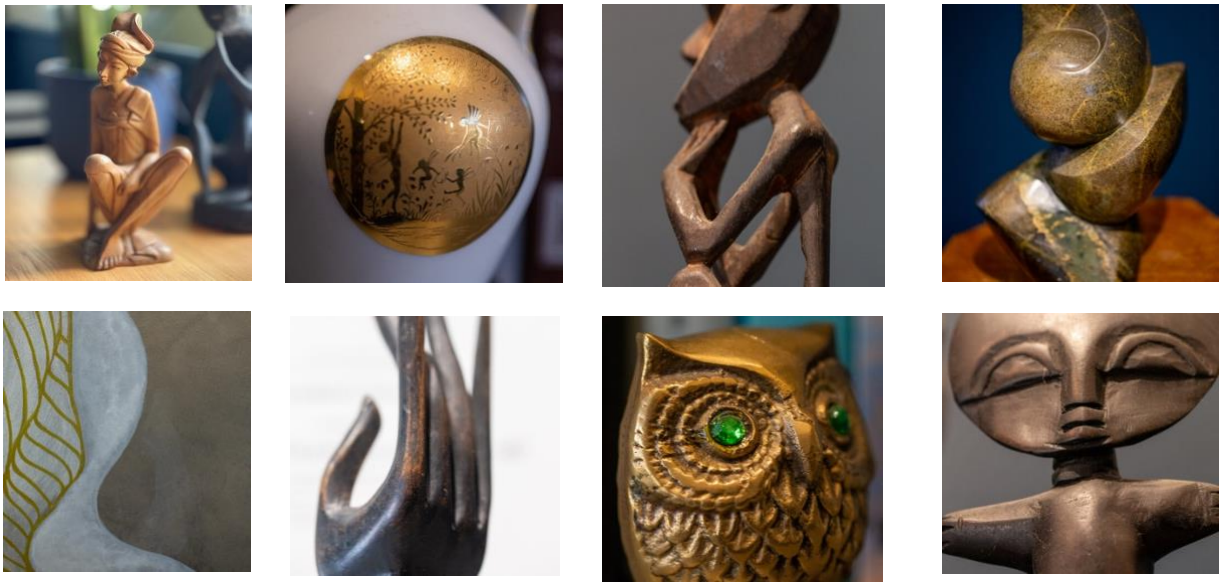


Figure 6.48: Examples of decorative objects on display in the consulting room

6.11.1 The Waiting Room Mural

An artist's mural was an important part of the overall waiting room re-design (see figure 6.49). So that its presence can be noticed as soon as the patient enters the suite, it was located, facing the entrance, behind the desk. To facilitate immediate engagement with the psychoanalytic space, amidst purposefully painted surfaces, it draws the eye upwards to the high ceilings. The artist's brief was to convey 'unsaturatedness' as a broad concept, but the work itself can be appreciated in various ways. Its smoky, diaphanous appearance has sparked patient associations with lightness, expansiveness and ethereality.

The substantive *raison d'être* of the mural is paradoxical, not unlike *Uμ* – to be flimsy and barely there, like the sparseness of a muslin wrap. Van Leeuwen (2021) suggests that such an object's "gauze-like" state could be "partially concealing and partially revealing" what lies behind it. This "may create a sense of mystery, or of exposure and vulnerability" (p. 108). This is the kind of atmosphere sought in the psychoanalytic space.

Figure 6.49: Artist creating office mural

The mural's parallel, gold-painted lines are inspired by musical staves, reflecting the *Uμ* which will occupy the waiting room. Patients have used words and phrases such as 'misty', 'floating', 'cloud-like' and 'lightness of being' to describe their experience of the mural. Others have

commented that it seems 'musical' and that it 'blends with the sound'. This is congruent with the mural's original intention: to capture and complement the immersive sound of the waiting room.

A detail of the mural was used for artwork for the *Uμ* CD sleeve/YouTube playlist design, and for the movies accompanying each of the YouTube music tracks. The link is presented here again, for convenience:

https://youtube.com/playlist?list=PLyrcb8gCeOIZscy-E4pIqeSEQbsMmNsiG

6.12 Furniture[122]

6.12.1 The Couch

The consulting room's main furnishings are a therapy couch, two leather-covered armchairs for the patients and an *Eames* recliner for the therapist. These, purchased many years ago, have remained in situ. The analytic couch remained a central item in the consulting room landscape (see figure 6.50). Freud was said to have referenced the main importance of the couch as simply 'somewhere comfortable to recline' in the service of fostering a relaxed and open state of mind. Freud did not endow the couch with any special status or powers as a tool or prop for psychoanalysis.

Kravis, in 'On the Couch – A Repressed History' (2017), writes:

> There is no incontrovertibly standard analytic couch – not because there are so many design choices, or because psychoanalysts are remarkably self-expressive, but because the couch is not a proprietary signifier like the stethoscope. It is a cultural object with too long and complicated a genealogy for any single generation or community of analysts to be able to brand it. Nevertheless, the couch – and recumbent speech itself – resonates with a culturally rich and intriguingly ambiguous interplay of traditions of luxury, healing, intimacy, and erotic freedom... the analytic couch has become the emblem of a cultural narrative of self-discovery (p. 157).

[122] The link to this section on the thesis website is https://www.musicandpsychoanalysis.com/furniture.

Kravis, in his podcast (2019), discussed the social history of *posture* for possible explanations for the couch's resilience as a cultural icon. He discovered that far from connoting passivity or submission to medical authority, reclining in social settings has for a long time served to represent something about freedom and *interiority.* Kravis said:

> Recumbent speech, reclining in the presence of another person in order to talk to that person, has a very rich tradition going way back to Greek and Roman times (podcast: 18').

He further suggests that there is something of value to be preserved by the uniquely 'analogue' experience of the couch and its currency in a world of wellness apps which promise instant access to myriad online 'treatments'.

Kravis (2019) said:

We are all wedded to our devices. Our devices pull us toward sameness all the time. We all need to be the preservationists, the custodians, the ecologists of the kind of freedom that we offer in psychoanalysis. Is the couch on the way out? No, I think the couch is a really resilient cultural icon; I don't think the couch is disappearing as a symbol of interiority. People are valuing the opportunities for real conversation and for an experience of interiority. Psychotherapy and psychoanalysis, like art, aesthetic experience and some spiritual experiences, are our most cherished paths to interiority. I think people will continue to value that (podcast: 37').

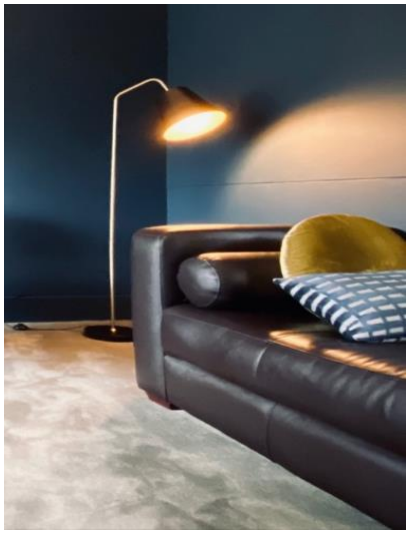


Figure 6.50: The psychoanalytic couch

6.12.2 The Chairs

The consulting room chairs are decades old (see figures 6.51 and 6.52). They have supported thousands of hours of storytelling, reflections and revelations. These patient armchairs were of commercial quality, built to last. Their comfortable sturdiness might evoke professionalism, quality, even wisdom. The tactile connection, the material transmission of heat from patient to leather surface; the repetitive, shifting movement and structural support that eventually imprints itself, leaving its record as patina in the seat and armrests, and the dark-toned lustre of the wood. The leather, although serviced, shows tiny age-cracks.

Over time, the polished, wooden legs have ripened from young balsa-yellow to a burnished, gold-brown.

The therapist's seat is a replica 1956 *Eames* lounge chair[123]. Its ergonomic design was ahead of its time, as was its simple and functional aesthetic.

Figure 6.51: The therapist's chair

Figure 6.52: The patient's armchair.

Figure 6.53: The velvet waiting room chairs

Figure 6.54: The new desk chair

[123] See Green (2016) https://medium.com/@elliepgreen/the-eames-chair-a-dissertation-63399e3611fb , accessed October 25, 2022.

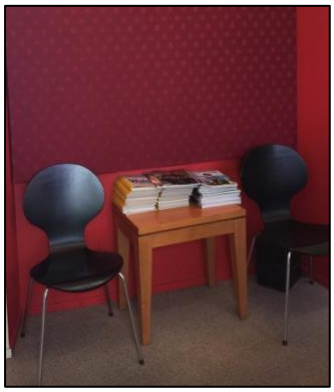


Figure 6.55: Pre-renovation red alcove.
The old space, where the mural is now located. Note hardbacked chairs and magazine table. Waiting patients were potentially visible to tenants and passers-by through the facing window (though covered with shutters), potentially compromising privacy and ultimately giving rise to a redesign of the waiting space.

In a psychoanalytic waiting room, the space is generally reserved for one patient at a time. Patients are asked not to arrive for their sessions more than five minutes early, to avoid 'crossing over' with other patients. The sense of the psychoanalytic hour being sequestered for patient and therapist *only* is an illusion in which the analytic couple enact. The maintenance of this illusion is valuable in so far as Oedipal fantasies can be generated and worked with, without the intrusion of *actual* patients transforming the fantasy into a concrete reality. The hard chairs of the pre-renovation space (see figure 6.55) gave a message of a 'shared' space, where 'hardness' means 'your comfort is not a priority', much like the sloped, 'standing chairs' at a McDonald's outlet – and where provided reading materials suggested they were there 'for everyone'. The new desk chair is simple and functional, designed to 'disappear' into the background (see figure 6.54), leaving visual room for the desk and mural (in contrast to the saturated look of the pre-renovation red alcove.

The replacement velvet chairs (figure 6.53) were thought to deliver a very different message: "settle in", "enjoy the sensory, touch them" – "they feel (i.e. you are) special". This is complemented by the increased privacy afforded by not being able to be viewed through the outside window. Also, the removal of magazines (see photo above) unclutters the waiting room, offering a more open space.

6.12.3 The Desk

Traditional clinics have waiting rooms where patients sit together, a receptionist takes and receives calls, talks to patients and other staff, administers payments etc., all these generating activity and noise. Patient anonymity in this kind of waiting room is neither offered nor expected, in stark contrast to the psychoanalytic waiting room.

Figure 6.56: Before renovation, looking towards outside door.

<— BEFORE RENOVATION

AFTER RENOVATION —>

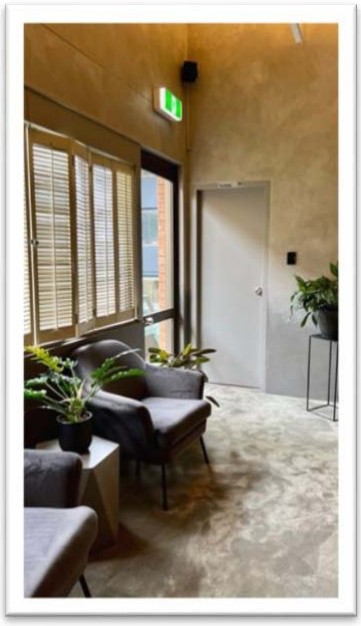


Figure 6.57: Post-renovation, looking towards outside door.

Figures 6.56 and 6.57 show the renovation of my waiting room. Note the increased free space without the cumbersome desk, and the amended placement of waiting chairs, facing inwards for privacy. The previous beige colour scheme was replaced with textural greys, changing unconscious environmental cues from 'corporate office' to 'corporate lounge room'. The new desk, smaller and less obtrusive than previously (see figure 6.58), was made from natural materials, and designed to 'blend in', like the background music.

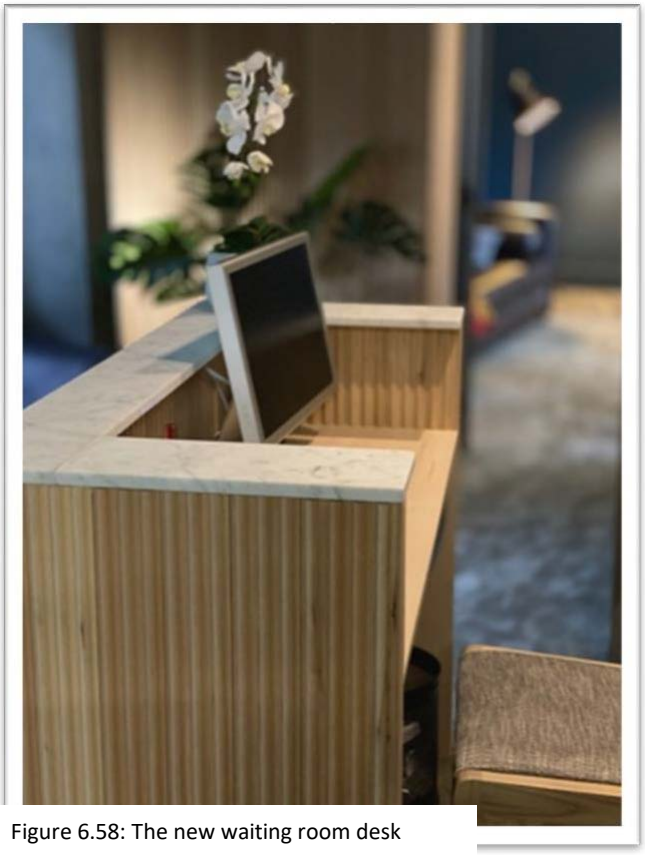


Figure 6.58: The new waiting room desk

6.13 Summary

In this chapter, I detailed how a multimodal approach to the renovation of a therapy office was implemented using a variety of semiotic resources thought to contribute to enhanced therapeutic outcomes.

Resources, such as surround sound, stone, carpet, wood, paint, lighting, artworks and furniture, were used in the reconceptualisation and rebuilding of the *psychoanalytic space* 'from the ground up'. The therapist's 'personality' is present in some design elements, such as the artworks – in keeping with modern relational psychoanalysis and its more interactive approach.

Relational psychoanalysis proposes that an affected 'neutrality' does not necessarily equal 'therapeutic'. The most neutral psychoanalytic offices, with minimal decoration, could be experienced by patients as cold and unwelcoming, and psychoanalytic offices rich in décor (like Freud's own office), might overwhelm some, but be felt by others as enhancing their ability to engage with the process.

In this chapter, sound, as one modality, has been placed in the multimodal, social context which I am referring to as the psychoanalytic space.

Ogden (2019) has stated:

> Music is not discontinuous with the office chairs chosen, how many chairs there are, the colour of the paint, how brightly lit is the room, whether you have reading material in the waiting room, if the carpet is vacuumed or in need of vacuuming - one could go on for thirty or forty more things[124].

Ultimately the analyst will choose, consciously and unconsciously, the décor that best represents her values and preferences. It was shown from patients' observations post-renovation that each choice of resource was significant. What was included and what was changed or removed contributed in large and small ways to their overall experience of the space.

In a lengthy therapy, patient and analyst will spend hundreds of hours together in deep and engaging communication. The intimacy possible in this professional connection is psychoanalysis's core strength and uniqueness, and the *space* in

[124] Thomas Ogden, 2019, telephone seminar: music and psychoanalytic spaces, 11 July.

which this treatment occurs is not just an incidental or static consideration – the space and its features lie at the heart of the treatment itself.

The multimodal conception of space and how it has been applied in this thesis might provide a useful template for the re-thinking and re-design of future psychoanalytic, medical and other treatment facilities and public spaces.

Chapter 7 – Conclusion

7.1. Introduction

This thesis commenced with a discussion of the office where I practise psychoanalytic psychotherapy – the psychoanalytic space – which I described as a semiotic space comprising interconnected metaphorical and physical elements. As indicated in section 1.1.1, the psychoanalytic space should also cause its meanings to be experienced by patients. This chapter deals with this aspect of the psychoanalytic space theoretically, and illustrates it with reference to patient comments.

The patient and therapist spend their session in an atmosphere of their joint creation, an atmosphere which plays host to rules and fantasies, expectations and affects and to a fluid sense of time. The psychoanalytic encounter facilitates the opening up of 'internal' space for the patient. The quality of the patient experience, and the efficacy of psychoanalysis itself, is contingent upon the patient's myriad affects coming to life in the analytic relationship, and being worked through persistently over time. In order for the patient-therapist connection to grow, the relationship generated in the space is crucial, and the characteristics of the space itself can play a significant role in this process.

The main aim of this thesis was to explore and then demonstrate how the modality of music could enrich the psychoanalytic experience. This was approached by curating and composing 'unsaturated music' – *Uμ* – and placing it in the waiting room.

Throughout the thesis, I discussed two important but distinct ways of thinking about music:

1. the 'music' of the psychoanalytic encounter and

2. the way music (*Uμ)* can create an ambient context which will *facilitate* the music of the psychoanalytic encounter.

7.2 The music of the psychoanalytic encounter

To an outside observer, the 'music' of the psychoanalytic encounter – that is, the verbal and non-verbal language connecting patient and analyst – may sound upbeat or downhearted, harmonious or dissonant, flowing or discontinuous, connected or disconnected etc. This music might change over a session and over a whole course of therapy, both between therapist and patient and within each of them.

For example, the music of a very disturbed patient, once full of strained silences and chaotic thought processes may, over time, sound more flowing and internally logical.

In a recent podcast, analyst Francis Grier refers to the music of psychoanalytic encounter as follows:

> What I am particularly interested in is what I think of as the actual music sung by the duet of analyst and patient. I am not primarily talking about music as metaphor, which is how this subject is normally approached analytically. I am interested in the actual pitches – their loudness and softness, how they relate between the two singers and all the musical parameters of timbre, rhythm, melody, expressiveness and so on. The real deal, the *actual* music and how that relates to the emotional and verbal content of the analytic exchange (Grier *et al.,* 2022, 19'30").

Grier and others have described the music *of* psychoanalysis, including reference to properties of the actual voices. *In this thesis, I attempted to go a step further and propose a music <u>for</u> psychoanalysis – Uμ* – and to apply semiotic and descriptive analyses, aligned to those Grier describes, to argue for its inclusion.

7.3 How *Uμ* can facilitate the psychoanalytic encounter

Uμ is designed to have an *unsaturating* effect on the listener – to create a space in the listener's mind that reflects the music's sense of space and openness; a movement that can both widen and focus the attention.

In the session at least, the patient is never alone with their affects. The therapist's internal objects co-exist with those of the patient, and both will benefit from the musical containment *Uμ* offers. It is *Uμ*, and the other semiotic modes added to

the space, that I believe have helped facilitate the efficacy of psychoanalytic encounter more broadly.

Mazzacane (2022) has described reverie, and its first 'pole', intuition, in terms of an openness to meaning-making, utilising parts of the analyst's mind which might be enlivened by music, mythology, history, ambience and other psychic states not dependent on pre-existing psychoanalytic theories. He states:

> Reverie lends itself to describing what Bion means by extension of meaning, myth, and passion: a process which takes its life from a perceptual element which enlarges its scope in the analyst's mind and sets up a comparison with its mythological aspects (the analysand's family and personal myth, the analyst's theoretical myths), deconstructing and amplifying its meaning. *The analyst may share some parts of it with the analysand and in order to open up new perspectives and find a way of getting closer to the emotional reality of the session* (p. 109, my italics).

I have discussed at length how ambient music can facilitate reverie, and likened the process to the atmosphere of intimate exchange between mother/caretaker and baby, specifically how the infant instinctively responds to the soothing qualities of the mother's voice. I referred earlier to *motherese* (infant directed speech) – how the tone, loudness and timbre convey necessary meaning (Salomonsson, 2007).

Thus, the efficacious social and emotional qualities of music have been applied to the psychoanalytic context. In order to achieve that, I have put forward arguments for adjustment to aspects of the analytic frame – for example, replacing a mandate for 'neutrality' with an orientation of 'unsaturatedness'. The relational ambience, of which unsaturatedness is an important characteristic, is reverie. As Mazzacane suggests, in general terms, the analyst is sharing aspects of his own reverie with the analysand which, in the case of my multimodal analytic space, is expressed in *Uμ*.

The thesis has attempted to explain how the semiotic and musical characteristics of *Uμ* make that music facilitative of the reverie on which psychoanalysis relies. As mentioned earlier, original *Uμ* was curated and composed, and the office renovated, in order to demonstrate the potential for the enriching effects of music within the curated space.

This idea of expanding internal space follows recent psychoanalytic developments that emphasise growth more than insight. Bion's important distinction between "thinking to understand thoughts, and thinking to *produce* thoughts" (Hinshelwood, 2012) has significantly influenced my own thinking in undertaking this thesis.

It has been demonstrated that a reconceptualised space, with the addition of *Uμ*, has enriched the psychoanalytic encounter, creating a basis for future research and a template which could be applied to present and future treatment facilities.

Informal self-reports from patients over the last three years have suggested that *Uμ does* enrich patients' experience of psychoanalysis, which I will elucidate in this final chapter. Multimodality has helped patients find new ways to extend their capacity to 'be themselves' due, I believe, to a safer, more facilitative therapeutic environment (Porges, 2017).

The foundations of both the space and the framework of psychoanalysis have come under review in recent years, especially since the advent of Covid-19. With podcasts, online therapy and internet conferences now the norm, the traditional frame could not be under more serious pressure for formal reconceptualisation – and not just adapt haphazardly to current circumstances. It has only been since 2020 that online engagement has moved from being just tolerated, to being largely embraced as a therapeutic godsend. The fundamental dimensions of a therapeutic relationship have been simulated to the point where the telehealth 'workaround' has become the new order. This extended 'reach' of the psychoanalytic space has obvious benefits, but there are also drawbacks.

During Covid-19, face-to-face contact has been more and more difficult to achieve and maintain, particularly for multiple sessions-per-week psychoanalytic treatment. Patients and therapists look forward to returning to usual face-to-face contact, but the health system we took for granted is now one where resources are scarce, rates of infection remain unstable, and anxiety, depression and PTSD are on the rise.

In situations where face-to-face contact has been restored, there is a palpable appreciation of the depth of contact, as if all the senses have sprung back from an indeterminate flattening and constriction. One patient commented that it felt so

relieving to be back in three-dimensional space that he almost felt 'flooded' and needed time to adjust his senses.

Psychoanalysts are a tiny subsection of the mental health workforce. It is an understatement to say that psychoanalysis has not enjoyed broad popular appeal. My approach to psychoanalytic treatment is highly respectful of its provenance. It is, however, in many ways a departure from the stereotypes which have historically defined it, such as preoccupations with austerity, authoritarianism and gratuitous sexuality. The psychoanalytic space I have constructed and described in these chapters is hospitable by design and more accessible, but still holding fast to the framework which makes the space, ultimately, 'psychoanalytic'.

As mental health treatments continue to be priority-funded by governments and industry, the stigma associated with seeking treatment has been replaced by a more progressive cultural approach. Psychoanalytic treatments are increasingly accepted for those wishing to explore underlying issues and these can complement pharmacological treatments and CBT, which offer symptomatic relief only.

Arguably more than any other artform, it is music that helps define the mood of the times, and I suggest that music in psychoanalysis can be implemented through viewing it with a new lens. Specifically, *Uμ* can provide a bridge that takes us from an 'old', rigid, authoritarian and culturally tone-deaf psychoanalysis, to one which is up-to-date, dynamic and vital.

7.4 Preliminary indications that the new space 'works'

Psychotherapy sessions have been conducted by me as usual during the three years in which the office renovations were completed. Naturally, patients frequently mentioned the new waiting room music and the renovated space while talking freely about what was on their minds. As I said earlier, I did not ask them to proffer opinions, nor were they prompted to complete any formal assessments.

Though feedback received from patients was unbidden, it was welcome. The reason for this is that *any* change in the therapy frame, be it fees, holidays, time changes or any other issues directly involving the analytic couple in the 'here-and-now', usually warrants prioritised attention. Patients' acknowledgment of their

altered physical environment was often a catalyst for worthwhile exchange and fresh exploration of the patient's and therapist's relationship in the space.

In the following pages, I will discuss a variety of indications that the new multimodal space is achieving what I had hoped. This paves the way for future, more elaborate research on the topic[125]. Given the significant changes, it came as no surprise that patient responses were frequent and detailed. The initial weeks and months of adjustment received the most comments, as my patients and I, often together, acclimatised to the changes.

7.4.a Safety above taste

It is not so important whether patients 'like' or 'loathe' the music or feel comfortable or uncomfortable in the space. Because *Uμ* lies on the 'unsaturated' end of a *continuum*, I am arguing that for *most* people it will be emptier of associations and therefore be more useful in facilitating a variety of expressive responses. In contrast, the more 'saturated' the music, the more homogenous might be various listeners' reactions to it. Similarly, most people will probably feel comfortable enough in the space to allow their spontaneous thoughts and feeling to find expression.

An unsaturated, benign space does not mean that patients' emotional response will not be strong. Specifically, if a patient does not happen to like the decoration or *Uμ,* it does not deem the environment 'saturated' or unsuitable for psychoanalysis. In the opposite case, if someone *likes* the music or the space, that does not mean it is necessarily 'unsaturated'.

What it *does* mean is that the space is a 'container', *safe* enough for *any* kind of emotional response. The very fact that the listener can respond honestly to the effects of the *Uμ*, for example, is testament to the fact that they feel safe enough in the space to do so.

Beyond issues of taste, the most important condition for the psychoanalytic space is a sense of safety, that is, an environment in which the patient is maximally free to draw down on available resources for meaning-making. I attempted to

[125] Patient responses are anonymised and aggregated to highlight observations and themes relevant to the efficacy of the new space, and to potential issues for further research. This follows the conventions of how case illustrations are presented in peer reviewed, academic journals of psychoanalysis. For ease of readability, I decided on the use of sequential lettering to refer to patients described, ie 'patient A, B, C' etc.

purposefully create a space which is free and open enough to facilitate projections, and 'unique' enough to be described and classified semiotically and psychoanalytically as 'fit for purpose'.

7.4.b Projections and associations

The famous Rorschach inkblot test had subjects describe what they saw in the abstract designs. These were interpreted as indications of unconscious aspects of themselves, i.e. *projections*. The Rorschach test was not discredited because it was not useful, but because too much was made of it by people who took it too literally as a scientific diagnostic tool, a reputation it couldn't live up to. Had it 'started small', as an interesting adjunct to many other techniques and strategies, it might not have died such an ignominious death, at least in Australia, the UK and the USA.

My claims are far more modest with *Uμ* – there is space in the music, and it is abstract enough to provide a facilitative environment for patients' projections. In other words, what might be 'projected out of' themselves, possibly denied or buried feelings, can be 'put into' the therapist via an outside stimulus like *Uμ*. Associations are more 'externally' linked. For example, a composer might create a musical mood which might create an association in the listener's mind – a sense of place or time, childhood memory etc. These associations can be 'projected back' into the *Uμ*. Projections and associations offer potentially rich material for insight into patients' spontaneous thoughts and inner processes. For example, one listener might associate fear with music, and another might associate, say, alienation. The same music, offering an abstract canvas for projections, can elicit different reactions from a variety of listeners, depending on what they bring to it. The whole point of *Uμ* is, of course, to be *deliberately* open and semiotically unsaturated.

The listener will know, through association and experience in the world, what the 'mood' of the music is supposed to be. For example, ubiquitous chanting or droning ceremonial music will be recognised as such, but there may be any number of idiosyncratic attitudes or associations towards that music. In the case of *Uμ*, the listener remains free to project into it.

I made notes from memory directly after sessions, when patients specifically referred to the music or the renovated space. What follows is an account of these, somewhat artificially sectioned, given the overlap between them, into

- responses to the music, and
- responses to the renovated space.

Noteworthy is the *variety* of reactions and responses that I received, such as 'containing', 'mind expanding', 'calming', 'structuring', etc.

7.4.1 Patient responses to the music

In general terms, the effect of *Uμ* was to enhance patients' ability to integrate sensory and mental states. In order to expose patients to *Uμ*, but still protect patient-to-patient privacy, they are told they may arrive for their session no more than five minutes before the designated start time. Before *Uμ*, patients were more often late than early. However, I have observed that since *Uμ*, more people are arriving early and some have remarked that they have benefitted from this buffer. It is from this time in the waiting room that the following patient responses have emerged.

7.4.1.1 The 50 + 5-minute hour

For Patient A, who had a high level of visual and aural sensitivity related to his moderate visual and hearing impairment, the following are excerpts of things he said to indicate that the music of the waiting room 'worked'. This included a sense of 'dissolving', 'drifting', 'expanding', 'flowing' and 'unstuckness'. He also described the waiting room as 'grounding', suggesting one of his primary senses to be initiated was 'touch'. He read to me the following words, written between his first and second sessions, post-renovation:

> The carpet is soft mossy earth
>
> The walls are deep ocean blue, warm and comforting
>
> A place for safe thoughts and feelings

He described this metaphorical or transitional space as being with him constantly. This describes what I have seen happen in the analytic 'third' – an 'unconscious to unconscious' communication between the analytic couple (Ogden, 1994), once the therapy is a 'going concern' (Winnicott, 1965).

The *Uμ* has helped Patient A to 'reset', to reconnect with a 'broader view' of his life circumstances, past and present. He set out to train himself to associate *Uμ* with a visualisation of himself in the waiting room. He said:

> I'm functioning on a very narrow, anxious part of myself. They are negative thoughts, still a part of me, but restrictive. I think music plays a part. Music helps me to open up, in a way conversing between the 'inner me' and the rest of me, or a broader view of who I could be. Particularly the kind of music, the ambient music. I guess everything has ambience, almost like a mystical or spiritual situation. Like religious people always thinking about God, it's the feeling they carry with them. I'm not religious, but it seems like a feeling.

Patient A mentioned 'soul' in the sense of Rolland's *'oceanic feeling'* (Maharaj, 2017). He said *soul* relates to deeper parts of himself. He also brought in the concept of 'flow' (Csikszentmihalyi, 1990) and thought of *Uμ* in the space. This is an example of how the therapeutic effect of *Uμ* has been verbalised in the session. Patient A said, in a moving reverie:

> The soul flows and surrounds, like water. When I'm in the waiting room there are many shades, colours, textures and reminders with the flow of the music moving my negative thoughts, dissolving them into broader and grander proportions, though still emanating from myself.

One of the first things Patient A spoke of was the waiting room music – he was anxious and preoccupied and, it seemed, in his words, to "expand his thinking". He had planned to start the session with the "same old garbage thoughts" – a litany of complaints about his ex-wife, problems at work, traffic etc. In his words:

> The music seemed to replace my garbage thoughts, which drifted away. I can't explain why or how, but the music was a 'reset' button. I want to be 'reset'. In a good way...I feel like speaking about other things, I'm really not sure of what. I can come back to the old stuff any time, later.

Patient A said his sense of widening his attention via the *Uμ* was 'palpable'. What was "touching" (cf. 'palpable') to him was how the musical (waiting room) atmosphere prompted a sensory and cognitive alternative to 'garbage'. He was able to reach *inside himself* for nourishment and allocate resources to deal with the garbage later. *Uμ*'s 'expanding his attention' also points to his accessing

alternative ways of managing anxiety, opening doors to other registers of awareness. In this sense, *Uμ* does not 'solve the problem' of anxiety, so much as create a facilitative ambient substrate which allows the patient to use the session more efficiently. He said:

> the music didn't sanitise my 'garbage thoughts' or magically make them disappear (I can return to them anytime later) but it added something – a break, a pause, another perspective – I can ask myself questions. Same in relationships. If I feel stuck, I imagine the waiting room and I think of the music. There is movement in the sound, and I feel it. It doesn't pressure me. Where there's movement, I feel hopeful. It's also a safe place to go from 'outside' to 'inside' and I can take that with me when I go.

Like patient A, patient B had been attending therapy for about three years prior to renovation. She was sensitive to the slightest changes in the surrounding space. She would notice and be unsettled by an extra paper on the desk or altered angle of the shelf ornaments after the cleaners had come. Her first substantive comment after the renovation was concerning the "unusual background music" in the waiting room. She did not ask why it was there but said that it made her feel 'comfortable'. I was surprised by this, given her discomfort with the slightest changes.

On one occasion, I had forgotten to switch on the waiting room music at the beginning of the day. She said that it was a pity that we have gone back to silence. She said that the music had affected her like the new interesting (blue) colour on the walls. She had never commented on the walls before, except to say once that the beige was 'boring'.

Unexpectedly, she called the music "background, but not neutral." She made this distinction almost as though she and I had communicated unconsciously about my intention to create a new space. She said "there is no such thing as neutrality – it either works or it doesn't". If an off-white colour scheme works, it's not 'neutral'. She said that she appreciated this new music "*filling* the space" without "*taking up* space".

Was she talking aroma and colour as well as sound? Why had she never spoken to me with her 'artistic voice'? She explained that, when she came in stressed today, she was wondering if the music might settle her, "so I can isolate the

specific emotion I want to discuss... music has always held me, made me feel normal".

This is an example of *Uμ* offering a *containing* function in addition to meaning-making opportunities to the patient. The *Uμ*, by virtue of its non-directive structure, models a *receptive* voice, not one of directiveness or domination. In *Uμ*, there are no rousing melodies or fragmenting rhythms to divert the flow of thought. The pulse of *Uμ* is its movement. It leaves space for others' projections and is low-key in projecting its own voice into others.

The addition of music to the space creates a specific environment attuned to patients' needs – to be, as Patient B said, "unobtrusive, but not neutral". It is a restrained space where patients are able to settle into the music. From feedback received, my bespoke approach has given them the tacit message that the environment has been constructed for a specific purpose.

I questioned whether my time with Patient B had finally created a sense of collaboration, something which we had not achieved to date. Was she starting to feel more at home, at last, through my fortuitous offer of a therapeutic environment that she could finally use, one which spoke more directly to a language previously unknown? Was she now trusting the process more because she was sensing my attunement to her, and that my prior approach had been too dominant, too concrete, too 'saturated'?

Over time, her hostility lifted and she found more energy to do things. Through the transference, I could see how our nexus felt bitter and stuck. Movement was less through analysis or interpretations, but rather through an interest in movie characters, soundtracks and the steady current of *Uμ*.

On this same note, Patient A once noticed that the usual music was off. He had always responded well to the music. He said, perhaps to defend me, that sometimes it's better if one of the senses is missing – I depend less on it and it sharpens other senses. They compensate for the missing one. He continued:

> the music would usually have made things better, but maybe not in this case. Sometimes things can be 'too predictable', yet I have to expect unwelcome surprises. I've learned to tolerate the silence better, where otherwise there would have been sound, and that was enough to settle me before the session. I've

learned to listen better for silence.

Due to its containing function, *Uμ prepared* the patient to be able to better deal with 'silence', i.e. sudden loss of the familiar, and this generalises to the silence from pauses in conversation in the therapy context. The modified psychoanalytic space is an 'entraining' space. I suggest *Uμ* will help patients to better regulate themselves in the face of change or sudden anxiety.

I *also* suggest *Uμ* might help patients to more keenly 'tune in' to the sound of the ambient environment (eg the sounds of nature) as a form of self-regulating *'Uμ'*. This awareness provides a 'portable' dimension of *Uμ*, and reinforces the power of *all* music (and aesthetic ambiences) to help manage and contain strong affects.

7.4.1.2 Musical memory

C, a new patient, said, with an uncertain smile, "The music nearly put me to sleep", then completely changed the subject. I thought, "I might come back to this". A few minutes later, at what felt to be an anxious silence, I said, "You felt the music before was calming".

She looked away for a moment, and said ...

> It helped me tune in for a second to what was in my head. I am rushing everywhere lately, and I'm always late. I haven't turned to music in that close way since I was a child growing up, listening to the sounds of the rain in the National Park, virtually in our backyard. Waking early to the gentle buzz of insects still makes me smile. It reminds me of a CD my husband made for me years ago, when all was well, with bell sounds and rain. I think it's lost.

I said, "You're talking of lost and found?"

She said:

> Yes, it's been years. I would sit by the ocean and slow my breath to the rhythm of the waves. It was a skill. They calmed me. Settled me down. When my husband shouts at me I wish I could calm him down, too. I guess I used to know how to settle myself and I'd forgotten, until I was sitting here just before. I'd literally forgotten.

In this instance, *Uμ* fulfilled the function I had hoped – in this case, for patient C to feel contained enough by *Uμ* to remember her 'long lost' way of settling and resetting.

7.4.1.3 Impingement and adjustment

As she walked into her session from the waiting room, I could tell immediately that patient D was unhappy. Sitting down, she told me, "That music is just wrong. It is intrusive, it stopped me from thinking." "It is altogether too busy and distracting", she snapped. She said, "The music felt too much and too close. And the song itself had *too much going on.*"

At the start of the following session, after seeming to not object to the current *Uμ*, Patient D declared, "I just have this thing about waiting rooms anyway". Last week, with your new speaker, it felt like you were saying to me "here is the sound, get it up ya!". She continued, "There's something about a waiting room – yours, my doctor's, that feels like I must grovel. I feel at the mercy of you guys. I hate to be forced to do something, and it's like you're forcing me to 'relax' or 'introspect' when I'm not into it. It felt like an ambush and I was helpless. But for the record, I don't like your boring ambient music, either."

I thought afterwards that the *Uμ*, initially felt as impinging, advanced the work in unexpected ways. Misattunements in the analytic couple can easily occur, often the result of breaches in the frame. How they are brought into focus for repair is most important.

As I said earlier, *Uμ* has been designed to have space within its compositional structure to facilitate projections. A rupture or misattunement is not necessarily a mistake on the part of the analyst, though of course it could be. I had initially challenged (in D's mind, 'breached') the frame by including *Uμ*. The patient considered it an imposition, which, as it happened in the end, yielded positive material for therapy. It required time to sort out 'my stuff' – how I breached the frame – from 'her stuff' (her projections).

On this occasion with Patient D, *Uμ* acted as both stimulus and container. My tech-related mistake the previous session was to have the speaker too close and too loud. I later adjusted this and *Uμ* reverted to doing its job in the background. This is not to say that *even* in the background, *Uμ* can't arouse strong responses, as was noted earlier.

I reflected on the way *Uμ* provides a context, with its own musical logic, for the facilitation of the patient's associations and the release of unconscious material. Patient D reacted to the music and the sound source which 'invaded' her, and the

working through proved fruitful. As a result of my removing the offending piece of music and adjusting the level of the proximal sound, she was able to "use the music" (her words) in future sessions. This also provided me with lessons on how to proceed with patient work in the new space and to adjust practically and 'psychoanalytically' when issues arose.

After the session with Patient D, my own reverie led me to Winnicott's work on transitional phenomena, and how mother-infant play is a 'way in' to thinking about music and psychoanalysis. There are times, of course, when trauma and damaged attachment result in the infant being deprived and disadvantaged. A large number of patients present for therapy with their worlds falling apart. What is needed is a way to come to terms with intensely painful feelings, and to rebuild trust in a setting in which the patient feels completely safe.

The role of suffering in psychoanalysis cannot be overlooked. It should not be glossed over with sentimental or superficial conversations about 'healing'. The repairing of worlds begins with the recognition of one's own contribution to the problem. Self-help seeks to inspire problem solving and promote techniques to 'see things differently' but does not necessarily advocate the kind of deep soul searching for insight into their part in the problem, consciously and unconsciously, for which they are seeking self-help in the first place. This level of inquiry is the domain of psychoanalysis, assisted by *Uμ's* taking advantage of people's powerful, deeply personal connection to music.

Patient feedback has endorsed the value of *Uμ*. It also has a beneficial effect on myself as *therapist*. I am certain that hearing and absorbing *Uμ,* when passing through the waiting room between sessions, influences the tonality of my own voice, helping me to focus my awareness and manage my mood and energy better in the room.

7.4.2 Patient responses to the renovated space

The signifiers in the office design that I found to be most important, along with sound and *Uμ*, were colour, texture, lighting, smell, size and shape of the space. The degree to which what is intended is achieved is based on the quality of choices made for the curated, multimodal environment.

The modalities within the space are rich with meaning potential in a semiotic and psychoanalytic sense – patients reported feeling safe and 'held' in the space, not only because of the established bond within the analytic couple, but also as a result of the '*poetics'* of this psychoanalytic space (Bachelard, 2014) – its carefully considered textured surfaces, evocative colours, soft carpet, muted lighting, high ceilings etc.

The careful attention given to the physical environment seemed to produce the intended results. The space was found to be facilitative of patient reverie, and patients commented that they appreciated their needs being anticipated, even those needs that were not consciously known prior.

7.4.2.1 The space as an ecosystem

The psychoanalytic space is a metaphorical ecosystem. A place for sensory exploration, for the play of imagination, for reflection and intellectual adventure. Patients will likely encounter traumatic memories and other painful affects in the course of treatment. These will require a conducive environment for making meaning.

Imagination and play exist pre-verbally. And like the development of play and language, imagination requires practice (Vikas Shah podcast, 2021, 15':28"). A precursor for imagination is reverie: a state of receptiveness, of 'wakeful dreaming' (Ogden, 2007c). My renovations were designed to facilitate reverie by including elements thought to have a beneficial effect on the patient. In the waiting room, *Uμ* provides patients with a chance to 'reset'. The elements of this multimodal space, which I am now discussing, were designed to combine with the facilitating function of *Uμ*. This has given patients a verbal and visual language, a dream language, which facilitates memory and metaphor. The renovated space has been instrumental for making unconscious material more accessible. Many patients have commented that the new waiting room has helped them to think, dream and prepare in a safe place.

The arrival in the waiting room can arouse mixed feelings subtly akin to the fight-flight function of the autonomic nervous system. Feelings might include anxiety, as well as hope. *Uμ* might emulate the flow of patients' psyche, but also subtly regulate, or help 'reset' the register to a less frenetic level than experienced in the outside world from which they have come. The para-sympathetic nervous system

and the multimodal space operate together in the process of facilitating reverie and a receptive state of calm.

7.4.2.2 Homely and uncanny

Along with *Uμ*, patients most often speak of the feel of the carpet and the smell of the space, which one patient said "somehow 'ventilates my mind', giving me the feeling of something new". Another patient, an architect consulting to an upmarket hotel chain, compared my renovated waiting room to a hotel lobby which he had helped to design. He said, "Hotel guests like to break with the past and imagine new worlds. This waiting room is a bit like that." He continued:

> The magazines are no longer there but the music replacing them is beneficial, allowing one to *think* rather than just be distracted by old *National Geographics* or looking at your phone. And the carpet – it reminds me of carpet we had at home; domestic home carpet is plusher and office carpet is usually blander and more functional. I never realised this in the old waiting room. So now there's a design suggestion that this environment should offer the comfort, the luxury, of home, in contrast to the formality and functionality of work. 'Home' comfort is an unusual luxury at work. I think barriers are lowered by this tactic. Similarly, and I never noticed this before, that the colour contrast of blue meets white make the high ceilings seem higher. You get the message that this space has been carefully thought through.

In the course of this project, my way of conceiving the space has evolved to include the unconscious anxiety present in comfort. In my initial framing of the new office as a 'facilitative space', I might have created the impression that a therapy space for 'dreaming' should be cosy, like a spa or flotation chamber. However, it should be restated that it was *not* my intention to 'sugar-coat' the space or signify that 'this is a designated place for *relaxation'*. Rather, and this applies to *Uμ* as well, the space is conceptualised as *liminal* – a transitional space that can be host to a range of feelings, a space that is not simply designed to 'comfort' its occupants. This is what opens up the space; this is what makes it 'psychoanalytic'.

It is worth recalling Freud's (1919) seminal paper on the 'Uncanny'. Freud says:

> Aesthetics is understood to mean not merely the theory of beauty but the theory

> of the qualities of feeling…treatises on aesthetics in general prefer to concern themselves with what is beautiful, attractive and sublime—that is, with feelings of a positive nature—and with the circumstances and the objects that call them forth, rather than with the opposite feelings of repulsion and distress (p. 219).

Like Freud's definition of aesthetics reaching beyond 'beauty' to include various states of feeling, 'homeliness' or 'snugness' (*gemütlichkeit*) needs to accommodate a breadth of feeling states too, not only sentimental, 'comfortable' ones. For many, 'homely' evokes painful irony – it summons a deeply *compromised* familiarity, such as the realities of holocaust survivors who fled their family homes, or victims of sexual abuse whose traumas were experienced 'at home'. For survivors, home may be regarded as safe in some respects, but that safety may be tinged with danger and fear at its core. Imbued within the 'safe home' is the uncanny dread, Hitchcock-style, of the 'unwelcome intruder' which, as Freud would suggest, is a projection of the rageful monster within.

In a less dramatic vein, for the many with trauma-related anxiety, any piece of good news invokes the unarticulated dread of disaster waiting in the wings. Even for those with moderate anxiety or PTSD, it could be argued that 'unsaturated' spaces, including imaginal ones that *Uμ* evokes, are still "*saturated* with ambivalence" (A Petocz, 2022, personal communication, 11 March). Consider the ubiquity of alcoholism, emotional violence and divorce. I would estimate well over fifty percent of my patients have come from these backgrounds. For those who arrive at the therapist's door, their experience, initially at least, is not an unequivocal homecoming into the 'mother's holding arms'. Far from it. It is at best an ambivalent '*hope*coming'.

Contrasting to my former 'professional' space which signified a more structured, goal-orientated approach, the 'homelike' renovated office has taken on a 'psychological' atmosphere akin to the psychoanalytic encounter itself.

Patient E, a personal trainer, spoke of his value of integrating mental and physical balance, using the word *proprioception.* E used the metaphor of therapy environment as a "training ground" – a boxing ring or a gym, with memories impacting him viscerally, making him cry and stumble, and lose and regain his balance. Martial arts had entrained his senses to be acutely aware of minute environmental changes signalling danger. He has developed a knowledge of music

and film and has a strong memory for detail, which has helped him learn to process and articulate thoughts and feelings. He remembers vivid details of concerts and movies, complete with names, titles and dates. These references have helped provide a scaffold from which he can link difficult events from his own life. He said:

> sitting here, I can remember things through listening to the music, even though I'm not familiar with the songs, it helps me to talk and find my way through. I hate crying like a baby in front of you, but now I really don't seem to care.

He arrived one session looking tearful. He said that a song in the waiting room triggered a memory from his childhood, and the music served as a cue to help him find his balance and, via this pathway, reduce his anxiety. The multimodal space is assisting Patient E to find a communicable language, to use his senses to modulate his mind, and his mind to modulate his senses.

7.4.2.3 A safe space

The notion of the waiting room as a 'safe space' has been one of the most frequent observations from patients since the renovation. The waiting room and its modalities, such as the music, the carpet, the chairs, the aroma and the mural, seem to constitute a significant experience for many patients, even before the session proper has commenced. One patient commented:

> Each of the five human senses – touch, sight, sound, taste, and smell are all present here. Even taste is related to smell, and when those five senses are activated, a full and amazing experience can occur. Because of this, the new office is a special place to be for me, unlike others I have known.

This patient referred to the new space as a "death and rebirth" experience for her. She wondered, in hindsight, why she had not told me earlier about what she had felt about the pre-renovation office – and how I could have been happy for so long in such a bland space. When patients say direct things about the world we have in common, such as the observation that my old office was bland and that she feels 'happy for me' in my new space, I think she was also telling me that *she* feels 'special' and worthwhile in this new space, and that this unconsciously registers as 'safe'. In hindsight, she may at some level have felt 'unsafe' since I had become 'old and bland', i.e. ineffectual, but I am now probably 'ok' seeing that my rooms have 'come back to life'. Restoring her faith in therapy may result in

her trusting me more with deeper material that will eventually increase the meaningfulness of her experience overall.

Since the renovation, patients continue to comment on the value of the new space and *how much better I must feel about it, too*. This illustrates how, in *looking after me* (the 'vulnerable' figure) the patient reverses roles and becomes the carer, while unconsciously expressing a need for a buffer against possible abandonment.

7.4.2.4 The 'waiting room' as transitional object

Patient A referred to the movie *Awakenings*, in which a patient emerges from her trance, only to decide that she would prefer to go back into it. This patient said that one of the best things about therapy for him has been a gradual increase in his ability to rely on his senses, within the realistic limits of what he can and can't do. Throughout his life, he had cast himself as an outsider. He regards the waiting room space (and therapy in general) as helping him to recalibrate his thinking, and to review his history. He told me he had 'internalised' the waiting room as an imaginative place to retreat, think and reset. This, of course, is a succinct way to state the aims of psychoanalytic therapy! When the therapy experience has been internalised, lessons learned are fully 'transportable'. The brain has been 'rewired' – to use a popular metaphor. This is especially useful, given the number of analytic sessions has long since reduced from nearly daily, to only once or twice weekly.

The goal of therapy is realised by way of this internalisation. In this model, the actual therapist is eventually rendered obsolete. When this imaginal 'waiting room' is installed and operational, replete with 'inner companions', my new waiting room renovation experiment will have accomplished an important task.

Many other patients have spoken of having internalised the waiting room experience and created a customised, imaginal sensory/cognitive strategy. The following is an illustration of Patient A's approach.

> I can easily fall into panic/anxiety during travel. I used two strategies to overcome these feelings. Both of which I learnt in your rooms. The first is the waiting room concept. This worked well on the plane where I am usually terrified of take-off. Funnily enough I also used it one night when I was alone and had a mild panic attack. In both cases I was able to take myself to the waiting room to stop, reset

> and re-engage with the moment.
>
> The second strategy I have adopted is accepting myself and reaching out for help (again after visiting the waiting room).
>
> My drive for awareness – the peculiarities and ways of the world become more apparent, make it is easier to calm myself and understand where I am in place and time, to be in the moment, so to speak. I have been less afraid to connect with people, had a lot more fun being myself, even if I still bump in to people and things all the time!

Patient A will soon be ready to leave therapy. He has understood the ways in which he has been able to use therapy, and the ways he will continue to use it. We agree that he has sufficient resources to 'go it alone'. If he were asked for the main thing he took way from the four-year experience, I believe that he would answer "the waiting room".

Patient F, a musician and engineer, followed through with a discussion commenced during the previous session, using a different waiting room metaphor to patient A. During our first session he asked me about the workings of the *Uμ sound system*. Asking about the surround sound, I had told him that, using my iPhone, I could adjust the volume of each waiting room speaker independently to fine-tune the listening experience.

The discussion moved from this to imagining how elements of emotional life could be regulated by sliders on a mixing desk. I mentioned, if he pleased, he could come up to five minutes early and wait in preparation for the forthcoming session. The next session he did arrive early, and I noticed that he seemed absorbed. He began the session with:

> Your idea last time spoke to me, of not just being able to adjust *sound levels* with the iPhone, but also *emotional temperature*. I tried this while waiting for the session to start, and it worked, applying it to my moods. Like a mixing desk in the studio, I imagine adjusting the tone or loudness of each one of my emotions in relation to each other, like different tracks of music. This moved on to a 'life soundscape' in sixteen tracks, smoothing out different elements of my days and reducing the volume of jarring noise and annoyances. It's a cool activity, being able to turn up and down elements, especially those that upset me. I tailored a 'life

> mix' via these controls, finding harmonious combinations. I can visualise being able to work on this between sessions.

Patient F is taking up the 'mixing desk' metaphor to do more than facilitate musical reverie. He is drawing on our co-created image of 'emotional life as mixing desk' and extending it into a strategy he can use to achieve continuity between sessions.

7.4.2.5 Alive in the space

Patient G liked to reference song lyrics from her parents' generation of music. She would bring songs of the 1960s into the sessions to discuss and complement those with her own 'beat poetry'. Her family moved from town to town in the USA and Canada. As a young child she would be taken to rock concerts where she recalled being knee-high to her parents in mud and would feel the low frequencies of the music through the tightly packed legs of the crowd.

She never sat in the office chair or lay on the couch, preferring to spread out on the floor or against a wall, leaving her coat, hat, shoes and handbag contents strewn all over. She was a 'free range' patient. I was pleased for her to make good use of the consulting room accordingly. She would always turn up right on time, however, and joked that the session was one of the few things in her life that kept her 'regular'.

She loved the comfort of the carpet, the smell of the leather couch, the cavernous coziness of the dark-blue consulting room and the velvet of the waiting room chairs. Sometimes she would curl up and muse about losses she had experienced.

She would frenetically scoop up her paraphernalia at the session's end, leaving the room pristine. In the wash of her departure, I would feel alone, with this projected chaos inside me. I knew that she had made therapy a fixture in her life, even though I wasn't sure whether or not I was helping her. As I gestured goodbye to her each week, my attention would return to how well she was able use the space, tailoring it to her admittedly unique needs. The room would bounce back to its previous form, at the ready to welcome her back at precisely the same time the following week, for her to play in the space and feel free to make a bit of a mess (which didn't bother me or pose any threat to anything) and continue our work, which seemed to help keep her regular.

7.4.2.6 Movement and touch

'Resistance' also implies its corollary – movement. Psychoanalysis is concerned with powerful affects and the dynamics of movement – attraction and repulsion, fight and flight, creation and destruction. I have attempted to show how my psychoanalytic space is an 'embodied space', which accommodates these affects. All the senses are charged within its containing surrounds, with touch and sound arguably the most closely linked to the experiences of early life, a metaphor for psychoanalytic exploration.

If $U\mu$ is the 'amniotic fluid' of the psychoanalytic space, the carpet and wood are the 'flesh and bones', facilitating the movement of affects, supporting, holding and containing. I have tried to show how the chosen modalities have created rich opportunities for conscious and unconscious associations, and how semiotics and psychoanalysis complement each other in mapping and animating psychic spaces into new registers. To illustrate this, Patient A, discussed earlier, was talking one session about never feeling close to his parents. He had been sensing that they did not deeply know him or recognise him. My reverie prompted by his comment led me to posit a question regarding which of the senses he thought might be most closely related to 'movement'. His response came back quickly – he said, "for me, touch". He told me he has always been a tactile person, and to give and receive touch in relationships is his favoured form of communication. He referred, as he often did, to the waiting room. He loved to touch the grey velour chairs and to feel the buoyant carpet underfoot.

Soon after that, a memory came to him, seemingly via his own reverie. He had a sleepless night of dwelling on deep concerns and was totally exhausted. He woke up to feel a gentle touch on his back as his eyes opened. The touch had come from his young son and conveyed a deep reassurance. As he remembered this moment, he connected previously feeling 'out of touch' with his family, especially his parents. He realised he had hidden from those closest to him his feelings of shame about his emotional difficulties, projecting this back onto them. He decided he would reach out to his parents, as his son had reached out and touched him that morning. His eventual opening up to his parents marked a new beginning of their relationship. I considered whether his feeling 'touched' by his

son, and by me via the internalised waiting room, gently promoted his desire to be back in touch with his parents, including a willingness to 'touch on' problems that originated in the family home from decades ago.

7.4.2.7 It needs to smell right, too

Patient H, of Middle Eastern heritage, told me that "getting the physical environment right" was terribly important. For her to feel comfortable and at home in the space, it needs to smell right, too. She was influenced by the spice and incense of markets and temples of her youth. Smell was a primary indicator of spirit, of place, of day-to-day life. For her, the slightest 'off' smell took her to banality, indifference, even poverty and death.

The first session back after the break, post renovation, the patient exclaimed, "The smell here is like a spa, it's beautiful and atmospheric!" I had used a rotating combination of Japanese cypress, pachouli and cedarwood oils, vaporising in an adjacent room. My first thought was, "Oh no, I don't want this to smell 'saturated', like a spa." She continued, "Maybe it should be a sharper smell. What about a cigar smell?" I reassured myself that 'objectively', the room did not overwhelm with strong perfume, and no one had ever commented that it did. I accepted that I can't control the patient's response – she was entitled to make whatever association she liked to the smell, including that it smelled like a spa. Like *Uμ*, smell was a vehicle for encouraging new material for the session ahead.

I thought of Freud's rooms and how his cigar smoke infiltrated each corner (Jones, 1955, p. 429). As I mentioned earlier, many analysts believe that their therapy offices are implicit homages to Freud's. The legacy in this case is more than cigar smell directly, but the establishment of an aesthetic that is the olfactory equivalent of *Uμ* – the 'patina' of, say, tobacco and old leather or Japanese cypress, that patients have frequently remarked instils a sense of familiarity, safety and comfort, like the cypress aromas used in Japanese forest therapy (Li, 2019).

Patient D commented on the unfamiliar view of the office décor she could see behind me during a Zoom session. I asked if this was disorientating or off-putting. She replied, "No, not at all."

> These days, we have to get used to seeing things differently during Zoom. I miss air around me, of being there in person, in the waiting room, especially that smell.

This surprised me, since the last time she commented on the waiting room was to tell me how she felt uncomfortable about the music. She had never mentioned the smell before.

She said that she had become more used to the waiting room in the intervening months. She was now able to "disappear into the space", and the smell helped her do that. For D, Zoom sessions made office items appear strange, 'disembodied' and out of context. She resigned herself to the temporary loss of face-to-face sessions, but it still felt like an imposition. She continued:

> When I'm there, the office does what it is supposed to do – support the sessions. The smell just works. It makes you think 'work needs to be done' and then I want to go ahead and do it. It helps to remind me of why I am here. But if you asked me what the smell was, I couldn't tell you. It's not sweet, it's not like a spa or a yoga studio, but it's not without substance either. It's aromatic and moves me in a direction, but I don't mind that. It's not at all overwhelming. It's soothing and I feel ok. It's comforting. But I have no idea what it the scent is. It's not like anything else.

She went on to add:

> The music works like that as well, but I think the smell affects me even more. Have you ever been to a public hospital? That space is not therapeutic in any sense whatsoever. Look at the colours, the harsh lighting, look at the sharp edges everywhere. And the smell? I've spent a lot of time in public hospitals and don't get me started on that smell.

It seemed that Patient D and I had made some progress in adjusting ourselves to the space. The work was starting to feel more collaborative. I was careful to make changes to the sound levels and playlist, influenced by her feedback.

I suppose fine-tuning the *Uμ* has had a ripple effect, regarding my taking care not to 'saturate' the space with the aroma. There is an increase in my sensitivity to fine changes in other modalities which might also need to be made. For now, I am happy that patients say nothing, which suggests that the space is doing what it should. If it is not, I expect to be so advised, sooner rather than later.

7.4.2.8 The 'neutrality' of blue

> *Blue makes no noise. It is a shy colour, without ulterior motives,*

forewarning or plan; it does not leap out abruptly at the eye like yellow or red, but draws it in, tames it little by little, lets it come unhurriedly, so that it sinks in and drowns, unaware
—Jean-Michel Maulpoix (2005), A Matter of Blue: Poems

Many patients commented on the consulting room's blue, and paradoxically, its 'neutrality'. One patient said:

> [blue] is cosy and warm, somehow. It is my favourite colour; it goes with everything. It's definitely neutral – it allows me space to be myself.

In interior design, beige is considered 'neutral' because it provides a backdrop for furniture and other items to feature against it. Blue, however, is nature's 'beige'. Blue is 'background', the colour of sky and sea, and patients, to my pleasant surprise, are making this allusion. A different patient commented:

> the neutrality of blue (in the therapy room) helps me not be overwhelmed or intimidated. It lets me be in touch with more unconscious things, deeper things that I wouldn't have expected to discuss.

The above patient was able to communicate how he was comfortable being where he was in the therapy, but also challenged himself to 'push further'.

> It's similar to noticing the paint texture on the waiting room walls. It struck me that after the last session I could notice the layers of my mind perceiving things at different depths while I was waiting, from different angles, like going in and out of focus. Did you arrange these colours and textures on purpose?

Yves Klein captures the impact that blue has had on patients (and on me).

> Blue has no dimensions, it is beyond dimensions, whereas the other colours are not ... All colours arouse specific associative ideas, psychologically material or tangible, while blue suggests at most the sea and sky, and they, after all, are in actual, visible nature what is most abstract.
>
> At first there is nothing, then there is a profound nothingness, after that a blue profundity.
>
> I did not like the nothing, and it is thus that I met the empty, the deep empty, the

depth of the blue.

I have written my name on the far side of the sky.

(in Gonigroszek, 2021, p. 9).

7.4.2.9 My resistance

I reflect in this section on my personal response to the renovation, and how my own hesitation regarding aspects of the changes relates to patient resistance in therapy. I felt I could not even contemplate some of the designers' recommendations. One example was the new carpet, which looked from their sample to be a nauseating, industrial, motley green. I had yet to learn that 'familiar' was not necessarily 'right', or 'best', concerning my twenty-plus-year-old office. Through this process, which included many rounds of robust discussion, I realised that resistance to the designers might be similar to my patients' resistance to therapy. I realised how hard it can be to 'learn new tricks' – to 'trade' a familiar path for an unfamiliar one, the conflict around 'investing' in an end which might or might not be 'better'.

I contracted designers whom I trusted to help me realise my 'vision'. I considered that I was able both to realise my own vision as well as to receive advice from the 'experts'. Initially, however, I rejected some specifics of the designers' recommendations. I needed to debate and reconcile over time because, after all, who knew this space better than I? Just like my patients often enact with me, I noted, on occasion, that I was adept at resisting the opinions of those experts whom I had chosen to help.

The professionals were experienced operators and gave me the time and space for my mind (at times, my 'hardwired' mind) to come to terms with it. This illustrates the influence of *both* the 'programmed', resistant brain, and another part of the brain's priority for openness and flexibility.

To commence a process of 're-wiring', one can expect a form of neurological contraction, not unlike a panic attack or trauma response. Too much change, too quickly, is experienced viscerally as an overpowering threat.

For example, I *despised* the texture and colour of the carpet initially, but now enjoy it more than almost any other design element. Second to the music, it is the carpet which is the most commented-upon feature of the entire renovation. I had

initially conceived of natural, 'organic' colour schemes of earth, sky and sea in my brief to the designers, and fought hard when I felt certain choices made by those experts did not work in the therapeutic environment. I was also able to relent, and the designers showed calm patience and good boundaries, just as a good, containing therapist would. I recognised the evolutionary reasons for fighting to preserve the known and familiar, but also, more importantly, about the unimagined potential for gradually 'rewiring' the brain, forging mental pathways for new perspectives.

There are always powerful moral lessons to be learned and empathy skills to be developed around therapists putting themselves in the shoes of their patients. Change is inevitably hard and cannot be achieved by telling patients to 'just' think this or do that, simply because we are the 'experts' and it might make good sense to do so. Change is always a process of assiduous negotiation.

7.5 Issues for Further Thought

7.5.1 The question of advice and the psychology of abstinence

As Freud wrote in his famous paper "Observations on Transference-Love" (1915):

> the analytic technique requires of the physician that he should deny to the patient who is craving for love the satisfaction she demands. The treatment must be carried out in abstinence. By this I do not mean physical abstinence alone, nor yet the deprivation of everything that the patient desires, for perhaps no sick person could tolerate this. Instead, I shall state it as a fundamental principle that the patient's need and longing should be allowed to persist in her, in order that they may serve as forces impelling her to do work and to make changes, and that we must beware of appeasing those forces by means of surrogates. And what we could offer would never be anything else than a surrogate, for the patient's condition is such that, until her repressions are removed, she is incapable of getting real satisfaction (1958, pp. 164-165).

Essentially, therapy which provides advice is infantilising, as most people already know what they 'should' be doing. Yet, patients sometimes do need continuity of support and containment in more concrete ways, especially during the lengthy

breaks between weekly sessions. *Uμ*, in this case, is a 'psychoanalytic' form of structured 'advice giving'.

This reconception provides a good example of how psychoanalysis can evolve to incorporate other modalities, whilst retaining Freud's strong arguments for avoiding therapist-introduced *surrogates*.

7.5.2 Psychoanalysis, both 'saturated' and 'unsaturated'

"*Psychoanalysis*", Freud wrote in a letter to Jung, "*is in essence a cure through love*" (Freud, 1974). Though one assumes Freud's remark was not a naïve, 'love cures all' sentiment, it is ironic that psychoanalysis over the decades has been seen as so 'unloving'. Some 'revisionist' psychoanalytic psychotherapists believe that the frame goes *too far* and traditional psychoanalysis is 'not loving enough' – that analysts need to be kinder, more demonstrative, more communicative, etc. – that is, that the frame needs to be amended to make psychoanalysis feel more like supportive counselling. The danger of this is that core tenets of psychoanalysis such as neutrality and abstinence are compromised, and that the treatment is no longer 'psychoanalytic'.

In the opposite camp, some psychoanalysts – who may also consider themselves 'social activists' – believe psychoanalysis does not go *far enough* to justify its reputation of being a radical treatment that subverts and disrupts the established order.

In Michael Benn's (2022) Facebook forum *Psychoanalysis and Psychoanalytic Psychotherapy,* Lacanian psychoanalyst Patricia Gherovici quotes philosopher and essayist Paul Preciado who, speaking to a large audience of Lacanians in Paris in 2019, warned that if there is a future for psychoanalysis:

> it has to be after a process of depatriarchalization, of deheterosexualization and of decolonization; this triple process will have to change language, institutions and clinical practice (*Dissing of psychoanalysis* conference, September 16, 2022).

Stopping short of advocating complete societal restructuring, Trotter (2017) suggests that psychoanalysis can and does deliver on its subversive promise, but through the promotion of *inner* transformation. Trotter seems to be suggesting that fearless self-searching through analysis is a form of political activity, and leads to political outcomes. She writes:

> Perhaps psychoanalysis survives because it obstinately carries a torch of wild freedom and reverence for the unknowable in the world of rational epistemology and increasingly rigid socio-political control. Psychoanalysis does not scream at socio-political agenda, waving signs and shouting slogans, but may be a fundamentally political project nonetheless, and one of a subversive nature (p. 12).

For Trotter, psychoanalysis is a 'fringe' treatment, one she calls "hyper-marginalised", but it needs to find a place of "optimal and generative marginality" on issues of ethics and politics if it wants to earn a seat at the table within contemporary cultural discourse. An "optimally marginalised" psychoanalysis, Trotter continues, would be based on a clear ethical vision and core values across the many different psychoanalytic streams and factions (2017, p. 182).

Solidarity between disparate psychoanalytic models and memberships might include common elements such as a stated focus on collaboration; the regard for attending to subjective experience; the practice of observation and reflection; a focus on 'innerness'; the acceptance of 'not knowing', etc. Trotter (2022) also suggests that a contemporary psychoanalysis could not do without a radical, somewhat paradoxical version of freedom – it would distinguish between an 'omnipotent' freedom (i.e. the right to 'do whatever one wants') and a 'responsible' freedom – to create, to think widely, to question internalised societal expectations, to surrender, to release, to allow something mysterious to unfold (podcast: 41' 06").

Psychoanalysis does not over-diagnose, promise symptom relief, or preach – rather, it helps people to live more meaningfully and to learn to accept what they have. It aids in bringing people 'down to earth', where they belong. The term 'unsaturated', which I have used to describe music, could also be used to describe a 'psychoanalytic' approach to life.

To offer a relatively non-judgmental space is a radical notion. Patients have told me they appreciate feeling 'seen' – to have a consulting room experience which is a step beyond being 'understood' or 'known' or 'empathised with'. Through the senses, psychoanalysis engages with the three-dimensional body, not just with disembodied cognitions, to help the patient feel recognised and accepted. It feels generous that way.

Trotter (2022) talks of psychoanalysis as a "discipline of character that helps us think about how we want to be in the world and how we can move towards that, not in an omnipotent, controlling way, but through conversation and experience, through relationship between analyst and patient" (podcast:12' 28").

Today's psychoanalysis is paradoxically *not* 'self-centred', despite its much-touted goal of self-understanding. It is a feeling and a mind – a poetic, 'interconnecting fabric'. It is both an art and a science which can play a transformative *political* role, 'one patient at a time'. At the risk of idealizing it, psychoanalysis is subversive and disruptive *because* it challenges accepted diagnostically-orientated hegemonies in psychology and psychiatry. But in order for psychoanalysis to pursue a subversive and disruptive role, a facilitative environment is needed.

Trotter (2022) comments:

> what provisions do we need, to think critically, to challenge our basic assumptions, to 'fall apart' and to consider new possibilities? Empathic supportive relationships, someone being there when you fall apart. Sometimes I think the most radical thing I can offer patients is just time and space, phones switched off, no distractions, when they're actually forced to look at themselves. (podcast: 22' 40").

The strength of psychoanalysis also lies in its lack of sentimentality, in comparison to the many 'New Age' cures. But its grounding in empathy and reciprocity counters the coldness and detachment of the 'old school' psychoanalysis to which I referred earlier in this thesis. More thought needs to be given to how psychoanalysis can be placed in contemporary wellness culture.

This is where I have proposed that music comes in. For so many, music remains a quietly inspirational life-partner. It helps to create a frame around experiences which makes those experiences more memorable, and more sustainable. Because it is a therapeutic reagent, *Uμ* could be co-opted by the 'new' psychoanalysis to aid in between-session companionship, motivation and containment. *Uμ's* role as a partner in the development of a 'post pandemic' psychoanalysis is a worthwhile subject for future thought, as psychoanalysis adapts to changing social expectations and the necessarily evolving healthcare frameworks that lead to technological innovation.

7.5.3 The imaginative waiting room

The influence of social semiotics and 'context' is not new to psychoanalysis. I have proposed that the modality of music has provided meaning potential which extends psychoanalysis beyond the 'talking cure'. Wittgenstein, according to Harris & Aron (1997), argued that words are not labels for things, but:

> gain their meaning through their use in social interchange, language games. Words are actions. If words are acts and acts are communications, then psychoanalysis can no longer be thought of as only a talking cure. The talking cure becomes a cure through action, interaction, and enactment, in which what is talked about is enacted and what is enacted must be talked about (p. 526).

Referring to the influence of Ferenczi and his complex model of language, Harris & Aron go on to suggest that meanings are:

> always to be understood within specific social, political and historical contexts, and have much in common with contemporary and postmodern theories of the symbolic or semiotic function (p. 523).

The 'social context' of the *Uμ*-waiting room has stimulated acts of creativity in patients, extending the range of 'enactments', technically considered 'separate' from psychoanalysis, into opportunities for strategic, structured growth – both within and outside the sessions. To alter the psychoanalytic frame to include the physical setting is no more an 'enactment' than the option to 'work from home' during the Covid-19 pandemic. Both indicate a timely alteration of the established framework, rather than its destruction.

7.5.3.1 Is 'homework' anathema?

Though not formally suggested or trialed during therapy, a trend was developing whereby in the months post-renovation a number of patients began to spontaneously discuss a form of 'self-guided imagery' activity which apparently arose from their pre-session experiences within the new, *Uμ*-enriched waiting-room. Patients told me they found themselves using *Uμ* to imaginatively formulate ('dream up') 'homework' strategies, even though homework *per se* is anathema to psychoanalysis. In effect, they were beginning to describe a new form of transitional experience arising directly from the multimodal environment.

As a proposal for future research, specific *Uμ* could be combined with cognitive prompts to induce and direct reverie and free association, or partially free and semi-targeted association, along particular themes or previously explored issues. The possibilities are vast if this conceptual shift is able to retain its psychoanalytical credential via the incorporation of waiting-room *Uμ*.

There is also scope for research on ways in which patients could use such homework activity in more formalised ways, whilst retaining a psychoanalytic bloodline, such as embracing social media via specialised treatment apps. Why should psychoanalysis not leverage its position in contemporary culture by better understanding the social media technology which now lies at the core of such culture? If this does not happen, old ways of expression and dissemination might gradually become extinct.

Over the last three years, a number of patients have asked directly how they might use *Uμ* as a method to evoke the psychoanalytic 'state of mind' between appointments, to enable further thinking about past issues raised as well as manage day-to-day anxiety. If sessions were four or five-times weekly, continuity would be easy. Unfortunately, very few people are able to have more than one or two sessions per week. Psychoanalytic psychotherapists rarely see patients more than once weekly, and health insurance does not support more frequent visits.

CBT[126] originally evolved from psychoanalysis, but the lessons provided by CBT might need to be more formally incorporated into psychoanalysis, beyond the tacit recognition by analysts – because they deal with cognitions and emotions – that 'we all do CBT, anyway'. This is true, but it could be more formalised. 'Homework' might be less aversive to analytic therapists if it was less *directive*, less *didactic* and less *reductionistic*.

The imaginative waiting room could include the broad range of cognitive and sensory attributes which would make such homework *conducive,* not anathema, to the psychoanalytic endeavor. As I suggested earlier, the psychoanalytic objection to highly structured directives is that neither the conscious nor the unconscious mind likes to be rushed with glib 'just do this, or think that'

[126] Cognitive Behaviour Therapy (CBT) is a common type of talk therapy which helps clients become aware, over a limited number of sessions, of their negative and self-defeating thoughts so life challenges can be responded to more rationally and more effectively (Mayo Clinic online, 2022).

instructions. The process of change needs time to unfold, and this is precisely what the imaginative waiting room concept aims to achieve. Its aim is to bring psychoanalysis into the twenty-first century and reclaim its position as relevant and efficacious in ways which other approaches cover, but those approaches lack the unique insights psychoanalysis can offer. Resistance is not a defense that can be taken 'head on'. Traditional psychoanalysis has relied on a stealth approach of daily treatments to combat resistance, which is simply not possible in weekly treatment, nor is it affordable even if it were available.

When patients have asked me at the end of a session for 'takeaway' strategies to help them implement something 'tangible', my stock response in years past, like many psychoanalytic colleagues', would be to encourage exploration and interpretation of such requests and to continue to consider those 'next time'. However, since embarking on this project I found myself at times, but not every time, happy to provide some ideas if I felt that this would help the patient to 'dream' – to read a certain poem, watch a certain movie or listen to a certain song – that is, to help them *play*, so that the 'shock of the new' ('*catastrophic change'*, Bion, 1965) can be approached in a much less threatening way. It depends on the context, and the patient's current stage of therapy.

Over time, I noticed how many patients seemed to be 'mentally coding' their experience of the *Uμ*-waiting room, reviewing and reimagining their experiences of the psychoanalytic space.

7.5.3.2 A new approach

What I am suggesting is a *new* approach – a *reimagining of the holding environment.* This would offer the best of both worlds. Because psychoanalysis was never conceived to exist within a once-weekly framework, this approach allows *continuity* which is lacking in 'weekly' psychoanalysis, as well as giving the patient the feeling of a holding, prescriptive but unsaturated *strategy* which *still* feels 'analytic' because it is open-ended and non-directive.

Uμ itself is not a treatment, but it adds value to a range of therapies and contexts outside psychoanalysis, as I have shown. There is scope for creating a new approach to treatment by adapting behavioural and CBT techniques to the analytic context, and applying 'psychoanalytic' sensibilities (e.g. reverie) to

behavioural exercises of the kind currently used in self-help programs like mindfulness training, guided imagery (see Emanuel, 2021).

For example, applying 'waiting room' imagery to everyday transitional experiences, such as meditating, exercising or even general 'down time', could yield a wealth of novel, imaginal companioning exercises. Psychoanalytic-style 'Zoom rooms' will be a necessary invention of the near future, given the momentum of artificial intelligence and virtual reality.

Illustrating this point, Patient A, who had expressed prior frustration with a course of CBT, had learned to take himself to the imaginal waiting room he'd created when experiencing anxiety between sessions.

> When I make my own strategies out of the experiences of our sessions, I am less likely to go down the rabbit hole of anxiety. If I'm wallowing, I go to the waiting room. Anyway, I've always got the next session. I don't want 'homework' as such. I want a 'scaffold' I can relate to. CBT is a blunt instrument. It hasn't worked for me. I can come up with my own strategies just for myself, drawing on what we've discussed, using memories that come up, helped along in a way by the music. That music anchors me and links to the work we have done. I wouldn't usually listen to that kind of music. The thought is that there is another person in there with me, rather than me alone, just receiving 'strategies'. The difference is the non-verbal connection between us that I can remember through the music.

The 'other person in there with me' is illustrative of patient A's feeling of being contained. It represents the 'session' he has recreated for himself – a self-guided, imaginative landscape with *Uμ* as soundtrack. This is consistent with the analytic concept of '*internalisation*'[127]. Utilising this metaphor, there is an experiential resource available to each psychoanalytic couple, where proper boundaries still apply, with *Uμ* having a unique transitional and containing function.

The rule of abstinence can *protect* the therapy from losing its focus, but can also make the patient unnecessarily uncomfortable if, by way of a *therapist* enactment, the patient's reasonable requests or concerns are dismissed or ignored. On the other hand, it is precisely the analytic atmosphere *created* by 'abstinence' that

[127] *Internalisation* is the process of taking into oneself an 'external' experience which is felt to be housed within oneself (Blake, 2021).

allows, for example, patients' overvalued fantasies around such notions as 'shiny new musical therapy spaces' working miracles – to be interpreted.

Judiciously applied 'homework' strategies – which might include analytically-informed transitional additions such as $U\mu$ – create opportunities for building important bridges between sessions where actual sessions, and the continuity they provide, simply are not possible. Psychoanalysis can still be practised, because everything has the potential to be a springboard for further thinking. In that spirit, virtually anything can be, and become, 'psychoanalytic'.

The *imaginative waiting room* is a way of reclaiming what psychoanalysis was originally intended to be – a multiple-times-per-week experience – but cannot realistically be in the post-Covid era, for reasons of unaffordability, health insurance constraints, travel restrictions, etc.

7.5.4 Post Covid-19

The existential threats presented by the Covid-19 pandemic have resulted in inevitable ruptures in attachment at every level of social engagement. The concept of a predictable 'facilitative environment' has been challenged as social relationships, once taken for granted, have been fragmented through separation and acute and chronic illness and the wearing of masks. The existential reliability of the external world has been lost, particularly in the minds of the young.

Roland (2020) quotes Richard Tedeschi, a pioneer in 'post-traumatic growth' research. Tedeschi uses the metaphor of a city destroyed by earthquake, and its rebuilding. It would be foolish, Tedeschi suggests, to rebuild the city in the same way it was before the event, because that structure didn't work.

> We don't want the city to be vulnerable to another disaster, which we now know could happen again. So, it makes sense to build an improved structure. A trauma event is a psychological disaster, when all we think we knew, trusted and believed in a thought that doesn't make sense anymore... post-traumatic growth is about building an improved system, one that incorporates beliefs, attitudes and behaviours that not only can accommodate future traumatic events, but also takes the person beyond their previous level of functioning (p. 41).

The psychoanalytic framework, the facilitative environment within which attachments are formed, has also gone the way of the 'city destroyed'. Approaches

to issues of race, culture, gender, socioeconomics and environmental considerations can no longer be treated as 'givens' in an idealised and formerly 'generalisable' psychoanalytic framework. Pandemic-related trauma has challenged pre-existing structures, including therapeutic institutes, to adapt. How does psychoanalysis fare in its response to these challenges?

Psychoanalysts have had to adapt to the practical issues of conducting psychotherapy on-line, which has called into question the very foundation of psychoanalytic paradigms. The pandemic and the concurrent fission of global politics have forced psychotherapists to open their minds to a reconstituted values proposition and to re-calibrate therapeutic action, taking into account the personal politics of those we treat – rather than following the conservative principle of dissociating the new as abject, and by conflating what is 'known' with what is 'right'.

In his conceptions of the totality of psychic functioning, Bion was as interested about *how* the mind forms and operates as he was with the *content* of the mind. From Freud onwards, psychoanalysis has been concerned with both *psyche* and *soma*. The focus is on *transmission of affect*, exemplified by the mother's reverie. Thoughts have been said to be 'sensations looking for a thinker' – transforming, in the infant, pure sensation into mental organisation.

As Bass (2020) said:

> The frame has become more elastic. I have been introduced to babies, teenagers, wives and husbands on Zoom. What new aspect of ourselves and our patients are coming into view as we face such unprecedented times and the psychic experiences they generate? Can we talk about what we find? (p. 628)

Much about the frame is different. The pressure on practitioners to adapt has created new possibilities. Characters in a patient's life, previously known only in the abstract, appear on the screen, saying 'hello'. Privacy is no longer possible. Mothers, fathers, brothers, sisters, partners and children now come into the frame, both literally and metaphorically. Doing psychoanalytical therapy requires freedom for the minds to move within the space, yet Zoom demands a kind of head-on, 'interrogative encounter'.

Further research could explore issues around humanising the telehealth experience, especially when it comes to the challenge of replicating the *psychoanalytic* space. There may even be scope for *Uμ* to help restore a sense of three-dimensional 'waiting room reverie' to telehealth encounters and foster smoother transitions in and out of sessions, as I suggested earlier.

Cooper (2021) writes about the analyst's 'things' in the waiting room which link the patient to the analyst, an experience not possible in the virtual waiting room.

> I think that the virtual waiting room is a lonelier place than the in-person waiting room. We are never in the physical presence of the person of the analyst when in the waiting room. But we are there with his or her "things". These things, the chair, sofa, magazines, art objects are all extensions of the analyst (p. 71).

It is conceivable that *Uμ could* be applied to the virtual waiting room, thereby making it a less-lonely, more linking and potentially more enriching telehealth experience.

The advent of Covid and the move from face-to-face sessions (psychic 'skin to skin') has ruptured the sensory bonds relied upon in therapeutic relationships. A day of Zoom calls is exhausting. The flat, uncanny space of the screen presents the bewildering mandate to adjust to something that cannot be forced into two dimensions. Petriglieri (2020) explains this exhaustion is due to:

> the plausible deniability of each other's absence. Our minds are tricked into the idea of being together when our bodies feel we are not. Dissonance is exhausting. It's easier being in each other's presence, or in each other's absence, than in the constant presence of each other's absence (p. 641).

Sound in psychoanalysis has been exhaustively researched over many decades, yet music remains controversial and has not, until now, been placed inside the clinical psychoanalytic space.

In the post-Covid era, with the transformation of health service provision across the board, psychoanalysis will continue to adapt, given the unabating cultural, political and technological advances. It is also challenged to uphold fundamental principles. I have put forward areas where change in the psychoanalytic frame is advantageous, while respecting a classic approach to treatment which has managed, to a large extent, to maintain its form and theoretical underpinnings.

Modern psychoanalysis can be viewed through many optics. There is not one psychoanalysis. What is common across psychoanalytic models is the centrality of the sensory as essential to any theory of the development of self, beginning with hypotheses around the significance of primitive forms of pre-verbal, sensory experience.

This enquiry has been informed by the many theoreticians who have explored sound and its relevance to early infant experience. Anzieu & Segal (2018) write of the delicacy of the universe present in the microcosm of early life. They use the metaphor of a 'wrapping of sound', or 'sound envelope'. They write:

> At the same time as the boundaries and limits of the Ego are being established as two-dimensional interface leaning *anaclytically* on tactile sensations, the Self is constituted by introjecting the world of sound – and taste and smell – as a pre-individual psychical cavity endowed with a rudimentary unity and identity. Associated, when a sound is emitted, with respiratory sensations that give a sense of volume emptying and filling, auditory sensations prepare the Self to form a structure that incorporates the third dimension of space (orientation, distance) and the dimension of time (p. 173, my italics).

Over the last year, Knoblauch and many other authors have written on psychoanalysis post-Covid and the broader mental health crisis demanding a cross-cultural, geo-political vision for new treatment approaches. Knoblauch (2020) states:

> Can we sustain struggle without patience and each other to protect new spaces of cooperation and collaboration on a local and global scale for a new order to be born? (p. 636)

7.6 Closing comments

After decades of work with patients, just like my office, pre-renovation, I had become a bit tired. This research has helped me to better attune; to think and feel more deeply; to listen more acutely and patiently; to welcome vulnerability; to rely on my experience; to have the courage to boldly – but hopefully not brashly – just 'be'.

I close this chapter by putting together lessons learned from the collaborative process into a kind of schema: the schema of therapy as involving the sequence of

hope, trust, pause and peace. It is not being disingenuous to say that therapy is as much about listening and receiving as it is about giving or transmitting. When I reflect on what is truly salient about the experience of therapy, I might include a summary such as *a place to feel safe and supported, to receive, to listen and to think.*

Patients' experiences suggest that therapy starts with a *place*. I suggest 'a place to think' might also translate as a 'place to *be'*. When a patient picks up the phone to make an initial appointment, it is prior to the establishment of trust, and at times more akin to '*hope'*, even a '*longing'* for a dreamed-of connection to a thoughtful, understanding '(m)other'.

Arriving on the doorstep of the psychoanalytic office, hope reaches out towards '*trust'*. Am I safe inside the closed doors of this room, with a stranger in whom I am placing significant confidences? To 'feel safe' is to trust – individual and environment, body and soul. Trust is governed by intuition and logic. An 'embodied' trust might also be seen as an expression and acceptance of vulnerability, made possible by 'good enough' attachments in infancy and childhood. To trust in one's place in the world; to feel safe and unassailed within one's body is a privileged and fortunate state of being.

Many patients have multiple diagnoses and complex trauma histories. A few, in addition, have physical disabilities which make everyday life a significant challenge. Through patience and trust in the analytic process, facilitated by *Uμ*, these patients have reported the ability to retrain their senses and restore confidence, independence and social connectedness.

Occasionally, long-term patients will reflect on what has helped them the most over years, particularly before a therapy break or when they are ready to terminate therapy altogether. I am often told that one of the greatest learnings –one that has taken dedication and perseverance to acquire – is to '*pause*'; to temporarily suspend usual mental operations, mid-flight – and recalibrate. An opportunity to de-couple and re-couple.

The trust, as far as it is established, allows the patient to pause. A pause is a *caesura*, a transitional space, a buffer. Language describes the pause in (often overused) phrases such as '(stop and) smell the roses', 'take stock', 'chill out', 'get a grip', etc. Psychoanalysis does not ignore or exclude these states but attempts to

deepen the inquiry. Doing so requires patience and participating in it helps improve the *capacity* for patience. Implicit in this schema is *movement*. Psychic movement towards greater self-examination or compromise – or, on occasion, a move to double down, to be resolute, to be consciously uncompromising.

The waiting/consulting room is the space where hope moves towards trust. Once trust is established, both rooms represent the pause – they *are* the pause. A pause to look and to listen, to work, to rest, to think, to *wonder*. It is a pause to reconnect – or disconnect.

Activation emerging from the pause, such as the growth process of psychotherapy, might give rise to a sense of *peace*. Maintaining the sense of pause is difficult and requires persistence, at significant personal sacrifice. The bridge to peace is patience. Peace is an antidote to anxiety. The reward for a pause in a life of anxiety is peace. Anxiety is a major reason why many patients seek therapy in the first place. *Peace* coincides with the experience of *non-impingement*, referred to frequently in these chapters, or *ataraxia*, the Greek word for 'freedom from disturbance'.

Of course, other growth options might accompany therapy in the pause phase. *Uμ* is resident in the caesura of the pause. From a state of peace, equanimity and reconciliation follow. Some might dream of 'redemption'. Hope might have been present from the beginning, and not be just a product of the other stages.

It is well known that anxiety cannot live in a physically relaxed body. A body in peaceful equanimity might well inspire a path to growth. Music, in a form such as *Uμ*, can provide relief from the anxiety of *not knowing when things will end*, a component of infantile terror. In the context of therapy, my reverie is for music to play an even greater part in the sequence of 'hope', 'trust', 'pause' and 'peace'.

Encouraging the 'trust' and providing a safe container for the 'pause' is the challenge for the therapist. Civitarese & Ferro (2022) suggest an *unsaturated* approach to communicating with patients, where careful listening and 'treading lightly' takes precedence over omniscient or high-minded interpretations.

> It is better, therefore to converse than to interpret; to use an everyday verbal register; but above all to "force oneself" to intuit what is happening by bringing out psychoanalytic listening to the unconscious up to the level of highest sensitivity (p. 185).

Unconscious communication is modelled by the unobtrusive *companioning* (Grossmark, 2018) offered by *Uμ.* The relationship in the foreground takes precedence over the patient as a 'biography' or a set of symptoms. Civitarese & Ferro (2022) continue:

> This is what happens in the post-Bionian model of the analytic field. The analyst focuses on the unconscious communication that takes place in the here and now. Thus, the analyst adheres to a phenomenological criterion of "immediacy" – which is followed in various ways and with various results by all psychoanalytic models and whose motto could be borrowed from Husserl, who writes in his *Logical Investigations:* "We must go back to 'things themselves'". Obviously, he takes into account the patient's biography and concrete reality, but keeps them in the background. Rather, in order to intuit what deep emotional experience (O) is involved at any given moment – for Bion the only thing that matters is analysis –he subjects them to a kind of centripetal effect: he sees virtually everything as an element in the analytic field and the dream of the session (p. 185).

The analytic field includes 'everything', as it draws therapeutic 'dreaming' into the *immediacy* of the 'here-and-now'. The field envelops its mutable form within and around the couple, holding and binding their affects, drawing on the contour of tone, melody, and rhythmic pulse, in an undulating landscape of tender purpose. In Civitarese & Ferro's metaphor of the 'psychoanalytic', the expression of artistic creativity is in its embodied *receptivity*. They conclude:

> When this happens, he instantly feels *emotionally* more responsible and involved, and can more easily fuse intellectual and affective ("bodily") understanding. As is clear to see, even if they are two different sides of the same coin, what is important is that the *"artistic" aspect resides at the pole of receptivity rather than the pole of expression* (p. 186).

When 'everything' is taken into account in the analytic field, the poles of affects, intellect, creativity, intuition and expression all enrich each other in the service of 'embodied understanding'. A great strength of psychoanalysis is that it is not solely about one modality – science and art are mediated by the skill, experience and humanity of the analyst.

Unfortunately, psychoanalytic treatment is necessarily slow, and health resources are limited. 'One mind at a time' is a luxury our society can ill-afford, given the

demand for psychological interventions continues to grow exponentially. Psychoanalysis, which has always been something of a niche market, could expand its attractiveness and applicability by changing its traditional, relatively restricted tune to incorporate the broader and more open *Uμ*.

Appendices

(From Chapter 5):

Appendix 1: Detail – Curated *Uμ* analysis (UGA)

2	Album Name	Artist Name(s)	Track Name	Album Release Date	TEXTURE	PITCH RANGE	RHYTHM	TEMPO	LOUDNESS	REPETITION	INSTRUMENTATION
3	And Their Refinement of the Decline	Stars Of The Lid	A Meaningful Moment Through a Meaning(less) Process	02/04/07	Medium	Narrow	Drone	Slow	Medium	Medium	Electronica and Piano
4	The Edge of Love	Dawn Huntley	The Edge of Love	29/09/18	Medium	Wide	Explicit Pulse	Slow	Medium	Medium	Atmospheric Piano
5	Eingya	Helios	Emancipation	16/01/09	Medium	Narrow	Free	Slow	Medium	Medium	Reverb electric guitar
6	The Malady Of Elegance	Goldmund	Threnody	05/09/08	High	Medium	Free	Slow	Soft	Medium	Atmospheric Piano
7	Corduroy Road	Goldmund	Door Of Our Home	21/02/05	High	Wide	Implicit Pulse	Medium	Soft	Medium	Atmospheric Piano
8	Transitions	Patrick O'Hearn	Courage	23/08/11	High	Medium	Free	Slow	Medium	Medium	Electronica and Piano
9	The Theory of Everything (Original Motion Picture Soundtrack)	Jóhann Jóhannsson	A Model of the Universe	04/11/14	Low	Medium	Explicit Pulse	Slow	Medium	Medium	Atmospheric Piano
10	Solo	Nils Frahm	Some	29/03/15	Medium	Narrow	Implicit Pulse	Slow	Soft	Medium	Atmospheric Piano
11	Her Eyes the Stars	LUCHS	Her Eyes the Stars	14/09/16	Medium	Wide	Explicit Pulse	Medium	Soft	Medium	Atmospheric Piano
12	Insides	Jon Hopkins	Small Memory	05/05/09	Low	Medium	Free	Slow	Medium	Medium	Atmospheric Piano
13	Third Place	Tracey Chattaway	Embers	16/10/13	Low	Medium	Implicit Pulse	Medium	Medium	Medium	Atmospheric Piano
14	The Ironic Distance	Lowercase Noises	Of Course It's All Things	16/03/18	Medium	Wide	Drone	Slow	Medium	Low	Reverb electric guitar
15	Immerse	Rand Aldo	Thinking Like The Flowers	10/08/18	Medium	Narrow	Implicit Pulse	Slow	Soft	Medium	Atmospheric Piano
16	Eingya	Helios	Halving The Compass	16/01/09	High	Medium	Explicit Pulse	Medium	Medium	High	Reverb electric guitar
17	Solo Piano III	Chilly Gonzales	Treppen	07/09/18	Low	Wide	Free	Medium	Soft	Low	Atmospheric Piano
18	As Falls Wichita, So Falls Wichita Falls	Pat Metheny, Lyle Mays	September Fifteenth	27/04/81	Medium	Wide	Explicit Pulse	Medium	Medium	Low	Electronica and Piano
19	Einfluss	Roedelius, Arnold Kasar	Wiese	23/06/17	High	Wide	Free	Slow	Medium	High	Atmospheric Piano
20	Cinema	Philip Aaberg	Diva - Sentimental Walk	28/04/92	Low	Wide	Implicit Pulse	Medium	Medium	Low	Atmospheric Piano
21	For Jóhann	Víkingur Ólafsson	For Jóhann	06/09/18	Low	Wide	Implicit Pulse	Medium	Medium	High	Atmospheric Piano
22	re:member	Ólafur Arnalds, SOHN	unfold	24/08/18	Medium	Narrow	Drone	Medium	Medium	High	Orchestral electronica
23	Forevergreens	Tonbruket	Music for the Sun King	18/03/16	Medium	Wide	Implicit Pulse	Slow	Medium	Medium	Reverb electric guitar
24	Y Arpeggios for Piano	Teitur	Red/Green (Y Arpeggio in C/F)	10/03/17	Low	Medium	Implicit Pulse	Medium	Medium	Medium	Atmospheric Piano
25	Substrata + Man with a Movie Camera	Biosphere	Poa Alpina	12/07/97	Medium	Narrow	Drone	Slow	Soft	High	Electronic Pad
26	Gurdjieff De Hartmann: Echoes from the Real World	Georges Ivanovitch Gurdjieff, Mario Sollazzo	The Struggle of the Magicians: Fragment No. 6 (Tibetan Dance)	09/01/15	Medium	Medium	Implicit Pulse	Medium	Medium	Medium	Atmospheric Piano
27	Velvet	Michiel Borstlap	Velvet	03/03/17	High	Medium	Implicit Pulse	Slow	Soft	Medium	Atmospheric Piano
28	Towards Language	Arve Henriksen	Paridae	05/05/17	Medium	Medium	Free	Slow	Soft	Medium	Muted Horn
29	Satie: Piano Music	Erik Satie, Riri Shimada	Trois Gnoissiennes: I. Lent	1987	Low	Medium	Implicit Pulse	Medium	Soft	Medium	Atmospheric Piano
30	Dove Visons	Jeff Johnson, Phil Keaggy	Dove Visons	26/11/18	Medium	Medium	Implicit Pulse	Medium	Soft	Medium	Nylon Guitar
31	Where Night Never Comes	Olivia Belli	February Never Dies	19/10/18	Medium	Medium	Implicit Pulse	Medium	Soft	Medium	Atmospheric Piano
32	The Imperfect Sea	Penguin Cafe	Half Certainty	05/05/17	Low	Medium	Explicit Pulse	Medium	Medium	High	Orchestral percussion
33	A Sedentary State	Alucidnation	Widescreen View	06/08/12	Medium	Medium	Implicit Pulse	Medium	Medium	Medium	Electronica and Piano
34	Winter	Ólafur Arnalds, Arnor Dan Arnarson, Voces8	For Now I Am Winter	21/10/16	Medium	Narrow	Free	Slow	Soft	Medium	Textured vocals
35	Rothko Chapel	Morton Feldman	Rothko Chapel 5	1991	Low	Medium	Free	Slow	Soft	Medium	Strings

Grid (detail), explained in main text: (re. Table 5.2) *Uμ* Grid Analysis (UGA).

TIMBRE	ATTACK	MELODY	STEREO FIELD	REVERB/ DELAY	GENRE	DYNAMICS	MOOD	Album Image URL	Track Number	Track Duration (ms)	Track Preview URL
Relaxed	Muted	Medium	Medium	Medium	Electronic ambient	Medium	Solemn	https://i.scdn.co/image/ab67616d0000b273d6eb832295ddf386c825fdba	10	272786	https://p.scdn.co/mp3-preview/aca4f3582ffca7f07fa85c373f4ad5c3cef798c9?cid=9950ac751e34487dbbe
Relaxed	Medium	High	Medium	Medium	Chamber pop	Medium	Wistful	https://i.scdn.co/image/ab67616d0000b2734181a79fd672ed7e50f05962	1	122892	https://p.scdn.co/mp3-preview/6d4081ed639a287074f730f8235a64da8ce7fae9?cid=9950ac751e34487dbbe027c4fd7f8e99
Relaxed	Medium	Medium	High	Medium	Electronic ambient	Medium	Reflective	https://i.scdn.co/image/ab67616d0000b2738fc59fb3af5be43e27fe4ce1	11	154733	https://p.scdn.co/mp3-preview/ea093377ad963f6f996911d101be5d57c1e6d264?cid=9950ac751e34487dbbe027c4fd7f8e99
Relaxed	Medium	Medium	Medium	Low	Classical Ambient	Narrow	Reflective	[illegible]a	5	281120	https://p.scdn.co/mp3-preview/c0615a131b791074f50e8059831b22c97c9042ac?cid=9950ac751e34487dbbe027c4fd7f8e99
Relaxed	Muted	High	Medium	Medium	Classical Ambient	Medium	Dreamy	[illegible]1	2	207946	https://p.scdn.co/mp3-preview/74f4a04bcf248b1e26b0f1b6ab3ff645cf8d9f11?cid=9950ac751e34487dbb
Relaxed	Medium	Medium	Medium	Medium	Electronic ambient	Medium	Introverted	https://i.scdn.co/image/ab67616d0000b2731f17fa8032fa3497b477be8e	2	201600	https://p.scdn.co/mp3-preview/77e14b4f1c4d7a316b340ed1f2a1d90f4f4184a3?cid=9950ac751e34487dbbe027c4fd7f8e99
Relaxed	Medium	Medium	Medium	Low	Classical Ambient	Medium	Thoughtful	[illegible]1	23	172444	
Relaxed	Muted	Low	Medium	High	Classical Ambient	Narrow	Solemn	[illegible]b	2	253911	
Relaxed	Muted	High	Medium	Medium	Classical Ambient	Medium	Poignant	https://i.scdn.co/image/ab67616d0000b2736190b3db0e1f0ea83da5beff	1	130000	
Medium	Medium	Medium	Medium	Medium	Electronic ambient	Medium	Reflective	[illegible]2	8	100946	
Medium	Medium	Medium	High	Medium	New Age	Medium	Reflective	https://i.scdn.co/image/ab67616d0000b273054ca9ca96380f65665a892d	3	178455	https://p.scdn.co/mp3-preview/ac0272366c55a6716370f5d9bc71043faf33d379?cid=9950ac751e34487dbbe027c4fd7f8e99
Medium	Medium	Medium	High	Medium	Electronic ambient	Medium	Expansive	[illegible]3	3	252920	https://p.scdn.co/mp3-preview/38a9c7d5f17e54c33ce5c242a97ad2f30f7d4011?cid=9950ac751e34487dbbe027c4fd7f8e99
Relaxed	Muted	Medium	Medium	Medium	Classical Ambient	Narrow	Poignant	[illegible]e	4	241716	
Medium	Sharp	Low	High	High	Electronic ambient	Medium	Hopeful	https://i.scdn.co/image/ab67616d0000b2738fc59fb3af5be43e27fe4ce1	2	326693	https://p.scdn.co/mp3-preview/dd5f1a03b8f7488e94cbc7a6cc092dace4e94651?cid=9950ac751e34487dbbe027c4fd7f8e99
Relaxed	Medium	High	Medium	Medium	Solo improvisation	Medium	Wistful	https://i.scdn.co/image/ab67616d0000b27307e3134da72cf59e7bb1c5ef	1	90133	
Relaxed	Medium	High	High	Medium	Jazz	Wide	Hopeful	https://i.scdn.co/image/ab67616d0000b273152969cebc6dfe0fb756fe0f	3	462346	https://p.scdn.co/mp3-preview/034208cf9007d9218b695e9e938f6312d553df79?cid=9950ac751e34487dbbe027c4fd7f8e99
Relaxed	Muted	Low	High	High	Electronic ambient	Wide	Reflective	https://i.scdn.co/image/ab67616d0000b273aca0a47820cae26fd08de690	8	389426	https://p.scdn.co/mp3-preview/b022513012f479fa3c3b09097e27b64c20483aa2?cid=9950ac751e34487dbbe027c4fd7f8e99
Relaxed	Medium	Medium	Medium	Medium	Classical/late romantic	Medium	Wistful	https://i.scdn.co/image/ab67616d0000b273a6fa0caf3b4081d75c430d46	2	291733	https://p.scdn.co/mp3-preview/0b3159fb1dd6b0bd422e6ac4aa645906a64537a0?cid=9950ac751e34487dbbe027c4fd7f8e99
Relaxed	Muted	High	Medium	Medium	Classical Ambient	Medium	Thoughtful	[illegible]e	1	183773	https://p.scdn.co/mp3-preview/2312212fe99973596a926dd9952e43252048bc16?cid=9950ac751e34487dbbe027c4fd7f8e99
Relaxed	Medium	Low	Medium	Medium	Classical Ambient	Medium	Expansive	https://i.scdn.co/image/ab67616d0000b2735c207f23ab7902473230ec0f	2	238428	https://p.scdn.co/mp3-preview/362305f12b974bd452a7295faeaf99d2cde9b5dd?cid=9950ac751e34487dbbe027c4fd7f8e99
Medium	Medium	Medium	Medium	Medium	Electronic ambient	Medium	Dreamy	https://i.scdn.co/image/ab67616d0000b2732aa121b25012ca31fdfd32e1	5	343346	https://p.scdn.co/mp3-preview/6530d80c72c82bedca1465f030ffcef1d83a706b?cid=9950ac751e34487db
Medium	Medium	Low	Medium	Medium	Solo improvisation	Medium	Thoughtful	https://i.scdn.co/image/ab67616d0000b273023088fccbbf26dbf5996b23	2	178186	
Relaxed	Muted	Low	High	High	Electronic ambient	Narrow	Spacey	https://i.scdn.co/image/ab67616d0000b2733f1900e26ff44e8821bd8350	2	251066	https://p.scdn.co/mp3-preview/ebaa006882d78776ef8d27b12756bbf07ac9ee55?cid=9950ac751e34487dbbe027c4fd7f8e99
Medium	Medium	Medium	Medium	Low	Classical/late romantic	Medium	Hopeful	https://i.scdn.co/image/ab67616d0000b2736005726450f2963395abedb9	2	140317	https://p.scdn.co/mp3-preview/2f798bcd7f7d0cd08f2d445b935f30ea3ba57398?cid=9950ac751e34487dbbe027c4fd7f8e99
Relaxed	Muted	Low	Medium	High	Classical Ambient	Medium	Reflective	[illegible]3	1	296743	
Medium	Muted	Medium	Medium	High	Modern Creative	Medium	Wistful	https://i.scdn.co/image/ab67616d0000b27342aa3b371ea0d0f31211348c	9	147529	
Medium	Medium	Medium	Low	Low	Classical/late romantic	Medium	Wistful	https://i.scdn.co/image/ab67616d0000b2739d26bd8c3cd97dfd41bb89c1	4	228400	https://p.scdn.co/mp3-preview/f0aea9420197e8a150e05c76c827d5da6bfb8fc6?cid=9950ac751e34487db
Medium	Medium	Medium	High	Medium	New Age	Medium	Hopeful	https://i.scdn.co/image/ab67616d0000b273361b892a8e0ada3b6aafc3c0	1	392893	https://p.scdn.co/mp3-preview/5f72fece77bdd45ba8b39b60a8bda1d9cd150a9d?cid=9950ac751e34487dbbe027c4fd7f8e99
Relaxed	Medium	Low	Medium	Medium	Classical Ambient	Medium	Reflective	[illegible]7	6	151761	https://p.scdn.co/mp3-preview/5e220f8365475913aca26ab9133588eab6dcf639?cid=9950ac751e34487dbbe027c4fd7f8e99
Tense	Sharp	Medium	Medium	Low	Minimalism	Medium	Poignant	https://i.scdn.co/image/ab67616d0000b273e07cf01d7a4b3580ef36f12e	5	151082	
Medium	Medium	Medium	Medium	Medium	Electronic ambient	Medium	Hopeful	[illegible]9	4	445853	https://p.scdn.co/mp3-preview/002609ead6c0ffd5c07a9cb6e34dc663056a8d7a?cid=9950ac751e34487dbbe027c4fd7f8e99
Relaxed	Medium	Medium	Medium	Medium	Classical Ambient	Medium	Expansive	[illegible]e	1	285680	
Relaxed	Medium	Medium	Medium	Medium	Experimental	Medium	Reflective	https://i.scdn.co/image/ab67616d0000b273e053a24fc333a32f9284daa9	5	172866	https://p.scdn.co/mp3-preview/0edc1d47146e067e85a1a59b13950f55d92dd9d5?cid=9950ac751e34487dbbe027c4fd7f8e99
					Neo Classical/late						https://p.scdn.co/mp3-

Appendix 2: Detail – Original *Uμ* analysis (UGA)

Album Name	Artist Name(s)	Track Name	Album Release Date	TEXTURE	PITCH RANGE	RHYTHM	TEMPO	LOUDNESS	REPETITION	INSTRUMENTATION
ORIGINAL Uμ CD Before Review										
21 Tracks	David Goldman	earth land water river		High	Narrow	Free	Slow	Medium	Medium	Environmental sounds
	David Goldman	Bioscape		High	Narrow	Free	Slow	Soft	Medium	Electronica and Piano
	David Goldman	Black Cherry		Low	Medium	Implicit Pulse	Medium	Medium	Low	Strings
	David Goldman	Black Cherry_Abstracted		High	Narrow	Free	Slow	Soft	Low	Electronica orchestral
	David Goldman	Dulcimer		High	Medium	Free	Slow	Soft	High	Electronica orchestral
	David Goldman	Early Light		High	Medium	Implicit Pulse	Slow	Soft	Medium	Electronica orchestral
	David Goldman	Bluets		High	Narrow	Explicit Pulse	Medium	Medium	Medium	Electronica and Piano
	David Goldman	Fairlight		Medium	Medium	Free	Slow	Medium	Medium	Electronica orchestral
	David Goldman	Be water my friend		High	Medium	Implicit Pulse	Medium	Medium	High	Electronica orchestral
	David Goldman	Finding the balance		High	Medium	Implicit Pulse	Medium	Soft	Medium	Electronica and Piano
	David Goldman	Heart of Space		Medium	Medium	Free	Slow	Soft	High	Electronica orchestral
	David Goldman	Japone		Medium	Wide	Free	Medium	Medium	Medium	Flute
	David Goldman	Slow descent, soft landing		High	Narrow	Implicit Pulse	Medium	Soft	High	Electronica and Piano
	David Goldman	Melancholia		High	Narrow	Free	Slow	Medium	Medium	Electronica orchestral
	David Goldman	Mild Davis		Medium	Wide	Free	Slow	Soft	Medium	Electronica orchestral
	David Goldman	Piano Nights		High	Narrow	Implicit Pulse	Slow	Soft	High	Electronica and Piano
	David Goldman	Pop Goes the Easel		High	Narrow	Free	Slow	Soft	High	Electronica orchestral
	David Goldman	Ports of Air		Medium	Medium	Implicit Pulse	Fast	Soft	High	Electronic Lead
	David Goldman	Rosenfeld's slow heartbeat		High	Narrow	Implicit Pulse	Slow	Soft	High	Electronica and Piano
	David Goldman	Solstice		Medium	Medium	Implicit Pulse	Medium	Soft	Medium	Reverb electric guitar
	David Goldman	Stratus		High	Medium	Free	Slow	Soft	Medium	Electronica and Piano
ORIGINAL Uμ CD AFTER Review										
20 Tracks	David Goldman	Earth Land Water River		High	Narrow	Free	Slow	Soft	Medium	Environmental sounds
	David Goldman	Bioscape		High	Narrow	Free	Slow	Soft	Medium	Electronica and Piano
	David Goldman	Black Cherry		Low	Medium	Implicit Pulse	Medium	Medium	Low	Strings
	David Goldman	Black Cherry Desaturated		High	Narrow	Free	Slow	Soft	Low	Electronica orchestral
	David Goldman	Dulcimer		High	Medium	Free	Slow	Soft	High	Electronica orchestral
	David Goldman	Early Light		High	Medium	Implicit Pulse	Slow	Soft	Medium	Electronica orchestral
	David Goldman	Bluets		High	Narrow	Explicit Pulse	Medium	Medium	Medium	Electronica and Piano
	David Goldman	Bluets Desaturated		High	Narrow	Implicit Pulse	Slow	Soft	Medium	Electronica and Piano
	David Goldman	Fairlight		Medium	Medium	Free	Slow	Medium	Medium	Electronica orchestral

Grid (detail), (Table 5.2) *Uμ*

TIMBRE	ATTACK	MELODY	STEREO FIELD	REVERB/ DELAY	GENRE	DYNAMICS	MOOD
Relaxed	Muted	Low	High	Medium	Experimental ambient	Narrow	Expansive
Relaxed	Muted	Medium	Medium	Medium	Classical Ambient	Narrow	Reflective
Medium	Medium	High	Medium	Low	Classical/late romantic	Medium	Solemn
Relaxed	Muted	Medium	High	High	Experimental ambient	Narrow	Dreamy
Relaxed	Muted	Medium	Medium	Medium	Experimental ambient	Narrow	Poignant
Relaxed	Muted	Low	Medium	Medium	Electronic ambient	Medium	Hopeful
Medium	Muted	Medium	High	High	Electronic ambient	Narrow	Hopeful
Relaxed	Medium	Medium	Medium	High	Electronic ambient	Narrow	Wistful
Relaxed	Muted	Medium	Medium	High	Electronic ambient	Medium	Spacey
Relaxed	Muted	Medium	Medium	High	Experimental ambient	Medium	Spacey
Relaxed	Muted	Low	High	High	Classical Ambient	Medium	Reflective
Relaxed	Medium	High	Medium	Medium	New Age	Medium	Expansive
Relaxed	Medium	Medium	High	High	Experimental ambient	Narrow	Reflective
Relaxed	Muted	Medium	Medium	High	Electronic ambient	Medium	Hopeful
Medium	Muted	Medium	Medium	Medium	Experimental ambient	Medium	Introverted
Relaxed	Muted	Low	High	High	Experimental ambient	Narrow	Thoughtful
Relaxed	Muted	Low	High	Medium	Experimental ambient	Narrow	Expansive
Medium	Medium	Medium	Medium	High	Electronic ambient	Medium	Dreamy
Relaxed	Muted	Medium	High	High	Experimental ambient	Narrow	Expansive
Relaxed	Muted	Medium	Medium	High	Electronic ambient	Medium	Wistful
Relaxed	Muted	Medium	High	High	Experimental ambient	Medium	Dreamy
Relaxed	Muted	Low	High	Medium	Experimental ambient	Narrow	Expansive
Relaxed	Muted	Medium	Medium	Medium	Classical Ambient	Narrow	Reflective
Medium	Medium	High	Medium	Low	Classical/late romantic	Medium	Solemn
Relaxed	Muted	Medium	High	High	Experimental ambient	Narrow	Dreamy
Relaxed	Muted	Medium	Medium	Medium	Experimental ambient	Narrow	Poignant
Relaxed	Muted	Low	Medium	Medium	Electronic ambient	Medium	Hopeful
Medium	Muted	Medium	High	High	Electronic ambient	Narrow	Hopeful
Relaxed	Muted	Low	High	High	Experimental ambient	Narrow	Poignant
Relaxed	Medium	Medium	Medium	High	Electronic ambient	Narrow	Wistful

explained in main text Grid Analysis (UGA).

Appendix 3: "Unsaturated Music (*Uμ*) – Music for Reverie" album artwork and track list.

1. Earth Land Water River 6:52
2. Bioscape 1:13
3. Black Cherry 3:53
4. Black Cherry Desaturated 3:57
5. Dulcimer 2:40
6. Early Light 1:40
7. Bluets: 3:40
8: Bluets Desaturated 3:43
9: Fairlight 1:29
10. Be Water My Friends 3:31
11. Finding The Balance 1:51
12. Heart of Space 6:17
13. Japoné 2:07
14. Slow Descent Soft Landing 3:29
15. Melancholy 4:21
16. Mild Davis 1:31
17. Piano Nights 4:31
18. Pop Goes The Easel 6:02
19. Rosenfeld's Heart 2:47
20. Solstice 3:38

(From Chapter 6):

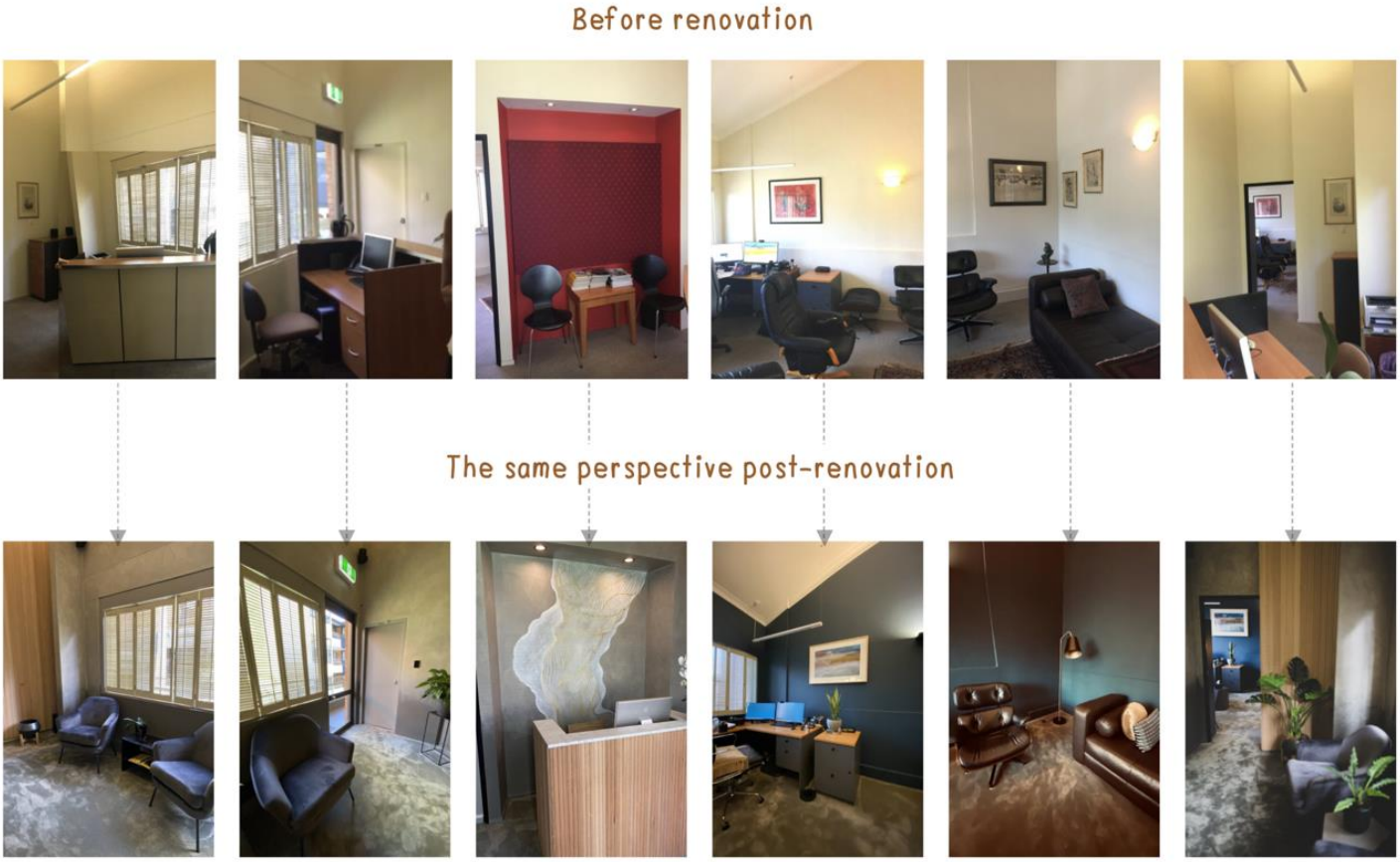
Appendix 4 References relevant to the design brief

1. The design concept brief, including detailed colour schemes, the desk and integrated mural:
https://www.musicandpsychoanalysis.com/the-design-concept

2. The blue similar to the chosen colour for the consulting room was Dulux colour of the year 2020:
https://www.dwell.com/article/pantone-color-of-the-year-2020-classic-blue-9d0109c0
Further references to the rationale behind design choices.
The designers' reference to colour psychology and the choice of blue
https://www.verywellmind.com/the-color-psychology-of-blue-2795815

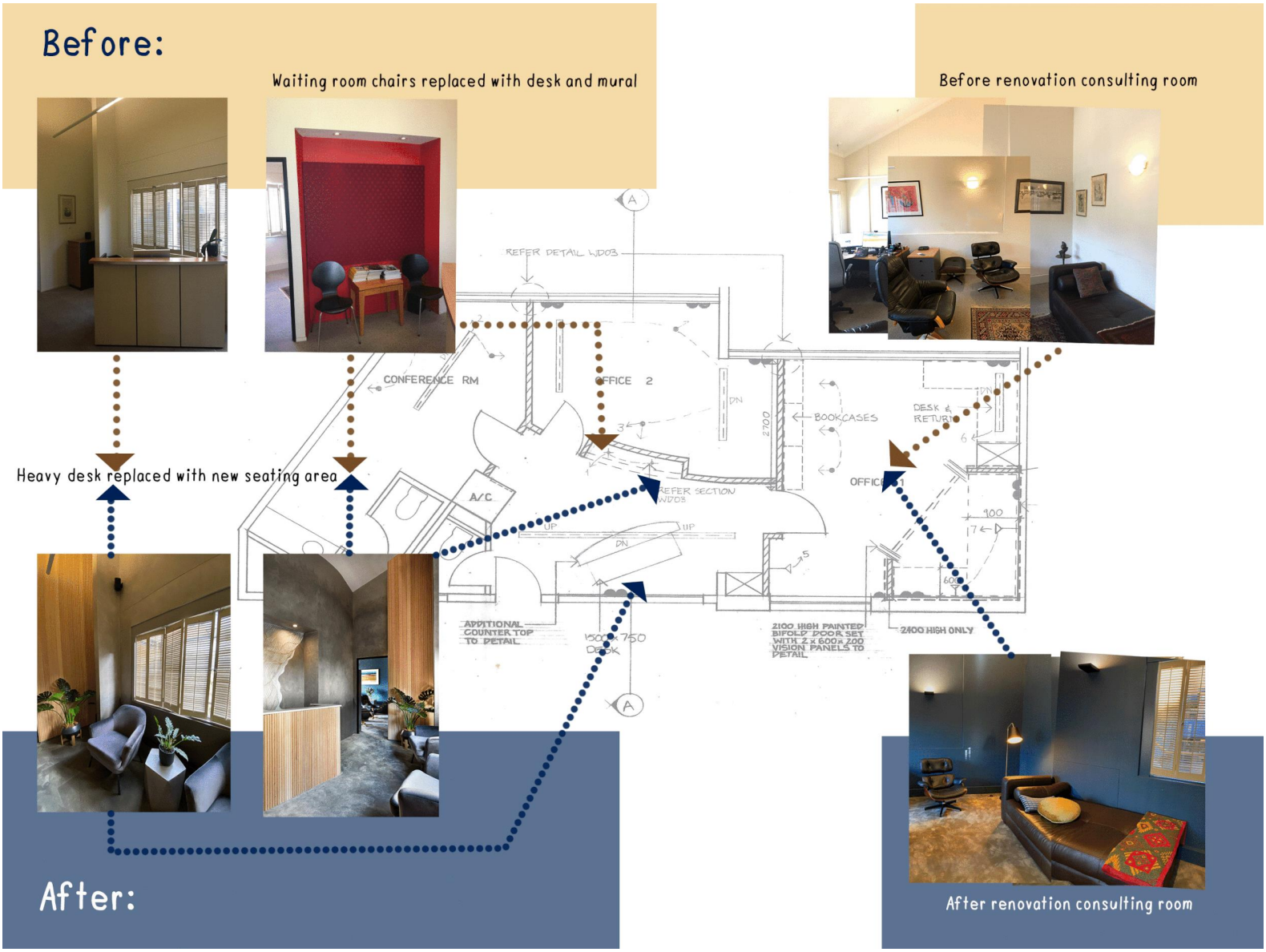
3. BlueHealth website outlining research on how urban blue spaces can affect individual wellbeing
https://bluehealth2020.eu

Appendix 5: Office Renovation – Before and After

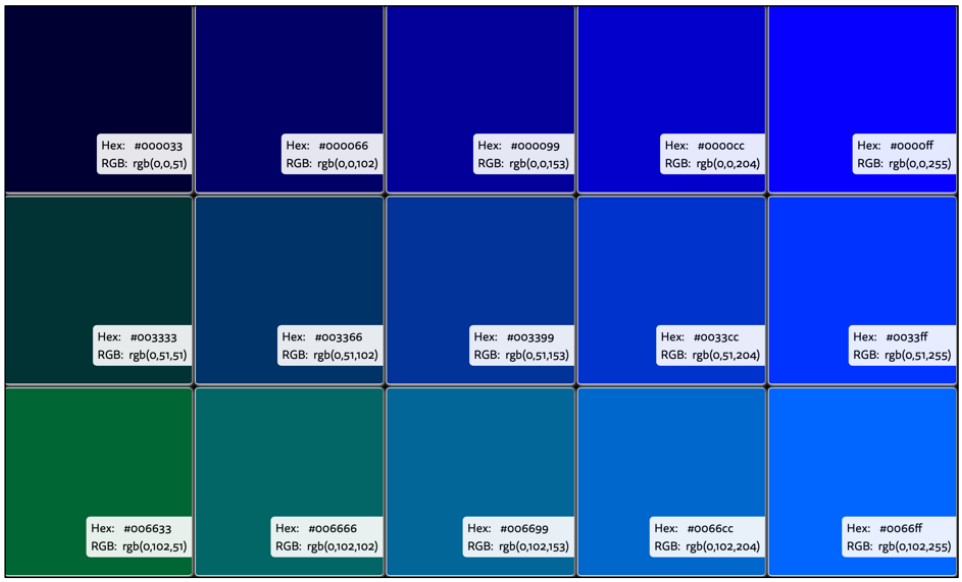


[128] For a complete view of this section, see the thesis website https://www.musicandpsychoanalysis.com/before-and-after-photos.

Appendix 6: The office schematic – before and after renovation



Appendix 7: The online shade of office blue



In order to describe the chosen blue most accurately online, a list of 'websafe' colours were sourced at https://websafecolors.info/color-chart. The shade of blue of the consulting room is closest to the colour shown in the second row, second from the left (Hex #003366).

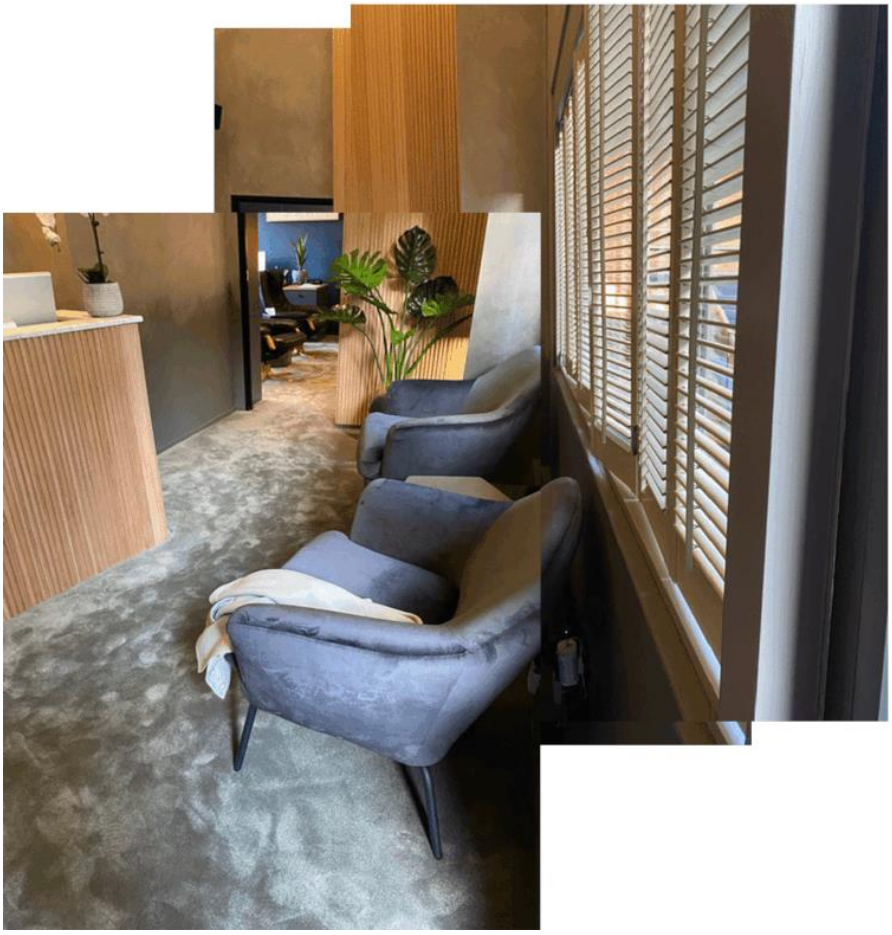
Appendix 8: Photographs Post-Renovation

The renovation delineated two functionally distinct yet interactive areas: the waiting area/reception and the consulting room. The design aimed to create an accessible, sensory environment, with unsaturated hues, comfortable furniture, background music and subtle aroma. In short, a space which could facilitate safety and trust – two interdependent concepts.

The layout, materials and details of the renovation were devised to provide a sustainable environment of high-quality finishes, reliable and long-lasting, without being fussy or overstated. The designers were mindful of maximising use of recycled/organic elements in choices of timber, paint, fabrics and carpets.

Appendix 9: Renovation featured on designers' website:

https://www.conwaywise.com.au/edgecliff-offices-commercial



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