

THE LOSS AND GAIN OF TIMING

Active imagination in performance

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Considering performance, the old adage holds: 'timing is of the essence.' In the sport of high-jumping, for example, the jumper could be in excellent condition, well prepared for the competition, but should the timing be *off*, perhaps through hesitation or eagerness, then the jump is not successful. In the theatre, the comic line is experienced as comic when the performer has *the* timing right, and the death throes of the hero are truly tragic when concisely timed. My experience of performance is in the field of music: as a cellist, and I know these failures in my own field: of being well prepared but then having a moment of hesitation or eagerness and missing the *jump*, of speeding up when one should be slowing down to communicate a funny moment that is then not funny, of expressing pathos that is so overstated that no one is moved.

I would posit (which is another not uncommon observation) that the great disrupter of the desired timing in a performance of a seasoned performer is due to an interruption in the performer's concentration. When we can rule out deficiencies in concentration due to various physiological causes, such as fatigue or illness, a diagnosis from analytical psychology for a disruption of attention might hypothesize that an autonomous complex has been constellated, and that the complex has momentarily eclipsed the otherwise directed attention. Such a break in attention is demonstrated by C. G. Jung's word association experiments (Jung 1904–7, 1910). There he showed that certain stimulus words disrupt the attention of the test taker, noted by the test giver as delayed responses. Constellated complexes produce directly observable stereotypical complex-driven behaviours and, for the test taker, a subjective feeling tone. In daily life the complex, when operating without the subject's awareness, has an impinging influence, so that, subjectively, one does not feel free.

Rather than a thorough exposition of Jung's complex theory, I hope to give the reader a more experiential account of the complex, and to use 'relationship' as my principal example. In any relationship we – normally – experience the change from being close, connected, and loving to being separate, rejected, and unloved, and then back again to being close. A complex can form around either of these directions: in such cases the ego has identified with only one side of a more complete relationship. For example, we have identified with being loving and do not consciously negotiate being rejecting. The unplanned outcome of this construction, however, is that we experience rejection in its many guises during our transactions as *done to* us. This movement is intrapersonal as well as interpersonal.

Jung notes the intrapersonal connections and sense of relating (Jung 1929, para 125–7); however, similar conclusions arise when examining the external field of interrelatedness. Jacob L. Moreno's observations offer corroborating conclusions. Moreno assessed the degree of spontaneity and creativity operating in the interpersonal relation (see Stephenson 2009, p. 138). The models for psychopathology proposed by Jung and Moreno are not identical, but the models do share similarities that can be noted by the actual therapeutics employed by Jung and Moreno. Jung therapeutically employs active imagination for the problem defined as the eclipsing of the ego by an autonomous complex. Active imagination involves imagining and encountering a personification of that function of relationship (or impulse) that is out of view and held by the complex. The praxis is dialogical, imaginal, spontaneous, inspired, and creative of the transcendent function that communicates to both of the dialogic partners. In an effective psychodrama, Moreno's praxis, the role-playing in a psychodrama allows for an expression of both the entrenched and the missing part of the relationship. Moreno's group psychotherapy provides a safe container for exploration; the stuck, predictable, stereotypical behaviours when played as a role facilitate authentic here-and-now exchanges between people. Moreno writes: 'The here (this place) and now (this moment) of existence is a *dialectic* concept' (Moreno and Moreno 1959, p. 226). In the daily life of an individual, the *taking* on of a role as a finished product is called by Moreno a role conserve, which can be stuck and predictable; in psychodrama the act of *role-playing* is a spontaneous play and dialectic. With successful group psychotherapy there is a 'flow' between the participants, visible in the group cohesiveness, in the reciprocity of relationships, communication, and shared experiences. These creative moments Moreno called experiences of *tele*, and *tele* speaks to 'the emergent cohesion of a social configuration' (Moreno 1960, p.17). Are Jung's transcendent function and Moreno's *tele* similar? They are both the outcome of engagement in dialogue. Given Moreno's greater emphasis on the social, it would be taking the comparison too far to say they are identical; however, they both speak to problems of timing and seek solutions in the re-gaining or re-establishing of relationships in time.

My deliberations include anthropological studies, and I am struck by the similarity of *tele* and anthropologist Victor Turner's description of *communitas*. Turner built on Arnold van Gennep's tripartite model of rites of passage – the three phases of separation, margin/*limen*, and aggregation. In the liminal phase, the structured social bonds (political-legal-economic positions with types of evaluation/hierarchy) are not operative – that is, *not* operative during the phase of liminality is the model of human interrelatedness that is structured and often hierarchical. The phase of liminality privileges *communitas*, the bonding among equal participants. Turner writes of the spontaneous, immediate, concrete nature of *communitas* – that it involves the whole man in his relation to other whole men. There is an aspect of the potential in *communitas*, the mood is for what is possible and is creative. 'Relations between total beings are generative of symbols and metaphors and comparisons; art and religion are their products rather than legal and political structures' (Turner 1969, p. 372). Turner argues that the experiencing of a generic bond between human beings is not some kind of herd instinct, but is a product of 'men in their wholeness wholly attending' (Turner 1969, p. 373). And that the cultural forms that facilitate *communitas* provide a set of templates or models for the periodical reclassifications of reality and man's relationship to society, nature, and culture.

Moreno and Turner were perhaps unaware of each other's work, but they both acknowledged incorporating Henri Bergson's principle of *élan vital*. Bergson (1946) saw intuition as a mode of reflection and a method of thinking in duration (Bergson 1946, p. 88). For Bergson, intuition directly perceives and experiences the continuous flow of reality. Moreno considered that spontaneity – spontaneity that propels the speaker to associate – was required for mental healing processes; however, the presence of spontaneity in itself is not the 'cure' (Moreno 1946, p. xii), play is the positive factor linked with spontaneity and creativity. Moreno gave Bergson credit for having brought the principle of spontaneity into philosophy (Moreno 1946, p. 8) but critically commented that Bergson having made his *élan vital* so creative, 'a category of the moment could not develop a significance of its own' (Moreno 1946, p. 103). Turner considered that Bergson saw in the words and writings of prophets and great artists an expression of the *élan vital*, or evolutionary 'life-force' (Turner 1969, p. 372).

Among analytical psychologists, 'duration' could be understood in terms of the numinous experience of archetypal expressions. An interesting resonance can be noted between the analytical psychological observation that 'Deeply integrative numinous experiences can feel both utterly new and as though they had always been somehow known' (Hunt 2012, p. 78) and Bergson's defining of duration, which equals memory plus the absolutely new. In the terms of analytical psychology, echoing Jung, integrative experiences speak of the transcendent function.

Turning our attention now to music, we can make several observations. Music's capacity to communicate is proverbial. Keeping in mind the

importance of communication and shared experience from Moreno's group therapy, we can compare the outcome of *tele* in psychodrama to what is emerging in the listening audience or players of a successful performance – for example, of Beethoven's Fifth Symphony. Not every performance evokes the emergent experience of *tele*, but when it is palpable in the concert hall, the performer knows that he or she is, together with the other musicians, in a flow. Music can give expression (as if one were taking on a role) to the different impulses of a relationship (imagine love and rejection). When one hears or plays the opening four notes of Beethoven's Fifth Symphony, there is often a tingling at the back of the neck (I even had it while *thinking* about writing this example). What are those four notes? What role do I feel into? There will never be one answer, but one experience says 'this is fate' – 'you are *here*'. We need not stay in classical music for our examples. Consider the Portuguese music genre of Fado (destiny, fate) that is linked to the Portuguese word *saudade*, which betokens the feeling of loss, a permanent, irreparable loss and its consequent lifelong damage. On the other side of experience and returning to Beethoven, there is a military trumpet call in the third act of his opera *Fidelio* (Leonore No. 3 Overture). The call is muted, by being played off-stage, and one's listening is intensified. In the opera the situation has been hopeless, and the trumpet call signals that release is on its way. We could say of this trumpet call, 'this is redemption'. To express fate and redemption adequately, we need to have these expressions in our repertoires, and timing is of the essence.

The failures – when the timing is *off* and there is no *tele* as an outcome of a musical performance – can also be revealing for an understanding of what is happening during a performance. For this investigation I use information that I gathered during conservatory experiences, which continue to inform my questioning. Some of these questions concern the conflicts of a violinist, a friend of mine at the conservatory. At the time, I was struck by the violinist's dream:

I am on the stage and playing the violin; the stage is otherwise empty. I look into the hall and see, to my horror, that occupying all of the seats is my father.

Having this dream facilitated a decision for the dreamer. He decided not to try to become a professional violinist, but to become a musicologist. This he did, and he was very successful and respected. He continued to play violin, but then for 'fun'.

The associations of the dreamer are also helpful for viewing the inner dynamics. He said that one of the things that bothered him most about his father was that after a performance his father asked *other* people what they thought of the performance and did not respond to his son from out of his own experience. The experiences of 'not responding' and 'not using one's own ears'

were, we can conjecture, aspects or schema of his father complex. And then (just as the 'rejecting' in the example above is felt as being done to me, rather than that I also reject) 'not responding' and 'not using one's own ears' characterized his unsuccessful performances, but now they were his own shortcomings as a violinist, not his father's. A major necessity for a performing musician: always use *your* ears. One can be dying of nerves, but be an active listener. Of course, this is not easy. With fear there is an inclination to close down the senses, rather than being open and continuing to register every small nuance. We move almost automatically into flight, fight, or freeze mode. The 'closing down' that can happen during a performance would, I think, be adequately diagnosed as the eclipsing of the ego by a complex. We might ask, who is listening then? I would offer that the autonomously complexed performer has a fantasy of the best-representation-of-his-complex as listener. However, this representation of another's ears, not being the ears of the performer, results in a performance where all of the valuable information is lost. As it was for my violinist: his father's ears were of no use to him.

If the complexed performer were asked, 'Who did you fantasize as listening?', he might be able to tell you, but only if it were very safe to do so. Usually, however, the whole question is so surrounded by shame, and no reflection seems possible. But, as the discussion above shows, we can have a representation of our complex in a dream. The complex, working autonomously, closes down the senses; however, consciousness of the complex can change this automatism. Therefore the question can be asked, can we use the dream to open up the senses? The working hypothesis, introduced above, is that when actively engaging with more aspects of a relationship, there is often an emergent experience of *tele*.

For some years now I have applied what I will now be calling 'active imagination' during my cello practice sessions. This application was occasioned by what had become a semi-regular occurrence during my practice sessions: a dream scene from a dream the night before would suddenly appear during an otherwise focused practice session. The dream fragment was often emotionally charged, and I had no reason that I could discover why it should appear just then: I had not remembered it upon waking, and I was not calling it up. However, holding the dream scene in my mind's eye did not distract from my motor coordination and often added expressiveness to the passage I was at that moment playing. I experimented with actively calling up a dream scene during technically demanding moments: the surprisingly successful result was my application during the bow changes. An opportunity presented itself in 2009 to give a demonstration and test the applicability. The Fourth International Conference of Analytical Psychology and Chinese Culture, Shanghai, April 2009, was the venue and opportunity for giving a workshop that was, in essence, an exercise in active imagination with two cellists from the Shanghai Conservatory. The following is my account of this work.

Case study

The two cellists who so graciously accepted my invitation, Miss Chen and Mr Geng, were accomplished musicians with a large repertoire. They brought, of course, their instruments, but they were also asked to bring a recent dream. The workshop was held on the campus of Fudan University, in a hall with a capacity of one hundred people. The hall was full to capacity with students. Miss Chen played, beautifully and from memory, the prelude to the sixth Bach cello suite. I then asked her her dream. Miss Chen related, 'I am in my room, and two angels enter through the open window. I stand looking at them in amazement. Then they depart through the window.' I asked Miss Chen to select a moment in the dream that she would hold in her mind's eye during the exercise. She chose the moment when the angels departed. I explained to Miss Chen that we were now going to find in her performance a place to apply this 'vision'. She proceeded to play Tchaikovsky's Rocco Variations, very well. I was looking for a place in her performance where an increase of concentration would be an improvement, and she was not making my search easy. After the first variation I asked her to play the third variation, which is slow and melodic: this was because a slow movement presents particular difficulties where an increase of concentration is often very rewarding. I needed now to go into minute detail, and I asked her to play only the first four bars. Then I found where extra concentration would be useful, in her bow changes. We call these changes 'down bow' and 'up bow', and they take place at the tip of the bow and at the 'frog' of the bow. I instructed Miss Chen to call up her dream vision a fraction prior to the bow change, hold during the change and then to release the vision a fraction after the change. During those four bars, she had five bow changes. This was, so to speak, the moment of truth: would she do it, and would there be an appreciable difference? To the infinite delight of Miss Chen, Mr Geng, and myself, she did it, and the difference was that now there was a magnificent musical expression. She repeated the exercise, with the same good result.

Mr Geng took his place as performer and told his dream: 'I am running away, those pursuing me will kill me. I wake before they catch me.' I asked which moment he would hold in his mind's eye. He said the last moment, where they are almost on him. He played the opening of Shostakovich's first cello concerto, very well, and I thought, 'I am not going to find a place where increased concentration would improve the performance'. So I asked if he would play a different piece. He chose Dvorak's cello concerto' and it was only in the slow, melodic second theme that I finally found what I was looking for.

For Mr Geng the improvement would not be found during the bow changes, but during the last 1/3rd of the down bow, before changing to the up bow. On the F# of two-and-a-half beats. We settled on the six bars of this melody, and in those six bars the F# is played twice. I pointed out the exact place on the bow

where he should call up his vision: the last 2/3rd of the down bow, hold, and release the vision prior to the up bow change. Again, it was a moment of truth, and Miss Chen was now sharing my earnest interest in what would happen. The magic happened – a totally convincing, mature musical expression, beautiful, rich and voluptuous, as is needed for this melody. And the same happened with the repeat of the exercise.

Miss Chen, Mr Geng, and I could recognize the difference, the before and after, in the performances. For us, it was very clear that a remarkable improvement had occurred by the holding of the vision at the desired location. Our public was attentive, but I sincerely doubt that they grasped what had taken place, or even really noted that something *had* happened. But they showed their appreciation by asking Mr Geng to play a dream. He promptly played *Après un Rêve* by Faure. So ended our adventure.

What happened and how? Through having had the experience in question myself, I can first introduce the subjective components: At the moment of holding the dream vision, while executing a technical movement, kinaesthetic awareness multiplies. And at the same moment the expressiveness of the musical phrase so produced increases. The feeling is: 'I am engaged to tell *this* story; it feels to be an important story. It should be carefully executed, no cutting corners, no inner voice that says, "Oh, well, tomorrow we can get it right": no, it is *now*.' My understanding is that communication happens on many levels at once, considering that every execution of a movement involves feelings of kinaesthetic flow, and communication is involved to register, as well as, to execute. The *how* to perform as well as *what* (musical intent) to perform are ingredients of this communication. So I postulate that improving communication is the handmaiden for improved concentration.

What role did Mr Geng's dream play? To all appearances the dream ('I am being chased, they will kill me') was very different in what it expressed from what the Dvorak phrase expressed, which is akin to 'I love you'. However, what did Mr Geng's performance of the two F#s lack initially? They lacked *tenision*. Miss Chen's dream had two angels arriving, being present, and departing. Her concentration during the bow changes was improved by calling up the moment of the angels' departure. A relationship between the turnaround at the bow change and her dream, with the aspects of arrival, being, and departing, was perhaps felt. With my own practice of active imagination, each time the dream vision was held while executing a chosen technical movement, I had the sense of the question, 'Are you a part of this communication?' And the answer came, 'Yes, I am a part.' The effectiveness of using the dream came in part because the dreamer carried the sense of the dream being uniquely *their* dream, and with employment of the dream the sense of *me* resonated. When working with a dream, there can be an experience of embodiment.

Exploring embodiment and the psychology of musical performance

Embodiment, or the embodied mind, reflects the idea that the motor system influences our cognition, just as the mind influences bodily action. Performance, and in particular timing in performance, includes the registration, perception, gathering of information and decision making that works together with a physical movement. The results of the above experiments, the performers' increased awareness and their use of kinesthetic flow, can be examined in the light of two inquiries: entrainment and vitality forms.¹

Entrainment is a phenomenon in which two or more independent rhythmic processes synchronize with each other. Synonyms for entrainment include 'coupling', 'phase locking', and 'attunement.' Attunement is the preferred term in developmental psychology. Recently, ethnomusicologists (Clayton, Sager, and Will 2005) considered the significance of entrainment for various directions of music research, including self-synchrony and interpersonal synchrony in musical performance. In the following I set out findings presented in their article 'In Time with the Music: The Concept of Entrainment and Its Significance for Ethnomusicology.'

Entrainment, first identified in 1665 by the Dutch physicist Christian Huygens, was a result of his invention of the pendulum clock. Two such clocks, when placed on a common support, would synchronize with each other. Much of the succeeding work on entrainment has been carried out within the fields of mathematics and physics with non-linear systems. Entrainment of physiological rhythms shows that it has importance in the world of living organisms.

Entrainment processes are largely constrained by non-conscious and procedural factors. Endogenous or naturally occurring rhythms within the body include the heartbeat, blood circulation, respiration, locomotion, blinking, secretion of hormones, the basic rest and activity cycle, and many others. These endogenous rhythmic processes interact within a single person in many different ways, and they interact between individuals. We entrain to environmental cues, such as the day and night pattern of light and dark, as well as to other individuals, and we engage in self-entrainment. There appear to be healthier and less healthy ways in which to be entrained. Should the healthy functioning of a system require a certain degree of entrainment, a lack, a weakening or an excessive strengthening of entrainment would then be associated with an unhealthy state. The disruption of 'normal' entrainment can be found in conditions such as epilepsy, Parkinson's, and autism.

Self-entrainment by humans and animals, where two or more of the body's oscillatory systems become synchronized, is exhibited in physical activity. A gesture by one part of the body, such as arm movement in walking, tends to entrain gestures by other parts of the body. There is not a rigid mechanical coupling, in that arms and legs remain independent. The rhythms displayed

by two or more oscillating systems become entrained, but the rhythmic patterns do not coincide or overlap exactly: they maintain a 'consistent relationship' with each other. There is a fascinating difference between animal and human entrainment: both the animal and the human move rhythmically, but humans can entrain their movements to an external timekeeper. We dance; (strictly speaking) animals do not.² Looking at entrainment and brain waves, even as the study of electroencephalogram (EEG) waves are incomplete records of neuronal activities in the brain, the frequency bands appear to reflect certain mental states. Some of the alpha and beta waves can be synchronized – entrained – to the frequency of an external stimulus, and subjects enter trance-like states, experiencing dream-like visions or deep peacefulness. Music, an external oscillator, can entrain our internal oscillators. However, people will have different entrainment experiences, even though participating in the same musical performance.

Entrainment research includes the interaction and communication between human individuals and points to the rhythmic organization of both verbal and gestural communication. Speech and gestures become strongly coupled in adults (having been loosely coupled from birth), the strong synchronization of speech and manual gestures being used for communicative purposes in adults. The effectiveness of this coupling can be seen in cases where speech and gesture are mirrored: for instance, when speakers stutter, gestures (also) tend to stop during the stuttering episode. A positive social experience is associated with a degree of mutual rhythmic entrainment during communication (speech rhythms can match those of the dialogic partner). It is interesting to note that the entrainment should not be too 'perfect' for a positive experience: too tightly coordinated or totally uncoordinated entrainment are both assessed as less positive. Social music-making, with its bodily resonance and profound aesthetic experiences, can increase fellow feeling and motivate a person's identification with the social group in which the musical experience was made possible.

Entrainment in human cognition includes, it is theorized, three primary stages. There is, first, perception, the priming of the listener to form expectations; when these are met, there is synchronization; and if the expectations are not met, there is the third option of adjustment. The priming is used to focus attention to 'catch' upcoming events. So, synchronizing follows priming and happens when our expectations are met. Synchronization is then a verification of the correctness of our expectations, and when our expectations do not match what happens next, synchronizing has not occurred. Entrainment in music is seen to be a highly flexible process that can accommodate complexity, and when there is disparity, an adaptive response is triggered. In music we are following the highly coherent patterns of rhythm, melody, and harmony, the steady beat, in particular, functioning as a centring. Perception is primed by schemata (learned knowledge structures), which were learned from previous musical experiences. The response to musical cues shows that there is

attention and entrainment that matches external oscillators *and* oscillators influenced by our own cognitive capacities. A music-making human can be seen as embodying multiple oscillators. There is a process of self-synchrony as well as entraining to external stimuli.

With an understanding of entrainment in place, I would like to return to Jung's theory of complexes and the relationship with musical performance and active imagination. Entrainment answers, to some extent, one of our riddles for performance failures: the body has many rhythms that may, at times, be at odds with each other, and a performer's kinesthetic action may be out of rhythm with that of another performer. The performer's expectations have not primed him/her to 'catch' what will happen next. The ego in Jung's theory is also a complex, but it serves life relatively well because this complex is built up based on the individual's physical existence. We could speculate that the ego complex has received multiple experiences of entrainment, via both external oscillations and self-entrainment, and therefore knows pretty well where it is in the world and has therefore also a rich repertoire of entrainment options and can gain even more entrainment experiences through knowing what to expect. An autonomous, non-ego-oriented complex disrupts the attention of the ego complex. This activated complex tells the individual what to expect but is only partially correct – not correct enough to experience satisfying entrainment with an external oscillator, or to self-entrain. The impulses from the complex speak about expectations that tend to be self-fulfilling prophecies and play havoc with the healthier self-entraining impulses. Due to an over-active ego-eclipsing complex, priming that has failed does not encourage the third option of searching or taking the next creative step of adjustment.

Fortunately, the disruptive complex is represented in dreams. I say fortunately, because we have then, via the dream, an entrainment option that will resonate with the dreamer's body. The dialogue between ego and the imaged complex/dream facilitates an embodied experience. The attending to the dream image at a specific chosen moment, while executing a technical movement that produces music, has this element of dialogue.

With regard to vitality forms, Daniel Stern (2010) uses 'dynamic forms of vitality' in his concern about the dynamic aspects of human experience, that of 'force', 'movement', 'space', 'directionality', 'aliveness', 'time' and 'intensity.' As with entrainment, applying vitality forms to our understanding of performance brings to the foreground the additional important view of mutual regulation – that is, we build up a repertoire of vitality forms, the representation of which can, in turn, trigger vitality forms. Therefore, presented in the following are some of Stern's tenants from *Forms of Vitality*.

There appears to be a basic Gestalt in our observations and experiences of the inanimate world, interpersonal relationships and the products of culture, which is informed by movement, time, force, space, and intention, just as in recognizing a familiar face, though the face is composed of separate elements,

our experience is holistic. Each individual has a movement signature that we recognize, among others, in their walk and hand gestures, which is the other's 'dynamic movement signature.' Dynamic vitality forms give emotions their final expression: for example, anger can 'explode', 'ooze out', 'sneak up', or be 'cold.' Vitality forms have no specific sense (vision, audition, touch) organ, but appear to arise from many parts of the brain simultaneously. Dynamic forms are intrinsic to an actor's, a dancer's and musician's performance. The great performers communicate well the dynamic experience of the story.

Movement may be our most fundamental experience; from out of 'approach' and 'withdrawal' a whole host of meanings and their representations are developed. Dynamic information is needed to recognize interpersonal happenings. Already from infancy there is building up an implicit knowing of how the relationship moves along, answering the important questions: Is mother fully there? When is her anger cresting? Included in mother–infant interactions is the sharing of vitality forms. The vitality form matching is an attempt by mother to share the infant's subjective experience. The mother does not imitate the movements of the infant exactly but puts them into her 'own words': by using her voice and/or gestures she resonates, so to speak. This assures the baby that mother understood what it felt like doing what the baby did. It is a frequently employed attunement, which establishes and re-establishes the intersubjective field. Affect attunement (matching vitality forms) is best seen in spontaneous interactions, where there is richness in dynamic features, aliveness, and vitality. They create a running dialogue and, perhaps most importantly for the attachment process, relatively prolonged moments of mutual regard, which Stern and the Boston Change Process Study Group (of which he is a member) have called 'neonatal moments of meeting.'

They have proposed 'that a 'moment of meeting' is the *transactional* event that rearranges the patient's implicit relational knowing by rearranging the intersubjective field between patient and therapist (BCPSG 2010, p. 33). This is also the case for the transition to a more inclusive and coherent mutual regulatory system between parent and child, which hinges on a moment of meeting changing the intersubjective recognition and creating an opening for new initiatives (p. 34).

Movement therapies rely on vitality forms, as do role-playing techniques. Music-making, with its musical interplay, offers mutual recognition in shared moments of entering the same dynamic flow. When a shared common experience is realized between the players, this can move (as do 'moments of meeting') the relationship to a deeper intersubjective level.

Discussion

Stern shows that an ongoing dialogue, where vitality forms have been confirmed and answered, can result in an experience of deep connectedness – a 'moment of meeting'. Moreno's psychodrama praxis fosters here-and-now

exchanges between people, which are dialogic and constitutive of *tele*. Jung's practice of active imagination moves dialogically and is creative of a third, the unifying activity of the transcendent function. Spontaneity has been cited in these therapies as helpful and can be used as a measurement; this is congruent with the lack of spontaneity of the 'role conserve' and the autonomous complex. These are therapeutics that can facilitate in (re)-establishing the effective timing in performance, by encouraging a transactional event that rearranges the intersubjective field, creating an opening for new initiatives.

The concept of three primary stages from entrainment research is helpful for picturing when timing is 'off'. There is, first, perception, the priming of the listener to form expectations; when these are met, there is synchronization; and if the expectations are not met, there is the third option of adjustment. Perception is primed by schemata (learned knowledge structures), which were learned from previous musical experiences. We synchronize, in part, through having our expectations met. We are creative when we adjust our expectations and can then, in turn, find our match and synchronize. The priming is used to focus attention to 'catch' upcoming events, and when the timing is not optimal in a performance, I suggest that the problem is with our expectations, which are falling short or inadequate to the task.

Active imagination in practice has similar stages. A visual image is engaged that expresses a relatively unknown impulse. Such engagement or dialogue can reveal one's expectations so that the impulse is no longer unconscious, and one thereby achieves a coherent state of consciousness, where there is flow, a unity with self and world. It should be emphasized that there is real work involved; active imagination is not a free-floating fantasy.

That active imagination is quite different from fantasizing can be brought into focus by returning to the example of my Conservatory violinist. With this example, there is both a recurring fantasy that is disruptive for the performance and a dream of this disruption. Should the violinist recognize that he has such a negative fantasy, which plays up while he performs (that of his judgmental father), the solution is not to have a positive fantasy, as in 'Well, then, I fantasize myself into being successful.' Such a positive fantasy (employed like a cognitive strategy) is used in order *not* to have the negative fantasy – that is, it is used defensively – and this actually brings a splitting in his concentration. The proof can come swiftly: the next performance is as poor as the last. What offers a solution is to include the realities of the violinist's experience during his performance as much as possible. One impulse or reality, as we have seen in Mr Geng's case, is, 'I am afraid', with its accompanying tension, but which, when engaged with, increased his concentration.

Tension is a vitality form. In my assessment of Mr Geng and Miss Chen's 2009 active imagination, the vitality form in the dream appeared to relate/match/dialogue with the physical technical application. For Miss Chen, the turnaround of the angels in the dream matched the turnaround of the bow change. For Mr Geng, the tension of being pursued in the dream dialogued

with the tension (or feeling of extension) in the down-bow. On the one hand, we could say the dream is but an approximation of a vitality form expression; but, on the other hand, as we see in the mother's dialogue with her infant, it *should* be an approximation, just enough to let the infant know there is attunement. A repertoire of vitality forms is built up that can be used to trigger vitality forms. And there are similar conclusions from entrainment research: that the entrainment should not be too 'perfect' for a positive experience. Attunement is happening in the dialogue. Viewing the dialogue (in terms of vitality forms mirrored between mother and infant that leads to moments of meeting or as in active imagination and psychodrama) allows us to grasp (a vitality form!) the change it facilitates in performance. How do we maintain the flow of kinesthetic information? There is priming, using expectations with which we can 'catch' upcoming events. We dialogue, we engage, and thereby entrain, we are then synchronizing our actions to the rhythms that are music.

An autonomous complex, with its faulty expectations, can take us out of engagement with others and with ourselves. A similarity, that of a structure that primes expectations, is suggested by the functioning of the autonomous complex and Moreno's 'role conserve'. I would like to build on this similarity and include Turner's exposé of the two models for human interrelatedness. There are (1) structured social bonds (political–legal–economic positions with types of evaluation) often based on hierarchy, and (2) the bonding found in rites of initiation, *communitas*, which is an outcome of whole human beings wholly attending. During an initiation rite, the candidates have been stripped of any hierarchy they had. They are each other's equals during the *liminal* phase. They, so to speak, resonate together. Their experience of entrainment builds up a repertoire of *communitas* that can be used again, so that in future, human interrelatedness is not exclusively by social hierarchies. In psychodrama and active imagination, the 'role conserve' or 'personification of the complex' is taken into consideration. It is momentarily in a position of equality with its dialogic partner, and the interaction is creative of a third experience. This also builds up a repertoire that can be used again; these are expectations that allow us to 'catch' what will happen next, which can be the musical expressions of excluding or including, of rejecting or loving.

In conclusion, the timing of the performer resonates with multiple oscillators: *optimal* timing in musical performance resonates *and* communicates with multiple oscillators. We can, after all, dance!

Notes

- 1 This exploration does not do justice to the literature that could also clarify the results. Such an overview can be found in Mitchell Kossak (2007) and his research into the experience of the jazz musician in their method of improvisation. He has called attention to the practice of psychotherapy in general and expressive arts

therapies specifically in their utilization of ‘the kind of free playing found in free jazz in order to achieve a state of attunement . . .’ (Kossak 2007, p. 33). He includes Jung’s idea of active imagination as perhaps being the most closely aligned with free jazz in its stated goals, which is the creation of a third; there is a negotiated collaboration between conscious and unconscious impulses, emerging to a new unitive state of consciousness (p. 33). Special mention should be made of psychoanalyst D. W. Winnicott (1971), known in particular for his observations of play in children and alertness to the fact that the therapist and patient need to find a way to play before interactivity and responsiveness can occur. In the field of anthropology, special mention should also be given to Thomas J. Csordas (1996), in his considerations of embodiment and efficacy in performance. Also see Miller (2010) for an exploration of the embodied countertransference. Coming to my attention too late to integrate into this chapter, but corroborating how in mother–infant communication there exist noticeable patterns of timing, vocal timbre, and melodic gesture, see *Communicative Musicality*, edited by Malloch and Trevarthen (2009).

- 2 ‘The human ability to keep time should be distinguished from the ability of most animals (including humans) to move in a metric, alternating fashion. What is special about humans is not their capacity to move rhythmically but their ability to *entrain* their movements to an external timekeeper, such as a beating drum’ (Brown, Merker and Wallin 2000, p. 12 – as quoted in Clayton, Sager and Will 2005, p. 17.)

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