

# Jungian Archetypes and Cultural Values: Methods for Music Research

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## Abstract

Music comes in many styles and does different things for people. This paper is an examination of music from a psychological perspective in order to raise awareness of the musicking process and to establish a basis on which to study music. The purpose is to show how music in general and a vocalist in particular can help an audience transcend the conscious-unconscious mind split, as well as overcome oppression, in order to become *well/whole*. This is true regardless of type of music. Music attracts people because it completes them. Simon Frith has stated that it constructs people, but completion does not preclude construction and may be a more accurate approach.

Keywords: Musicking, Archetype, Shadow, Transcendence, Critical Pedagogy, Blues Music, Anima Singers

## 1. Introduction

The head of the university music department recognized that rap lyrics have social value but dismissively assessed that “the music was quite simple and repetitive” (Rose 62) (i.e., it was not worth studying). This is the story Tricia Rose told in her book *Black Noise* to open the chapter titled “Soul Sonic Forces.” The assessment by the head was in response to Rose’s study proposal (for her dissertation) of rap music. To explain the assessment, Rose quoted the head as saying that the noise blasting from car speakers at two in the morning disrupted his family’s sleep. Rose’s memory flashed with images of African drums “as a vehicle for coded communication . . . [that] inspired fear in slaveholders” (62). Nevertheless, Rose attempted to “justify” the musical aspects but soon realized the futility and chose to “disengage from the brewing disagreement before it became a long and unpleasant exchange” (63).

How could the head of an academic department “recognize” the social value of the lyrics but not of the music, regardless of simplicity? As Christopher Small has noted, music itself is a social activity. Although John Cage’s song “4’31”” may not be enough for a doctoral dissertation, the role of “simple silence” in composition and throughout history may be sufficient. Further, music used in conjunction with lyrics adds a dimension to the song that should be sufficiently complex to warrant study. Most importantly, what is the “threshold” for music complexity for academic study? As an academic, the head wasn’t very open to scholarly inquiry.

Another area which the story brings to light is the role of emotions in “thinking.” Rose’s telling of the story indicates that the head’s subconscious feelings outweighed logic. Again, the head was able to assess the social value of the lyrics but the negative emotional connection

with rap music (losing sleep and “noise” ) overruled recognition of the musical value. The head’s unconscious mind overruled the conscious mind.

This story introduces the main areas of exploration that are the objects of this paper. What constitutes music? Why does a kind of music appeal to some people while others are “turned off”? What are the connections between music and the mind, especially with regard to the mind-split between conscious and unconscious? These questions are the starting point for exploration and explication of the issues reflected in the paper title.

Before we proceed, I feel the need to state that the ideas contained herein are not my ideas. I have collected many ideas and thoughts over the years, some I can attribute the source, but others I am unclear about. I do not want any credit for the ideas here, and I have tried to acknowledge the sources. However, I am responsible for the collecting, the selecting of ideas. I am also responsible for the presentation/packaging of the ideas here, as well as most interpretations. Please judge the ideas based on logic or similar criteria, not on the source cited or the lack of such. I apologize for any oversights, memory losses, or mistakes regarding citation and recognition of sources.

## 2. What is music?

To return to the questions posed by Rose’s story, we need to look at music and its roles. Nicholas Cook has stated that “Every music is different, but every music is music, too” (Foreword). He noted that “To talk about music in general is to talk about what music means – and more basically, how it is (how it can be) that music operates as an agent of meaning. For music isn’t just something nice to listen to. On the contrary, it’s deeply embedded in human culture . . . suffused with human values” (Foreword). Although not directly addressing the simplicity-complexity aspect of music, cited by Rose’s department head, Cook’s comment indicates that it’s irrelevant: “Music doesn’t just happen, it is what we make it, and what we make of it. People think through music, decide who they are through it, express themselves through it” (Foreword) regardless of its simplicity. Antithetically, the music department head in Rose’s story was separating the people from the music. From a slightly different perspective, Christopher Small stated that “a musical performance is an encounter between human beings that takes place through the medium of sounds organized in specific ways” (p.10). Can that organization be too simple? Does repetitiveness not have value, or reasons?

Small went beyond its organization to say that musical performance is about relationships: between the sounds, between the sounds and the participants, and between the participants, as well as other things. In spite of any simplicity in the music, the multiplicity of relationships involved, according to Small’s position, would negate the department head’s assessment and would make the music worth studying together with, not separated from, the lyrics.

Cook said: “Each type of music comes with its own way of thinking about music, as if it were the only way of thinking about music (and the only music to think about). In particular, the way of thinking about music that is built into schools and universities – and most books about music, for that matter – reflects the way music was in nineteenth-century Europe rather than the way it is today, anywhere. The result is a kind of credibility gap between music and how we think about it” (Foreword).

Small stated that “Music is not a thing at all but an activity; something that people do. The apparent thing ‘music’ is a figment, an abstraction of the action, whose reality vanishes as soon as we examine it at all closely” (2). He went on to say that such abstract thinking is probably as old as language itself and useful as well as with dangers. The trap of reification is that the concept comes to be thought of as more real than what it abstracts and becomes a universal or ideal of the action/thing. Small stated that he wishes to revive the word *musicking*, which is in some larger dictionaries but not in most, because it “is too useful a conceptual tool to lie unused” (9). Its rough meaning is “to perform” or “to make music,” which are common enough in the usual sense of music but, “I have larger ambitions for this neglected verb.” (9). The term *musicking* will be used here to mean any participation in the performance of music.

## 2. Appeal of Anima Singers

From a psychological perspective, John Beebe wrote about the reasons he connected with some vocalists and not with others. A practicing Jungian analyst in San Francisco, Beebe pondered how singers of popular song evoke the anima in him (i.e., make the connection). Although he noted that men singers can do it (and he listed a few examples), he chose to focus on women vocalists because the anima is the feminine archetype and would be easier to identify in women singers.

Essentially, the anima represents an incomplete aspect of a man’s psyche that seeks completion/compensation. According to Carl Jung, everyone has both female and male elements but one is dominant. His writings simply indicate that a person’s birth sex dominates the person’s psyche. If you are born male, then your psyche is masculine, and Jung dealt much more with the male case than female. Jung did his work in a time before “political correctness” and did not address such issues as sex versus gender, transexual, or transgender.

Regarding the anima, Jung wrote, “It is this female element in every male that I have called the ‘anima.’ This ‘feminine’ aspect is essentially a certain inferior kind of relatedness to the surroundings, and particularly to women, which is kept carefully concealed from others as well as from oneself” (17). To compensate for any inferior ability, such as in relating to others, the unconscious mind drives a person to seek out the missing thing, or a way to achieve balance. As Jung has said, the unconscious tries to “balance the lopsided nature of his [a person’s] conscious mind. . .” (17).

Essentially, we are attracted to the thing that is missing in our psyche. The anima singers, as Beebe called them, embody the anima and reflect those “missing” qualities in a man. In fact, “may even, paradoxically, complete the integrity his ego lacks by itself” (27). As he noted about himself, the anima singer is the vocalist who connects with him by evoking his anima and, thereby, compensating him. The anima function, according to Beebe, occurs when the situation in the song connects to the “actual situation in the unconscious [of the listener], a function usually reserved for our dreams, our symptoms, and our strongest feelings” (33). Such an experience is “intensely private . . . can be constellated . . . [with the] power to reorient the person” (33). He gave details of what do and do not evoke the anima for him.

Voices “cultured beyond the ordinary” (26), such as singers of opera or art songs, do not evoke the anima in Beebe. The perfection, which tends to preclude personal connection, works

against having an anima singer's voice, labeled "homemade" by Beebe, which can achieve the anima function "not just musically but psychologically as well . . . [and the singer seems to] . . . instinctively key into the importance of the anima . . . often . . . incarnating the archetype" (25).

Some kind of awe comes through in an anima singer's voice, especially when given superior material (i.e., with great lyrics and musical phrases). That awe can be detected in vocal "mistakes": a voice that "might lose its way in a great song, not have enough breath, miss reaching the right pitch, wobble, lose control of its vibrato, possibly stumble on a word or a phrase or a vowel and even make an inappropriate substitution in a perfect lyric" (27). "There's always a paradox, a tension between the anima quality of the performance and the level of the song. Without this paradox, the homemade quality of the singing disappears and an ego-based professionalism starts to take over that eradicates the anima effect" (p. 26). In other words, an anima singer maintains a kind of integrity of her spirit and does not hide the homemade nature of her voice or her situation. Her fragility and vulnerability, to paraphrase Beebe, shimmer through like the moonlight, rather than the brilliant sunlight of professionalism.

These innate qualities of an anima singer reveal the true archetype rather than the singer's personal style or expression of "her own individual view of life and love" (28). Regardless of the lyrics, the voice is able to exhibit such things as resignation about life's troubles (through vibrato or being behind the beat) along with the integrity/fidelity to admit failure yet having learned something: wisdom from experience and a resilience/stamina to continue living. Some of that comes from a voice seemingly from another world/universe (with experience beyond the scope of the listener's) that comments on existence itself. Above all, there needs to be an emotional connection with the audience. The anima singer embodies a self that can endure the burden of experience; rather than an ego-utterance, the anima singer displays "an upwelling of the right to joy from the self itself" (37).

As Beebe noted, a function of the anima is maintaining "integrity in admitting failures in life" (34). Related to that is the Spanish concept of *duende*, developed by Federico Garcia Lorca, that Beebe associated with "the demonic side of personality with which the anima must finally contend" (35). According to Beebe, Lorca's conceptualization of *duende* is that the artist does not channel the demonic spirit but battles it. Thus, a "true" anima singer's performance is a battle with rather than a portrayal of life. In that battle, there is a resilience grounded in acceptance of life, "stamina to go the course" (38).

As noted above, the anima, as an archetype, is a hidden representation of a weakness in one's ability to relate. The unconscious seeks compensation. Beebe has found such help in the form of anima singers. "The anima, as I have been suggesting throughout these reflections, is an archetype of connection," with (1) the singer, (2) "the human objects of our affections," and (3) "internal relations with ourselves" (39). Through honesty and open display of raw pain (displaying fragility and vulnerability), in her performance, a vocalist can connect with audience members, evoking the listener's anima.

### 3. Archetypes, Anima & Animus

Beebe's reflections, as he called them, can serve as an introduction to a more psychological approach to the study of music. However, we first need to know more about certain terms. In

the section above, the term *anima* was defined briefly but “archetype,” of which the *anima* is one, was not defined. Further, *anima* has a counterpoint, *animus*, which needs introduction and explanation.

### 3.1 Archetypes

An archetype, as defined by Carl Jung, is an element in a dream that is not and cannot be from the individual dreamer. Jung said such elements “are what [Sigmund] Freud called ‘archaic remnants’ – mental forms whose presence cannot be explained by anything in the individual’s own life and which seem to be aboriginal, innate, and inherited shapes [images] of the human mind” (57). Jung chose not to use the same label or view as Freud: “My views about the ‘archaic remnants,’ which I call ‘archetypes’ or ‘primordial images,’ have been constantly criticized by people who lack a sufficient knowledge of the psychology of dreams and of mythology” (57). To think that definite images or motifs themselves could be inherited is “absurd” and not what he is saying. “The archetype is a tendency to form such representations of a motif – representations that can vary a great deal in detail without losing their basic pattern” (58). That tendency is the result of human evolution similar to the process by which human organs and other body parts/functions have developed. “Like the instincts, the collective thought patterns of the human mind are innate and inherited” (Jung 64). The connection to our ancestors and humans in general is clear. “Instincts are physiological urges, and are perceived by the senses. But at the same time, they also manifest themselves in fantasies and often reveal their presence only by symbolic images. These manifestations are what I call the archetypes” (58). Their origin and how they are reproduced is unknown.

But for a symbolic image to truly be an archetype, it must have an emotion dimension. If the image does not spark an emotion, it is not an archetype. The same image for one person does not necessarily carry the same impact that it might for another person, and vice versa. “One can speak of an archetype only when these two aspects are simultaneous. When there is merely the image, then there is simply a word-picture of little consequence. But by being charged with emotion, the image gains numinosity (or psychic energy); it becomes dynamic, and consequences of some kind must flow from it” (87).

As defined by Jung, symbols can have familiar meanings but more often have connotations in addition to those. “Thus a word or an image is symbolic when it implies something more than its obvious and immediate meaning. It has a wider ‘unconscious’ aspect that is never precisely defined or explained. Nor can one hope to define or explain it. As the mind explores the symbol [of any type, word or image], it is led to ideas that lie beyond the grasp of reason” (4).

“The sign is always less than the concept it represents, while a symbol always stands for something more than its obvious and immediate meaning. Symbols, moreover, are natural and spontaneous products” (41). “But symbols, I must point out, do not occur solely in dreams. They appear in all kinds of psychic manifestations. There are symbolic thoughts and feelings, symbolic acts and situations” (41). As for meaning, symbols must be interpreted, their meaning is not obvious or determined by the symbol itself.

Jung noted that there are significant differences between “natural” symbols, which sometimes can be traced back directly, and cultural symbols: “. . . [archetypes transformed by]

our spiritual leaders [who] unfortunately were more interested in protecting their institutions than in understanding the mystery that symbols present” (84).

“They [archetypes] form a bridge between the ways in which we consciously express our thoughts and a more primitive, more colorful and pictorial form of expression. It is this form, as well, that appeals directly to feeling and emotion. These ‘historical’ associations are the link between the rational world of consciousness and the world of instinct” (32-33).

### 3.2 “Dismantling the Animus”

Lyn Cowan, also a practicing Jungian analyst, has acknowledged the value of this aspect of Jung’s work. “One of Jung’s undeniably great contributions to psychology is his archetypal theory, a way of perceiving and appreciating psyche’s depth without attaching moralistic judgments to its images” (Pt. I, Par. 18).

However, Cowan has taken issue with one archetype in particular, the animus. As noted above, Jung labeled the female element in every male the anima. It’s “counterpart” is the animus: the male element in every female. In the essay “Dismantling the Animus,” Cowan presented the objections to and reasons against “animus.” The two main points that Cowan made are that the terms (anima and animus) themselves are not neutral and the overall concept of the animus cloaks a number of assumptions that discriminate against women.

The words “anima” and “animus” are not value-free or neutral. In the original Latin, the first word is grammatically feminine and the second grammatically masculine. What began as grammatical gender issues have become, through the use of the terms for the archetypes, tied to sex. Are the archetype traits, such as those delineated by Beebe, feminine? After all, Beebe said that some male singers evoke the anima in him. Are the traits of the animus archetype determined by biology? Cowan said “no”!

Another problem with “animus” is that of epistemology. “By assuming that description of the animus sufficed for definition, Jung failed to recognize the epistemological trap in his animus pronouncements” (Pt. I, Par. 20). Moreover, Jung did not distinguish between man and masculine and between woman and feminine.

Cowan noted that “For centuries now, culture has genderized human qualities by defining some as ‘masculine’ and some as ‘feminine’” (Pt. I, Par. 23). Jung’s selection of the terms, then, is not without precedent, but, as noted above, he had avoided “moralistic judgment” in other areas of his theory but not here.

By tying the terms to gender, a cloak is thrown over them, hiding the underlying assumptions and attendant cultural baggage. Cowan acknowledged that people think of themselves “first and most essentially as *masculine and feminine* beings and only secondarily as *human* beings” (Pt. I, Par. 2) This differentiation, unfortunately, is the first step toward dividing things by form and function, rather than taking a more holistic or “neutral” perspective. Viewing things as a certain form or for a certain function is thinking in the realm of the conscious mind (e.g., organizing the chaos in a way that makes the world easier to understand, and, by extension, to control). The next step in such thinking is to impose hierarchical values on those functions and forms. Throughout history, man/masculine, noted Cowan, has become “the central point of reference in practically every field of human endeavor”

(Pt. I, Par. 5). Cowan also noted similar things about a heterosexist approach to life, including the the role/use of the animus. Although the specifics of that argument against heterosexism are different from genderism, the logic is quite similar and they need no further explication here.

In a sort of summation, Cowan wrote that the two problems with regard to animus are (1) that of the word itself, it cannot be given new meaning but must be changed, and (2) that of the need to cut through the mantle that has cloaked the prejudices and bad logic associated with using animus. If the term “animus” is dropped, as Cowan has called for, people would be forced to describe things, such as in analyzing dreams, in relation to the dreamer herself and the meaning she has for the image/figure, rather than according to the dreamer’s anatomy. “If we could speak with the precision and specificity of poets and storytellers, we would not have to resort to general, ‘universal’ words which sound learned but say little and mean less” (Pt. II, Par. 16). After all, Beebe found “connection” in the voice and not in the gender or body of the singer.

## 4. Dreams

### 4.1 Messages from the unconscious

A core aspect of Jung’s psychology, also known as analytical or deep psychology, is that our unconscious communicates to us through dreams. Essentially, the unconscious uses archetypes to transmit messages. Jung noted, “The general function of dreams is to try to restore our psychological balance by producing dream material that re-establishes, in a subtle way, the total psychic equilibrium. This is what I call the complementary (or compensatory) role of dreams in our psychic make-up” (p. 34). “The dream compensates for the deficiencies of their [dreamers’] personalities, and at the same time it warns them of the dangers in their present course. If the warnings of the dream are disregarded, real accidents may take their place” (p. 34). What do dreams and archetypes mean?

### 4.2 Dream Analysis

In addition to the nature of archetypes, Jung diverged from Sigmund Freud over the issue of dream interpretation. Freud seemed to prefer free association to access a person’s deeper thoughts, but Jung favored dreams. As noted above, Jung found that dreams contain symbolic images as messages from the unconscious to the dreamer. Understanding those symbolic images is usually not very easy, but dream analysis, as developed by Jung, is a powerful tool to understand messages from the unconscious.

Jung said, “The two fundamental points in dealing with dreams are these: First, the dream should be treated as a fact, about which one must make no previous assumption except that it somehow makes sense; and second, the dream is a specific expression of the unconscious” (18). Thus, interpreting elements in a dream is difficult with a tension between the need, on the one hand, to look at general, collective, archetypes and at the individual circumstances, on the other hand. Jung stated, “The individual is the only reality. The further we move away from the individual toward abstract ideas about *Homo sapiens*, the more likely we are to fall into error” (45). Another point he made: “But if we are to see things in their right perspective, we

need to understand the past of man as well as his present. That is why an understanding of myths and symbols is of essential importance” (p. 45). Further, there needs to be some interplay between the individual and the norms of the society in which the analysand lives. As Jung noted, “In spite of the fact that dreams demand individual treatment, some generalities are necessary in order to classify and clarify the material that the psychologist collects by studying many individuals” (p. 47). As Jung noted, “Although the specific shape in which they express themselves is more or less personal, their general pattern is collective” (64). Again, this is a tension, between the individual and collective, that is a rather delicate, nuanced matter. Some people may see this as support for, justification of, the grand narrative, but as noted above, the collective aspect of archetypes is similar to the basic bodies or instincts we have inherited. They are human tendencies but, like interpreting the dreams, individual in meaning.

## 5. Revisiting the Anima & Values

Going back to Beebe, he noted that “homemade” singers “instinctively key into” the style of singing that *does it for him* but in the case of trained singers “ego-based professionalism starts to take over” (26) and they sing in a manner that appeals less to him. In other words, the homemade singer embodies feeling/emotion, the realm of the unconscious mind, and the professional singer embodies perfection, the realm of the conscious mind. In essence, then, the difference is not between masculine and feminine but between the feeling/unconscious mind and the rational/conscious mind. It is the problem of the pull between humanness and patriarchy, between Nature and thinking, or between East and West.

We now turn to the work of Hayao Kawai in his book titled *Dreams, Myths, and Fairy Tales in Japan*. Kawai had trained in the United States and Switzerland and became a Jungian analyst in 1965. He returned to Japan, where he worked as an analyst, and explored aspects of Japanese values that he had previously avoided. According to Kawai in the introduction to that book, he was seeking a way to merge the two perspectives: the West and Japan. He came to believe that was not possible and concluded that both perspectives had value. The book is about the differences he found.

Kawai wrote, “Jung points out the distinction between perfection and completeness in the ethical dimension” (118). Although Jung was attempting to explain the existence of evil in the world, he somehow connected perfection and completeness to “the distinction between masculine and feminine principles” (118). According to Kawai, Jung linked perfection with the masculine and completeness to the feminine but neither can reach fullness: completeness cannot be perfect nor perfection be complete.

Tangentially related to that is the observation Kawai made that the hero is “completed” in Western stories by the beautiful woman, on the ethical dimension, and the beautiful woman in Japan vanishes, leaving sorrow that completes on the aesthetic dimension. “It is the beauty of completeness” (119). Kawai says that Japanese values are based on completeness rather than perfection, and “there is a strong tendency for Japanese to underestimate the beauty of perfection” (119).

Kawai stated, “it is said that Japanese like imperfect beauty, or that they think the state of imperfection is more beautiful than the state of perfection. I think it is much better to say that



there is a tendency in the Japanese to appreciate the beauty of completeness” (120). He gives a famous Zen story to show what he means and which, I believe, is a nice summary of beauty. A young monk sweeps the garden so it is spotless. The master is not happy. After thinking, the monk shakes a tree so that some leaves fall. The master is happy and the garden is complete. “The garden with some dead leaves is the beauty of completeness. It is better not to call it imperfect beauty. The beauty of perfection is achieved by renouncing everything that is ugly, whereas the beauty of completeness contains things that are not necessarily beautiful” (120).

Although not directly connected to beauty, Kawai told about the Japanese creation story of Izanagi seeing Izanami in the underworld. “That the god saw the terrible state of the goddess shows the necessity of knowing the dark side of the feminine. It corresponds to the fact that women come to know the dark side of men in Western fairy tales” (120). This dark side represents the shadow archetype. The shadow is often repressed or avoided in the West. But in Japan it is seen as natural and accepted.

Getting back to Kawai’s telling of Izanagi seeing Izanami in the underworld, “After seeing the dark side of the feminine, the male and the female make a compromise in the Japanese myth” (120). After this, Izanagi purifies himself in a river. In spite of the fact that Kawai says that making general comments about orthodoxy in Japan is difficult, he tries. “Yet one can say that purity is very important. The purification of defilement carries much more weight than the redemption of sins in ancient Japan” (121). This purification should not be confused with avoidance of the shadow. They are two different things. Purification is necessary to eliminate something unnatural, evil, or dirty that has invaded us. The shadow is a natural aspect of every person, or thing. The shadow “completes” us.

As Kawai noted, completion of beauty can have its “negative” aspects. “The Japanese fairy tales tell us that the world is beautiful and that beauty is completed only if we accept the existence of death” (121). He has shown in the stories he presented that Japanese seem to more easily accept death than people in the West.

Gender roles seem to be more fluid in Japan than in the West. Kawai concluded that “The story of *Torikaebaya* shows that a man does not always have to be ‘manly,’ nor a woman always ‘womanly.’ It is more fulfilling and useful that a man can be womanly and a woman manly according to the circumstances” (125). He drew a parallel between that story and music.

“Mozart is said to have stated that he could hear his entire symphony in a moment. He composed his symphonies to last twenty or thirty minutes so that he could make ordinary people understand what he heard in an instant. Perhaps *Torikaebaya* can be understood as a Mozart symphony. Although it takes hours to read, the entire story can be understood as one sublime moment, a beautiful description of the psyche consisting of innumerable concordances” (139).

## 6. Dealing With Oppression

With regard to oppression, Paul Garon stated that the blues “illuminates the nature of our limitations just as it provides a glimpse of the potential for liberation” (p. viii). He then defined some terms. “*Primary process* refers to the type of mental activity characteristic of the unconscious; *secondary process* refers to more ‘rational’ mental functioning, i.e., those levels of

functioning associated with consciousness, reasoning, and so on. Psychoanalytically, *repression* refers to that process whereby something (an idea, a memory, etc.) is rendered incapable of reaching consciousness. Politically, of course, *repression* refers to various forms of punitive domination and external restraint, many of which, when institutionalized (e.g., in the family), become almost indistinguishable from their psychological counterparts. These concepts will help us understand the blues” (p. 5).

Garon specified that “the present study draws on poetic as well as psychological perspectives, to gain insight into the nature of human creativity in repressive society. Yet the most specific perspective from which I will focus on the blues is the *surrealist* perspective—for it is surrealism that illuminates poetry today and restores to it its fundamental prerogatives; it is surrealism that confronts the whole dynamism of the creative process in a way that goes beyond psychoanalysis, beyond sociology, beyond all academic frames of reference, beyond all mysticism; and it is surrealism that sees a means to freedom and life which is truly livable in the fullest understanding of the poetic act” (6-7).

He continued, “The poetic act contains the necessities of revolutionary fervor which, for humanity, represent indispensable ingredients of the struggle for freedom. For the surrealists, this implies a dynamic fusion between the concept of revolt and the concept of poetry—for poetry is a revolt, the realization of which lies in the restructuring of human thought around the axis of desire, the refounding of analogical propensities, and the destruction of the ideological limitations normally placed on our use of language. Poetry, in the light of surrealism, also seeks to engage the imagination in a constant thrust toward other occluded aspects of reality, and through fantasy—that is, through the irritation of all latent faculties of thought—to awaken us to the immeasurable possibilities that lie before us, but which through the repressive structures of Western civilization are only dimly grasped or not grasped at all” (7).

Garon added, “Heinz Kohut (1957) provides us with a great service when he observes that words and their meaning are comparatively superficial and related to the secondary processes; tone, he continues, is a more primitive quality and more related to primary process activity” (13). And tone, according to Garon, is important to the blues, as is “primary process functioning” (13). “Here lies the revolutionary nature of the blues: through its fidelity to fantasy and desire, the blues generates an irreducible and, so to speak, *habit-forming* demand for freedom and what Rimbaud called ‘true life’ ” (54). (In the previous sentence, he noted fantasy can help to escape the human existence that is tied to “the historical effluvia passed off as everyday life” (54) and shows us what can be.) “That the blues singers present us with a vision not only of our unhappiness but of its conquest as well is a most crucial aspect of the poetic activity elaborated in the blues (84).

At a minimum, suppression of the unconscious mind has been exacerbated by advances in Western civilization, and societies in general. Many times, that suppression has been magnified by societies, sometimes to the point of oppression. Although oppression is a fairly strong word and may bring up images of the Augusto Pinochet regime that began after the September 1973 *coup d'état* in Chile where thousands of people were executed, tortured, and imprisoned, Paulo Freire used a more basic definition. Oppression occurs any time a human is denied attainment of full potential. The solution to oppression is transcendence. Throwing off the culture of silence

and engaging in critical analysis through dialogical examination of things to view them in a new light leads to such transcendence. This is quite similar to the poetry of blues and to dream analysis in analytical psychology, which is aimed at transcendence to a merging of conscious and unconscious minds into a whole human. This is also what Lyn Cowan called for in her examination of the animus (noted above) : unification, wholeness, and transcendence.

It requires a true conversion and a profound rebirth, that calls for camaraderie and understanding of the characteristic ways of living for the oppressed. “One of these characteristics is the previously mentioned existential duality of the oppressed, who are at the same time themselves and the oppressor whose image they have internalized” (Freire 61). Pedagogically speaking, the poles of the teacher-student contradiction must be reconciled “so that they both are simultaneously teachers and students” (72). He is against the banking concept of education. Rather than “deposit” knowledge in students, students need to critically consider reality.

As noted by Garon, music can achieve such a critical perspective and transcendence.

## 7. Implications of Analytical Psychology for Musicking

A number of analysts are trained musicians and/or use music in their therapy sessions. Paul Ashton and Stephen Bloch have collected the writings of such people and had them published in the book *Music and Psyche*. I quote here extensively from the Introduction by Ashton.

There are different ways in which music engages one. Perhaps we can attribute that to different types of consciousness being stimulated. Above and below are two extremes, the spiritual and the physical, and they are stirred by different types of music. Spiritual consciousness is stimulated by the sort of music that evokes space, vacuousness, void; one might call that “meditative music.” It is the sort of music that a mystic might choose to meditate on and is a combination of structure and emptiness, form and formlessness. The structure or form helps hold you while you drift into the formless, listen to God, hear the silent hum of the universe. In order to experience what Lacan called “the Real” one has to let go of the usual structures that defend us against chaos, but if all of one is adrift in chaos, there is nothing left to bring back what has been learned or experienced. As John Dourley has written, the descent into the “nothing” is valueless unless there is also a conscious return from it. (5)

He also wrote, “Music connects us body and soul, and beyond that it connects the chthonic with the spiritual” (10).

Melinda Haas has taken Jung to task for a possible oversight regarding music. “I have always been mystified by the near-total absence of music in Jung’s work. As a representation of culture, as a symbol system, it would seem the perfect vehicle for much of Jungian theory. What follows is my attempt to break that silence by looking at one glorious piece of music through a Jungian lens” (13). She chose Gustav Mahler and his *Symphony No. 9* because he pushed musical boundaries. “The music itself pushes the bounds of the known vis-a-vis tonality, form, and time” (13). Tension is the main method used by Mahler. “In Jungian understanding, the ‘third’

refers to the ‘transcendent function.’ Jung’s theory of the opposites is intimately connected to the development of consciousness. First one relates to a set of opposites by swinging back and forth between them. For example, one side is likely to be held in conscious awareness, while the other lies in the unconscious. Thus they are not both experienced at the same time. From there, one progresses to an awareness of the two poles at the same time, holding the opposites in the tension of consciousness. That tension creates the third, or the transcendent function” (15). Rather than overwhelming, it becomes liberating. “It is my contention that Mahler’s Ninth Symphony is built upon a multitude of opposites and that the sheer number of these sets of opposites seems to depolarize them” (15). This is similar to the unhooking of psychoanalysis. “But also, like psyche herself, it breaks out of the binary ego-world of the opposites and thrusts us into a world outside ego that contains all, that leaves nothing out” (15).

## 8. Of Music Research & Methods

### 8.1 In General

There are a number of techniques that Jung explicated for effective dream analysis that may have a useful role in music research. The first is regarding the manner of dealing with the tension between level of analysis: the individual versus the collective. As quoted above, “The individual is the only reality” (45). However, he stated that he instructs his students to gather as many examples of, ideas about, and generalizations related to dreams and symbolism as possible. In other words, a future analyst should learn about symbolism, as much as possible, but “forget it when actually analyzing a dream” (42). His advice may apply to researchers of music as well. Knowledge of trends and tendencies across groups offers a base upon which to look for or to recognize meanings or values held by an individual, but those generalizations cannot interfere with openness to new values or feelings that an individual might have.

If we go back to Beebe’s cataloging of what appeals to him, we can see a structure for getting at the underlying values. Rather than take his standards as a template, the lesson from his work is the personal analysis. In the way that Jung would analyze every person’s dream in relation to that individual, researchers should look at the individual listener. Each person in a study would be asked to look carefully at oneself and analyze what is going on as that person listens. Then establish some standards for that person.

“It was against the aesthetic and psychological standards set by these four vocalists [Mildred Bailey, Lee Wiley, Ethel Waters, and Billie Holiday, whom he had listened to extensively] that I came to measure every other singer I encountered” (Beebe 28). In his case, he focused on the voice, of women vocalists of popular song. Beebe used introspection to develop self-awareness.

In general, this is raising awareness of musicking, which is antithetical. Thinking, analyzing are cognitive activities, of the conscious mind. Music belongs to the realm of the unconscious. One may believe that we should not think about music but should just do it, returning to the time when the unconscious mind dominated. Unfortunately, the horses have already left the barn, as it were, and closing the door will achieve little. The conscious mind has already become too strong. Rather than fight with or try to control the conscious mind, we should “feed it.” By raising our self-awareness, we gain more consciousness to the point where we can listen effectively to the unconscious mind and musick with more pleasure and better results.

Although Beebe was quite clear that connection was important, he didn't really specify how or why. But the archetype he wrote about is good at relating to people, and the singers evoked that in him; therefore, the connection itself might not be as important as how that connection is made. Rather than connecting on a business/logical/entertainment level, the singers in his article did so on a personal and an emotional level. There was a sharing of vulnerability and integrity in their singing/emotions. Being open about one's life and emotions may be what he found appealing, and what he "learned" from those singers.

Denzin said that many researchers treat musical productions as social facts, even though they are not. Thus, researchers have not demonstrated the 'true' meanings for the audience and the artist, which is a serious flaw in music research. Rather than a one-to-one relationship, Denzin stated that the meanings of creations/productions are interactional, rising out of the interaction between the creation and the artist and the creation and the audience. "The meaning of a popular song, then, lies in the interactions brought to it. Its meaning resides only partly in the lyrics, the beat, or its mood" (351). In fact, "There may be little correspondence between the intended and the imputed meanings" (351). He said that "at best such works [of any musician or group] must be seen as signals or cues" and examined in connection with other data.

In his examination of the need for words in song, Simon Frith has cited Denzin in this regard. Further, Frith has gone through a number of methods for studying popular music and found them all to be limited. In keeping with Denzin's comment about interaction, a cross-section of methods might be best, but the individual audience members need to be at the center of such research. Frith concluded that "songs should be analyzed as dramas not as poetry" (3), which means centering analysis on the performance and its impact. Beebe's perspective reflects that kind of analysis.

## 8.2 Blues

Garon used a psychoanalytic approach to help "understand the various levels of mental functioning and their role in the blues. Symbols are distinct from metaphors, similes, or other such figures" (p. 170). "The blues contains many symbolic references" (175). "This song ["Fishing in the Dark"] provides an excellent example of the various levels of mental functioning [to the unconscious mind, (the symbol of) birth, (the image of) intercourse, or both, but only intercourse on the conscious level] operative in the blues" (177). "The unconscious meaning [of a song] is the *latent content* of the song" (179). The participants, singer and listener, can be satisfied from the latent content of a song, which "should not be underestimated; the latent content of all creative activity contributes in large measure to its capacity to be enjoyed" (181).

William Willeford stated that "The irony of the blues is persuasive, complex, and often highly ambiguous. Blues pathos draws upon experiences of attachment and separation within the mother-infant relationship. While insisting that we know the painful reality of abandonment, deprivation, and constriction, the blues ironically plays with wish, for the delight of play and with the goal of mocking the delusions to which wish may lead. Through their beauty and the energy they generate, the blues reawaken the joy in survival that is the basic form of hope and draw the listener into the blues community of survivors" (258).

As to the mechanism involved in the blues, William Willeford said that "Ironic detachment

may be rejecting, even disdainful, as in much satire. But ironic detachment may also create the distance that allows measured engagement with issues of emotional import, including occasions for grief. That is, pathos and irony are interrelated in such a way that ironic detachment can offer the distance necessary for feeling and can thus help revivify feeling, both as process—the activity of feeling—and as feeling-judgment. Such revivifying of feeling is the restorative, life-affirming gift of the blues” (258).

Daphne Harrison noted in her book *Black Pearls* that connection is important to show the listeners that they are not alone in their suffering and pain. The blues offer a “wellspring of solace and hope” (7). Simultaneously they are expressing/articulating life’s agony and the possibility of conquering it through sheer toughness of spirit (i.e., create and re-create the experiences of life). “To summarize, the blues are paradoxical in that they contain the expression of the agony and pain of life as experienced by blacks in America; yet, the very act and mode of articulation demonstrates a toughness that releases, exhilarates, and renews” (66). A blues performance is a communal ritual to call forth the demons and exorcise they publicly. The blues queens succeeded by dramatizing their texts and performances.

Mark Winborn is a practicing Jungian psychologist and blues lover. He had the following things to say about the blues: “The power of the blues rests in its capacity to transform, at a deep archetypal level, an individual’s feeling states; strengthening one’s capacity to cope with oppression and suffering in life and increasing one’s sense of connectedness and relatedness in life” (71). But, he stated, this occurs on the edge of consciousness beyond ego awareness.

Samuel Floyd, Jr. said “The musical practices present in the ring (see page 75) are all musical tropes that can be subsumed under the master musical trope of Call-Response, a concept embracing all the other musical tropes (as the black literary concept of Signifyin(g) embraces the rhetorical tropes of the dozens, rapping, loud-talking, etc.). The term Call-Response is used here to convey the dialogical, conversational character of black music” (83).

Thus music, blues in particular, offers a way to deal with oppression and the conscious-unconscious split. The weak link in this chain, as it were, is a person’s access to music. Access is determined by a number of factors. The main is physical access. In today’s wired world, most people have access to any music that is available online, which potentially spans the entire range of genres and sub-genres. All one needs is a device and access to the Internet.

The second factor of access lies in the “crossing of paths” between the person and the music. For example, a person listening to a song on YouTube will see a number of referrals to other songs. But those referrals tend to be rather limited in range. So the person would have to actively search for songs outside of the person’s usual range or somehow “stumble” across one.

The third factor would be openness to “new” music. The example of the department head who dismissed rap as not being “worthy” music illustrates how people limit themselves. Similarly, Beebe excluded such singers as Bessie Smith because her diction was less than perfect. He cited the difficulty in understanding, for a “white listener” (30) if the words being sung are not clear: “the challenge of listening to the black drawl of Bessie Smith” (31). Yet the lyrics are only one factor in the archetypal value of vocals as he indirectly noted by citing mostly voice qualities that evoked the anima in him. (See above.)

Ola Stockfelt dealt with the “palatability” dimension of access to music, as in the activity of

the listener. “As long as I listened with dispersed interest, I was charmed by the sound without analyzing the source more closely” (388). He later called it “idle listening,” one mode out of several possibilities. Concentrated listening can be appropriate sometimes, but not always. It’s not the music itself, but the adequacy of the listening mode. In one case, “I measured it [a piece of music] according to norms appropriate to other listening situations and other music. I applied an incorrect concentrated mode of listening” (388). He had paid attention to the wrong qualities, expected ones rather than the ones present, and didn’t understand or like the music. “Hence we must develop our competence reflexively to control the use of, and shifts between, different modes of listening to different types of sound events” (388).

## 9. Caveat about Music

Cook wrote, “You might almost say that music isn’t a ‘something’ until, by thinking and writing about it, we turn it into one. If that sounds a bit paradoxical, the reason is that it is a bit paradoxical” (Foreword). “And in the end, it is largely words that determine what music does mean to us” (Foreword) “But all descriptions of music involve metaphor; it is just that the metaphor is not always so obvious. To see that this is so, just try to talk about music without falling into metaphor” (69). Cook quoted Phillip Brett to say that music, an unmediated communication, is “‘the’ language of feeling’” (126). He then argued that music is both natural and a human construction. Thus, advertisers, “the masters of hidden persuasion in today’s society,” (128) can be more successful by using music. Small stated that to not be consciously aware of music and its relationship to us makes us “vulnerable to manipulation by those who have an interest in doing so for purposes of power, status, or profit” (13).

He then cautions that the word “music” should not mislead us to believe that there is “something ‘out there’” (5) corresponding to the word “music” and it is really “about a multiplicity of activities and experiences” (5) that might not “obviously” belong together. In addition, people tend to regard these activities and experiences hierarchically, as did the department head. Two aspects of the hierarchy that Cook noted are the higher values of authenticity and of being a musician, as opposed to listener. More specifically, “musicianship is the preserve of appropriately qualified specialists . . . [with] composers [generating] the core product . . . performers [as] middlemen, apart from those exceptional interpreters who acquire a kind of honorary composer’s status; and that listeners are consumers, playing an essentially passive role in the cultural process that, in economic terms, they underpin” (17). These are assumptions that, he stated, are difficult to talk about because they are built into the language and seem natural. But “they are all human constructions, products of culture” (17) and are different according to time and place.

Although Small didn’t use the term authenticity, he also noted that hierarchy has become part of people’s concept of music and that people have come to believe that musicians are special people. Small lays the blame for most people feeling incapable of making music on music education. Again, he has cautioned that such ignorance regarding music can make a person vulnerable to manipulation. Similarly, Cook noted that “performers are marketed as stars” (13) in classical and pop music.

As Cook concluded the book, “We need to understand its working, its charms, both to

protect ourselves against them and, paradoxically, to enjoy them to the full. And in order to do that, we need to be able not just to hear music but to read it too: not in literal, notational terms, to be sure, but for its significance as an intrinsic part of culture, of society, of you and me” (129).

## 10. Conclusions

Simon Frith, in particular, has called for investigation into the aesthetics of music with regard to the values people place on their preferred music and into the role of performance. Analytical psychology, developed by Carl Jung, can be employed for such investigation. Specifically, investigators can look at the archetypes that are embodied in various kinds of musicking and styles of performance. More importantly, how do listeners interact with those archetypes? At a deeper level, how do different kinds of musicking serve to “heal” people and to help bridge the conscious-unconscious-mind split?

The above discussion establishes some parameters for such investigations. First, the implementation of analytical psychology, or treatment, is through conversation interaction between the analyst and analysand. Musicking, the performance of music, is a kind of conversation. The researcher would act as the analyst with regard to individual audience members and would look at the “performance conversation.” Second, analytical psychology is based on the idea that there is a conscious and unconscious aspect of human life. After briefly explaining that rather complex idea to a listener, a slightly reformulated version would be proposed. That proposal would be designed to advance awareness of the dynamics of musicking and to allow participants greater advantages in using musicking. Third, Jung’s idea of individuation and related concepts would be explored and adapted to create a more effective model of musicking.

There are some core ideas of Jung’s analytical psychology that need to be rescued, polished up a bit, and reassembled into a model that explains the core mechanisms of musicking. One is the recasting of the feminine and masculine into less divisive and more accurate terms. That the unconscious, and its archetypes, is a core part and a universal reality is patriarchal, heterocentric, Christian-oriented, a bit old-fashioned, and just plain wrong. However, the notion that there is a shared past, present, and future is a key aspect of humanity. That our conscious has, does, and will interfere with that is accurate, and understanding such is vital. Knowing about and understanding archetypes is also vital. Knowing and understanding music’s role is also vital.

The key concepts are the reality of the conscious-unconscious divide and its dynamics and that embracing paradox, tension, and opposites (think vessel) is necessary and transformative. The sum of all these ideas here is that simply enjoying music is a natural, human activity, and please be mindful that performance, i. e. musicking, is the core of music. As simple as musicking can be, a la a solitary flute player, it is also a complex, contradictory set of tensions that center on the relationships involved in a performance, relationships that reflect the values of the people participating in the musicking event.



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### Endnotes

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<sup>1</sup> Beebe borrows the term from *New Yorker* jazz critic Whitney Balliett.