

**Can the Hang Sound-Sculpture be used as a Therapeutic Tool to
Influence Change?**

A Heuristic Enquiry

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"I'll play it first and tell you what it is later"

Miles Davis 1926-1991

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ABSTRACT

This study seeks to acquire knowledge and understanding relating to the therapeutic use of instruments and music. Publication of data has been yielded together grounded in several studies to postulate a theory. A Heuristic research method has been employed to illustrate and analyse the collection of data. The investigation will explore the expressive and aesthetic qualities of the data embodied in recorded improvisations and reflective journals in an attempt to discover whether the Hang Sound-Sculpture is a therapeutic tool that can influence change.

INTRODUCTION

To establish this arts-based research study, as discussed in the themes emerging in the **Literature Review**. I will be exploring the use of the Hang Sound-Sculpture as a possible therapeutic tool that could influence change. The investigation will take place within the context of improvisation in a potential space, where implications may suggest a music therapy process is taking place. To analyse the work and complete this study a detailed arts based **Methodology** will outline how I have approached the investigation. This will provide a rationale for the creative, expressive use of the arts which explore the key themes and set the objectives in motion. The **Presentation of Data and Analysis** will critically comment and evaluate the artistic representations and performances in response to the central question while making links between the data gathered and the literature review. A **Conclusion** will provide a brief summary of those themes that have been investigated re-stating the main arguments and restating the findings of the study.

As a way of inquiry my passion for this study has been inspired through travelling the world playing Hang in various contexts. Over time, I have observed a rapidly growing interest in the instrument and witnessed many moving experiences among those who listen and perform, many other Hang players report of similar reactions with their audiences. This phenomenon caused me to reflect upon the nature of the instrument often wondering whether it is this a tool for performing percussionists or for aesthetes of therapeutic sound? However, for me to gain an understanding of those experiences had by others I have decided to investigate the use of the Hang Sound-Sculpture on myself. Therefore, this study will apply the methodology of Moustakas Heuristic approach to arts-based research. This method appears to be one appropriate way forward with the hope that it will contextualise my experiences during the investigation. Under these circumstances, the objectives may equip me with a border knowledge and be understating of the sound-sculpture to understand what the Hang's potential is as a possible therapeutic tool.

To investigate the area of inquiry a dissertation and alternative research methods were considered as a possible way forward. However, restrictions arose due to ethical procedures within the limited time frame and a dissertations sole reliance is on

published literature as the primary source for investigation. Consequently, heuristics has been the preferred and most appropriate route due to the personal nature of the study, which will allow data to be brought together from creative, expressive exploration. Heuristic studies also focus the investigation on the researcher's internal frame of experience and discovery, unlike Arnheim's phenomenological approach (McNiff 1998). The alternative presents another limitation due to emphasising a lack of personal attachment to the investigation. Due to these factors and the personal nature of heuristic research, to avoid any unconscious bias and limited interpretation of the material (McLeod 2001) a transparent approach will be employed during the research for this hypothesis.

The fabrication of the six stages of heuristic research methods described by Moustaks (1990) will provide a systematic way of study "through exploratory, open-ended inquiry, self-directed search, and immersion in active experience" Moustakas (1990, p.15). With the aim that the chosen methodology will respectfully validate the body of work and possibly stimulate interest in other appropriate methods of enquiry. The study will also transition from the first and third person style of writing. Which will enable the researcher to link theory to give a clarified explanation of the methodology, along with reflective interpretation as part of the data corresponding with the analysis. Finally, I hope to offer a valuable and meaningful contribution to the existing research and knowledge of the Hang Sound-Sculpture.

LITERATURE REVIEW

Introduction

A discussion based on literature around the Hang has been introduced to give an explanation of what the Hang is. Due to the resonant nature of the instrument and its unique percussive and melodic sound, the researcher has been led to investigate sources from Music Therapists, Acoustic Physicists, Music Psychologists, Ethnomusicologists, Neuroscientists and Creative Arts Therapists. The topics included will be discussing ancient percussion instruments in modern music therapy and music therapy techniques. Improvisation in a potential space, music for self-administered therapy, music acting as a co-therapist and the transforming power of music. Due to the key themes that arose the literature investigated will be critically evaluated to develop an analytical understanding in response to answering the research question (Can the Hang Sound-Sculpture be used as a Therapeutic Tool to Influence Change?), within a body of work carried out by the chosen method of inquiry.

What is the Hang?

In an attempt to define the Hang, literature has been sourced from the creators of the instrument. Rohner & Schärer (2007, p.1) of PANArt Hang manufacturing describe their creation as follows, “the Hang is a new musical instrument, suitable for playing with the hands, consisting of two hemispherical shells of nitrided steel. Seven notes are harmonically tuned around the central deep tone (ding) which excites the helmholtz (cavity) resonance of the body of the instrument and there are many ways to play the hang”. Furthermore, PANArt prefers to call their new instrument a Sound-Sculpture, rather than a Hang-Drum, which calls for a new type of playing a steel tuned percussion instrument (Rohner & Schärer 2010). Thomas Rossing, an Acoustic Physicist who collaborated in research with PANArt, explains that through experimenting with different approaches performers have created many new sounds and continue to do so (Rossing et al 2007).

Sound of the Hang

The creators put their knowledge and skills into developing the instrument with their sheet metal Pang material. This journey leads them from the Steel Pan, the Bell, to the Gong, the Gamelan and Cymbals, until the Hang, a new musical dimension uniting melody and rhythm inspired by ancient percussion instruments was born (Rohner & Schärer 2008). Those sounds and resonating harmonics it produces are inspired by ancient instruments that are ceremonially honoured within those cultures and were used to invoke powerful emotional responses which could result in altered states of being, Creative Arts and Music Therapist (Moreno cited in Campbell 2000). Furthermore, PANArt acknowledge in their sound-sculpture a “highly sensitive resonant body” (Rohner & Schärer 2010, p.14), which categorises the instrument along with Gongs, Bells and Gamelans, into the idiophone family of resonating percussion, often associated with music healing rituals.

In agreement, Music Therapists', Saperston, Wigram and West (1996) in their discussion point out that the sound of resonating percussion instruments were central to music and healing in ancient cultures. However, in their foreword to *The Art & Science of Music Therapy*, (Saperston, Wigram and West 1996), music therapy researcher, Delio argues that although the 'therapeutic healing' use of music 'has' been used throughout history, the cultural differences and understandings within modern music therapy differ and 'music therapy' practice is favoured as a science rather than 'healing ritual'. Furthermore, the music therapy research carried out by Delio (1996 cited in Saperston, Wigram and West 1996, p.x) suggests that “a continued international dialogue and collaboration, particularly through international organisation...will undoubtedly bring about a greater knowledge and acceptance of the diverse practices of music therapy and perhaps offer a distinct paradigm that will embrace them”. In the above authors literature and collaborative research with Delio, there presents further interesting dialogues that suggest a sensitive area within the music therapy profession. There appears to be a gap in the need for growth with practitioners using ancient percussion in modern music therapy and although music therapy dates back to ancient cultures. Modern music therapy is a developing and growing profession that has influence in both the modern arts and sciences.

Ancient Percussion and Modern Music Therapy

According to accomplished music therapy researchers and therapists, Smith & Patey (2006) in their guide to contemporary music therapy practice. They support the argument that it is important to acknowledge that ancient cultures did use music for therapy and that there is an influence in the profession today. Furthermore, the Instruments that influenced the creation of the Hang Sound-Sculpture that were used in antiquity are currently being explored in contemporary modern music therapy practice.

In a collection of essays dealing with the topic of healing with sound, Campbell (2000) draws upon evidence showing that Gamelans' and Gongs' have influenced the Orff Xylophones created for use in modern music therapy. Moreover, Campbell suggests that we are only just at the beginning of understanding the scientific, psychological, medical and spiritual impacts of music. In agreement, Bunt & Steige (2014) both professors of music therapy share similar views in their literature. They acknowledge a comprehensive development of the professions perspectives and its use of sounds and music, which includes the use of Bells and many tuned percussion instruments. However, although there appears to be a lack of use of these type of instruments in modern music therapy, a growing number of professionals are beginning to acknowledge and embrace them.

In light of the literature suggesting a minimal use of ancient percussion in the context of modern music therapy. Loth (2006) another music therapist who does embrace the use of Gamelans in her practice urges the importance for music therapists to become acquainted with music from other cultures as modern music therapy practice is a growing and developing profession. Bunt & Steige (2014, p.21-22) write "how music therapists practice depends upon their chosen perspective and a particular musical activity is very much linked to situation and context. One significant aspect of this is the cultural background and preferences of both patient/participant and therapist... and the most prominent activities in music therapy at the beginning of the 21st century will not necessary remain so in the coming decades". In a compendium discussing how music can nourish our lives, Moreno (2000 cited in Campbell 2000) also supports this view. He explains that collaborative research between music therapists and ethnomusicologists could create some serious study and breakthrough in understanding the process of music

therapy, and other world music traditions should not be eliminated from the practice of this profession.

Modern Music Therapy Models of Practice

Music Therapy is categorised and defined by the international community of music therapists into two definitions (Smith & Patey 2006).

- 1: Music has healing properties alone
- 2: Music to interact and express within a therapeutic relationship

Within the above definitions, there are numerous models of practice. In their *Creative Therapies in Practice* publication, Smith & Patey (2006, p.8) write, “some forms of music therapy use the physical properties of music for treatment and healing. The role of the relationship between the client and therapist is in most cases ‘secondary’ to the application of music as treatment”. Furthermore, Smith & Patey (2006, p.10) explain that “the majority of music therapists across the world would acknowledge their use of music as a means of interaction and self-expression within a therapeutic relationship”. Pavlicevic (1997, p.147) another prominent music therapist places herself in the category of music therapists who aspire to Winnicott’s belief systems, that of “therapy occurs in the potential space between therapist and client”, with the aim of nurturing health (Bruscia 1998).

The discussions investigated from literature coming from leading music therapists underpin a modern approach to professional practice. The topics highlight that the majority of practitioners main aim is to ‘nurture health’ through a therapeutic relationship by use of music as means of expression and communication (Ansdell 1995). However, these discussions within the literature present a lack of unity in combining the use of both the physical properties of the music and the therapeutic relationship as a whole. In comparison, within the varied kinds of music therapy models and attitudes towards practice, there is a model known as the Receptive Method. In this method, therapists ‘do’ acknowledge the phenomenon of music as its own source of sound and vibration, where the client can also communicate and express through music making (Grocke, Wigram, and Dileo 2006).

Furthermore, the Receptive method of music therapy also enables the client to listen and respond to the music either orally, silently or in another way and the music can be either recorded or improvised by the client or therapist (Bruscia 1998). As a result, the application of the researchers improvisation on the Hang Sound-Sculpture and sourcing literature brings about an interesting comparison of modern music therapy techniques rooted in ancient music therapy ideas found in the Receptive method (Grocke, Wigram, and Dileo 2006). These applied therapeutic techniques in modern practice acknowledge that the nature of change is influenced by the therapeutic relationship 'along' with the properties of the music (Grocke, Wigram and Delio 2006). Furthermore, while acknowledging the role of the therapeutic relationship in music therapy, Bunt & Steige (2014, p.50) do agree that "if music makes a difference, we should be interested not only in what the difference is but also in what the music is".

Music in Music Therapy Techniques

Through reading the literature, observations have highlighted that the majority of music therapists acknowledge that the therapeutic relationship supports change and that the role of the properties of music is secondary. However, although there is a limited acknowledgement of the union of both mediums working in equal unison. There is potential and function for music acting as a co-therapist. In a comprehensive guide to music therapy research, some practitioners discuss the use of such techniques that can bring about transformation through recognising that the music acts as a co-therapist working alongside the therapist, (Wigram, Pedersen and Bonde 2002)

In comparison, Sloboda (2005) a leading music psychologist acknowledges in his research that music has an important function in people's lives and can be a form of self-administered pleasurable therapy associated with cherished and powerful emotions. In agreement, several music therapists, Steige, Ansdell and Elefant (2009) and Pavlicevic, Ansdell and Ruud (2004) also support these ideas, discussing in their literature how music can be 'privately' used to enhance the healthy aspects of the person and create a sense of well-being and belonging.

Through researching the literature, it appears that the creative, expressive use of music as a singular medium played in privacy does have a therapeutic function and holds a prominent place in promoting personal well-being. Neuroscientist, Levitin (2008) in his research highlights that the cerebellum area of the brain linked to synchronicity and timing is also enormously linked to emotional states of being while listening to music. Wigram (2004) makes a further distinction in his comprehensive guide to improvisation in music therapy and discusses an empathetic therapeutic technique known as mirroring. This is where the therapist meets the client at their level to achieve synchronicity through making music together. In comparison, and linking the literature, Rohner & Schärer (2013, p.5) creators of the Hang write “we build instruments which are, in a sense, ‘mirrors’. They make people confront themselves, their innermost”. Through reviewing these discussions an interesting interwoven harmony of music therapy techniques, the function of the Hang Sound-Sculpture acting as a mirror and the important role that music has in people's lives for therapeutic purposes has been identified.

The Role of Music in Creative Transformation

The topics investigated in the area of ethnomusicology, music therapy and music psychology present further interesting dialogues on the nature of change and improved health through the effects of music or the use of music within a therapeutic relationship. Music therapists and performers Bunt and Steige (2014) Pavlicevic (1997) and Wigram (2004) all agree that improvisation is one aspect where humans can gain insights. Through these experiences, people can express themselves on the deepest of levels. Furthermore, “in music therapy, sounds, and music are used to support and encourage physical, mental, social and emotional well-being” (Bunt & Pavlicevic 2000, cited in Thompson 2008, p. 120). Our feelings and emotions (the grief, anger, pain, fear, joy and ecstasy) are a source of energy that can be channeled into the expressive arts to be released and transformed (Levine & Levine 1998, p.130). The analogies discussed here present strong links about the powerful effects of music and the expression of emotions through artistic forms. Moreover, while improvisation plays a major role in certain genres of music performance and music therapy, Burscia (2004 cited in Wigram 2004, p.17) writes in a comprehensive text on improvisation “improvisation is the very essence of therapy.”

Conclusion

The reviewed literature from common sources presents insightful results. Resulting in a journey through the world of percussion instruments from different ancient cultures, which shows a close connection with their emotional and psychological effects within the context of music therapy. Since contemporary modern music therapy models are rooted mostly in western traditions which give precedence to the therapeutic relationship, there is evidence to suggest a gap in the use of modern musical instruments influenced by antiquity and their use within the developing music therapy profession. The topics discussed also highlight the different functions of music within the various music therapy models, that of instruments and music acting as mirrors, a co-therapist and the use of music for self-administered pleasurable therapy to nurture health. To answer the research question within the context of the themes discussed a method of investigation will be carried out by the researcher on the researcher through a heuristic inquiry.

METHODOLOGY

To conduct this body of work, a chosen method of research aims to contextualise the central question and transmit information corresponding to the areas of investigation outlined in the **Literature Review**. The themes within the published literature have guided the researcher to discover within himself and formulate the question in hand. In an attempt to explore those ideas that I am passionate about and investigate the initial argument, a heuristic methodology has been the preferred chosen path.

Due to the intensely personal nature of the research, the process allows the investigator to gather further data on their experiences (Moustakas 1990). Which the researcher agrees corresponds to the humanistic person-centred philosophy of (CET) **Creative Expressive Arts Therapies**. To quote Jennings (1992, p.29), as a researcher and a musician I can “allow the creative process itself to generate energy”, McQuellon (1980, p.163) also supports this notion, stating “people are their own best source of knowledge about themselves” and McNiff (1998) discusses letting go and trusting the process. These humanistic concepts underpin the researchers training which has lead to following Moustakas methodology. For this reason, the researcher as a musician (in particular a percussionist) in the context of the potential use of the therapeutic arts, can draw upon pre-discovered and new knowledge within literature and the raw material of new personal experiences birthed from within and drawn from the improvised music making process (Appendix 1). A committed abandonment of self to the research question and use of an arts-based methodology will help contribute to a valid and authentic unbiased attempt to discover the possibilities of an answer through the self-searching process. Furthermore, to justify using Moustakas methodology with the creative self searching journey, Leavy (2008, p.25) writes “arts-based research can promote new insights and new learning. In harnessing the power of the arts, researchers can address stereotypes in ways that would not be otherwise possible”.

Moustakas research design and methodology permits a systematic application that has been tried and tested within the arts. Six principle phases in his research approach have been chosen to investigate my area of interest. In an attempt to answer the research question and create my body of work a brief summary of my process is outlined in **Table 1**

Table 1: Six Heuristic Research Phases

(Moustakas 1990)

Initial Engagement	Through inward self searching I discovered a topic and formulated my question
Immersion	I intimately immersed myself in raw material related to the question, through playing Hang, listening to the recorded music, reading literature, journals, articles and watching documentaries
Incubation	I retreated from intense focus and meditated upon my question
Illumination	I became receptive to tacit knowledge and intuition allowing my conscience to be illuminated with answers
Explication	I examined what had risen in my conscience to understand the various layers and meanings
Creative Synthesis	Application of core phases leading to the Creative Synthesis: Body of Work

In the following chapters, a further in-depth analysis will give broader insight into my investigative process which guided the research over a period of six months. Firstly **'Initial Engagement'** is the first stage that invites the researcher to discover "a passionate concern that calls out to the researcher, one that holds important social meanings and personal, compelling implications (Moustakas 1990, p.27). In light of the public and private use of the Hang Sound-Sculpture, there has developed a growing interest in the area of therapeutic musicality. This has prompted a deeper awareness of modern musical instruments influenced by antiquity and their capabilities as a performance tool and/or a therapeutic tool. The interest that arose during the 'Initial Engagement' phase also facilitated the process that allowed access to the inner calling that lead me to formulate the central question in hand.

Leading to the second phase '**Immersion**' where the aim of my quest was to gather and validate the published data around the themes that arose while exploring therapeutic musicality through improvisation. Moustakas (1990, p.28) explains that this stage for the researcher is where "everything in his or her life becomes crystallised around the question". However, for immersion to be valid, the surrendering of self to the question must be an unfolding process rather than an attempt to control and direct the process in a particular direction (Sella-Smith 2002). With this in mind, I made a conscious decision to let go of pre-conceived ideas and experiences that might influence presumptions. As a result, I was able to allow the heuristic process to flow through me compelling its direction.

Succeeding the 'Immersion' phase in the published data and musical improvisation lead to the third phase, '**Incubation**'. Moustakas (1990, p.28) describes this phase is when the researcher "retreats from the intense, concentrated focus on the question". To carry out this phase I withdrew from the data and improvisation at three intervals. Moustakas (1990, p.29) writes "the incubation process gives birth to a new understanding or perspective that reveals additional qualities of the phenomena...". I permitted myself a series of three, two-week incubation periods to allow time and space for the heuristic process to continue its formation within me and give birth to the next phase.

The birthing process leads the researcher to the fourth phase '**Illumination**'. Moustakas (1990, p.29) describes this phase is when "the researcher is open and receptive to tacit knowledge and intuition. The illumination is a breakthrough into conscious awareness...". The primary aim of this phase is to increase in knowledge, uncover further meaning and make any possible corrections to distorted understanding (Moustakas 1990). To carry this out, I engaged in a transparent reflective process, critically pondering the question, while investigating the literature and listening to the recordings (Appendix 1).

Leading to the fifth phase '**Explication**'. Moustakas (1990, p.31) explains, "the explication stage is to examine fully what has awakened in consciousness, to understand its various layers and meanings". The explication phase corresponds closely to the illumination phase where through careful reflection and meditation. I analysed the data and the developing themes which bring "together the discoveries of meaning and organises

them into a comprehensive depiction of the essences and experiences.” (Moustakas 1990, p.31).

Finally arriving at the sixth phase, '**Creative Synthesis**'. This phase proposes a challenge to the researcher to combine all the components and the central themes that have illuminated the question (Moustakas 1990). I proceeded through this phase through reflective analysis and listening to the recorded data (Appendix 1) which determined my unique experiences. During the 'Creative Synthesis,' a complete analysis of the process involved further meditative reflection to acquire a deeper knowledge and meaning of the hypothesis.

As a result, the six phases have permitted a systematic approach closely linked to one another. However, in the process of this study, I transitioned back and forth through each stage after the creative act had taken place while listening to the recorded data as individual sessions and as a whole. Taken as a whole this process can be characterised by a genuine willingness to “surrender to the research question” (Sela-Smith 2002, cited in McLeod 2011, p.207). Which finally results in the 'Creative Synthesis' as an orderly all-embracing experience governed through particular focus upon the central question.

Internal reflection upon those themes within the 'Literature Review' and the data gathered from my experiences were analytically evaluated. However, due to the intensely personal nature of heuristic research, which profoundly relies on the individuals perceptions and 'inner tacit' during the six phases (Moustakas 1990). The results can be consciously or unconsciously guided by forces that lead to a biased opinion, which could lead to the research suffering (Sela-Smith 2002). However, this may not be the case with everything we experience. To avoid this error, I employed a reliable litmus test of constant critical and valid judgement which oversaw the heuristic self-searching process, during the transitioning back and forth through the phases. Therefore, the entire presentation can be transmitted openly and honestly with every unbiased effort, allowing the study to take its course towards the end result. To gauge the works relevance and value concerning the 'Creative Synthesis' those personal experiences and illuminations of this study will be discussed in the '**Presentation of Data and Analysis**' ultimately leading to the '**Conclusion**'.

PRESENTATION OF DATA AND ANALYSIS

Circle of Creation

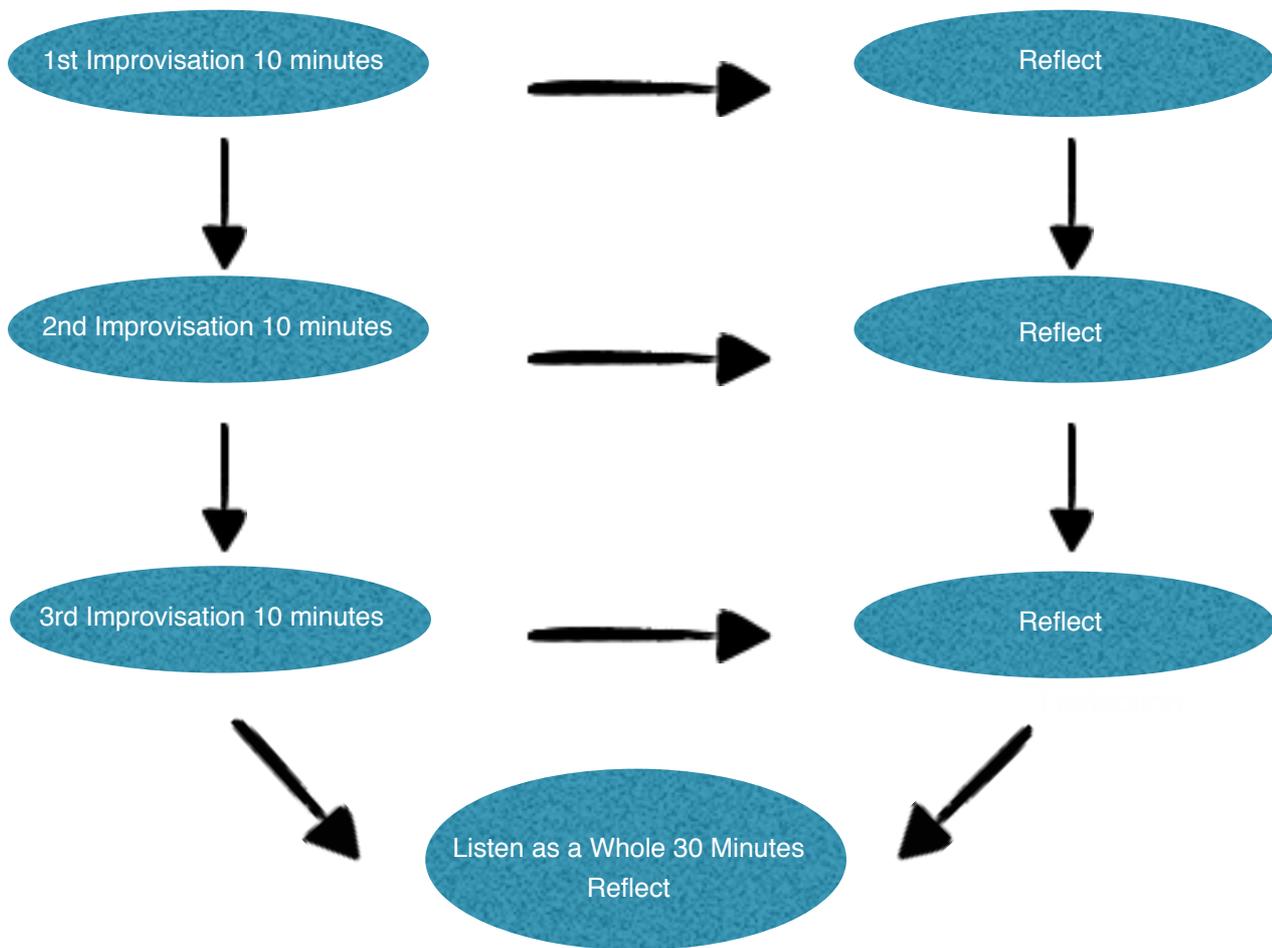
Diagram 1 illustrates the structure I used for my immersion into the creative act.

Figures: 1:1, 1:2, 2:1 and 2:2 represent a visual image of the instruments I used.

I chose for my media two PANArt Hang Sound-Sculptures that were played individually and simultaneously using various techniques to produce a variety of sounds (Rossing et al 2007), which included the use of soft percussion mallets (Appendix 1:2). I carried out three recorded improvisations for ten minutes each finally resulting in a thirty-minute recording (Appendix 1:4).

The improvised artistic representations were expressed in a familiar and quiet environment (my home). The recordings were made with an H2 Zoom recorder in stereo sound with no added effects. I recommend using good earphones or speakers to hear the sound-sculptures' full quality. The improvised expression was within the context of the Hangs potential use, primarily as a therapeutic tool that can influence change.

Diagram: 1



NAME AND SCALE OF HANG SOUND-SCULPTURES

1st Generation Hang - Japanese Akebono

(G) C D Eb G Ab C D Eb

Figure 1:1



Figure 1:2



2nd Generation Hang

(D) A Bb C D F G A

Figure 2:2



Figure 2:3



The heuristic journey has been made possible through the application of Moustakas six phases (1990). The research method has given me a grounding confidence enabling me to trust my creative process (McNiff 1998). This allowed me to investigate and discover themes that were illuminated during the performances and listening to the recordings.

Through improvisation, a compelling harmony of music therapy techniques and viewpoints were found. The application of such techniques were applied during improvisations that I was unaware of until literature had been investigated. These methods correspond to ideas rooted in the transformative power of music for its therapeutic qualities that can influence change in people while playing a musical instrument or while listening to music. Recognisable changes will be discussed through identifying areas that have been influenced: **Personal Growth, Psychological and Emotional Self Awareness, Transformed Attitudes towards Personal Artistic Expressions and Therapeutic Objectives for Playing Music.**

As I entered into the improvisations, I recalled making a comparison with Pavlicevic (1997, p.147) “therapy takes place in the potential space between therapist and client”. Although there was no therapist present, the potential space I entered when I began to improvise felt contained enough for me to explore Pavlicevic’s notions rooted in Winnicott’s belief system. These therapeutic ideas meant that the space held potential for me to playfully improvise and discover any possible therapeutic qualities within my work. That of, the act of playing music where the instrument functions as a transitional object along with the music that can both facilitate influential therapeutic activity.

Psychologically and emotionally each three improvisations were first experienced as an experiment, which caused me to feel nervous as I began to play. This took me by surprise, usually, when I play Hang, it is a very natural feeling. However, due to the nature of these experiences being unnatural and awkward they provided an opportunity for self-discovery. This meant that my immersion into the potential space (Winnicott & Rodman 2005) while improvising enabled me to discover the nature and meaning of those experiences which allowed for personal growth, self-knowledge and awareness while being able to comprehend the experience with depth during reflective moments (Moustakas 1990).

Around 4-5 minutes of each improvisation, I became aware of psychological and emotional transitions, just when I wanted to abandon the improvisations and start again due to it feeling like an experiment. At this point, I began to relax and became conscious of 'inner dialogue' and 'tactic discussions' (Moustakas 1990) debating whether something of a nervous experiment to a therapeutic relaxation was taking place. This dispositional state of being provided evidence that corresponds to Burscia (2004, cited in Wigram 2004, p. 17), the idea that "improvisation is the very essence of therapy". This meant, that through persevering with the play I was able to channel a challenging psychological and emotional state of being, specifically to accomplish a sense of wellness as I was drawn in through playing and what seemed as meditative qualities of the music. The music and the resonant nature of the instrument appeared to possess a natural ability to 'lull' the conscious mind of inner chatter and the nervous self-monitoring process I was experiencing, which highlights a compelling reason that accounts for the sound-sculptures similarities to ancient percussion instruments and being a "highly sensitive resonant body" (Rohner & Schärer 2010, p.14).

However, through further inner dialogue and careful reflection on the improvisations. There was illumination concerning the authenticity that the Hang Sound-Sculptures' music being the primary influence for a relaxing experience to take place. As Burscia (2004, cited in Wigram 2004) has described the act of improvisation itself is therapeutic. If I were improvising with a piano, a guitar or any other instrument functioning as a facilitative object that guides psychological and emotional transition, therapeutic qualities could have possibly still occurred. On the other hand, there is no compelling reason to suggest that this may have been the case with another instrument for me. For a therapeutic experience to take place the cultural style of music and preferred instrument choices are important factors that must also be considered (Bunt & Steige 2014). In my music world and culture, Hang and World Percussion are the instruments I prefer to express myself with and find the most pleasure and satisfaction. If I play an instrument that I love it is more likely the music I experience and my playing techniques emerge from deeply embedded areas in my memory trace, which can influence neurochemical changes interconnected to my memories and emotions (Levitin 2008). On the basis of the experience occurring three times and Levitin's comment, it could be argued that the act of improvisation and the music I enjoy from the Hang were both contributing factors that triggered the transition.

I decided to explore the Hang Sound-Sculptures therapeutic possibilities further. Though employing various melodic and percussive playing techniques one with soft percussion mallets in the 2nd improvisation (Appendix 1:2) and using the underside of the instrument known as the 'Gu' influenced by the Indian Ghatam, which is a ceremonial clay pot (Figure 1:2 & Appendix 1:3). Improvising with these different techniques presented an additional enjoyable element that allowed me to explore the percussive capabilities and potentialities of the music, as I usually strictly only play with my hands and fingers on the upper side of the tone circle. Through these techniques, I was able to experience the instruments voice more fully which opened up the musical dialogue with the sound-sculpture and myself through interactive play and natural response to the sound. The tempo of improvisation was sometimes unusually quicker than my usual playing. I recognised this as a manifestation of nervous energy and self-conscious thoughts which were influencing my style of improvisation, manifesting through musical self-expressive behaviour. What this proposes is that in a modern music therapy context, Bunt & Pavlicevic (2000) and Levine & Levine (1998) would categorise expression of emotion through music as a therapeutic experience. However, insights were not recognised until after improvisations, when relaxing and reflective states of being lingered. It became apparent that the transformative components occurred during the improvisations, in a sense that the instrument was tracking me, reflecting me and guiding me, which could be interpreted as co-therapeutic synchronised activity taking place though my playing (Wigram, Pedersen and Bonde 2002)

Along similar lines when I listened back to each of the improvisations and as a whole, it triggered further reflective and emotional responses while listening to the soundscapes. A soundscape is a collection of sounds performed in music composition, Murray Schafer (2011). Significantly the Hang is referred to as a 'Sound-Sculpture' which suggests that sound is sculptured as one plays producing 'soundscapes'. In a potential space (Winnicott & Rodman 2005), it came to light that I had placed myself in a 'receptive' method, meaning I was open and responsive to those experiences while sculpting sound and listening back to the recordings. This brought smiles to my face on numerous occasions related to happy visual memories in my mind. Memories of my journeys playing Hang while on my travels. I was happy listening to the various techniques and style of improvisation as I explored and the sounds they produced. Listening to the recorded soundscape as a whole gave me the pleasure of experiencing a new musical journey

within the context of using the sound-sculptures in search of possible therapeutic outcomes. Grocke, Wigram & Dileo (2006) describe this as receptive music therapy experiences where music chosen by the client can be used to induce relaxation and imagery.

Carefully reflecting upon those experiences, further illumination suggested that an audio meditation had taken place. Through listening back to the soundscapes, I was able to hear and observe myself as a reflection in a 'musical mirror'. The recorded improvisations were projected back as that reflection. Which corresponds to the statement that Rohner & Schärer (2013, p.5) creators of the Hang write "we build instruments which are, in a sense, 'mirrors'. They make people confront themselves, their innermost". This suggests that the instrument had synchronised with my emotional and psychological state of being through gently confronting my nervous energy and reflecting what was indeed happening within myself.

Continued improvisation and the music were useful components that were used to induce a state of relaxation, which surfaced memories of playing and thoughts of people whom I love. These memories provide evidence that supports the notion of music therapy mirroring techniques were being administered in those moments that came through a unison with my instruments rather than with a music therapist being present. Furthermore, many musicians express a close bond with their instrument and some would even express it is a part of themselves. This corresponds to the idea of musical instruments as transitional objects used in music therapy, Pavlicevic (1997). This relationship between musician-instrument is a major factor that can aspire to a sense of well-being and be beneficial when it comes to reducing anxiety or being able to cope with other forms of anxiety (Simoens & Tervaniemi 2013). I would say that during this heuristic research I experience a progressive bond being developed through playing and exploring my sound-sculptures which is highlighted through my experiences.

The three improvisations were short pieces of work which presented a challenge for me, as I usually play for longer periods of time. My concern was this would not give me a valid representation of my creativity and investigation around the Hang. However, I overcame this by working as efficiently as possible within the limited recording time frame and investigating the artistic representations as a whole. As a whole, I was faced with the

conflicting challenge of enjoying what I had created and being able to accept that aesthetic quality of my work. Critically judging it, as to whether it was really 'good enough' or 'worthy of any real value'. In hindsight, during my reflections 'breakthrough illumination occurred and connections were made (Moustakas 1990) in the sense that I was confronting my deepest self in a mirror and asking, rather "are you good enough? Or do you have any real value and worth?". As a musician, I observed this experience as part the creative and therapeutic process. The primary use of the Hang Sound-Sculpture was acting as a mirror through improvisation. I was able to confront my deepest self-beliefs, often realising that I am comparing myself to other artists and forgetting my self-value and the worthiness of the art I produce. Which would include those therapeutic qualities that can influence transformation and nurture personal development.

This means that a set of beliefs about myself are organic components deeply entwined unconsciously within my artistic expressions. These are then reflected back to me as in mirror when I play my instrument, through memory, imagery and emotion. These experiences stipulate the actual worthiness and real value of my work. Which lies within the context of personal development and transformation that my art can produce in my life, rather than making critical judgements about it and making comparisons to other work. In comparison, Creative Arts Therapist, Rogers (1993) holds a view of the integration of self through our 'innate creativity' to express, which can 'enhance our quality of life'. Therefore, my music being a deep reflection of who I am offers an invitation to accept myself and my music. In a similar way, Sloboda (2005), Steige, Ansdell and Elefant (2009) and Pavlicevic, Ansdell and Ruud (2004) contextualise my experiences and challenge me to accept the private use of my music as something to be cherished. Playing music with these attitudes can provide a form of self-administered therapy, utilising the instruments for performance or therapeutic motives can provide long term satisfaction of being able to play an instrument of my choice that gives me pleasure and happiness.

CONCLUSION

To conclude this study the data gathered has provided sufficient evidence that supports the hypotheses as described in the introduction and literature review. Through investigating the use of the Hang Sound-Sculpture and drawing upon similarities that correspond to music therapy models and techniques, in this study, a therapeutic tool which influenced change was employed. Since the instruments are the preferred choice due to personal taste and the lack of ancient resonating percussion use within the current music therapy profession. Culturally specific music in today's diverse society and personal relevance are important factors when applying effective music therapy techniques. A mirror whose musical qualities have guided a self-administered therapeutic journey, leading to personal growth and self-discovery in transformed attitudes towards personal artistic expressions and the creative, expressive outlet of making music for therapeutic objectives.

Although these personal experiences have provided valid and honest data in which to conclude the hypothesis, further investigations could be undertaken to acquire more understanding and knowledge of the Hang Sound-Sculptures potentialities. Longer and more regular periods of improvisation could be carried out to generate further research. Due to the popularity of the Hang among the general public, performing percussionists and those devoted to the aesthetics of sound, alternative qualitative and quantitative research methodologies could provide other efficient and systematic ways of gathering personal and public data for further investigation into Hang composite instruments.

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APPENDIX 1

CD Contents

30 Minute Hang Sound-Sculpture Improvisation by Christopher Baron

Can the Hang Sound-Sculpture be used as a Therapeutic Tool to Influence Change?

1:1.....	Track 1	1st Improvisation 10 Minutes
1:2.....	Track 2	2nd Improvisation 10 Minutes
1:3.....	Track 3	3rd Improvisation 10 Minutes
1:4.....	Track 4	30 Minute Continuous Play of Tracks 1, 2 & 3