

The Wakeful Time



Swedish music in two new programs

In the Bonny Method of Guided Imagery and Music (GIM)

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Abstract

This paper presents two new programs, *The Wakeful Night* and *In the face of day*, for the Bonny Method of Guided Imagery and Music, BMGIM. The programs only comprise Swedish music, were the first programme, *The Wakeful Night*, the music are taken from the orchestral, classical genre while the other programme, *In the face of the day*, includes contemporary Swedish Jazz music.

KEYWORDS: Music programme, Guided Music and Imagery, GIM

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Prelude

The idea to this project came through a seminar with Gro Trondalen in London April 2018. She presented her programme, Soundscapes, with Norwegian music, mostly by the composer Geir Tveitt (Trondalen, 2017). So by doing this Final Project, I wanted to go and dig into the Swedish Earth for music by or with Swedish composers and musicians. Through the work with the method of GIM and the music, I was also interested in to try to fill in music that is "not me" (Summer, 1992) and also to have more contemporary music for my GIM repertoire. So this time, it ended up in two different music programs along the way. The first programme, *The Wakeful Night*, includes music from the classical, orchestral genre, on a level of Working/Transpersonal. While the second, *In the face of Day*, in the jazz genre is more in a Beginner/Preparatory level. Testing the programs was undertaken in GIM dyads and in solo listening from five different persons. From the results, my conclusion is that the programs are a viable addition to my GIM repertoire, and in addition- other GIM practioners may have use of them as well.

The Wakeful Time- 2020 is the year where almost all of the world's population is affected in one or another way by the corona virus and Covid 19, so there will be many Wakeful day and nights for a lot of people.

The Wakeful Night		Emotional/Musical/Physical	32:16
Atterberg:	Symphony No.5, Op.20, "Sinfonia Funebre, II. Lento		9:52
Pettersson:	Symphony No.7 - Beginning		2:36
Rangström:	Symphony No.2 in D minor - Mitt Land -III. Drömmen		7:41
Blomdahl':	Vaknatten - Adagio		5:48
Alfvén:	Symphony No.2 in D major, Op.11 -Preludio, Adagio		6:19
In the Face of Day			26:11
Lundgren:	Man in the Fog		4:38
Hagberg:	Gidda		2:37
Svensson:	In the face of Day		6:51
Landgren':	That's All		4:22
Wadenius:	River Nile		5:25
Jansson:	In Memory of Leroy Lowe		2:18

The Bonny Method of GIM

The Bonny Method of Guided Imagery and Music, BMGIM, has the ability to address issues that span a wide range of human experience both physically, mentally, emotionally and spiritually. GIM is a method of psychotherapy, healing and self-actualization (Bruscia, 2010).

The founder of this method was Dr. Helen Bonny (1921-2010) who was a musician, music therapist and a researcher. GIM uses music listened to in an altered state of consciousness. The music helps to evoke symbolic imagery. The imagery can be experienced in a different state of feelings and emotions, kinesthetic and somatic sensations, visual experiences or images, memories, metaphorical fantasies or transpersonal and healing experiences (Bonny, 2002; Grocke, 2019; Bruscia, 2015).

Music in GIM and GIM Music Programs

What is music? Summer (1992) answer: *"music is simply the ordered placement of sonic events in time"*. Bunt (2010) has described what music provides in GIM, in his response to Summer: *"Through a sense of deep listening within an altered state of consciousness (ASC) the music provides potential space for the re-visiting and re-construction of past events, including repressed memories, and glimpses into the future and what might be"*.

Grocke (2002), describes the evolution of Bonny's 18 programs developed over a period of sixteen year from 1973 to 1989. Bonny's programs included music from the Baroque era to early 20th century and much of the music was from the Romantic period. The music in BMGIM is in traditional form from Western classical music pieces put together in a specially designed programme for client to explore inner experiences and various levels of consciousness. Today there will be over a 100 different programs used in GIM practice, and the GIM music programs also include contemporary music.

Bonny (2002) mean that in the beginning of making programs for GIM the choice of music for them was made very intuitively. She analyzed each selection with musical qualities and variables. Theses variables was 1) pitch, 2) rhythm and tempo, 3) vocal and/or instrumental mode, 4) melody (linear line) and harmony, and 5) timbre (color).

And Bonny (2002) has thoughts about the pitch and about the vocal high pitch, made by women's voice singing high pitches in Western culture music will most generally means to *go up, be up or be on top of thing, society, to feel good*. In biblical sense, the "high" religious state, which may mean a transcendent experience. Low pitch is the opposite of high voices. It directs low and will often be associated with the ground or even further down beneath the ground. It may mean death, sadness, heaviness or other "low" feelings. When performed with nice timbre it brings very positive feelings of warmth, security and support.

Me and Not-me music

Summer (1992) write about Winnicott's thoughts about the basic functions of providing "good-enough mothering" for a child, to support the child's development. Summer compare

this to the music therapy process with this approach, Winnicott's mother-child dyadic relationship. And for the music in therapy, as in GIM listening to already composed music, which is complex and unfamiliar, a "not-me" experience is created. And in GIM, the ISO-principle is used for choosing the programme or first piece, which will first match that state of client's emotion, in sound. Summer means that this provides an initial supportive "me" experience in sound. Then there will involve music of a more evocative nature, the "not-me" experience, and at the end the programme provide a music of "me", to land on the ground again.

METHOD

In this chapter there will be about method from a theoretical account and a description of the workflow.

Work progression

Methods of designing those music programs can be as Abrams (2002) proposes for programme analysis; taken from the three categories, musical approaches, phenomenological and heuristic approaches. Helen Bonny appears to take a *musical* approach to programme development, "focusing primarily on the music itself, and [its] metaphorical implications for GIM work"

The work progression for this project was at the start, to figure out and find Swedish composers, and instrumental, orchestral pieces. One goal was to find music at a more advanced level, not too easy listening so to say. I had the programme Affect Release in mind. The first composer I thought of was Allan Pettersson. Could I find something in his work that could be a start for me? The work process has been going on, more or less active, during two years, where I listened to a lot of music. There have been, many changes during the way and I decided which pieces to use, for this first programme, **The Wakeful Night**, to fit the intention of "not-me" and then I experimented with the order of the pieces.

Parallel to this I also listened to jazz and especially Swedish jazz music. So I decided to make another programme with music from this genre. And the workflow was similar, which to use, which to loose for the GIM music programme, **In the Face of Day**, to fit into the intention of contemporary music in another genre. For the order of the tunes in both programs, I had in mind this me and not-me music as Summer (1992) writes about.

Approaches of programme analysis

There are similarities with designing and analyzing a GIM Music programme. Helen Bonny was more up to the music itself, while other scientist used the phenomenological approach and a third way is the heuristic approach. In this workflow, I've used all of them.

the Musical approach

Helen Bonny's system of analyzing programs for designing new programs includes guidelines for investigate element in and between music parts in the programme. There are elements as pitch, rhythm, tempo, timbre and melody line. She also proposed to use Hevner's mood (Appendix 2) wheel to identify moods for the programme selection.

Hevner's model has been criticized but is still an important tool in music therapy. Bonde made a revised version (Fig.1) which was more appropriate even for popular music with the addition of category 7. (Wigram, Pedersen, Bonde, 2002)

For those programs, in this paper, they are different to each other. The programme, *The Wakeful Night* is more in Bonde/Hevner's part of No.8 - dramatic, agitated, restless, triumphant, dramatic and No.2- melancholy, mournful, tragic, frustrated, depressing, gloomy, dark, heavy. The other programme *In the Face of Day* in more in part No.4 - quiet, soothing, leisurely, satisfying, serene, tranquil.

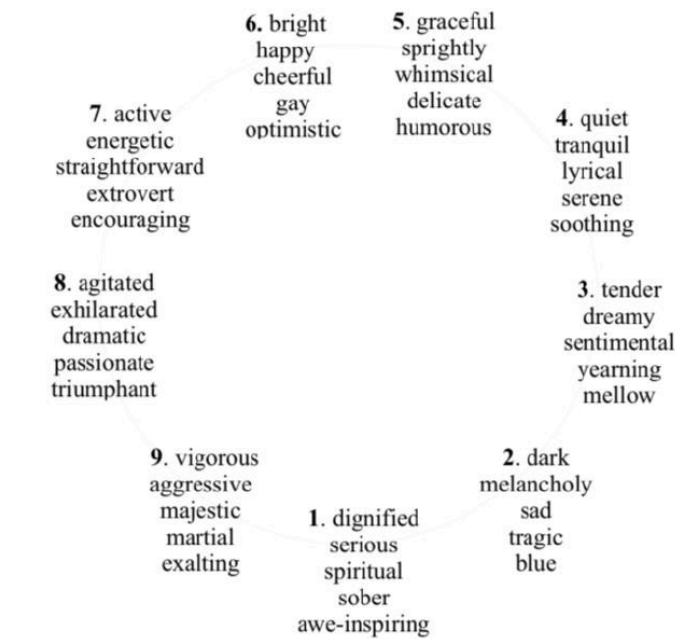


Fig.1 Revised version of Hevner's Mood Wheel.

Abrams (2002) write about elements of music that can be useful to think about when programming as; high *pitch* is uplifted emotions, female, religious, transcendent while Low *pitch* is more grounded, sad, death, heavy. Fast *tempo* is more of transience in imagery. Steady rhythm reflect safety, security and so on.

This is also in tune with Chase (2006) who refers to emotional effects of different musical elements, with references to current research in the field (APPENDIX 1). Low *pitch* is associated to emotions of: fear, seriousness, generally negative emotional valence, also majesty, vigor, dignity solemnity or tenderness. High *pitch* is associated to generally positive emotional valence, happiness, grace, surprise, triumph, serenity or dreaminess emotions. In a GIM session, the sound volume of the music can play a big role in the experience. As the programme, The Wakeful night, the music has a large dynamic variation and will be depending on the volume of the audio system. With a louder volume it can be more deepened emotions. Loudness characteristic soft or quiet is associated with emotions of generally negative emotional valence, sadness, melancholy but also tenderness or peacefulness. The Loud characteristic is associated to joy, excitement, happiness, triumph, generally positive emotional valence. While very loud, to distortion levels associates to emotions of anger, which can be found in most of the pieces of The Wakeful Night together with wide quick changes, from soft to loud can be associated to emotions of fear.

the Phenomenological approach

In programme analysis, those methods has a ground how the traveler respond, most with imagery, to the music. There are different ways of doing this as Kasaykas, Lems, Marrs or Grockes more scientific way of analyzing a programme (Abrams, 2002).

the Heuristic approach

In the heuristic approach, the researcher self is a analyze instrument, number one. Those approaches are both phenomenological and musical. The phenomenological approach, as they appear here and now. Musical since they involve direct and indirect regards of musical structures and elements.

Bonny designed a heuristic form of programme analysis; affective-intuitive listening. With the instructions: 1) stretch, relax and quiet the mind; 2) begin playing the program and lie on the floor; 3) visualize the body, and become aware of whatever it is experiencing; 4) move freely, expressing whatever the music seems to suggest to the body, and; 5) reflect upon the nature of program in terms of how the music was experienced in the body, and how the body has expressed these experiences. Bruscia's method is designed with more steps where each of them explores music from different views. Booth approach is designed primarily for evaluating programs, in seven steps. It also let participants draw to the music (Abrams, 2002).

The Wakeful Night - Programme

The first of those two programme presented here, is from the classic, serious genre, with five Swedish composers from late 1800 to the middle of 1900. The level for this programme is Working/Transpersonal and the challenges are Emotional, Musical and/or Physical (Bruscia, 2015). The intention for this programme is to work through difficult, grief, angry, fearful or aggressive feelings.

1. Kurt Atterberg - Symphony No.5, Op.20 -Sinfonia Funebre - II. Lento, 9:52
2. Allan Pettersson - Symphony No.7 - Beginning, 2:36
3. Ture Rangström- Symphony No.2 in D minor - Mitt Land -III. Drömmen, 7:41
4. Karl-Birger Blomdahl- Vagnatten - Adagio, 5:48
5. Hugo Alfvén- Symphony No.2 in D major, Op.11-Preludio, Adagio, 6:19

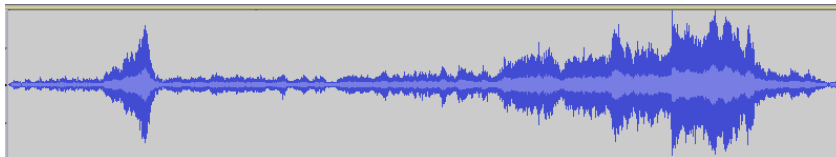
(APPENDIX 2)



Sound waves for the GIM music programme- the Wakeful Night

Kurt Atterberg: Symphony No. 5, Op.20, in D minor, "Sinfonia Funebre"- II Lento

Kurt Atterberg (1887-1974), took a Master of Science, and was an employee at Patents and Registration Office 1912-1968. He was also an author and music critics, at *Stockholms tidningen*, 1910-1957. Atterberg was kind of autodidact in cello playing and as a composer, but had some studies in composing and instrumentation at Royal Music School in Stockholm. Atterberg was writing mostly symphonic, 9 symphonies and musical dramatic works. Symphony No.5, Op.20, "Sinfonia Funebre" was composed between 1917-22 and revised 1947. It has Three movement where Lento is the middle one. The movements follow each other without a break (Atterberg, 1975).



Sound waves for Kurt Atterberg - Lento

Notes on Atterberg -Lento

The movement begins with a sad part presented by the strings, like a funeral walk. The wind instrument, oboes repeat the theme after a forte in orchestra. A searching moves, then a deeper oboe voice, the hecklaphone in a new melodic part, leave over to the strings. It gets more intense, and brass and percussion moving along to a rising crescendo to *ffff* (8:20, Fig.2), the piece is ending up as it begins and then attacca to next movement.

The image shows a musical score for the beginning of Atterberg's Lento. It features six staves: Trp I, Trp II & III, Pos I & II, Pos III & Tuba, Timpani, and Batteria. The key signature is one flat (B-flat) and the time signature is 3/4. The score is marked with *ffff* (fortississimo) and *dim.* (diminuendo). The percussion part includes a Tamburo (drum) and a Tamtam, both marked with *ffff*. The woodwind parts are not visible in this excerpt.

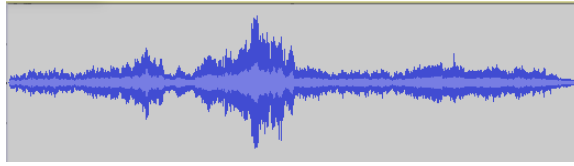
Fig. 2 - Atterberg -Lento, *ffff* at 8:20.

Allan Pettersson: Symphony No. 7, Beginning

Allan Pettersson (1911-1980) was one of Sweden's greatest composers of symphonies, and he received a lot of critical success toward the end of his life. He studied music at Royal Music School in Stockholm and later in Paris where he had lessons for Arthur Honegger, Olivier Messien, and Darius Milhaud and most important was René Leibowitz, an advocate of Arnold Schoenberg and of twelve-tone music. Pettersson grew up in a very poor environment with alcoholism close in family. He once said about his music: "Everything I want to say is in my music, but it is not about anything". Pettersson composed 16 symphonies. Symphony No.7 was composed 1966-67, and has become a standard piece for Swedish orchestras (Pettersson, 1979).

Pettersson: Beginning-
First 5 measures, woodwind
and strings

The image shows the beginning of Allan Pettersson's Symphony No. 7, measures 1 through 5. It features five staves: Clarinet (Clarin.), Clarinet in B-flat (Clarin. B.), Flute I (Fag. I), Flute II (Fag. II), and Contrabass (C. Fag.). The key signature is one flat (B-flat) and the time signature is 3/4. The score is marked with *p* (piano) and *mf* (mezzo-forte). The woodwind parts are prominent, with the flutes playing a melodic line and the clarinets providing harmonic support. The contrabass part is also visible, playing a rhythmic pattern.



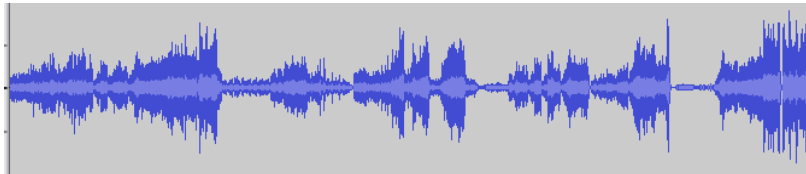
Sound waves for Allan Pettersson-Beginning

Notes on Pettersson- Beginning

The Symphony No. 7 is probably Pettersson's most accessible symphony. The Beginning start with a repetitive motifs, 8ths, in lower strings, a melody of longer notes in violins and then also with woodwinds. A moving melody in opposite directions, the percussion is introducing the whole orchestra in more intense part of the movement, the lower instruments has a kind of worried heartbeat until the end of piece.

Ture Rangström: Symphony No. 2 in D minor, "Mitt land" - III Drömmen, Allegro

Ture Rangström (1884-1947) was Swedish, late romantic composer and author. He wrote among other pieces, 4 symphonies. But it was his songs, vocal compositions that rank him among masterpieces in Swedish music. The 2nd symphony was written 1918-19, and has three movements (Rangström, 1979). The first movement is called Sagan (The Saga), the second Skogen, vågen, sommarnatten (The forest, the wave, the summer night), and the third Drömmen (The Dream)- Allegro Energico e Maestoso.



Sound waves for Ture Rangström -Drömmen

Notes on Rangström- Drömmen

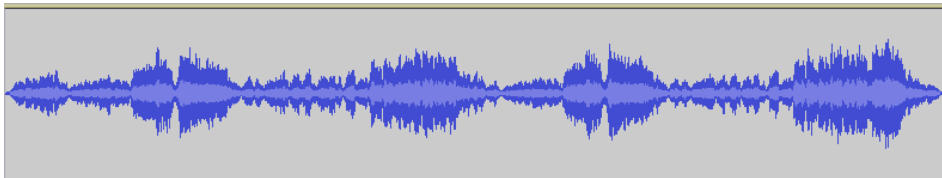
Start with agitated rhythmic, like a fanfare, ready to go to war. It builds from unison strings into full orchestral chords. Marching on to a new theme, with high pitched instrument answering like fast wind rushing. Woodwinds in a contrasting choral, the themes continues, there are fast changes all the way, and then back to the march. Full orchestra, theme in lower brass, and percussion is supporting the roam of the brass. The tempo accelerates for a while, the flutes... the piece has several endings, but it is teasing me, and moves on in a new ending, and again...for a couple of times, and heavenly beautiful and crescendo until the real end and at the big gates.

Karl-Birger Blomdahl: Vaknatten. Adagio

Karl-Birger Blomdahl (1916-1968), Swedish composer, professor of composition at Royal Music School in Stockholm, 1960- 64 and head of Swedish Radio's Music Department. During 1960's he worked actively for the creation of a Swedish electronic music studio. Vaknatten, The Wakeful Night, was music for the theater, a play by Helge Åkerhielm 1945 (Blomdahl, 1975).

Blomdahl-Vaknatten The first 4 bars

The image shows a musical score for the first four bars of 'Vaknatten' by Karl-Birger Blomdahl. The score is arranged in four staves, labeled VIOL. I, VIOL. II, VIOLA, and CELLO. Each staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Adagio'. Each part is marked with a dynamic of 'p' (piano) and the instruction 'dolce espr.' (dolce espr.). The music features a mix of eighth and sixteenth notes, with some longer notes and rests. The overall texture is light and sweet, with a focus on melodic lines.



Sound waves for Karl-Birger Blomdahl

Notes on Blomdahl- Vaknatten

Theme in light, sweet strings, lower strings in downward motion. (A) swells. A new theme B, flute supported by strings in long tones. The oboe takes on the theme. Flutes in high register. Celli takes over the theme, they pull on, more intensely. Small streaks in high register. Flute, cello answers. Back to Part A. The flute in the B theme, oboe response, celli floating out, intensely. A baseline. Ends in minor, low register.

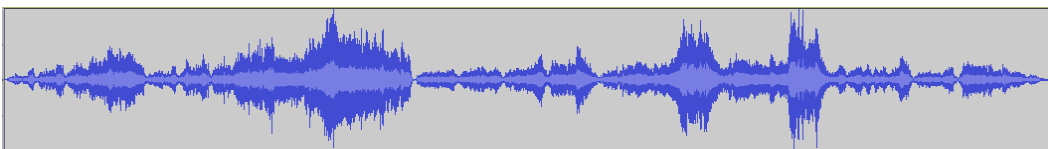
Hugo Alfvén: Symphony No. 2. IV. Preludio: Adagio

Hugo Alfvén (1872- 1960) was a Swedish composer and conductor. He was one of the foremost representatives of the national romantic era in Swedish music. Alfvén played violin and was a member of the Royal Swedish Orchestra, 1890-1897. He studied music at Royal Music School in Stockholm. And he also studied art by the painter Otto Hasselbom and Oskar Törnå. Alfvén wrote five symphonies among a lot of other instrumental and vocal pieces, both chamber music and orchestral work. Symphony No. 2 in D major was written 1899. "Write in a Great Swedish tone, the festivities' tone poet" (Alfvén, 1975).

Alfvén- Preludio
1st theme



Alfvén- Preludio
2nd theme



Sound waves for Hugo Alfvén- Preludio: Adagio

Notes on Alfvén- Preludio: Adagio

Low strings in theme, Part A. Interludes in the same theme, a fugue emerges and is completed with the violins that follow. Replay on this part. And more intense, woodwinds in higher registers. Finish in major chords. New partial, 2nd, theme woodwind in a duet, strings with horns answer. Theme processing of strings, filled with more powerful orchestra, diminished scales in violin. Everyone has their voice heard. End with major chord.

Images and opinions about the programme, The Wakeful Night

The unstructured testing of the programme was undertaken in GIM dyads (C, D) and in solo listening (A, B, E) from five different persons. It was a very intuitive listening in alert to semi-altered state. A summary from the test persons was: *"The heavy sorrow, the dark as a sounding board to the bright, light, find joy. Power in Nature. Dare to see the dark. / I think if you have lost a relative or are grieving, the programme picks you up, you are not allowed to stop, have to get up, just keep going, is not down long enough to be able to stop. Felt good!/ The advanced classical program is very effective. I was not familiar with any of the selections and really enjoyed them. Shape, dynamics etc. take you effectively into some very interesting areas. Each selection transitions well to the next and there is a strong feeling of a journey throughout. The pieces are all very powerful. It may be a Spotify thing, but the ending of the first piece cuts off very harshly.*

1. Kurt Atterberg. Symf funebre II Lento Funebre. 9:52.

A: Quickly swelling passions, romantic, ecstatic. Rehearsal a little more low-key. Walking, procession, burial drums. Repetition and breaking harmoniously. Emotions tions. Idyllic reminiscences, changing moods. Bright sounds that can carry a side story. Merger at the beginning of the end. The piano part provides a light play. Endless modulations, you get scams, now there can be no more and then a dozen, brings in a new bigger, the timpani come into finality, the doors are closed forever. A whole story has been told. Feeling of ending.

B: Still melody, melancholy. Looks across the battlefield, devastation. A brightening, a flock of birds lift, hovering against a cracking sky. Some occasional dark figures stir with the complaining melodies of the oboe. A signal sounds weak, changes direction or tone. Strings with wind in quiet melody that builds up as waves, back and forth. The light increases. Major... minor ... Don't know where it's going. Stronger. All roads, take up more space. Crescendo is slowly building up, more comments, more voices. Orchestra tutti, trumpet and brass scream, ffff. New opening, new beginning or end of the old. Decrescendo, slows in with more distance ... a timpani swirl, die away ...

C: Expectation, icing. Positive, a little sneaky feeling, powerful, open windows to the world. Now the story begins, as if it were just an introduction earlier. It is, if anything, an applicant. Something that opens cool, heavy gates opens slowly. Gently. Not sick now. Like opening up to a flower meadow with butterflies and flowers. Comes a little at a time, which opens a picture, a beautiful picture. Yes now it begins. Something that lurks beneath, like there are clouds, some are dark, do not know if they are coming or moving upwards. Much desire for music. Languishing. To take and give. Now like a thunderstorm, facing the truth and defining something, so here it is. Feeling like being in a cave.

D: What comes a little sneaky, has a hard time relaxing. It comes and goes into the body. A little scary, sneaks in like cotton and does not look beautiful all the time, you do not fall asleep anyway. Is in the forest, it's blowing in the trees, the leaves are moving. A little ominous from time to time, something can happen. Does not feel very good, but in between it feels very good. Now a little easier again. Going through a forest, a lot of emotions come. Attracts both pleasant and unpleasant. Every time it becomes an unpleasant feeling, I want to cry next, but then you get busy, carried away, carried away. Very in a short time. Nice not to have to be so long down there where it is uncomfortable. Very powerful ...

Powerful. Uncomfortable, got touched, little things that happened sometimes popped up. The music grabs and lifts, must not stay down there. In the end, it will be the first that now comes Domsday, but it did not happen at all.

2. Allan Pettersson Symphony No. 7 Beginning. 2:36.

A: Builds slow, ascending, 3rd round disharmonies. Anger focused, widened. Then several voices and tits, dissonant comments, wind instruments fill up, then sinking. Fresh filling from the top with strings, hovering over menacing darkness. Long tone. Final.

B: I'm thrown in for the movie The Shark, 2 tones melody in low instruments. The atmosphere is a little nasty, the strings of more dissonant filing. Scarier. Pizzicato in strings, to strings, woodwinds, drums. increasing, more intensely. Now I march along the shore edge, 2 tones melody gets me moving, I go in pace. A dark tone, the light becomes more absent, feels alarming, what to expect?

C: Like associating for the truth as in the dark, heavy, disharmonious, no straight way to go. Fumbles in the dark, just as it is, something pops up, though ... not. Something pulls in a forward direction, moves forward with irrational ways on the path. Uncertainly, but after a while a direction after half the piece, probably the drums that provided security.

D: Feels a little stressful for me. As if you have no alternative, you have to join, whether you want to or not. It was hard, I feel stressed, have to do something. Like you have to go somewhere without knowing where to go.

3. Rangström, Symphony # 2 d minor. Mitt land 3 - Drömmen. 7:41.

A: The tempo speeds up. The army attacks in gallop, the troops divide, propagate and then attack in waves, tripping giants, heavy trolls, gathering themselves again in a lump, triumphing, trampling down into several crescendos. Then quieter, interplay. The victory seems to have won, the conquered landscape is spreading, changing and the city is opening its gates. But that's a trap. Vigilance, where the cavalry comes to the rescue. And the flying eagles. With short breaks easier more tripping sweeping. Everything gathers, but eases in the

tripping again, sweeping eagles and so new final approach, but no calm and thought and then finish.

B: The march continues, fanfare in brass. On the way to the battlefield. Dark, a little foggy. Brass, flute whispers, more intense. Call to battle! Moving on, a slightly foggy tone. The big gates are opened! Full orchestra. Softer tow, strings in short accents. Gives momentum again, grows, breathes violently. Percussion, tutti. The speed increases, a brief reorientation, the transformation of the forces. Further speed, trumpets in perky fanfare, trombone, lower brass, more intense rhythm, faster, galloping forward. Feel the body moving in the galloping rhythm. Faster, wind instruments in short runs. the theme comes again, the reed instrument responds, treads on again. Acknowledge the fans in short signals. Cymbal crashes, the end is approaching or ... No, a new breath. Now it's brighter. Light flutes. What now? The Orchestra reels in ... the theme slowly majestic. The gates are closed.

C: Damn, now I've decided. Is on the way, it starts to open up. Standing in a waterfall, on a cliff. Do not know what to do, have to decide me. Further, further and deeper and deeper. Climb - not so good. A little awkward, it jumps and goes. Is it a shoot or something? It's flat out. Now I'm down anyway, even if it's not just stepping ashore. Not OK to go ashore, not welcoming. Must continue through the water. Now I floated ashore, all right. Feels hopeful and a little exciting, which you can find something if you continue.

D: As if the music says: Now it's me who decides, just that you follow. Nothing nasty. Just hang on and join. A little feeling, that after rain comes sun. ... hard to say anything, just to follow along. The music takes hold of such a force. Goes around in oneself, as one flies up among the clouds, in space, but inside myself. Feels so nice because he never lets go, very nice. Holds all the time. [G.P. *Open eyes*] .. Oh no ... Very nice, as it dissolves a lot, dissolves and flew away, takes me. Grows in the chest. Send the music to me!

4. Karl-Birger Blomdahl: Vagnatten. Allegro. 5:48.

A: A lyrical Swedish introduction, Swedish harmonies, Frösö flowers smells, but withers, autumn mood. A flute tunes up and receives answers from oboe, a conversation from different places in the forest, among the neighbors singing the strings. Insert a worrying pulse and a mole, but be comforted by the flute. The strings come again from a brighter position, but deepens and darkens. The night suffers in the morning. Pan plays further down the field. The strings back, now more unison, rising, final, relentless. The sun never gets up.

B: Delicate bows, sitting in a rowboat, flowing quietly by the stream. Waves on with more bass, some wind instrument. A flute in a fine melody, like sunbeams that the oboe takes over, the flutes comment, the strings, the cello replicate, more intensely. Flute and violin in solo,

turn from start, strings ... flute with the oboe again, the flutes then celli in theme, intensified into coda ...

C: A good place to end up, some rest, recovery, hopeful. Your dreams lead you on. Hopefully like a new morning. A little protective, encouraging, trusting. The music is used to instill courage, in body and soul. On many levels. A bit like that ... a sense of acceptance, that fashion is about darkness as much as there is light.

D: I get very sad, as if I am completely alone out on some heath. I am the loneliest in the whole world. completely blue, blue-gray more blue. It was very sad. Is still out on the damn heath, there is nothing around. Not really that crazy. Nice not to have a lot of things around.

5. Hugo Alfvén- Symphony No.2 in D major, Op.11-Preludio, Adagio, 6:19

A: It will be even more Swedish, lyrical, diverse, thoughtful. Maybe too familiar to Swedish travelers, some schmaltz factor, but still a lot of undertones. Maybe towards the end. Ending in the major.

B: Beautiful morning dawns, streaks with members of woodwinds ... increasing, wanting to try to lift. Theme again with clarinet with reflection of oboe. Waves slowly. Variation, folds in or out. Continues, the petals slowly coalesce, a low base tone securely in the bottom. Concern or security, joining together in the end.

C: Feeling in the stomach, saying goodbye, is not definitely in goodbye but something that must happen, not forever. It has to happen, NOW. Like packing the bag and being away for a very long time, must do before you can take the first step. Before the step, one lets go. Paradox! To travel, must take the first step and with the first step one can drop it. Not just one step, holding on there as in a staircase, one step at a time-drop, one step-drop. A feeling of joy and sadness goes hand in hand. Also accepting the dark, seeing it makes walking easier. Gives you some peace of mind.

D: Feels really weird. The music that brings out all the emotions and mixes them together. A little happy, a little gloomy, a little awful, a little calm, a little fun ... [ha ha] as if the emotions dance with each other, gloomy dances with calm, everyone is equally big, just as acceptable, everything is there. A meadow of emotions. There is no structure to it at all. I want them in some order. Strange feeling but nice. It was powerful. All emotions are equally valuable. It was really nice!

In the Face of Day - Programme

The second of those two programs presented here, is from the contemporary jazz genre, with six Swedish musicians/groups from middle/late 1900 until today. The level for the GIM programme is Beginner/Preparatory. The intention for this programme is to provide rest, comfort and a holding environment.

In the face of day		26:11
1. Jan Lundgren:	Man in the Fog	4:38
2. Anders Hagberg:	Gidda	2:37
3. Esbjörn Svenssons Trio:	In the face of Day	6:51
4. Nils Landgren´:	That´s All	4:22
5. Jojje Wadenius:	River Nile	5:25
6. Lars Jansson:	In Memory of Leroy Lowe	2:18

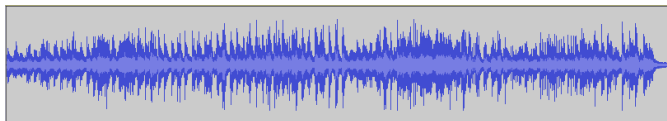
(APPENDIX 3)



Sound waves for the GIM programme- In the Face of Day

Jan Lundgren: Man in the Fog

Born in Sweden 1966, pianist and composer. Lundgren studied music at Malmö Academy of Music. His debut Album was "Conclusion" in 1994. The tune *Man in the fog* is from a piano solo album, *Man in the Fog*, 2013 (Jan Lundgren 2020).



Sound waves for Lundgren -In the Fog

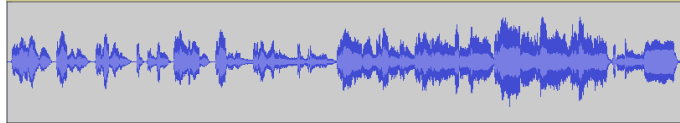
Notes on Lundgren -Man in the fog

Solo piano all the way. The piece is moving still, like a peaceful river. The melody theme is like one tone in rhythmic variation, a baseline in a steady, predictable way. It begins to move with an improvisation in right hand, back to theme. Moving slowly in the fog.

Anders Hagberg: Gidda

Anders Hagberg, born 1958, is a Swedish flautist, saxophonist, composer and pedagogue in genres of folk music, jazz and world music. Hagberg is a Professor of musical design with a focus on improvisation at the University of Gothenburg, the University of Stage and Music. He studied music at Gothenburg School of Music 1979-1983. In *Gidda*, Hagberg plays soprano

saxophone together with the church organ player Johannes Landgren, it's two improvisation traditions meeting (Anders Hagberg 2020).



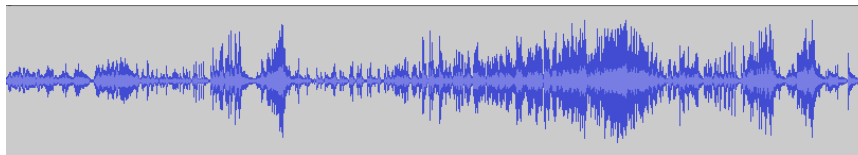
Sound waves for Hagberg -Gidda

Notes on Hagberg -Gidda

Gidda is from a Sami "jojk", means *Spring*. The melody is presented on a solo saxophone; the organ sneaks in, and plays chords in a long crescendo. Chord in a rising pattern, makes an uplifting and safe feeling.

EST - Esbjörn Svensson Trio: In the face of Day

Esbjörn Svensson (1964-2008) was a Swedish pianist and composer, raised in Skultuna, Västerås. He had the group EST together with his childhood friend and drummer Magnus Öström and bassist Dan Berglund. Esbjörn died in a diving accident 2008 (Esbjörn Svensson 2020).



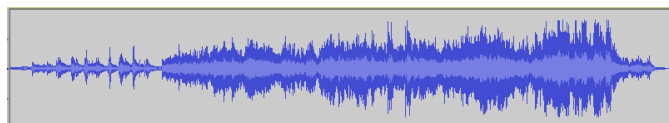
Sound waves for EST - In the face of Day

Notes on EST - In the Face of Day

The Piano begins in high treble, a five-note melody in sequence. Bass fill in and drums with brushes, on cymbals edge. Bass play the melody, they move together gently. Drum start more rhythmic, the piano is dancing on the keyboard more and more, and then back to the theme.

Nils Landgren: That's All

Nils Landgren born 1956, Swedish trombone player and singer. He participates on this album, *4 Wheel*, 2015, with Michael Wollny, piano, Lars Danielsson, bass/cello and Wolfgang Haffner, drums (Nils Landgren 2020).



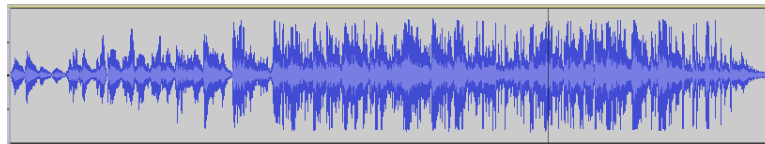
Sound waves for Landgren - That's All

Notes on Landgren -That's all

That's all begin with a windy sound, and the piano begins with a slow melody, find an accelerating ostinato, the trombone enter the stage, bass and drums join in, still without a steady beat. Drum start with brushes, moving faster, steadier beat. Roaming sound from the bass is making his voice in the dialogue.

Jojje Wadenius: River Nile

Georg "Jojje" Wadenius, born 1945, a Swedish guitarist. He has been a professional guitarist, composer, arranger and producer since 1968. He played with "Blood, Sweat and Tears" for 3,5 years (1972-75). Then he was a member of the "Saturday Night Live" band (1979-85). Wadenius returned to Scandinavia in the 90's. Magnus Lindgren (born 1974, Västerås) is the saxophonist on this album, *Jojje Wadenius featuring Magnus Lindgren -Interloop*, 2000 (Jojje Wadenius 2020).



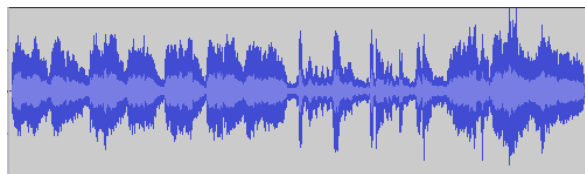
Sound waves for Wadenius - River Nile

Notes on Wadenius -River Nile

River Nile starts with a sustained guitar chord, move over to arpeggio, the sax lingers on, with a soft, warm and breathy tone. They find each other, building up, bass and drums join in, slow mood, the guitar in a sparkling sound and steady accompaniment, the sax moves on in some improvised licks, then back to the theme.

Lars Jansson: In memorian of Leroy Lowe

Lars Jansson, born 1951 in Örebro, Swedish jazz pianist and composer. He studied music at the Göteborg College of Music, after one year of Dental school. On the album, *Ballads*, 2004, there are Anders Kjellberg, drums, Lars Danielsson, bass and on this track, Paul McCandless, English horn. The man in the title, Leroy Lowe, was a Swedish jazz drummer (1944-1999), born in USA (Lars Jansson 2020).



Sound waves for Jansson - In memorian of Leroy Lowe

Notes on Jansson -In memoriam of Leroy Lowe

The English horn begin in a slow melody that reminds of a Swedish Lullaby, "Katten hänger i garnet", over a carpet of synth strings, a second part in a lifting melody, back to first part. The piano joins in, improvise in a soft way, bringing out tone cascades, and then back to the theme in reed instrument.

Images and opinions about the programme, In the Face of Day

The unstructured testing of the programme was undertaken in GIM dyads (C, D) and in solo listening (A, B, E) from five different persons. It was a very intuitive listening in alert to semi-altered state. A summary from the test persons was: *"It brought forth much; joy, sorrow, natural scenes a meadow, Africa, by a beach, a quay, solitude good and less good, existential contemplation. Brings out several perspectives on what happened. For example. in a conflict and you can also see it from the other person's perspective. / Nice program. A lot of emotions but not so deep. Even if it raises something, the pieces are not as long, as beginners in GIM". / The 'jazz' programme has some beautiful pieces. I always found compiling programs from other genres of music, outside of the normal classical canon, a much more complicated task. Timbre, form/structure, use of percussion or vocals and improvisation always added elements that needed consideration. I was familiar with many of the artists you used. I found that your beginning and ending pieces were particularly effective. The only piece that I felt brought me out of the 'altered state' into cognition was That's All. I think the electronic noise element could be a distraction. It's a pity because it is a very powerful and innovative piece. Overall however, the program is great.*

1. Man in the fog. Jan Lundgren. 4:38.

A: Calmer, floating on a river with some speed anyway. Landscape opens up. A bend in the river, then safe again, more life with a staccato line in the piano, maybe fish that follow in the water surface, Expands to a lake, streams still in the lake, floats on it but not so much hands. It is a long journey, the landscape changes. Steer towards a beach.

B: Dark, a little rainy, something has happened or is about to happen. Like music for a crime series on TV. Builds, monotonous melody, becomes a little thoughtful, what's going on? What will I know - very soon. It turns, turns again. Still in bass, playing with melody. Autumn, blows some swirls in the fallen leaves, the sun gets to work through gray-clouded clouds, dances on the leaves that lay cool ...

C: Sitting like a child sitting and looking at the window, watching the raindrops flow down the window. What should I do? Not boring, not fun, just is. As it is a find-on-song, good for creativity. Associate, drop the drops, totally OK. The music gives thoughts to be able to jump

in puddles, make bark boats ... The sun is coming soon, then you can do what you thought in the song.

D: Like "what's going to happen now?" Irritant, expectant. All the time that something is going to happen, something is picked out. Feels good, positive expectation. A little intrusive perhaps. There is no chance to get away. Not at all negative. Like sitting by a rapids, it is noisy and splashing water, a boat or something is coming.

2. Gidda. Anders Hagberg. 2:37.

A: Slower pace, rest there on the beach. Pensive story, with few surprises anyway. The soprano Saxophone starts alone. Energy comes in with the organ tone... a little faster chords changes. Creates a mood. Builds under. The saxophone are given time to finish and the piece calm down.

B: Solo saxophone, safe, beautiful. The organ adds an organ point ... new steps and chords, the melody develops, like long bumpy breaths in the saxophone. Peaceful.

C: Happy blues, sad tone, but still ... a little wonder, face something big or feel great gratitude for life - feel all the way in, the fragility of life. Everything you want and what you have. [tears]

D: [laughs] Now it was just like a movie clip. A late night, street lamps, paving stones, a quay with pebbles, water on the sides, but the water is not important. Lonely hiking, like that, now the party is over, now we go home and go to bed. Nice to go there, nothing negative. A little sad that something ended but it does not matter because you have had it so well.

3. In the face of the day. EST. 6:51.

A: Fairly dull mood, complex harmonies, draws in equal directions at first, switches between major and minor. Don't really know where you are. The bass tells, the piano fills with rising energy, then quietly comes back in a crescendo, high pitch, but then wakes up again. After this a lighter tone in the treble melody, a little nice jogging or fast stepping, downhill into the darkening pine forest, quite fun nonetheless, fast streams rush, a little steeper downhill, drums whirling in the water. Then a little calmer down in the valley where the bass replenishes, but the piano takes command and sits in energetic cascades.

B: The bass mumbles, light tones gleam on the piano. The bass line slowly caresses the bass strings, the drum brushes to the cymbal. The melody starts to tell, the bass gives its view, the drums in low-pitched comments. Crescendo, to the rising tune. Glare! Still! The three play, find a new tune, new tones dance easily on the keys. Drums feel in the stomach, the base in the legs, the piano in the upper body, they are the same body, interwoven. The energy is

increased ... back again.

The bass plays a melodic long phrase, a culmination, stilling the body, to rest.

C: Get the feeling of disharmony, something that wants to wake up and something heavy says: No, no, do not dare. The darkness that holds, that it cuts cool. Is there anyone -base urges on, like a little consolation. The piano says: clearly it is possible. Being lifted by what wants to go forward, the piano wanting to go forward. Dancing in the back, two steps forward three in the back, will not come forward. Something that is snapped up, kind of like the feelings of a yarn seam, some knots and harrows on, the longer you come the easier. At the beginning of the novelty, it is difficult to see what path the thread should take.

D: A little sad, almost like I want to cry a little ... a little like it can be some days. The piano tries to run away from the sad. Now that there is more hope, still do not know where to go. The cymbals take over, do not know what he is doing.

4. That's all. Nils Landgren. 4:22.

A: Seeking, a little ambiguous, tension-creating wind effect, under an idyllic piano. Since tempo increase, someone running in the piano gets a comment from the saxophone [trombone], more delicate chords on the piano, the saxophone tries, seeks, teasing a little grand. Echo effects. Spooky voice from the fog, someone riding on a cattle, it sparkles, hypnotically, the harmonies transpose into a new landscape. Another lift in the energy with percussion and more instruments before it fades out. An enriching experience.

B: Space, darkness, starry, Irish-ish melody in the piano. The engine starts rolling, the trombone hangs on, the piano even chords to the wheels that spin. String melody, the trombone as a new voice in melancholy groaning with the underlying pumping rhythm. Evocative! Expectant!

C: Stand at a station; hear the train in the background or whatever it is. Now the train arrives or if you are already on the train. Here like going away, you leave something but are on your way to something. An image of expectation, positive expectation. A little impatience, even if you know how long it takes you want to be there now. A little cautious in the end, doubtful, slowing down. Now is the time, soon to come - will it be as good as I thought?

D: A meadow one early morning, everything wakes up, pleasant. Mm... ... Now a little in the bush, in Africa, a little coarser, drier, warmer, not the same vegetation. Great music to let go of your thoughts, just be. It took hold of one.

5. River Nile. Jojje Wadenius Band.

A: After a quiet intro, a saxophone arrives and tells something nice, but a pause and extraction

of the notes in the saxophone adds some drama. Then a jungle rhythm in the piano and the saxophone gets more energy. More tension. It is still about relationships with a little more complication A tension is built on the end with staccato in the drum but still ends nicely....

B: Trembling, hot sun on the asphalt. The fluffy, warm saxophone sings in slow melancholy, the cooler guitar is in a steady rhythm. Drums and bass enter the room. The saxophone echoes, duet with himself. It will calm down. I'm a bit curious as to what will happen. They play on. The saxophone whispers soft - breath.

C: Associates from the train station. I'm there, expectation, trying to take in everything. Not quite at home, a little nice, positive, curious and welcoming. almost like a picture of a new relationship, learning to dance or live, relate to each other, both following the music, the rhythm and each other. The adherence to, cooperate, follow but be strong as an individual.

D: Feels like you are embraced by the music and when you become it, it lets go and runs away. Lonely music. Everyone except me who has died in Corona, feels the loneliest in the whole world. What I want is too high up. Like I get standing fur, shivers from feeling alone. It never comes to one. Dark, gloomy.

6. In the memorian of Leroy Lowe. Lars Jansson, piano. 2:18.

A: Calm, confident storytelling, not so much more happening. More like a poignant, repetitive, a presence.

B: Soft light still water, warmth, a sweet, sweet scent. Sunbeams on the water surface. The straw mat embraces me, the oboe provides comforting support. Some thin clouds are still moving over a clear blue sky. The wind is slowly touching the leaves in the summery trees.

C: These are like coming home. Safe, satisfied after a work day or excursion. Satisfaction, joy to have been useful, joy to the family.

D: IMPRESSIVE! Grabs one, becomes one with the universe, is thrown into space. [*Piano*]
Down to earth again. Everything is so much bigger than I think.

Postlude

At the end of this Final project it will be like ending a tour or a play you have been working with for a long time, feeling a little empty. I haven't been able to work so much in clinical work with the programs yet, to be fully sure about their contributions to the GIM society. But a failure is also a result, something to learn from.

I did really dig into the Swedish Earth for music by or with Swedish composers and musicians. My intentions to fill in music that is *not me* (Summer, 1992) and also to have more contemporary music for my GIM repertoire was completed but in two different programs.

The first programme, *The Wakeful Night*, includes music from the classical, orchestral genre, on a level of Working/Transpersonal and the challenges are Emotional, Musical and/or Physical (Bruscia, 2015). The intention for this programme is to work through difficult, angry, fearful or aggressive feelings. And by testing the programme, I also came to conclusion that it can be used to work with grief. To continue on this path and dig in the Swedish music treasure, there will be more pieces by this composer's and also among a lot of composer's that I had to exclude this time, ed. Söderman, Berwald, Larsson, Stenhammar, Jonsson, Bäck, Johansson, Peterson-Berger or female composers as Elfrida Andréé.

While the second programme, *In the face of Day*, in the jazz genre is more in a Beginner/Preparatory level. The intention for designing this programme was to provide rest, comfort and a holding environment. By testing this program there were some reflections of relations and relationship. So the programs intention may be to provide rest, comfort and a holding environment *to examine relationships*. To continue on the Swedish jazzy road in the future, there are interesting big band music to examine for GIM Music as Ann-Sofi Söderqvist Jazz Orchestra, Tolvan Big band , Norrbotten Big Band and also other musicians.

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APPENDIX 1

BLE 5 Emotional Effects of Pitch

Pitch Characteristics	Associated Emotions
Low pitch	Fear, seriousness, generally negative emotional valence; also majesty, vigour, dignity, solemnity, tenderness
Low pitch, monotonic	Anger, boredom, sometimes fear
Low pitch, especially octave leap downwards	Sadness, melancholy
High pitch	Generally positive emotional valence, happiness, grace, surprise, triumph, serenity, dreaminess
High, rising melody, especially octave leap upwards	Happiness, excitement
Wandering, unfocused	Sadness

BLE 6 Emotional Effects of Loudness

Loudness Characteristics	Associated Emotions
Soft (quiet)	Generally negative emotional valence—sadness, melancholy; but also tenderness, peacefulness
Soft, not varying much	Tenderness
Moderate, not varying much	Happiness, pleasantness
Loud	Joy, excitement, happiness, triumph, generally positive emotional valence
Very loud, to distortion levels	Anger
Wide changes, soft to loud, especially if quick	Fear

TABLE 7 Emotional Effects of Tone Color

Tone Color Characteristics	Associated Emotions
Simple tone color, few overtones (e.g., flute)	Pleasantness, peace, boredom
Complex tone color, many overtones (e.g., over-driven electric guitar)	Power, anger, fear
Bright tone color, crisp, fast tone attack and decay in performance	Generally positive emotional valence, happiness
Dull tone color, slow attack and decay in performance	Generally negative emotional valence, sadness, tenderness
Violin sounds	Sadness, fear, anger
Drum sounds	Anger
Sharp, abrupt tone attacks	Anger

TABLE 60 Emotional Effects of Tempo

Tempo	Associated Emotions
Fast and flowing	Happiness
Fast	Happiness, excitement, elation, grace, fear, anger
Gentle, slow	Tenderness
Slow	Sadness, dignity, solemnity, serenity, dreaminess, sentimentality, heaviness
Little variability in tempo	Happiness, anger
Large tempo variability	Tenderness, fear

TABLE 63 Emotional Effects of Rhythm and Articulation

Perceived Quality	Associated Emotions
Legato (smooth, no pauses between notes)	Happiness, dignity, peace, majesty, solemnity, melancholy, longing, sadness, tenderness
Fluent, flowing	Dreaminess, serenity, sentimentality, grace, sparkle, happiness
Lilting	Tenderness
Gentle	Sadness
Lively, skipping	Happiness
Jerky	Fear
Sudden changes in rhythm	Anger
Complex	Anger
Rough	Uneasiness; amusement
Sharp contrasts in note duration	Happiness
Staccato (played notes alternating with short rests)	Agitation, energy, intensity, activity, anger, fear, happiness
Firm	Dignity, solemnity, vigour, majesty

TABLE 67 Emotional Effects of Various Characteristics of Structural Phrases

Structural Phrase Characteristic	Associated Emotions
Clear, predictable, low complexity	Happiness, joy, peace, relaxation
Unorganized; lacking clear patterns; chaotic	Anger; fear
Complex	Tension, sadness

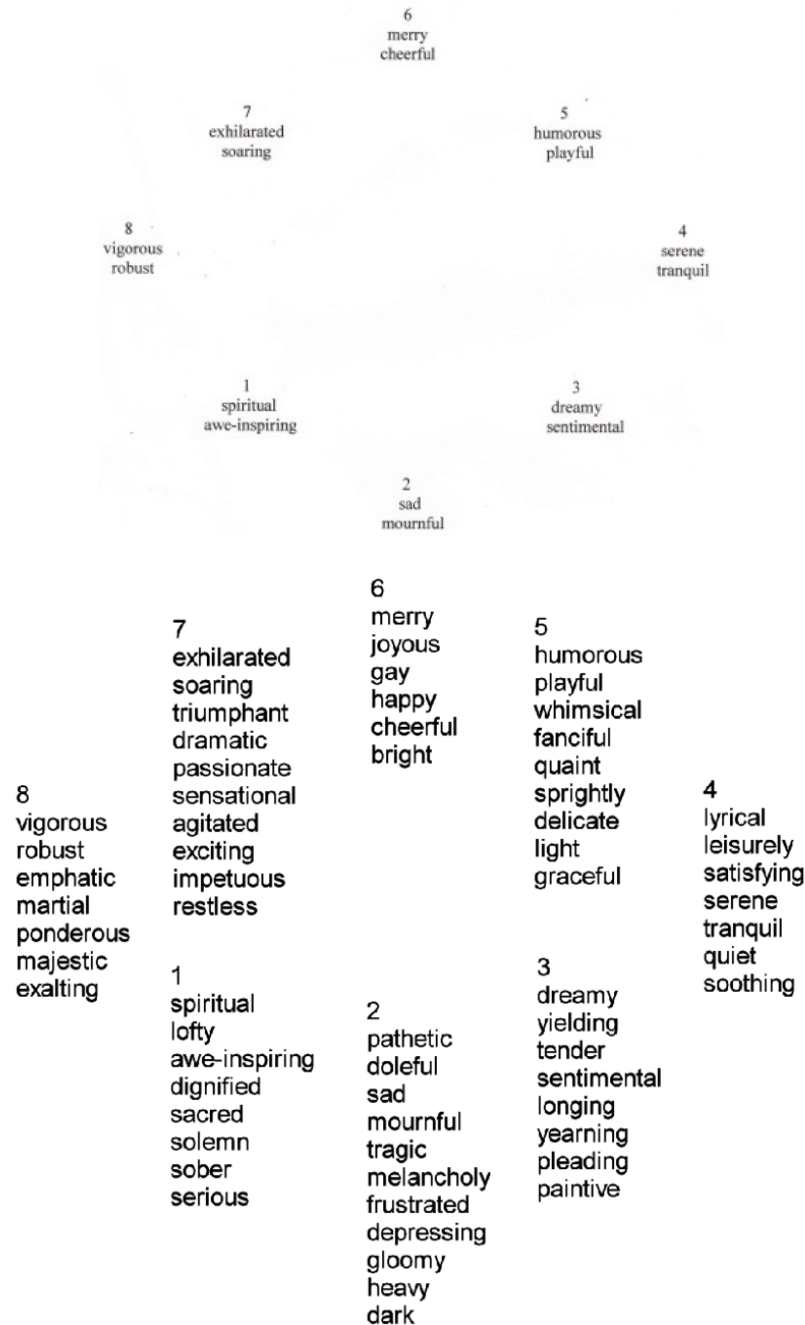
TABLE 71 Emotional Effects of Melodic Contour (Much Depends on Context ...)

Contour Characteristic	Associated Emotions
Rising	Questioning, uncertainty, increasing tension, happiness, fear, anger, dignity, serenity
Falling	Resolution, sadness, grace, boredom, pleasantness
Wandering, hesitant, unfocused	sadness
Gradual rise and fall	Tenderness
Leapwise motion	Excitement

APPENDIX 2

Hevner's Mood Wheel

The Mood Wheel is a concept developed already in 1936 by Kate Hevner, who was a psychologist at Ohio State University. The Mood Wheel was designed to illustrate the mood responses of humans to musical themes. Hevner originally arranged eight mood clusters identifying certain key words to describe moods as they relate to one another.






APPENDIX 3

The Wakeful Night - Recordings

1	<p>Kurt Atterberg - Symphony No.5, Op.20 -Sinfonia Funebre - II. Lento, 9:52 ALBUM Atterberg -Orchestral Works -volume 3 Symphony No.1/Symphony No.5 -Sinfonia Funebre Gothenburg Symphony Orchestra, Neeme Järvi, conductor CHANDOS, 2015</p>	
2	<p>Allan Pettersson - Symphony No.7 - Beginning, 2:36 ALBUM Allan Pettersson - Symphonies 5 & 7 Norrköpings Symphony Orchestra Christian Lindberg, conductor BIS 2018</p>	
3	<p>Ture Rangström- Symphony No.2 in D minor - Mitt Land - III.Drömmen, 7:41 ALBUM Rangstrom: Symphony No.2 - Intermezzo drammatico Norrköpings Symphony Orchestra, Michail Jurowski, conductor CPO, 1996</p>	
4	<p>Karl-Birger Blomdahl- Vaknatten - Adagio, 5:48 ALBUM Swedish Orchestral Favourites, Vol.2 Swedish Chamber Orchestra, Petter Sundkvist, conductor NAXOS, 1996</p>	
5	<p>Hugo Alfvén- Symphony No.2 in D major, Op.11-Preludio, Adagio, 6:19 ALBUM Alfvén Swedish Rhapsodies 1-3, a legend of the Skerries, Elegy from Gustav Adolf II Suite Iceland Symphony Orchestra, Petri Sakari, conductor CHANDOS, 1994</p>	

APPENDIX 4

In the Face of Day - Recordings

1	Jan Lundgren: Man in the Fog ALBUM Jan Lundgren - Piano Solos -Man in the Fog Bee Jazz, 2013	4:38	 The album cover for 'Man in the Fog' by Jan Lundgren features a silhouette of a person standing on a beach looking out at a vast, hazy sea under a pale sky.
2	Anders Hagberg: Gidda ALBUM Där du går / Where you go - Hagberg, Anders / Landgren, Johannes Swedish Society, 2018	2:37	 The album cover for 'Gidda' by Anders Hagberg shows a close-up, high-angle view of a dark, pebbly beach with the title 'Där du går' and 'Where you go' overlaid in yellow text.
3	Esbjörn Svenssons Trio: In the face of Day ALBUM e.s.t. Esbjörn Svensson Trio - From Gagarin's Point Of View AST, 2014	6:51	 The album cover for 'In the face of Day' by Esbjörn Svensson Trio features a stylized, high-contrast red and black graphic design with the word 'ESS' repeated in various orientations.
4	Nils Landgren: That's All ALBUM 4 Wheel Drive - Landgren/ Wollny/ Danielsson/ Haffner ACT, 2019	4:22	 The album cover for 'That's All' by Nils Landgren features a white background with the title '4 Wheel Drive' in red and the names 'LANDGREN WOLLNY DANIELSSON HAFFNER' in black, slanted text.
5	Jojje Wadenius: River Nile ALBUM Interloop Jojje Wadenius Band feat. Magnus Lindgren Amigo Musik, 2004	5:25	 The album cover for 'River Nile' by Jojje Wadenius features a black and white illustration of a jazz band performing on stage.
6	Lars Jansson: In Memory of Leroy Lowe ALBUM Ballads -Lars Jansson Imogena AB, 2001	2:18	 The album cover for 'In Memory of Leroy Lowe' by Lars Jansson shows a person playing a piano in a dimly lit room with a large window in the background.