LULLABIES

LULLABIES: WOMAN AND HER MUSIC

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Eleven New Lullabies

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INTRODUCTION

Hushaby baby on the tree top,

When the wind blows the cradle will rock,

When the Bough breaks, the cradle will fall,

Down will come baby, cradle and all.

1.
English. (202)

Introduction.

The Lullaby is a 'soothing refrain or song to put a child to sleep' (1). This is the sort of definition almost any of us might arrive at. Lullabies are, at first glance, without mystery. Most of us - surely all of us - know about them.

Yet lullabies are strangley neglected, both by giant general encyclopaedias (2) and by works dedicated to musical history (3). There is either the briefest mention, or none at all. Few musicologists seem to think they need do more than mention Brahms and his lullaby.

Nursery rhymes, on the other hand, have a larger literature. There are both many collections of them and a few academic studies (4). One can say of nursery rhymes, as we can of lullabies, however, that there is something to them. Their charm can be winning. They can have the some time suddenly moving originality of the speech of the small child, before that originality has been flattened by school. Some parts of some lullabies may even be seen as an attempt to imitate the babbling sounds an infant enjoys in the first year of life as part of his normal development of speech.

The originality of a child's speech presents an enormous challenge to linguistics (or psycho-linguistics) giving rise to hypotheses about 'generative grammar' (5).

At one time it was believed that children simply learned individual words and learned grammar, as one might later on at school. The words could then be strung together, or built up like bricks, one after another, according to the learned rules of grammar and syntax, to make sentences. This was the behaviourist view, based on an atomistic reduction of all learning to the

model of a conditioned response. This essentially "common-sense" view has been overtaken, however, by studies of actual children growing up and of the language usage. Thus it can be shown that a small child can understand a sentence he has never heard before and even make up meaningful sentences he has never heard before. Behaviourist learning theory cannot adequately explain this, leave alone explain the more complex examples that could be cited (6). While there is now no generally accepted 'casual' theory of how children learn to speak, at least we do not cling to a false one. Furthermore, such theories as are debated must explain how actual children actually speak. Tape recordings have replaced the prescriptive texts of yesteryear.

A good deal is known descriptively about the evolution and development of speech however, and the terms of the childs' environment. The language environment is part of what Murray Schafer calls the Soundscape(7). Murray Schafer, a distinguished Canadian contemporary composer, means by Soundscape, all the auditory experiences one may have at any time or place now, ranging from increasingly rare silence, through to the screams of jet aircraft overhead, the pneumatic drill, the amplified electronic musical instrument,human voices and all the rest. As he says..... 'while the voice can be raised to quite a loud level (about 75 dB) at no time can it be raised beyond a level where it might endanger the ear (about 85-90 dB). ..... God was a first-rate acoustical engineer. We have been more inept'. (7) One wonders how many infants now grow up bathed in 'sonic sewage' (7), and howling electronic mush.

Many modern composers are obsessed with the technical, with electronics, with methodology. John Cage, who has written so interestingly about silence (9), could nevertheless offer Murray Schafer a definition of music in the form, "Music is sounds, sounds around us whether we're in or out of concert halls:

Our uniqueness however resides in our being the only talking animals, the only ones with speech, if speech is to be defined in any reasonably precise way. Only the sentimental animal lover would include us with, say, the dolphin. There is a clear dyscontinuity with respect to language, which marks humans off distinctly from all the other living organisms of the earth, however much else we might seem to share with them in terms of limbs, brains, bones, muscles, fluids, cells, or even other behaviours (13a,b,14).

But let us first run through a few of the theories of the origins of music, to see very briefly what has been said about that.

Chapter One

How Music is Possible

Care is heavy, therefore sleep you;

You are care, and care must keep you.

Sleep, pretty wantons, do not cry,

And I will sing a lullaby.

(202)

Thomas Dekker
English

Chapter 1

HOW MUSIC IS POSSIBLE

I take the title of this chapter from a heading in Zuckerkandl's 'Sound and Symbol' (16). His is a beautiful and profound work. He is passionately and brilliantly concerned in asking: what must the world be like, what must I be like, if between me and the world, the Phenomenon of music can occur?

Many writers on music, early or late, cannot help framing in one way, or another, the same question (e.g. 15,17,18,3). Since so many of the answers they find are unsatisfactory to them, it is hardly surprising to come across the remark, "The problem of the complete uselessness of music for 'ordinary' purposes or for survival has given rise to many theories of its genesis ....."(17)

In the main, only musicologists, writing their monumental tomes, spend many pages on the earlier, more philosophical notions (19). In other works it can be amusing to detect a desperate desire to conform to the criteria, that the non-scientific believe have been set up by science, as what constitutes a scientific truth. Some of the works on the basis of music remind one more of elementary books on the Physics of sound (20,21) They leave one wondering why we cannot at least sometimes enjoy a mystery without an explanation; or we are left feeling that such explanations, however sophisticated, seems to have nothing to do with what we feel when we hear music.

To say that the early Babylonians and classical Greeks linked music to numbers and astrology is almost meaningless without knowing how moving as mysteries and ideas the words 'music', 'number','astrology' were in the context of those cultures (22). 'Pythogorean'philosophers conceived the

musical scales as a structural element in the cosmos. The celestial bodies could be believed to have each a muse, or siren on it, singing a unique song, yet all the different songs harmonising with one another. This 'music of the heavenly spheres' was inaudible to all but divinely inspired men (24).

Almost all philosophical, anciently historical ideas, are swept away by Curt Sachs in the first page of his book(3). Come the notion from Pythagorus, Plato, Maximus Tyrius, or whoever, we are simply told "Mythology is wrong. Music is not the merciful gift of benevolent gods or heroes". Neither, we might almost add, is it, as Schopenhauer would have it, the true voice of the Will.

Music has been held to have arisen from an imitation of the sounds of nature, yet there are few natural sounds which possess the purity of sound or the sustaining of vibrations that can make this idea plausible. Running waters, rustling leaves, the sound of the wind, or the broken roar of the sea are only metaphorically music to us. To be sure birds sing and some times perhaps for pleasure alone. We can still ask: why should we enjoy this or copy it? (17) Revesz (20) believed there is no universal language of children's music, no spontaneous generation of music by them: they merely copy their elders (20). Of this negative notion, more anon.

For Darwin it was easy enough and consistent with his biological approach, to link music to mating calls. That is to say, music is linked to sex. Sex for nineteenth century Darwin was, of course, the real raw thing, so to speak, with little of the immense complexities and subtleties sexuality has come to acquire in our own minds, wise long after Freud, to say nothing of the ethologists (14). The commonest criticism of the idea that music arose out of the mating calls of our primitive ancestors is to point out that we could expect some of our ape relatives to show us at least crude examples

of such simple beginnings. As with speech, they do not. Herbert Spencer could not accept any such utilitarian theory as Darwin's as to music's origins. He is one among many, many writers who look on music as "an incomprehensible secret", who is struck above all by "our strange ability to be moved by melody and harmony" (25).

Attempts to explain the origin of rhythm have varied from the mumbo-jumbo of numerologists to various semi-sociological theories. Numerologists often strike one as feeble minded, especially when compared to mathematicians. As a social theory one might cite Buechers'. It seemed to him that rhythm could have first developed as an essential ingredient of work songs, which arose when people worked together on some common task. However, work songs are only found in relatively sophisticated cultures. Several simple primitive cultures lack them altogether.

As for pitch, it is true, as Stumf asserted, that the use of a fixed pitch can enable a voice to be heard at a greater distance than merely using the voice loudly. It can equally be agreed then, that a musical call - like a yodel - carries far (20). Once again, however, one looks in vain for simple primitive cultures which use signals like this. As with the questions of rhythm, comparative musicology cannot support the idea that pitch began in a humble evolutionary way. We again and again came up against the problem that music - even simple music - is really already so sophisticated. Thus to suggest as Nadel does, that music arose as a way of communicating with the supernatural really explains nothing about music's origin. Of course, music and religion, for example, are intimately connected in most primitive cultures and have a long and glorious traditional link in our own.

In fact, most scholars seem convinced that in some way, in times infinitely remote from ours, music found its creation in some way in relation to language.

Perhaps it emerged from "impassioned speech" as Rousseau, Spencer and even Richard Wagner believed (15). Certainly, some kinds of impassioned speech can seem to have some of the characteristics of music. It is imaginable that these characteristics could be abstracted out, or become a song. It is possible too, to seek for music in the tone of language.

Bruno Nettl wondered if the first communications between our earliest forebears was by means of sounds that were undifferentiated, that were neither speech nor music (15). These primitive sounds, however, possessed the three basic characteristics of both music and language: pitch, stress and duration. At this earliest stage, the duration of the sounds would be inconsistent, the stress irregular, the pitch, variable. Nettl remarks that this kind of communication is only found today in the pre-speech noises of infants. He refers to the researches of Heinz Werner on this theme as to music and to Roman Jakobson in linguistics. Both references are rather old, but are classics. From the undifferentiated primitive communication system emerged language, which acquired vowels and consonants as characteristics, and music, characterised by fixed pitch. The time - scale for these evolutions would clearly be very large: "even the simplest primitive styles - those with litany-type forms and ditonic scales - have a long period of development behind them". None of the primitive cultures surviving today, none that have been recorded, can illustrate the origins of music. The simplest are already complex as they accompany religious rites, funerals, dances are whatever in the remotest, least contaminated edges of our world.

And so the endless books cascade about us. Wherever we dig into the past it is in the far end soundless about itself. Yet," At no period of man's existence upon this earth does he appear to have been without music..... never a world without tone...tone.. the gift of life to non-living nature(16).

It is impossible to prove how music became possible through musical history or through comparative musicology - that study of primitive music now called ethnomusicology (3).

But if human speech was originally some kind of chant, which evolved into two different kinds of communication: the language of tones: music; and that other language: words, clues to the past may reside in the present. There can be overlooked discoveries already made and others yet to be made from listening to how the child begins to talk. The 'embryology' of the infants noises may preserve fragments more meaningful than has yet been made plain, clues as definite as the gills the actual embryo has at one stage,physically.

The social situation will of course be somewhat different when we remark on the child in relation to music. All primitive music in the anthropological sense, seems to be linked to magical ideas and relates to a spiritual rather than to a practical world. In that speech makes us human and relates to mind, magic and spirituality can in a sense certainly apply to the way an infants mind works. The human infant, however, cannot deal with a crowd. Primitive music is concerned with hardly individuated people, groups; it is collective and social. The human infant can relate deeply on only the most intimate scale, (26,27). But his world is often much taken up with a kind of magic, and of phantasy.

Another point worth making is that the simplest music, provided for ritual purposes by the hunters and gatherers, the fisher folk and all their scattered relatives around the world, is aiming at meaning not beauty. Rattles, giantdrum beats, shrill whistles, scraping or roaring; the instruments and the sounds they make we can certainly claim to belong to music as much as to ritual. Their meanings belong to the worship of ancient gods however, not to the worship of beauty. They celebrate or propitiate the stars, the earth, the forests or the wind; they sound out

to plead for fertility, harvests, rain (28). That some of the sounds lack beauty need not surprise us. Not all art is beautiful and yet it can still move us. We trust our intuitions that tell us we are in the presence of art (29). Primitive music is almost entirely non-aesthetic (3), but is as authentically true music as Pre Columban art for example - for all its "certain repulsive quality" - is true art.

Yet given that bones became whistles, shells could lead to trumpets, skins can become drums, and all the rest, a new basis is created. Through an enormous evolutionary journey through time, music for magical purposes and strivings is transmuted into a new human need, into our being moved by the magic of some sounds in themselves. We need not be surprised that we are left with feelings of awe and mystery and all the other associations of magic, if the journey was indeed from magical beginnings.

Some of the simplest ethnic groups do not possess any artificial musical instruments at all (29) They can only express their musicality through singing. It is on these sorts of grounds, as well as common sense, that lead most musicologists to believe that the human voice was the first musical instrument.

They remark on two very different ways of primitive singing that can be found in different cultures. On the one hand, there is a monotonous sing-song, where clearly the words are more important than the music. On the other hand, other cultures have a form of singing where the words are subordinated to the force of feeling being expressed - music to express passion. Some more developed singing can of course be found where the songs are less bound to words on the one hand and where passion on the other is more controlled, so that the two simpler styles have fused and become therefore familiar to us and similar to our own.

We can link these observations again to the development of children. Three or four year olds in our Western culture enjoy making sing-song which is impressively close in style if not identical to the sing-song of primitive peoples (30). The musical repetitions of tiny children which can strike us as featureless and monotonous, delights them. It can also remind us of how very ancient are the roots of litany. The melody is perhaps very thin, fragmentary, slight.

The power of such music seems largely to reside in repetition itself. Development of it of course was possible, or perhaps necessary for the very reason that it is monotonous, and so arose verse and response, between, say, priest and congregation or chorus and chorus, or perhaps mother and child.

Chapter 2

Shared Creation.

"- - - - - the basis and material, melody, harmony, for and timbre, come from man's inward creative faculty". Thus writes yet another authority(31). Again, however, as with so many writers on musical creativity and the musical imagination, the modest beginnings in the individual, the constitutional endowment that can lead to magnificent and significant sounds, is hardly touched on. The statement is left philosophical, mystical.

Any reasonable discussion of what human nature is, must always at least consider one polarised theme: seed and soil. What potential lies in the tiny seed? What complexity can grow out of apparent simplicity? The whole gene and chromosome story, the account of how our heredity works, of what our human seed contains, is already both highly complex and incomplete (32).

As to the soil, the environment, Donald Winnicott could assert 'there is no such thing as a child: there is only the child and his mother. This was a child psychiatrists'way of saying what geneticists say. That is, while it is useful for argument and research to polarise, to say seed and soil, in every day reality, heredity and environment inter-react from the beginning. If the infant can be constitutionally creative, it will be negligent then to ignore also the contribution of his environment, which is for a long time, both before and after birth, his mother. It has become fashionable, in our very post-Freudian era to seek out the role of the father and redefine it in a more 'feminine' way (33). Most modern authors, however, reviewing our very divided western societies still detect very markedly different attitudes between the sexes as to almost

every aspect of life (not the least in regard to sex)(34).Male and female roles may have been changing. They have not become identical. Perhaps they never can, in entire detail, or even in general, without delusion, denial and loss. For the very differences can be seen to be infinitely precious (not better, or worse) if only they are valued and receive justice.

We have long gone past thinking that womans' liberation means her striding about in tweeds, out-toughing an imaginary macho-male. We cannot pretend to have gone very far in defining how far roles can over-lap, and where they remain uniquely importantly separate. Men and women still struggle to get past stereotypes of one another. To say "what passed for innocence was simply the image of woman as victim" as Germaine Greer does, is interesting in one context (35). It underestimates, however, the complexity of dominance and submission, the varieties of or mutual inter-independence, explored, say, by Becket in his 'Waiting for Godot', But when "- - - - there occur moments of recognition - - - - - some new insight - - - some area of truth has been seen by each other. In such moments, the barriers are down, the veils of concealment melt,and two people face each other just as they are, without fear and without pretence. There is no longer any question of superiority or inferiority; of dominance or submission; of intelligence or dullness; of giving or taking. Rather is there a recognition of the other as a personality, and therefore of oneself: of oneself and therefore of the other" (36). I have taken this last quote quite deliberately out of context. It originally refers to moments between a patient and psycho-therapist. It seems to me to lend itself to describing possible believable moments between man and woman and between parent and child. These are these moments of entire sincerity, where no games are being played, where in recognising anothers identity one is in no way conferring it and confers it. Recognising entirely anothersidentity is like discovering who you really really are.

Paradoxically differences may be as critical to the truth of such moments as similarities. We are not, after all, speaking of these narcissistic, surely pathological moments, when we have simply projected parts of ourselves into someone else, or have taken into ourselves parts of them, so that then we only look into an imaginary, illusory, mirror; when we 'only' think we are knowing someone else. 'I and Thou' is a relationship meaning the existence of a personal reality at each end of a bond (37). It is concerned with feeling-going-with-knowing, with directness, openess, integrity, the courage to show vulnerability ~~perceived in~~ to another, to be cherish~~ed~~ for one's own.

None of all this is irrelevant to music. In an oft quoted passage, Suzanne Langer (39) says, "The tonal structures we call music bear a close logical similarity to the forms of human feeling - forms of growth and attenuation, flowing and showing, conflict and resolution, speed and arrest, excitement and calm, or subtle activation and dreamy lapses - not joy and sorrow perhaps, but the poignancy of either or both - the greatness and brevity and eternal passing of everything vitally felt. Such is the pattern, or logical form, of sentience; the pattern of music is that same form worked out in pure measured sound and silence. Music is a tonal analogue of emotive life".

It is perhaps in these last few paragraphs that we can find the 'survival value' that is demanded by biologists as the justification of any living characteristic. Music it can be said, justifies itself because it does something special and essential for most humans as we know them. Music can confirm feeling. It can sanction feeling. It can order it, lead it, explore it, exhibit it, draw it out, let it explode, and it must do this in a way not open to us through other means, beyond pictures, or gestures, or words - even though these, too, have their own other, magic. Our feeling lives, then, must be enormously important to our sanity and survival. Few

of us could bear to be hermits. We can remember how only the greatest writers can put into words alone our deepest emotions. How often in ordinary life do we say - in words - "Do you know what I mean?" and we can only hope we have been understood. Our indentities are not, after all, learned once and for ever. We seem to need repeated fill-ups, repeated confirmation from others that we are who we believe we are (39 a,b).

Perhaps some great wound was left when in the remote past the sounds we made split apart. When language first arose, perhaps it was too imprecise: it could not bear the burden of all feeling. Much feeling was left, then, for some kind of music to convey. Remembering our vanity, we need not be surprised that music can tell us not only even wordlessly, who we are, but who we might like to be, our ego-ideal. Music plays with time. It can tell us then also how we once were. It can address and rekindle what Melanie Klein called our "memories in feeling"(40). In the invasion of our 'life space' - that psychological environment we carry each around ourselves (41), something strange can happen when the music sounds. The classical Gestalt psychologists of half a century ago spoke of 'iso-morphism' (42) to refer to the idea of a structural correspondence between an active brain and the conscious content of mind. We may suggest other 'iso-morphisms': between the singer and his song, the orchestra and audience, patterns that are transmitted not merely through time and space, but become them.

Because we are such a clever animal, naturally music will not simply convey naked fragments of incoherent feelings. Few artists, writers, or composers are stupid, nor are their audiences. Our concern, however, is not to vie with musicologists in discussing the use or the evolution of form. We have earlier made reference to just one or two of the numerous standard works that deal, or attempt to deal in a sophisticated way with this sophisticated subject.

We are concerned with beginnings, with first faltering songs, with tiny, but infinitely meaningful excursions into melody, intimate music. That the adult sound-scope should have parts highly organised by brilliant adult human minds need not surprise us.

The perceptive Mary Douglas (in her "Purity and Danger") calls our attention to how "Dirt offends against order - - - - - disorder spoils pattern; it also provides the material of pattern"(43). She does not mention music, or consider noise as pollution; noise is, we may agree, the same as dirt: matter in wrong place. We clean it up when we can. We impose order, pattern. Out of the danger of disorder, we put together, we make purity. It can feel like a moral necessity to do so. In a similar way, endlessly, short sounds have been put in sequences. It has felt a necessity to do so here also. But in art and music, in perceptual experience something different happens, when patterns are made. If lines are put in relation to one another, suddenly a shape appears. If notes are arranged in one order and rhythm you have one tune; give them another order and you have a different tune. The tune is not present in the notes taken separately, but only in the arrangement itself,christened originally by von Ehrenfels a 'Gestalt', or form-quality (44). It is from this given phenomenon, the powerful tendency to see shapes rather than related lines as such, to hear tunes, rather than a mere succession of notes, that our familiar phenomenal world arises. This is our world of 'thing-hood', throwing up all our exquisite, endless,discussions about form. At least half these arguments ignore that we see shapes, hear tunes, are even able to see a succession of still photographs as 'moving pictures', simply as a virtue of the way we are made. Our eyes and ears are put together with our brains, so that it all works like this. Full stop.

The very fact that we tend to experience wholes - shapes, tunes - may have made it harder for us to notice the elements out of which they are made in as 'objective' a way as we notice boxes, cars, hoardings, pop songs,symphonies. In particular, we might call all our compulsions to see 'things' , part of a general drive to see meaning in the world. There are obvious advantages in perceiving a rattlesnake in time, rather than mere tapering lines, patches of colour, an odd rapid series of un-connected percussive notes. An artist has to train his eye to see the surface qualities of the object. ~~In most other contexts, one leaves quickly.~~

Scientists too, have the problem of analysing and identifying the significant elements in complex situations. Science has ended up with a fantastic number of ultimate particles of matter on the one hand, and field theories on the other. Two or even more perspectives may indeed be complementary, as regards scientific thinking, but scientists may need really an adequate psychological theory to show how several views are valid in one human mind rather than mere scientific theories to link scientific theories.

One of the most interesting attempts in art and music to explore the relationship between "rational analysis - - - - - - - and intuitive work - - - - - low level analysis ..... and true spontaneity", which sees "gestalt tendencies supporting reason", is found in "The Hidden Order of Art"(45). Here Anton Ehrenzweig attempted to relate psycho-analytic ideas to the ideas of form. That is to say, Ehrenzweig tried to give an account of very early emotional developments to explain art. He partly used the psycho-anlaytic model of mind to show this. Perhaps one of the intellectual failures of psycho-analysis is symbolised here, for all the stimulation Ehrenzweig gives us, and the erudition he shows. This is exemplified

by his remarks about"ego dissociation", ~~when~~ crudely summarised, the self of a toddler falls apart as part of normal development, according to psycho-analysis.

"The most spectacular phase occurs at the time the child acquires the gift of language around the eighteenth month of life. This critical period falls between the first and second anal stages; it coincides with the phase when the child is most vulnerable and needs his mother's support most. According to Melanie Klein it marks a maximum of sadism and self-destruction in the child's phantasy life" (46).

There is little indication of how an actual mother 'gives support'. Most authorities would choose eighteen months as the beginning of the phase of autonomy in the toddler - the time when he can walk away (39b). As to his language: again, it is generally agreed that the average age of a sudden expansion of language occurs dramatically at twenty months, not eighteen. From two years, we can speak, with Anna Freud, of the "intellectualization of instinct" (47). Abruptly the charming babies we relate to in one way, become little companions who can converse with us and even - sometimes - listen to us - in an entirely different relationship. In most of the streams of hardly verified psycho-analytic ideas, scarcely any note is taken of the actual environment. Sigmund Freud threw out many clues in his productive life. One, hardly taken up by his followers in any practical, or theoretical sense, is his remark " - - - - the ego wears a 'cap of hearing' - - - -(48). Here Freud acknowledges in one mere sentence the basis for the soundscape impinging on the self. Almost immediately he plunges back in his text into the familiar struggles and conflicts his "intra psychic" system describes, with an obsessive concern for the inner world and the unconscious. "The ego", Freud soon states "is first and foremost a bodily ego - - - - the projection of a surface(49).

Then the "Speech area" of the brain is referred to, but left out of any further consideration as regards relating, or communicating. Freud makes it plain as he goes on that the ego, the self is indeed, in his view ultimately derived from 'bodily sensations'. These sensations are - - - - - 'chiefly those springing from the surface of the body'. Since Freud began his career as a neurologist, it is quite striking how he plays down and neglects those parts of our nervous system that place us physically in the world. As regards perception conscious or unconscious, a special part of our inner ear informs us about up or down, or our rotation; the relation of our limbs to our trunks has its machinery. As to distant objects, we hear them, or see them. In each case, a large part of our brains devote themselves to this. Like most animals, we sense the world and literally our position in it, through a highly evolved system of nerves and special sensory organs. All these surely go to putting ourselves together. The self is not simply and only based on what our skin once felt, or our orifices - ~~our~~ mouth, ~~our~~ anus, ~~our~~ vagina or penis. It can be agreed that it has been helpful to be freed from the sexual taboos of earlier times by the influence of analysis. It can be agreed that to gain influence, ideas may have to be initially overstated. Now the points have been made, but continue to be over-made.

The self has primitive roots and can entertain primitive phantasies of the kind Freud write of, or Klein, or Ehrenzweig. But there is also that 'interactional', inter personal aspect of self (39a,51), the self that is confirmed by recognition by another self, or denied by another self. The ego, after all is the part of us that meets each situation. Part of the ego may be born of conflict. Part without doubt is not(52). Part arises from within us. Part from between us.

The 'Hidden Order of Art' as Ehrenzweig calls it, may be much less the product of phantasy, than he asserts. Phantasy may merely accompany

an order of art - or music - that arise from our logical communicating selves. Not the least valuable aspect of order is to be found in the concept of the 'self-directive function' of speech, first described by Luria (53). This notes how childrens' behaviour improves with the acquisition of language, particularly that part of language which is reflexive, addressed to self.

There are parallels in music in that it can order our feelings as well as strike our intellects. Linking speech and music, we can remember the stutterer, who no longer stutters when he sings.

Our focus can usefully remain on observable events in the outside world. There are still things in it, which can correct the constructs that remain to be agreed upon as to the working of our inner world. The outer world seems to provide little interest for the psycho-analyst when generating theories.

Yet, in a chapter on 'Wastage of Ability', Douglas, writing of children, can say "if our aim is to preserve the pool of talent it may be more important to improve the level of teaching in the primary than in the secondary school. The problem goes beyond this, however, for it is likely that in the pre-school years the mental development of many children is stunted by the intellectual poverty of their surroundings".

Of course birds sing and in a way dolphins and other lovely creatures communicate. Only humans have language, however, or music in our abstract way. We will see how language and music first appears in us to link our inner worlds across open spaces that would be otherwise a void.

Chapter Three

Sophisticated Babies, Versatile Mothers

Lu-la, lu-la, lu-la, lu-la, by by,

Didja want the moon to play with,

Or the stars to run away with?

They'll come if you don't cry.

(202)

Black North American.

Chapter 3

Sophisticated Babies, Versatile Mothers.

"In most societies over the world infants sleep in the same bed, or on the same sleeping mat as their mothers - - - - - - In slightly over half of the societies of the world the husband sleeps either in a bed in the same room but at some distance from his wife, or in another room"(54). Is this a result of the macho-male forcing his wife to take on all the parenting - at night at least? Or may there be other factors at play? We cannot dismiss so many societies as simply not being as liberated as ours. Perhaps there is such a thing as being free to be nearer to instinctual life. There may be natural reasons for these habits, which cannot be accounted for only by it being convenient for breast feeding in primitive cultures. Breast feeding, to put it differently, may not be the only thing a woman can do that a man cannot. Less complex - and less confused - cultures may accept natural, biological links without our neurotic questioning. But question we must, since individuals in our western societies hardly know what they feel is natural anymore.

At the same time, we cannot afford to romanticise about primitive cultures, which can be as cruel and stupid as ours in different ways.

Until the twentieth century, most societies, including ours, believed that babies were born deaf mutes. Many cultures round the world still believe this, so that there, mothers do not bother to talk to their infants.

Babies we know now, are very far from being deaf mutes. The more babies are studied, the more complicated do their abilities appear, as we learn to discover things about them, rather than blindly assert they are this or that.

Indeed, babies respond to their external world even before they are born. That is to say, the fetus responds not only to sounds, but even to touch, to pain and, surprisingly enough, to light. Sound, light, pain and touch make him move. The womb is not dark and silent (55)(56).

The inner ear has become fully developed by half way through pregnancy. Many different kinds of sound will lead a fetus to move. Loud music, or sudden bangs make him move. Both very high frequency sounds, or very low, beyond our, born, normal hearing range affect him, high making for movement, low for stillness.

Around the womb the closer sound environment is not a silent one of course. There is the mothers' heart beating away and the variety of tummy rumbles of the mothers digestive tract. It has become widely known that tape recordings of an adult heart beat, or tape recordings of sounds from within the womb, soothe babies.

As to rhythmicity, rhythmic movements begin from only about seven weeks after conception, several weeks before a pregnant woman feels them in her. The movements, which Valman describes as 'slow squirmy ones' and 'rhythmic kicks', increase when the mother is emotionally upset. Cycles of stillness may be linked to when the fetus sleeps. Further along in pregnancy, the fetus sleeps when the mother does. Apart from the rhythm of the mothers heart, there is the heart beat of the fetus himself, which starts very early in his development, the twenty fifth day, when he is only the size of a pea.
With all the other rhythmicity, rhythm seems locked in to living long before we are born. Even our first few cells divide simultaneously, following a clear rhythmic pattern (55b).

The new born baby can see and hear and feel pain. He is frequently entirely awake in the first hour of life, looking round at the outside world for the first time. He can focus his eyes on his mothers' over a distance of about ten to twelve inches - the distance he would be from her eyes while suckling. He dislikes bright light and can already show preferences for shapes and patterns. Thus his visual perception is quite sophisticated from even within the first sixty minutes of life outside the womb (57).

As we have said, neonates are neither blind nor deaf. Noise makes an infant jerk his arms and legs, or blink, or take a breath.

In particular, it has been shown that the infant more reliably reacts to the higher pitched voice of his mother, than to his fathers' voice. Often mothers instinctively pitch their voices higher.

An interesting film made in Scotland showed how a kind of dancing relationship builds up between a mothers voice and her infants' tiny movements, each subtley, sensitively, picking up the others cues (such behaviour was called 'mirroring' by Winnicott).

We are mainly concerned with the relationship between sounds and the infant. Babies and mothers attach to each other by several means, of course. Eye to eye contact; the mothers early finger-tip exploration of her naked infant, if she has the opportunity; her very anxiety over his care and survival; his ability to mimic from earliest days, which can set up a dance of feeling between him and his mother; nearness and body contact (particularly breast feeding); the unique smell of the mother (as Freud also believed): all these bond infant to mother, mother to infant. If only the mother was loved herself as a child, these are the things that will both form and release deep, uncomplicated love in her for her child and love in her infant for her. By analysing the elements so far identified that contribute to bonding, it can be seen that there is no mystical tie, no profound instant maternal, or infant love, invariably present from the moment of birth, however eager the anticipation. Indeed, many women can be surprised not to find strong affectionate feelings in themselves at first. And others, who were not all that pleased to become pregnant, can be surprised as they find affection grow in them through time and these things.

It is important to set such observations in the context of current times and pre-occupations. There is all the often passionate liberation literature concerned with womens' identity, in which more and more valuable observations are made. The observations, because they are made by women themselves, have often a special validity. They often verbalise experiences men have been quite wrong about ~~in their writing~~ when they wrote about women.. Not the least in

error is the orthodox Freudian view of woman as a mere castrated, low energy, mutilated version of a man (58). I have no wish to let "a bogy of mother deprivation..... loose" again(59). What is being described is, as far as humanly possible, based on 'biological', or 'ethological' evidence. It is concerned with the creation of unique relationships in a special case - where there is a new life involved in a particular stage of a womans' life. In so far as it is news as a description, it would perhaps be for the woman having her first child. Such experiences and even most of what mediates such experiences, will be familiar to many mothers of several children. The emotional vulnerability of the infant is really now beyond dispute, as is his incredible ability to learn to attach to his "care-taker". It just seems to be a brute fact that this early care-taking is best done by women. It is they who can nurture 'basic trust' (39b) in an infant, which is the seed of the confidence in a person to face a life-time.

The texts that have devoted themselves to the evolution of personality, of self-hood in the child, have almost always made a damaging muddle over two critical issues. One is about handling the childs' vulnerability; the other, a linked theme, is about woman as person, as apart from as mother.

Firstly, it has been very widely misunderstood how important it is that the infant and small child should have other people to relate to beside his mother (26,27)(60). She is importantly his first 'object-relation'. If she allows this to be too exclusive, guided by some strange theory of providing continuous maternal care for too long a period, it will be both exhausting, even boring, for her and dangerous for her child. For example, should any sudden separation come about, there will be no prepared fall back position, no familiar reassuring figure to take over. Only trauma could result.

Common sense urges dilution of the relationship to some degree after the first few days (60). It was felt impossible to touch on the early development of children without briefly mentioning this point, so often misunderstood. After all, in all time past until this contraceptive age, children mostly grew

up in extended families. There were older sibs, aunts and uncles, grannies and all the rest to take a turn. Part of the contemporary problem for Western woman is to resist what Henry Kempe has called the "Maddona Complex" (61), that impossible social pressure that carries with it a perception of an eternally loving, ever present, ever patient mother, who is not a real person at all. Her origin can be ascribed to sentimentalised religious pictures, idealised fantasies of mothers who never were; the mother longed for by the immature.

This leads back to the second point: woman as person, as apart from woman as mother. In a neglected classic, George Kelly (62) remarked on the perfectly normal multiple identities humans possess. Thus a woman can be quite naturally, from moment to moment, a daughter to her father, or her mother, yet also a mother to her own children, a sister to her sister, or to her brother, and so on. All this is, in a sense, a 'seamless' series of experiences with a pervading continuous feeling of 'me-ness'. Yet in each relationship - which has all its' equivalents for any man of course, different associations, feelings, attitudes, memories and even a very different vocabulary become available. These notions were later seized on and developed, by Ronald Laing, in his attempt to bring a long tradition of European Existentialism to the Anglo-Saxon pragmatic world. (63).

It still seems useful to remember Eric Berne and his 'Games People Play' (51). The jacket of this book indicated quite brilliantly, by a mere set of coloured circles how any adult may relate to another person as child to child, as child to parent, as child to grand-parent, or adult to adult, or parent to child. The book itself made clearer, I think, than previous psychological approaches to personality had, how we adults contain the relational possibilities of the child we once were, and we still contain in the form of memories, conscious, or unconscious. We can still sometimes be immature, child-like, or childish. In some contexts, this means we still know how to play, to have fun, to let go or even charm. In other contexts, to be

childish can madden our adult partners, be boring, be stupidly inappropriate. The child in us perhaps has its' greatest value in lending us a bridge to an actual child, for empathy, understanding; it is one of the bases for our identifying with children.

George Kelly explored, as have other authors, the interesting evolution of our identities in these role-senses. That is to say, we are in a dependant role in relation to our parents, when we are children. They, of course are parental to us. Yet our games of 'mummies and daddies' then, are not only games, in our roles as children. We learn how to be eventually parents also in our childhood through our experiences of being parented(61). This sustains us when we become parents to our own children. In many cases there is, much later, yet another role-reversal, when we become parental to our elderly parents. Lidz (64) shows in great detail in his important book on the Human Life Cycle, how dramatically our roles in life change - from baby-hood, to childhood; from adolescence, with its 'negative identification'(39b), where a parent is taken for a time as a point of emotional departure; the onset of 'genital' sexuality; adult hood and marriage; the complexity of the family and so on. Yet through it all, struggling through crises of identity and the multiple periods of special vulnerability, and challenge we have always felt a me-ness. Perhaps this illusion is even re-inforced by all that falls upon us through the normal crises of being at all.

The major point I wish to make is that adults have normal multiple roles available, each developed to such a degree, or surviving to such a degree, that it is justifiable to say we each have multiple normal personalities. We have learned that these and our individual psycho-sexual identity are largely learned attributes (65). If our parents have begun to bring us up as boys or girls, whatever our true genetic sex, within a year or two it becomes almost impossible to change the acquired sex-role identity given by them. Again, whatever that identity is, it will feel the most natural to us. Yet we are

more than this, we contain more than one person.

It is perhaps because we have not thought enough about the obvious, that we find so much literature stressing the high value (in Western eyes) of individuality, of the integrity of the personality, as though each child was only one thing: a child. Yet even within the womb, the fetus has been in an extraordinary communicating 'social' situation. Within a few extra-uterine months, there are 'object relations' to consider in the baby - how he feels both about those caring for him and himself. By adulthood, women and men have many programmes for different potential behaviours intertwined within. As we have seen: there is relating to self; to another dependantly; to others parentally; to some tenderly, yet without sexuality; to others erotically; to some superficially; to others deeply. Each of us can be very different in our styles, our expressions, our gestures in the one situation, or another. Our name, in a sense, is simply a label summarising all the people each of us is.

Another way of looking at this is to be found in the often very witty, yet touching literature on 'scripts'. Here our various ego states are looked on as "coherent systems of thought and feeling manifested by corresponding patterns of behaviour".

- - "Each human being exhibits three types of ego states - the Parent (derived from our parents); the Adult, in which we appraise our environment objectively, and calculate its possibilities and probabilities on the basis of past experience; and the child, who feels, acts talks and responds just the way he or she did when - - - - a child of a certain age - - - anywhere between two and five years".(66) It is important, as Berne says, for an individual to understand his Child," - it is going to be with him all his life, but also, it is the most valuable part of his personality". The child in us, alas, can be rebellious, or confused, or sad.

The 'Games' Berne describes (51) - 'Life Games' such as 'See What You Made Me Do', or 'Marital Games', such as 'If it Weren't for You' and all the other games ('Look How Hard I Tried', 'Why Don't You - Yes But' etc.etc.) — all have horrid familiarity, when we read about them. No wonder, 'what Game do you think you are Playing?' is a figure of speech in everyday language.

"Games, however appear to be segments of larger, more complex sets of transactions called scripts - - -, by nature recurrent, but not necessarily recurring since a complete performance may require a whole life time" (67).

Here again we have touched on our multiplicity in our selves, but from sources psychiatric, concerned not only with how we are put together, but also with how we may fall apart. There can be wars within us between our 'parent, adult and child', and in particular, wars made more intense within our interpersonal relations. In our 'assertative mating' in which like marries like, all kinds of unconsciously collusive interactions between two people can transpire.

But all that is another story. I have reached for these examples simply to illustrate our multiplicity of selves as graphically as possible.

In some of the older psychiatric literature, there was great interest shown in double and multiple personalities (68). These were, however, again quite abnormal personalities, which did not consciously articulate with one another, since they were dissociated parts of the total personality. We are looking at the ordinary mortal at large. He or she can potentially be largely conscious of how differently he or she thinks, or behaves, or feels in one social situation or another - simply by taking thought about it. The different selves obligingly line up appropriately in us and are used without effort on our part. Eliot Thomas, the philosophical biologist writes with characteristic charm about it in his ' The Medusa and the Snail'.

The commoner lay term 'split personality' for the pathological form is often muddled up with schizophrenia in the public mind. This is quite

wrong (69) ~~But I believe~~ There is a need ~~nevertheless~~ for such a term, for normal/non-sick use. ~~But~~ persistent ~~raising an~~ interest in/the theme ~~it on a large scale~~ has a give-away aspect. I believe the ~~"- - - - - literary interest.~~ "There are many novels on this theme", kind of statement (70) has more than one explanation. On the one hand the idea of a 'split personality' offers an obvious field in which to explore those battles between good and evil, goodies and baddies, beloved by us all. We can experience the usual vicarious gratification in identifying with the wicked, enjoying in illusion the suspending of the super-ego, experiencing in imagination a ruthlessness we cannot indulge in in everyday life. The goody in the text reassures us that all will be well in the end. This is the entertaining side of a schizoid way of thinking (69). We can be omnipotently good and evil, without harm. Twins, one as hero and one as villain, offer in many imitations and derivatives from "The Man in the Iron Mask", an archetype of the genre. In fact through such identifications, via the scripts that then stir in us, the Life Games, Sex Games and all the rest we respond to in the cinema, in the theatre, reading novels which move us: all became alive because each one of us is plural. We are plural not merely along the axis of good and bad, but in all those other identities we have touched on. This can be seen partially and potentially in the literature of psycho-analysis in such statements as "As Freud Developed his theory, the internal representations of the patients family gradually came to assume major importance - - - - the dichotomies of internal and external, intra-psychic and interpersonal, individual and familial are largely in the mind of the observer(71). In general however, Psycho-analysis has failed, when attempting to move its institutionalised theoretical thinking from the individual on the couch to the person actually in a family (72). The texts of analysis had become too sacred, the technique too ritualised, the mythology too unbelievable, as other ideas emerged in our culture, ideas which cannot, by their very nature, be reduced

to the psycho-anlaytic framework. The further exploration of consciousness by existentialists is such a force. The 'family injunctions against', which R.D. Laing describes (63), fit in with the ideas of games and scripts and could only be deformed by being re-interpreted. The 'mental mechanisms' (73) - projection, denial and so on - perhaps usefully survive, moving less unconsciously into the inter personal arena. They are in the language. Over twenty-five years ago, Titmus (74) described how the extended family had largely come to an end and that a woman might spend only some fifteen years of her life in child raising. This was the combined effect of contraception and womens' greater expectation of life. With some variation, the trend continues (75).

When the struggle for existence depended on brute strength, the stronger male had an obvious advantage over the female. When almost all of a womans' life was taken up in childbirth and child raising she was [redacted] at even a greater disadvantage in relation to the male. Limiting motherhood to only a part of her longer life therefore throws up more insistently than ever before: what else to do? The tasks and role of a mother are diffuse and continuous. Professional lives and interests require usually a concentrated focus. The two roles can easily be in conflict. The Shakespearian 'Seven Ages of Man' however, suitably adapted and updated suggest that any philosophy of life needs to be cast to take acknowledgement of a variety of identities, of ways of being and existing, all authentic, each important, but one or another relevantly dominant only at an appropriate part of a life cycle.

The main thrust of this chapter has been, in a sense, to escape the legitimate wrath of some women liberationists. That is to say, I wished to illustrate, equally legitimately, that in describing the mother-infant relationship, there was no trying to set any clocks back. For now we have " - - - daughters who grew up with the rights the feminists had won ---- (who)

could not go back to that old image of genteel nothingness, nor did they have their aunts' or mothers' reasons to be angry copies of man, or fear to love them" (76). Betty Friedan, whom I have just quoted, perhaps had to overstate her case to make her point. Her masterly criticism of the Freudian view of woman is a classic.(77) She writes, however, largely of woman as Adult.

Our concern is to notice that in one part of a womans life, when parenting, her physical and emotional endowment has a special value. If we are interested in values and meaning to be found in life, here are then other high moments of authenticity. "Human life is not authentic unless it is lived in terms of self-transcendence" (78). In these words, more than woman as Adult is to be found.

Chapter Four

The Voice

Sleep O babe, for the red bee hums,
The Silent twilights fall,
Sheevra from the grey rock comes
To wrap the world in thrall.
M'leanabh thu, my child, my joy,
My love and heart's desire -
The crickets' sing yon lullaby
Beside the dying fire.

Dusk is drawn and the Green Man's Thorn
Is wreathed in rings of fog.
Sheevra sails his boat till dawn
Across the starry bog.
M'leanabh thu, the faery moon
Hath brimmed her course with dew
And weeps to hear the sad, sweet song
I sing, O love, to you.

Irish (The Gartan Mother's Lullaby)

Chapter 4

The Voice

We have said that the fetus reacts to sounds and that when he becomes a baby, he prefers the sound of a woman's voice to that of a man. He is soothed by organic rhythmic sounds, such as a heart beat, and by womb-noises.

What of the infants' voice? To begin with of course, he can only cry, a signal difficult at first to interpret. He may cry because he is hungry. If he is cold, he is more likely to cry for minor other reasons, though not from coldness as such. He prospers best generally when warm of course. He can feel twitchy and if this happens as he falls asleep, he may twitch himself awake again and cry. Oddly, a grubby nappy as such is not a cause of his crying, since being picked up and re-arranged quietens him by themselves. Again, he is upset at losing the contact of his clothing on his skin. Pain will obviously bring tears and so will a variety of too-fierce stimulations - bright light, loud noises, or whatever. Sometimes he simply needs rocking, or cuddling. Handling him, like holding him, can sooth him.

We remarked on his response to the human voice. It seems clear that this is quite a different response from that to any other sound. It is not learned. It is the way he is made. He also seems to be innately able to be calmed by music and rhymic sound. It is the sound of the mother's voice alone, however, that within four or five weeks will both make him smile and babble. This learning about voices is fascinating. Penelope Leach, in her brilliant book on babies (79) quotes experiments illustrating how quickly mothers on a maternity ward learn to recognise their own child's cry, many within fourty-eight hours, by voice prints, if you like. By the fourth week he can begin making sounds that are not just related to crying and by a couple of weeks later, syllables appear, especially when he is spoken to. This can be almost like a conversation, though he has no words yet. It is about now that he has also become intensely interested in the human face, searching, making eye contact, smiling. But his social responses, let us remember, were first elicited by the human voice. His smiling, dramatically intensifies his appeal.

As to a baby crying, it is worth recalling Winnocott's interesting classification (80). He believed there are four kinds of crying: from Satisfaction, Pain, Rage and Grief. Thus crying as an expression of an infant merely exercising his lungs, can be the noise of satisfaction. The cry of pain is self-explanatory. It is different from other infant crying and the kind most likely (almost invariably) to wake his mother from her sleep (79). Hunger can feel like pain to the infant, and Winnicott saw the basis of fear as pain (fear of falling, or of being wet, because it means being stripped of a valued textured touching and so on). As to anger, even skilled mothering cannot always immediately discover the child's needs. It is only a hopeful baby, who can

demand justice so loudly. Typically, Winnocott looks at angry crying creatively (and with truth). While the baby when angry feels omnipotently dangerous and destructive, the care taker remaining calm, does not "muddle things up by acting as though the baby was really dangerous".

It is when we turn to grief that we find particularly striking assertions ....."grief implies quite complex goings-on in the infant's mind..... the sound of sad crying .... I think you will agree has a musical note in it. Some people think that sad crying is one of the main roots of the more valuable kind of music. And by sad crying an infant to some extent entertains himself. He may easily develop and experiment with the various tones of his crying while he is waiting for sleep to come ..... A little older, and he will be actually heard sadly singing himself to sleep ..... tears are healthy both physically and psychologically (81) ..... the expression of gratitude and repentance."

Perhaps all this sounds too complicated to be true, yet one at this point must turn to life experiences and to one's own empathic system. If one has heard a few babies crying in one way or another, cannot one match the above description to what one heard and felt? In such a situation, the infant cannot tell you how he feels in any other way. And you cannot name these feelings except by noticing what these cries make you feel. Again, it is worth remembering the fantastic passions of infants. They feel with all their being. They are 'in their bodies' in a way no older child is again, until, perhaps in adolescence, when physical 'self'-consciousness floods back. The feeling of arms, of reaching, or hitting; a feeling of legs kicking in joy, or anger; a sticky feeling of skin perspiring, from all the hotnesses of feelings; feeling of mouth drying, of sucking; strengths and weaknesses, safeties and dangers; the feeling of gut; empty, persecuted; or fullness, dreamy, sleepy; or gut emptying blissfully; and breathing - breathing in passion, loving and gasping, or hating or fearing and gasping. But no words; only swift, powerful tides of feeling. Yet there can be, between passions and before passions, other feelings: Le Boyer describes a new-born child: "And a miracle - the child opens its eyes wide. This first look is unforgettable. Immense, deep, grave, intense eyes say "where am I? What has happened to me?" We feel in this baby such utter concentration, such astonishment, such depth of curiousity that we are overcome ..... a person is there". (82) This'person' can already smile transiently. If cryi ng, he may cease crying when his mother speaks to him. He has heard her voice in a foggy sort of way for nine months already: it is not entirely new to him. The new things are things like cold, bright light, hunger, loud noise, separation, physical insecurity in space, or safety in being held, or wrapped up in a cot. Holding and handling.

As we have said, infants cry in various ways. Sound spectographs can analyse and identify the different cries (83). There is then even in the first three weeks of life an infant's repertoire of cries. At about four weeks, "gurgly googly noises" (79) can be made, as apart from crying. As we have said, by about six weeks, sounds that can be described as syllabic can also be made, among the gurgly googly noises. And it is then that some babies can enter into a dialogue with their mother. Even though the sounds the infant makes cannot fall within any reasonable definition of words, they are clearly communicative and vehicles of feeling. It seems fair also to say that the infant is playing, that this is one of his earliest games with his mother. If she joins in, she is likely to modify her own speech, so that much of it on each side may sound like baby-talk.

This game of sounds is played in a very special place, which Winnicott called 'The Place Where We Live' in a popular account and 'The Location of Cultural Experience' in more technical, psycho-analytic writing.(84) He meant by this, that play and cultural experience is, when we look at it closely, really not entirely inside us in our inner world, nor entirely outside us in the environment. It seems to occupy some kind of other space, a third area. This area he thinks of as a potential space between the individual and the 'environment'. If the individual is an infant, the principal part of his environment at first is his mother. The space thus exists potentially between an infant, who has, as yet, little or no idea of himself as a separate, autonomous person and his mother as another. The mother, by meeting so many of his early needs, does not let him become challenged, or overcome by his actual almost total dependence on her. Thus he can safely sometimes feel omnipotent at the start of his long journey of self-discovery. He has yet to learn the difference between the 'me' and the not-me. His mother feels mostly like merely another aspect of himself. The potential space depends upon his experiences leading him to trust the situation, so that he feels safe putting out his 'me-extensions' into it ("at the interplay between there being nothing but me and there being objects and phenomena outside omnipotent control").

This account clearly sees cultural experience as having it's first beginnings in "creative living first manifested in play". Peter Brook seems to be using a similar idea in his profound book on the theatre: "The Empty Space" (85) "I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged". Brook, in discussing his experiments in theatre, at one point in working with actors towards different wordless languages, (86) speaks of moments for an actor when "a gesture or a cry becomes like an object that he discovers and even remoulds". Clearly these are poetic, imaginative ways of trying to catch the wordless moment in words. Yet in feeling terms,

such words can strike us as true. For an infant in dialogue; for a child playing with leggo, or mere pieces of wood, or empty tins; for the adult actor entering a watched Empty Space: each is in a special place, not unknown to any of us. It is an accommodating place, able to accept the magical presentations of the imagination, always large, or small enough, for whatever we are large, or small enough to be putting into it. 'A gesture or a cry' on a vast vigilant stage. Or cooing and chuckling, held in firm arms. If this area is part of the ego, it is not part of the body ego, not part of body functioning, but of body experiences.

Again, Winnocott, in his own way, describes the infant, exploring minutely his mother's face, staring at each feature, moving slowly from feature to feature, but always coming back to look at the mother's eyes - as 'mirroring' (84). This behaviour, which includes smiling (at least fifty per cent of babies achieve this by six weeks) is also when the kind of dialogue with the mother often begins. Winnicott asks, "what does the baby see when he or she looks at the mother's face? I am suggesting that, ordinarily, what the baby sees is himself or herself". Winnicott means by this, that the responsive mother reflects back with her face things emotional, to do with her mood, with having her child. " .... the mother is looking at the baby and <u>what she looks like is related to what she sees there</u>" (his italics). Thus there is "a two-way process in which self-enrichment alternates with the discovering of meaning in the world of seen things". Later the child will get a feeling of self from the face of father, from siblings; still later the feed-back in the family will be from attitudes.(84)

What is striking about the above account is how the voices of the infant and mother are left out, particularly when there seemed such valuable insights given by the same author earlier, when he discussed the different ways a baby can cry. The Soundscape includes human voices which are highly significantly for the young. The importance of the language environment figures prominently in all the many serious studies of child development now to hand (56, 87). Not the least important issue is how impoverished an individual can become, both as a personality and as an intellect, who lacked an adequate quality and quantity of speech around him before he ever got to school (88).

There is no reason to suppose that the ideas described in relation to play - the 'potential space' - are restricted to visual images alone. This is why we have linked the infant smiling response data to the equally scientifically based 'dialogue' data. And it is relevant to note, as an extreme example, that the deaf infant will not only fail to learn to speak, unless he gets early, special help. His audile imagery as he grows will be impoverished: this we might expect. But his visual recall is also affected. Intelligence, social and emotional development will all be retarded. (89) Surely speaking and hearing are vitally relevant to attachment, to relationships, to mental health.

Why, when psycho-analysis has such a huge, sensitive literature, has the subject of language as part of development been almost entirely left out of it? This is particularly ironic, since the current intense interest in developmental psychology as a whole (regardless of type of approach) springs mainly from the focus Freud and his followers put on the long term effects of early influences on the individual (90). Freud himself was a superb writer, both with a gift for and an obsessive interest in words. His 'The Interpretation of Dreams ' (91), as one of the many examples one could take from his works, could be chosen as a work on linguistics, or meaning, apart from the profound psychological insights it offers. Indeed, it can be seriously proposed that the whole of psycho-analysis is concerned with semantics (92).

Freud considered his work on Dreams his masterpiece. We might agree on this. He could assert that dreams constitute the "royal road to the unconscious". Yet there's the rub. We do seem to dream every night, even if we do not always remember our dreams (93), as Freud amazingly held (in an era when the technology we now have to prove this, did not exist). But what of the problem of what Freud called the 'representability' of our experiences? As Freud says, "A dream thought is unusuable so long as it is expressed in an abstract form". The assumption basically is, however, that every and any experience can, through one subtle path, or another, find its way into the pictorial language of dreams. There is scarecely any further consideration of "unusuable dream-thoughts", Indeed, the very term begs the question.

The "reductionism" of psycho-analytic theory, the use of the Procrustean bed, is as well illustrated in the 'The Interpretation of Dreams' as any where else in Freud's writings. From this work, as with the rest, on one side glitters the fantastic, original penetration of a mind of towering genius; on the other side, the synthetic meta-physics arises simultaneously. The Pictorial language of dreams is, as it were, made to bear the burden of being the definitive language to describe all human nature, even beyond cultural differences, and beyond words. Yet without words, we are just another animal. Our music, too, is really as strange and unique to us as our speech is.

All this is ironic since Freud, as a product of his culture, ignored the fact that the ~~production~~ creation of a 'Weltanschaung' - a world philosophy - was almost obligatory for any thinker in his time and in his place. Such a felt-obligation can unconsciously lead ideas far beyond the facts started out with: monopolistic sexuality, the Unconscious, Death Instincts. One can fear that in the current strong tide against psycho-analysis in psychiatry and clearly also in the women's liberation movement, the insights, the concepts of the mental mechanisms identified and much else may be lost. The objections to psycho-analysis are surely to be found much more in the narrow views of human nature it holds, than in it's more purely clinical aspects, where one profound observation follows another.

It is a cliche to remark on the influence psycho-analysis has had on twentieth century thought. It is interesting to note how convincing much of this influence has been on the appreciation of visual arts. It is perhaps beyond dispute that the analytic concepts of an unconscious mind, condensation, displacement, over-determination, symbolization and so on proved invaluable in trying to go deeper in art and literary appreciation and criticism. Many sexual wishes and fulfilments can be identified in much art. It goes beyond our brief to go too far in all this. It is well enough - perhaps too well - documented elsewhere (94). There is well-informed criticism to be found also, by which is meant an appreciation also (and no 'condemning with faint praise')(95).

The point is that even all of psycho-analysis is not enough to define all of human nature, the nature of a talking animal capable of abstract thought. As for a system of ideas derived so heavily from a 'pictorial language', what can it say in the end convincingly about sounds, words, music, in themselves, that is not obsessively reductionist? One picture may be worth ten thousand words, as the saying has it. No amount of pictures, dreamt or otherwise, can convey to you the tune in my head as I actually experience it. Of course things, thoughts, feelings of infinite subtlety, can be conveyed by pictures. There is as illustration the invaluable work of Marion Milner, who was brave enough to use a patient's pictures as a large part of an unusual analysis. Words and many of the pictures have been shared with us (96). Mrs. Milner has even written of the emotional problems when an artist is 'blocked'(97).

A lot of psycho-analytic findings can prove useful in relation to music, but I suspect largely in so far as they escape from being kept in the straight jacket of much of the meta-physics. We have already found useful comments about the infant crying and about where, subjectively, culture 'goes on'. We may find the reason why so much has been said about art and literature, rather than sounds, by analysts is that they cannot escape from the particular likes and dislikes of their founding father: Freud himself. His interest in literature and art is abundantly clear. Music is a different story. " .... works of art do exercise a powerful effect on me, especially those of literature and sculpture, less often of painting. This occasioned me, when I have been contemplating such things, to spend a long time before them trying to apprehend them in my own way, i.e. to explain to myself what their effect is due to. Wherever I cannot do this, as for instance with music, I am almost incapable of obtaining any pleasure. Some rationalistic, or perhaps analytic, turn of mind in me rebels against being moved by a thing without knowing why I am thus affected and what it is that effects me".(98)

There are now so many kinds of knowledge (99). New sciences still emerge. There can be a powerful feeling - perhaps as an antidote, or counter to feeling overwhelmed by it all - to seek an underlying, unifying meaning. This is a

rather religious solution. Perhaps all we can do is to acknowledge the dilemma. For all that some of us know, none knows everything that can be known anymore. And even a Freud had, essentially, to leave music almost entirely out of his scheme of things.

John Berger writes "seeing comes before words. The child looks and recognises before it can speak .... seeing establishes our place in the surrounding world" (100). His work is an interesting piece of sociology, very in tune with the cultural dominance of visual ideas in our time. It is as though we had all become voyeurs. Marshal McLuhan celebrates the information possibilities - indeed, achievements - of the visual media. Serious music has hardly any time on television, except as fragments to give atmosphere around advertisements.

Berger is correct enough in the strict sense, about words strictly defined. Significant sound, however, reaches the fetus before he is born, before he can see. And not everyone rebels, with Freud, against music simply because they cannot be rational, or analytic about it. Perhaps Freud simply meant he did not like music. One may wonder if there is any connection with that other Freudian inability: his inability to experience 'oceanic feeling' (101) - the 'oneness with the universe' as he called it. He writes, as always, interestingly about this, denies feeling it, believes and accepts that others experience it, and thinks it can be traced back to an early phase of ego-feeling, to a stage of infantile helplessness. Oddly, he asserts that an infant feels the need of a father's protection to restore the limitless narcissism that feelings of helpless-ness threaten. This is carrying the patriarchal idea too far, perhaps! In fact, particularly in Freud 's own household, the infant's mother would have been undoubtedly the one to respond to a distressed infant (102). The theme of oceanic feeling relates to a discussion of the origins of religious feeling. In fact it seems gratuitous on Freud's part to equate a feeling of being at one with the universe to a feeling of helplessness. Such a feeling can be pure joy. If it relates, in it's origins, to early ego-feeling, the 'oneness with the universe' is oneness with mother (at an appropriate age!) Within such a trusting situation, ~~perhaps~~ voices and the earliest music arises. It may not be enough to think a deprived child is one without a stable mothering figure. Or milder deprivation is not to have toys to play with. Perhaps Freud's mother neither spoke nor sang to him in his infancy. There seems to me some kind of anxiety and denial within his nevertheless usual lucid prose here. Freud remarked elsewhere 'I always find it uncanny not to be able to understand a person in terms of myself'. It seems uncanny that so formidable a mind as Freud's could not trust himself to enjoy music, without nessarily understanding it. After all, millions do. Of course, he rejected his parents, very orthodox

people. Culture among Jews of the period was powerfully musical, as it has been, since time immemorial, music related to his religeous background. Oceanic, musical. And Vienna of those years glittered with great musical figures such as Mahler and Schonberg, creating music to be played by orchestras renowned throughout the world. Uncanny. Music for our minds is more than mere 'residues' to start night dreams; music-dreaming can fill the spaces, where wide awake, we live.

The sex of the analyst is alleged to be irrelevant for a full analysis. Can we be so certain in, say, the case of a very regressed patient, or when very remote, early material (memories in infantile feeling) are concerned? Sound-of-voice associations are curiously powerful. At one time, we only smiled or 'talked' in relation to one kind of voice.

Chapter Five

Old Brain, New Brain, Passion and Reason

Hushaby birdie, croon, croon,

Hushaby birdie, croon.

The sheep are gane to the silver wood

And the cows are gane to the broom,broom,

And it's braw milking the kye, kye,

And it's braw milking the kye.

The birds are singing, the bells are ringing,

The wild deer come galloping by, by.

(202)

Scottish

Chapter 5

Old Brain, New Brain, Passion and Reason.

The saying: "Spare the rod and spoil the child" pre-supposes an innate tendency towards wickedness.

It is fashionable to have a morbid view of human nature - vicarious gratification for the impotent, perhaps. The optimism and belief in human progress, which on the whole characterised the Victorians, have long since been obliterated by endless, fashionable accounts of how cruel we are all supposed really to be. Despite much use in theory of the 'pleasure-principal' as one of the powerful human drives, Freud only promised a return 'to that moderate misery that characterises everyday life' even at the end of a complete analysis. Alas, philosophies and moods make for self full-filling prophesies. Out of melancholy, perhaps only melancholic dreams can come. If we do not believe in our evolution as towards perfectability, even modest improvements can scarcely be reached for.

As I see it, the evidence for a pessimistic view of ourselves 'consists of the terrible acts of a few people on the one side and the flood of words and phantasies culled by psychiatry and history on the other.' (103) Our current true obscenity is not sex, but violence, accounts of which presumably give the kind of kicks for our time, that the sight of a girl's ankle might have once had for a prudish Victorian. In any event, it is possible to argue without stupidity for a different view of our nature, for a less depressed and fatalistic one. My more cheerful theme is quoted in extenso by Ashley Montagu, who shares my kind of dissent, in his book on Human Aggression (104).

Arthur Koestler, one of the poly-maths of our time, holds the pessimistic view. He sees us as split-minded, Jekylls and Hydes. In 'The Ghost in the Machine' (105), he argues that the human neocortex - that part of our brain that

developed very rapidly in evolutionary terms, and accounts for our essentially human gifts - has never been used properly. "The actualisation of its reasoning potentials has been obstructed, throughout pre history and history, by the affect-based activities of the phylogentically older structures in the nervous system. ----- man's instinct and intellect fall out of step". Koestler adds that, 'The discovery of death by the intellect, and its rejection by instinct became a paradigm of the split mind". The human reactions to the thought of death, a reaction which he exemplifies by referring to the building of temples, of pyramids, to the main inspirations of art, the music of Bach, or the Holy Sonnets of Donne - all these reactions, he asserts, are only obtained at a terrible price.' - - - reason played the willing hand-maid to perverse beliefs, spawned by the visceral brain'. Hence with art come wars, racial intolerance, religious persecutions and the familiar horror- list of the dedicated pessimist.

The key awful word for Koestler is 'affect' (feeling, emotion, desire). Without affect, humanity would be out of trouble. We must summarily dismiss his use of the word 'instinct', as applied to humans. No scientific definition of this word permits any sensible application to us (106). We are speaking,thinking, learning and remembering animals, not insects - and even insects adapt their behaviours, despite their complex, more innately-driven drives. As to 'affect', with all its' 'visceral' associations for Koestler, it means, as we have said, 'feeling, emotion, desire'(1)

Can we imagine any organism, leave alone the human, stripped of feelings, emotions, desires? At the mere reproductive level, the animal would die out. There could be cold, calculated inter-course, of course according to some state plan, perhaps. Would purely intellectual satisfactions make such a plan successful? There would surely need to be some incentive, to be found in pure reason alone.

The perfect model for Koestlerian thought is, of course, the computer, with an artificial intelligence also highly developed. If such a machine goes on to make progeny, as science fiction writers predict (and they are sometimes strangely

good at prediction): very interesting. But if humans become inter-changeable with such machines, why go on? Would there be any point in giving up our feeling lives, our emotions, our desires, mad as they can indeed make us at times? Why should we expect the price of inspiration, the music of Bach or the Holy Sonnets of Donne to be negligible? Even a terrible price may be only a fair and just one. Even a very rational man faces death. To do so silently, calmly, would be, if nothing else, boring.

In any event, some mood for high drama spoils even the rest of the case Koestler tries to make against "split-minded man", (again literary accounts of multiple personality - Jekyll and Hyde). He compulsively throws in all the familiar data about populations and their explosions. Thus, despite our terrible, unbalanced minds, our cruel civil wars, our neurotic dreads, superstitions and massacres - we are only too successful in multiplying, successful in biological terms then, if not in his.

And, of course, he leaves out love. Without bonding to our children, and they to us, without relationships and therefore all the pain of parting, and joy of re-union, without the arts and music that celebrate, or mourn with us, we might indeed be worthy of the contempt he in the end seems to feel.

As to the physical basis of thought and feeling, we are yet to achieve complete understanding. But we do know it is all more complex and in any event, different from the simplicity of a clash between our ancient primitive selves and our modern selves, summarised by Koestler as an intrinsic conflict between our old brain and our new.

Take for example the sad and common example of a 'stroke', when a cerebal haemorrhage has destroyed, say, the motor part of the nerves running from the 'new brain' to muscles. "There is relatively slight weakness of the upper part of the face, but more severe paresis of the lower face. The facial weakness is more marked on voluntary than on emotional movement (e.g. smiling)" (107). It is then, when a part of our actual, physical brains has been ripped up by catastrophe, that our old, "mere" visceral brain still enables us to smile.

It is certainly to be remarked upon that neurologists write of smiling in this situation. No terrible savage seeking blood sacrifices is released by the destruction of our clever new brain, by the release of the old. The more ancient, primitive parts of us are still humanly, essentially us, if even more touching in the midst of physical disaster and this partial death.

Let us go further and at the same time loop back to some of our discussion about language. The limbic system is that part of our brains which is responsible for direct emotionality and which integrates behaviour patterns concerned with vital life functions. This is the'visceral brain', concerned with breathing, digestion and so on.

The cerbal cortex, on the other hand, consists of the nerve cells of the brain, much expanded among primates and especially humans, by the presence of folds or convolutions. While the fine organisation of nerve cells is of paramount importance, these folds obviously increase the surface-area of the brain. They make for much of the basis for a bigger, more flexible,multi-dimensional switch-board, which gives us our computer-like abilities, our consciousness, and our intelligence. The cerebal cortex selects, receives and stores sensory input and in it originates voluntary action. The cerebal cortex, (the 'neocortex', the 'new brain") as a whole is organised into two connected hemispheres and it is in the left hemisphere that the primary language areas are usually to be found. They are concerned with speaking and the comprehension of speech, together with centres providing the physical basis for associations between words and their referents, between, say, the sound of a meaningful word and the visual or other images the sound calls to mind.

Here, in barest outline, are two of the physical, neurological aspects of the human, the limbic system and the cerebal cortex, which on the one side links us to many other animals and on the other, divides us off from all other animals. The limbic system provides us with a signal system expressing emotion. This is

an immensely ancient part of the brain in evolutionary terms. We share its' structure and function with many other animals as we have just said. The human left cerebal cortex is, to a significant extent, independent of the limbic system. "A freeing of vocalizations from the emotions and a lowering of the threshold for vocalizing are major prerequisites for human language". (108). In other words - we can speak because, among other things, we are not screaming, chattering with fear, or roaring aggressively. "It is clear then, that human beings can and do make two different kinds of vocal responses to a stimulus. There is a great difference between crying out or screaming in response to seeing a lion and saying, "There is a lion". (109) "One is an expression of an emotional state, "using primitive brain mechanisms common to all mammals". The other involves a uniquely human neural mechanism involving the cerebal cortex. "It is sad to see surviving logical positivists take up a position that any statement could be only "an emotional noise". This not merely dismisses much of our verbal behaviour, but even a considerable part of the human brain designed by rugged evolution just to do this! (110).

Having contrasted our common animal communication system with our uniquely human one, it is of course to be acknowledged that the systems can interact. We may "become speechless with fear or excitement". At a less intense level, if both systems are stimulated, at the same time, the quality of a voice changes. Our emotional states often get across just as clearly as the meanings do in the words we are using. This is true of course for ordinary dialogue, for poetry, but perhaps is most marvellously true for great singing.

It should be obvious then, that the older parts of our brains are in no way obsolete, or useless. Powerful emotions are certainly mediated by our old brains. Such emotions have attached, indeed, to nightmare episodes in human history, to massacres and persecutory movements without end. Yet it could be argued that these episodes represent terrible failures of the intellect rather than the triumphs of dark and evil feeling pursuing us like original sin.

Koestler wondered if hope could be found to overcome our 'bad' emotionality via tranquillisers - that variegated collection of drugs that can calm without sedating. I have noticed that one drug, lithium carbonate, has a curious effect. It is mainly used in the treatment of one of the major mental illnesses: the manic depressive psychosis (69). In this illness, a prominent feature is a dramatic swing in mood. Thus deep melancholy predominates for a time and a pathological, wild state of elation then takes its' place. The extreme swings in either direction incapacitate the patient for living a normal life. Lithium evens out the moods and, when therapeutically successful, enables the patient to lead an ordinary life. A number of creative patients complain, however, that they can no longer create (writers, painters, musicians). A single "Life as usual" (111), may be enough for ants - and we cannot be sure of even that. It is not enough for any creative person (which means most of us) who has sacrificed his true gifts for it. 'Life as usual' in fact, for a normally undrugged, spontaneous human being is much more complex in feeling terms than any mere catalogue of the trivial events he apparently creates, or responds to. Behind it all lurks the seen, but somehow unnoticed background features of everyday, unnoticed, yet expected (111). Without buoyant feelings of expectancy, the very physical dimension of existence blur, grow dull, lose colour and fall in upon themselves. Indifference from the world and those in it is more personally destructive to us than even cruelty is; it is doubly so for the child. Our feelings in health lead us into a "mixture of the world and ourselves" which precedes all reflection, beyond the ambiguity of words (112).

While writing of adults, Merleau-Ponty, whom we have just quoted, seems even more to be writing of the preverbal, inner world of the infant than of adults when he says, 'We never cease to live in a world of perception (but we by pass it in critical thought). 'All consciousness is intentional - it reaches out towards an object' (113). What makes an infants' consciousness, unhampered yet by an inner dialogue reach out towards an object, if not feelings? Being

in the world is, for the infant, being mostly with another.

Most psychological theories of child development fly in the face of much reliable experimental data in describing the infant as though he is a passive creature, a little, sensitive, immature animal to which things just happen. This view is as true, of Freudian 'dynamic' psycho-analytic theory as it is of analysis's rival, Learning Theory (Skinner etc). Only the work of Piaget and newer 'cognitive schools' see the infant, rightly, as an active person in his own right (114). Let us agree we have no final integrating overall theory and that each major school of psychological thought has other truths to bring. Ainsworth writes ..... 'I found with human infants, that the ones who were permitted to be more active in their approach behaviour, that is, those in regard to which such behaviour was not prevented by the mother, also showed stronger attachment. (115) In other words, the infant actively seeks his mother (or, in the curious contemporary wording, his 'care-taker').

Again, it is possible to show how there is reason before there are words. Sheila Kitzinger has shown how complex and subtle are the elements in infant feeding (116). Yet there is also a simplicity to be found. 'Fixed schedule feeding' of babies has been compared to 'consistent - demand feeding' and 'flexible - schedule feeding', in terms of how much the babies cried. The rigid practices, expectedly, produced most tears. On the other hand, the two flexible systems, sensitively practiced, produced not merely much less crying overall, but crying of such brevity, as to "suggest that these babies were learning to use brief cries as modes of communication rather than merely as modes of expression of state". (117). Here we see how early there can be a shift from 'old-brain' mediated expressions of distress. These latter become, if ignored, increasingly generalised amd extended in time, rising to a crescendo, becoming angry, ending in sad exhaustion, signals which have to be interpreted (is he wet, windy or hungry?) There can be a switch then from, as it were,

non specific vocal signals to clear vocal signs: from extended crying to a brief cry of communication, understandable, meaningful.

A reasonable nurturing world begins to bring reasonable control of feelings. There is ample evidence that the neonate can learn in the first few days of life (118). Indeed, there is no magic about ~~the~~ our date of birth: the foetus too may well be able to learn.

We have considered some behavioural aspects of the new brain and the old 'visceral' brain. The word 'visceral' can be used logically to link our ideas to other parts of the infants body which are in one way or another associated with feeling.

There is no wish to talk of feelings as though they existed entirely in their own right, somehow detached from the drives they so often accompany. Early infantile drives are simple enough: the deprivation - drives of hunger and thirst are obvious ones. Some of the feelings for these will relate to stomach contractions on the one hand and to dryness of the mouth and throat on the other (even though the hypothalamus, part of the brain, by monitoring the chemistry of the blood passing through, is the more important unconscious controller of these drive behaviours.)(119). Pain, again, produces behaviour, avoidance attempts and cries for help. The behaviour accompanying all these drives is obviously goal-seeking and is attended by tensions. Once need is satisfied - hunger, thirst or pain are relieved - the tensions fade out and with them the drives. A pattern,or even a series of patterns of feeling can be discerned in all this. Wanting, wishing, needing, felt in the mind and in the body, with tensions mounting in both, until the need begins to be met and in both psyche and soma, feelings of being requited, rewarded, completed, even understood.

There are other drives of course, such as the already mentioned infant one

of actively seeking the attention of his 'care-taker', which is the first part of a whole further series of related drives which in general go towards building up the infant - mother bond. John Bowlby (120) discerns five such drives. With the first three, he sees the infant as the "principal active partner". They are: sucking, clinging and following. By 'following' he is referring to how, from about six months and through the second and third year of life, there is a tendency 'not to let mother out of sight or ear`shot!

The last two drives he lists are crying and smiling, in which, he says, infant behaviour serves to activate maternal behaviour. Sucking, clinging, following,crying and smiling, in normal development, become focussed on a single mother figure, they are the basis of "attachment behaviour".

There are several important reasons to value Bowlbys' ideas. They challenge the rigid, reductive classifications of orthodox psychoanalysis. His description of attachment focusses on a range of behaviours in infant and mother and not mere "oral dependence" in the child,which he describes as a 'cupboard-love' theory, inadequate, insufficient. His own views and descriptions fit in both with many scientific descriptions of human infant behaviour, but also with even many animal studies. He notes the need in the infant for tenderness, for skin contact, his early responses to human faces and to human voices. And, just as a mother can be a 'social releaser' of infant behaviour, eliciting, say, a smile, she can also be a 'social suppressor' for him, in that her mere presence or voice, may on occasion end his distress: a "little social attention", person to person. Perhaps a key point is Bowlby, as a psycho-analyst, clarifying the difference between infant dependency and infant attachment. Of course the infant is normally dependent upon the mother for 'physiological gratification', whether he is attached to her or not. Several kinds of dynamic force, however, attach him to her and he can be attached even when, as Bowlby points out, he depends for physical care and feeding on others - for example, when he is in hospital.

Because classical Psycho analysis has ignored these contemporary distinctions, the orthodox analytic accounts of the 'oral stage' in infancy relate only to analogies based on variations on the limited model of the taking in of food: incorporation. "Oral introjection is simultaneously the executive of the primary identification" (121). In other words, the first object-relation, that to the mother, is indeed asserted to be via a sophisticated cupboard-love. I think we have shown how inadequate this cupboard-love notion is and how many ways the infant takes to build up his first inter-personal relationship. He is no solipsist. He is designed - has evolved - to relate.

Our purpose in exploring infancy is to make out in verifiable detail the impressive extent of his gifts, his ability to learn, the range of his responsiveness, his ability to initiate and the variety of feelings he can experience. He can cry for so many psychological reasons, as we have seen. He can even cry out of loneliness ("probably the commonest cause of crying after the age of three months" (122)). Silence - or not crying - may mean he is ill, but it may merely mean he is quietly content. Most of the noises he can make can be matched in feeling terms by music. The patterns are the same. He shows curiosity and explores what noises he can make, as persistently as he might 'reach for a dangling object', or look at the wiggling fingers at the end of his own - outstretched arm, as though it were all amazing to him. He has his favourite experiences and ones he dislikes. The human brain may well share with other mammals special centres, which when stimulated, give pleasure, and others which on stimulation give rise to unpleasant feelings, thus providing the physical basis for our appetites and aversions (123). Freud makes much of the 'pleasure principle', - as hedonists have for centuries - "the tendency in all natural impulses or wishes to seek their own satisfaction..... the guiding principle of the unconscious" (124). Freud might seem to have anticipated these further discoveries: pointing to a physical basis for what was once only a metaphysical idea. To be sure he gives the'pleasure principal' a psychic will of its own, rather than stating it to be merely a brain-part that

responds to give us the experience of pleasure when it is stimulated. Yet his view is more believable as to the functioning of such a centre. We do after all actively seek pleasure and avoid pain. However, Maslow's concept of 'self-actualization', in which he tries to account for man at his highest, or best, (125) could be shown to have its' roots in infants, striving to be all that they yet can be. And Freud himself had to address facts beyond the pleasure principle.

Chapter Six

Speaking to People, Speaking to Objects

Baby, baby, naughty baby,

Hush you squalling thing, I say.

Peace this moment, peace,or maybe

Bonaparte will pass this way.

Baby, baby, he's a giant,

Tall and black as Rouen steeple,

And he breakfasts, dines, rely on't,

Every day on naughty people.

English (202)

CHAPTER 6

Speaking to People, Speaking to Objects.

History, it has been said, is a myth agreed upon by historians. Thus it can be alleged that " In the Middle Ages a child became an adult at about the age of seven years. Before the age of seven years, a child was thought to be hardly human"(126). Childhood, as a "social role", has begun to be documented in our contemporary jargon (127). Childhood, as its own complexity and with its own validity, has been described as first begging to be recognised in the upper classes in Renaissance Italy, the recognition spreading in a more general way in Western Europe in the eighteenth century. We may remember the problems of child labour in the nineteenth century, for all its Victorian cult of childhood innocence. Innocence was perhaps only possible by chance birth in those times, hypocrisy neatly obliterating any experience that contradicted the myth.

In much of the third world, childhood perhaps remains to be openly,culturally discovered, since harsh economic realities require even the child to labour. The word 'discovered' is used advisedly. Infancy there, may be, however, eternally the same as with us.

In a similar way, the social realities of the role of parents in history begin to be described (127b). and woman herself begins to emerge from the dusty documents of the recorded past. It is always interesting how much 'modern' thought can still be traced to the renaissance, during which time a few 'sacred' texts (for example from Galen, Aristotle, the Bible) from even remoter times had to be rediscovered or challenged, if the renaissance wished to find new definitions , a fresher vision of human realities,as it did. Without our knowledge of biology, our anthropological concept of culture, or of time, or of our concept of history, well could a debate run, 'Is a woman a human being?' As Ian Maclean points out in his "The Renaissance Notion of Woman", (149) even when the Virgin Mary became the perfect model for womanhood, in the Christian world, woman might be granted "equality in grace,but

remained inferior by nature". A recent 'History of Ideas on Woman' (150) often seems to be a strangely contemporary debate. When ordinary women of our own life-times speak, they often seem to reflect in their gratuitous shame and guilt over sex, say, or menstruation, or the menopause, or in their submissiveness, responses to the primitive, patriarchal values of times we might prefer to believe were anciently dead and gone (151); it can seem as though a Mrs. Pankhurst or an Emma Goldman had never lived (152).

True enough, there is another side to the written histories of all establishments at which we can guess. Erving Goffman, in his studies of certain extreme institutions uses the useful expression, 'The under life' (153). By this he means the hidden, subtle, unofficial and hitherto unrecorded way in which a counter-culture is generated and communicates, to enable the oppressed to recognise one another, exchange meanings, give mutual recognition, under indifferent and oppressive regimes. Thus slaves must have reached out to each other; thus ordinary soldiers made their lives liveable in the midst of the discipline of the unbearable. Thus must women have secretly, quietly spoken, or gestured, to each other, while men debated womans' worth.

History remains inevitably too much the domain of historians. Half of history - the feminine half - has never really been written. Even successful modern male novelists for example, who provide some of the material of social history - can be so easily, so graphically shown to be sexist, insensitive, anti-feminine, paradoxically crude even at their most poetic (128). All time until almost the ill-recorded present has failed to record in any sufficient detail how women have cleverly cared for their small children. The 'macho-male' has always mostly left the care to her. We only now begin to become able to ask her how she turns to her task.

Men may record that the child under seven years was hardly considered human once; is it likely that the women of these times thought so too? If one learns nothing else from Germaine Greer's formidable researches into history, seeking out the fate

of women painters (35) for example it is said that even gifted women could rarely, or for long, escape the culture of the oppressed. It is the oppressed who, above all, have gone down in silence. Our cultural recovery seems incomplete from "The monkish theology of the early Middle Ages which belittled women and considered them the most pliable tool in the hands of Satan " (129)

Since so much of history depends upon almost random chance that any consistent evidence for any of it's features has survived, our view of the past must be distorted beyond measure, partial, uncertain.

We can, however, again remark upon the interaction between an infant and his mother, to challenge the assertion that women could easily, in any age, think of a child under seven years of age as,'hardly human'.

In an earlier chapter, we spoke of a dance of feeling between mother and child. This figure of speech was a reference to the work of a Psychologist, Colwyn Trevarthen, called 'Conversations with a two-month-old' (130). Trevarthen simply asked a number of mothers to "chat with their babies". No mother thought this an odd request and proceeded to do so. They were filmed as they did so. The babies were seen to respond in two different ways quite spontaneously, one way in relation to a dangling object, another way in relation to the mother, responses which were called either "doing" with objects, or communication with persons.

It is to be remarked upon that an enormous amount of developmental paediatrics and psychology, a large part of Piagets work and many other researches have focussed on an infants responses to objects and have overlooked responses to people. We may add, musical development too, has been grossly neglected. Autistic children

often uncannily relate apparently only to objects, not to people(131). Obsessive interest in object responses suggests a kind of autism in much research.

'Doing with objects' included "visual exploration, tracking, trying to grasp, kick or step on, or trying to seize in the mouth". On the other hand, communication with persons in strong contrast, could only be called "pre-speech", so speech-like was it. There were movements of the lip and tongue sometimes without sound, sometimes very vocal, with a variety of cooing sounds and a special pattern of breathing. We could sometimes call all this 'pre-singing' as much as pre-speech.

The mothers themselves seemed to make special adaptations in behaviour which facilitated all this infant communication. Some of this was a part of the 'normal rhythm and organisation of her voluntary action"; some of it seemed an unconscious change to a slower, gentler yet more emphatic kind of movement.

This kind of research - and it belongs to a growing focus of other researches on babies as social beings - is set to correct many quite recent text books on infant development. It also reveals aspects of femininity and mothering in particular, that we may have intuited, or given lyrical names to, but have not previously been able to describe in any specific detail. Such perceptual and emotional sensitivity to what a small baby can do was not taught to these mothers. We need not doubt that some practice, or experience of previous babies might improve maternal performance. It is her endowment, however, that I wish to stress. Her sensitivity to the babies performance, her ability to 'enter the dance', seems to me basically a gift that is the product of a long period of evolution. More-over, this gift must have been exhibited by mothers to their young since time immemorial, even during the time when men thought the small child "scarcely human".

In so far as these interactions are also part of the 'bonding' process (132) we need not feel too fictional in referring to evolution. Bowlby himself (120) talks of the survival value for the young of their sharing attachment behaviour.

It is shown by all primates and developed to avoid 'predation'. "In most or all sub-human primates, if the young lags behind - - - - - - it is almost certain to be picked off quickly by a wild animal" - - - "there is a reciprocal set of behaviour on the part of the mother" (133).

Some of this natural behaviour we can call 'Action language'. This refers to non-verbal communication, to both the normal and the unconsciously altered physical rhythms, movements and expressions the mothers used. As Ruesch remarks, 'Action language is the principal way in which emotions are expressed' (134) --------- (it) exerts a kinaesthetic effect - - - - - in the perceiver. Ruesch discusses this as 'the most universal kind of language'. The auditory, or visual perception of movements in another tends to set in motion actions and feeling in the perceiver, which, in turn, may act upon the first mover, and so on. Action language is much more immediate and given and far less culture-bound than sign language, or gesture (though we may guess culture always has some influence). Used by the mother, it elicits 'pre-speech' in the very young.

Non-verbal communication has been given a lot of space in contemporary studies of behaviour. Some of this is because it was a genuinely neglected area of knowledge hitherto. I suspect much of it has been given an over-stated importance, being really only an expression of our contemporary obsession with things visual. But it has it's place.

To take up again our theme of the effect of things heard, we return to the origins of language and music, the larger part of the essentially human, in which we are least like other animals.

Language contains an intricate set of rules which govern it, yet small children manage to master most of the rules by the age of four years. And they do this even though the adults around them do not speak perfectly, have odd personal expressions and make grammatical mistakes. Mothers, moreover, correct their children for truth value, and very rarely for syntax (135). There appears to be, to state it even more strongly, a set of rules that, by their unconscious application, will generate all acceptable combinations of words in the given language. These rules both enable a small child to say a meaningful sentence he has never heard before, but also enable him to understand such a sentence, which is spoken by someone else - given the sufficient simplicity appropriate to the age of the child.

This idea of 'rules' may sound odd and abstract at first glance. It sounds less odd when the actual utterance of small children are looked at. Indeed, such is the strength of the orderly structuring of language in the child, he can at first over-do system, "over regularise" language. Easy examples are when a child, having mastered some plurals - say, 'dogs' - goes on to say 'sheeps' or 'foots'. A whole collection of small child talk - 'I comed', say, or 'I goed', can be seen as correct if only language did not consist of so many irregular forms, so many exceptions to general rules. It is easy again and again to detect in the small child's unique speech, not an imitation of the adult, but displacements from parts of known words on to other words, so that a few very general principals might be given validity.

Meaning seems to lie behind words, in what has been called the 'deep structure' of language. This abstract concept, deep structure, is not of course part of spoken speech, but something like it has to be posited further to explain both speech and the understanding of speech. There need to be further concepts to explain how underlying meanings - deep structure - via 'transformational grammar', produce speech; that is to say, how the actual order of words issue in a spoken sentence, the ordered spoken sentence, being called 'surface structure' (135). It is tempting to suggest that the description of 'deep structures', or something like

them, is in fact a very sophisticated theory of an underlying, unconscious, essentially neurological network in the brain, in which ultimately, the basis for language must reside. The "network", however, cannot be just a 'printed circuit', as it alters partly via learning.

What is remarkable is how rightly creative these contemporary 'generative grammar' ideas are. We referred much earlier on to the often striking originality of the speech of small children. Here are ideas that reflect this.

It is interesting to realise that linguists have not only been concerned with grammar. Apart from syntactic structure (order of words) and semantics (meaning of words), there is of course the question of phonology - the sound of words. There must be generative rules for the sound of words too. There are intonation patterns needed to be made and a proper stress on words, which are essential to understanding both known and novel sentences, spoken or heard.

For a given language, there is a limit to the sound relationships permissible. Thus the oft quoted 'Bnik' or Ftik' are not permissible in English (though appearing in other languages).

An individual - adult or child - requires Language Competence (136) - a unified feel for all the knowledge he has about his particular language. It is only by such a specific unity that he could accept, or reject eventually, all the many possible sounds he could make, or hear, as meaningfully belonging to his language or not. Positing this generalised feeling for language - language competence - is a way of trying to account for judgements and intuitions about sentences being correct, or related; and - at a later age - accounts for our mature ability to perceive, say, the ambiguity of some sentences.

The foreigner trying to speak English may speak correctly grammatically and yet be incomprehensible because he both stresses words wrongly and lacks the right patterning of sound that must run both through individual words and, equally

importantly, through strings, or groups of words. It is in this phonological area of language that we meet, apparently most closely, the shared area of musical development and language development in the child. For we have noted the wide range of strong basic feelings even the mere infant experiences and expresses. These feelings are essentially communicative, for we have shown how responsive mothers can be to his voice, and how responsive he is to hers; and that he can modify the form of some of his cries. And this is true, even before there is a lot to be noted about his grammar, or syntax in a linguistic qua linguistic sense ! In discussing the 'old brain versus the new' we have also remarked on how strong feelings modify and inform the voice.

Again, the value of relating language development to musical development can be found in the word'pattern'. Patterning of sound is as vital to comprehensible speech, as it is to music and as intrinsic to both. The very idea of linguistic competence must have an analogue in 'musical competence', a general feeling for music, which can go a little way towards explaining the prodigies of music, such as Mozart.

Where do ideas come from ? One can have an excited conviction that one has a great idea - an invention, a literary project,or something musical. It can be 'on the tip of the tongue', known to the self in all it's entirety, at once. Yet such an idea usually has to be processed - a description of it has to stretch out in time, subjected to all the intricasies of language, or of musical composition, before it can move across the space between creator and audience. Yet also there are pinnacles of human achievement, when a Mozart could say of a composition "Nor do I hear in my imagination the parts successively, but I hear them as it were all at once".(155)

* — * — * —

What indeed is possible or impossible to say in music in any period? This is easier partly to answer for the classicial period; almost impossible now, perhaps, in an era bombarded by sounds, invaded by noise, corrupted by the amplifier, and a confusion of tongues, or idioms.

Behaviourists have been left in a pseudo-scientific pose, as regards their mechanistic theories of how children acquire musicality or language. Learning Theory, the elements of conditioning, Reinforcement, Imitation, and Generalisation, were concepts used to try to explain all language acquisition: fragments gradually acquired, put together, shaped into accuracy by environmental forces alone. It has now been calculated that hundreds of millions of years would be required for a child to learn a first language like this. Yet it is not enough to talk of 'surface structures', 'deep structures', 'linguistic competence'. Rules of language may form an 'abstract system on the phonological, semantic and syntactic levels'. But a child learns Chinese, rather than Russian, Greek rather than French, English rather than German - depending on his language-environment which household he is born to. In rejoicing over the downfall of Behaviourism, some contemporary linguists sometimes seem to write almost as though endowment was everything, the sound and language environment itself, nothing. Certainly Chomsky and the 'generative grammar' group have represented an enormous advance in our understanding of language, raising the whole intellectual climate of linguistics to a higher, more human, more believable and yet still more scientific level.

The crisis is for 'learning theory' to master the new questions raised to find new believable learning rules, to be less omnipotent. For obviously, on the one hand the human child is and must be, fantastically and actively endowed to acquire and master a greater part of language, largely through innate structuring, inner drives, in the first three, or four years of life. On the other hand, he must interact with his ~~language - environment~~ the sound-scape in detailed ways that seem much less clear to us, as regards learning rules, than thirty years ago, when it was all accounted for by the now, largely dishonoured conditioning theories. And of course, if we say 'language environment' we are concerned alongside with this, with musical potential and the

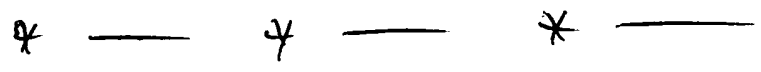
musical environment which must also have its value in contributing to the kind of mind a child has, the kind of cultural vocabulary he will possess. Nature: endowment, and nurture : the environment, always interact.

The current evidence has placed much more emphasis than before on constitutional endowment, to answer the question 'how is language possible?' Along-side lies the question, 'how is music possible?' Both are to be seen as biological gifts and potentials, as functions of the way our kind of animal has evolved, and very much, what kind of nervous system we possess.

Just as the level of our verbal facility depends upon adequate early verbal stimulation, studies of musicians argue the same thing. Mozart and Mendelssohn, to name just two, grew up with a musical culture about them. They were encouraged, trained early. Just as there is a 'critical' or 'sensitive' learning period for learning speech, it seems very likely that there is one for music too.

The various abilities of children unfold in a regular sequence, even though the timing of each milestone varies for each child, in general within recognised succeeding ranges of time (56).

The same biological unfolding applies in the way all children begin by making the same sounds that will gradually turn into speech, which-ever language they are acquiring. From these kind of facts, and a consideration of the generative 'rules' of language we have looked at briefly, it has been strongly argued that all languages share universal characteristics - that there is (though it is yet to be precisely defined) a 'universal grammar' underlying all verbal languages, no matter how unrelated the multitude of human languages might appear to be at first hearing (154).



Chapter Seven

Hemispheres

Go ter sleep, baby chil'
Go ter sleep, ma lit'l baby.
Hush-a-bye, don't you cry,
Go ter sleep, my lit'l baby.
When you wake you will have
All de pretty lit'l horsis.
Black an' blue an' sorrel too,
All de pretty lit'l horsis.
Hush-a-bye, don't you cry
Go ter sleep, ma lit'l baby, bye.

Black North American

Chapter 7

HEMISPHERES

Fairly recent research in both neurology and psychology has cast a very new light on human abilities, particularly in relation to music.

In an earlier chapter a contrast was drawn between the 'old', or visceral' brain and the neo-cortex, or 'new brain', in very general terms. The point was to explore a little the relationships between rationality and emotionality, the contrast, the overlap, depending on situation: the startled cry versus the ice-cold intellectual voice, or the voice between, moved by emotion, coming directly into us, in the centre of our living. In a way we are continuing to explore how far the voice, the emotions and music march together and what separations of them, one from another might be possible.

The cerebral cortex (new brain) is of course divided into two hemispheres, the right and left. In older text books of neurology the right hemisphere was assigned very little function. It was called 'silent' sometimes. In right-handed people, the left hemisphere was described as dominant. Indeed, contemporary texts still speak of it as the major, dominant hemisphere, the right being called the minor. There is, in general, crossed-over representation of our bodies in our brains, so that our right-side, right arm and leg are represented and controlled by the left cerebral cortex (sensory and motor areas), our left side and limbs by the right. (In left handed people the hemispheric representation may be reversed, but not invariably so).

There is a great deal of evidence that the so-called minor hemisphere, the right, is very far from being a 'silent organ'. Indeed, this old term of 'silent' is especially ironic in relation to music. Apart from music, the right hemisphere appears to be concerned with the sense of touch, of vision and to be concerned with emotionality (137).

Our brains are enclosed in our bony skulls, making study difficult. Structually

and chemically the brain is immensely complex. There is a very great deal yet to learn about it in terms of nervous pathways, nutrition, biochemistry. Our brains "contain" a great deal of what we think of as the essential us - consciousness, memory, intelligence, personality, the emotions.

It is in the left cerebral hemisphere that the 'speech area' is to be found (again, in right-handed people). Speech is so important to our whole lives, that it still seems perhaps just to call the left hemisphere, the major hemisphere. It contains the organic basis for our verbal rationality, given consciousness and all that could be said of that in neurological and psychological terms.

One of our gifts is an ability to direct our attention to a particular voice, even in an apparent sea of voices - say, at a party. Despite very sophisticated research into our hearing, how we are able to do this is not as yet fully explained in physical terms (138). To a large extent, we can choose what we listen to. Behind the apparent simplicity of listening to a single series of related sounds, must lie a highly developed filtering apparatus, over which we have a good deal of attentional control. It cannot, of course, over-come massive competition - say, from a pneumatic-drill. All things being equal, however, selective auditory attention works incredibly well. It is related to our having two ears. 'Binaural' hearing gives us directional hearing, the distance between our two ears providing us with two separate sources of slightly different information about the same sound - differences in the intensity and of the phase of the sound. Our brains automatically work out what these differences mean in terms of the direction of the source. All this in no way explains how we cut out the other voices or sounds around us, when we are only listening to one voice in a crowd of course.

We are concerned with what sound signals are meaningful to us. Clearly personal meanings enter here. We listen more carefully and sensitively to the voice of some one we are fond of or used to. Familiarity makes the voice easier to attend to. Sound is largely 'phenomenal' in that loudness of sound, for example, as we perceive it, is by no means directly related to how loud a sound actually is,as we could

measure it by instruments.

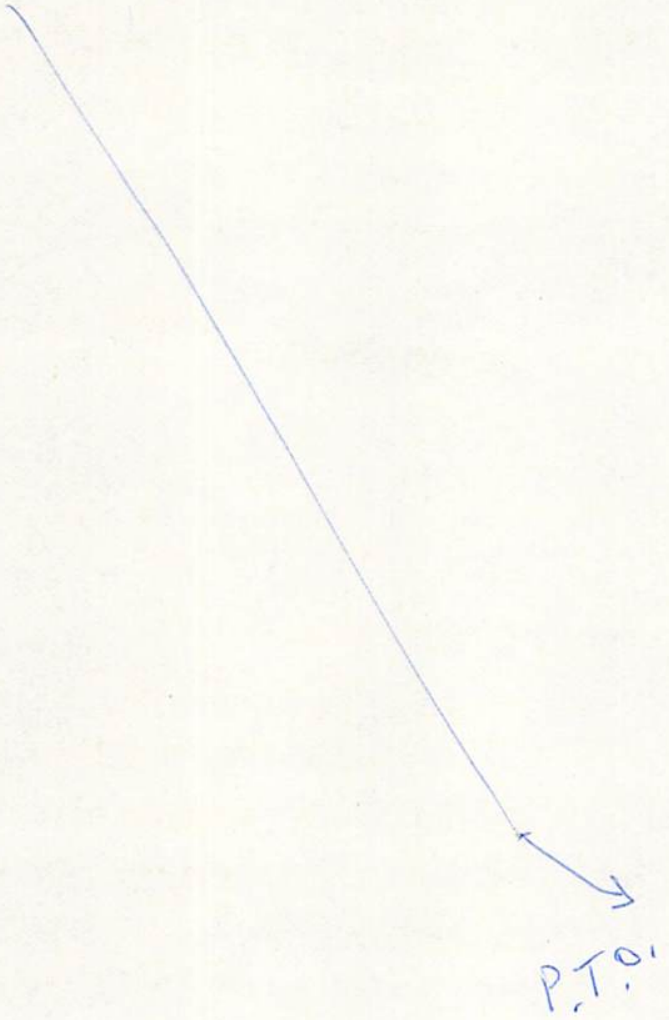
Human hearing is 'inferior', in a sense, to that of many other animals in that the range of frequencies we can perceive is much narrower (16 Hz - 20,000 Hz). Yet this is because our hearing has evolved to be especially responsive to frequencies critical for the understanding of speech. It is worth remarking here, that this includes our own spoken speech. We each monitor our voices as we speak. If this is interfered with experimentally, we begin to stammer. Interference can be achieved by making a person wear earphones and talk into a microphone. A tiny delay is put into the circuit, so that there is 'delayed auditory feed-back' to the ear phones. The person loses track of his own voice and stammers as a result.

The human ear, then, must be looked on as only a part of a much larger and even more complex system, which includes various parts of the brain, not all of which are understood, or even yet described in their anatomical entirety, the whole being composed of systems of linking systems, feeding back, selecting, cutting off, informing, consciously or unconsciously.

In the last few passages we outlined a fragment of what is known about binaural hearing. The literature on this is large, the data accumulated, impressive.

Highly relevant, however, are the results of what is called <u>dichotic listening</u>. This experimental technique originally arose as a way of investigating attention to verbal material. The subject of the experiment wears earphones and a different message is fed in to one ear as compared to the other. The difference can be in terms of loudness, or meaning and so on. If music is also being used in the experiment, loudness, pitch, timbre, or tonal sequences and other musical characteristics can be the variables as between one ear and the other. The subjects of these experiments respond, of course to what they experience. They may, for example, press one button, when they hear music, another button when they

hear words. Suitable recording methods make note of any differences in the perception of sounds by one or other ear.



The old prejudice was that language and music went entirely together, so that it was thought that the cerebral representation, the 'localization in the brain', would be the same, in the left hemisphere, for both language and music.

In the studies of dichotic listening, people are recounting their actual perception of language, or music. It does indeed appear that language is best perceived by the right ear. It will be remembered that there is a crossed over system of representation. Therefore, the 'right-ear superiority for language' confirms the left hemisphere as the principal neurological centre for it. In this, the classicists were correct (though the sharp division into right and left hemisphere function is no longer in general so fashionable).

It is the realisation that the right hemisphere is the main centre for musical experience, as evidenced by left ear superiority for musical experience, that represents a water-shed in neurological and psychological opinion. The right hemisphere has now achieved a remarkable scientific popularity as the 'residence' of music, myths, poetry, auditory hallucinations and even the idea of God! (139)

A few examples of the researches are well worth giving. Thus snatches of eighteenth century melodies were best heard in the left ear, when both ears were being stimulated (140). Particularly interesting were the findings that not only hummed melodies, but laughing, crying, moaning and coughing(141), indicate also left ear superiority and therefore right hemisphere dominance for these stimuli. We may relate these latter findings to our earlier discussion of babies crying and how their various cries are differentiated and are even modified by mothering techniques. Non-verbal vocal production thus shows a marked "lateralisation" - and that is to the opposite hemisphere from the verbal. Once again, the evidence accumulates to emphasise the importance of constitutional endowment as regards our potential both for musical responses and language responses. But the neurological processing of these is, in the main,entirely different for each. The left ear is musically superior to the right for the perception of frequency, melody and timbre in ordinary people.

The term 'ordinary people' refers to the fact that the researches so far quoted were carried out with normal, but not musically sophisticated, young adults, such as students (the usual guinea pigs in university departments). There have been studies of patients, who have been brain damaged, by disease or accidents, or by the effects of brain surgery. Indeed, the first pointers to the importance of the right hemisphere for music came from such studies, before the 'dichotic listening' researches were underway. (142). There have been other investigations since where again, parts of the brain had to be removed in individuals. Surgical removal of the right temporal lobe (i.e. part of the right cerebral hemisphere) affected both musical perception and performance, whereas this did not happen, where the operation was on the left hemisphere. Similar results have been obtained using drugs temporarily to knock-out now one hemisphere, now another,(143), the so-called reversible 'pharmacological hemispherectomies'.

Clearly, however, research on the intact, non-drugged,healthy individual can seem more convincing than that on the brain damaged,or the half-anaesthetised. For this reason the dichotic listening studies have assumed perhaps an extra importance as a'non-invasive technique'.

An obvious question now arises. Are there differences to be found between trained musicians and other people? Among other things, this book is dedicated to the idea that early musical stimulation of infants is important and that lullabies are therefore an important form of music. Of course, it is a huge leap from lullabies to the evidences cited or to be cited, and there is a world of experiments yet to be done. But babies in so much of their first year of life seem especially 'right hemisphere' people (their emotionality, their crying, their laughing) and the left hemisphere is so important to any rational future (language, logic, truth), that it is exciting even to try to relate imaginatively what evidence we have ~~imaginatively~~ to infancy.

Studies of trained musicians contrast with studies of the musically naive. The musicians might tend to use the right hemisphere (therefore the left ear) to

perceive chords, but there was no such asymmetry for melodies (144). Studies of choir boys also show that as they become musically more experienced, there is a shift from their being naturally more perceptive with the left ear, to being more perceptive with the right (145).

These results are generally interpreted to mean that the non-professional listener to music, as we suggested much earlier in this book, is simply physically constituted to hear certain successions of notes as a melody and he perceives this best with his left ear, as music for him is best 'processed' by his right cerebral hemisphere.

The trained musician in contrast, has gradually acquired an analytic approach to music, an interest in and a skill with managing the relations between the various element in a piece of music. For this skill, he needs his left hemisphere as well.

It can be argued therefore, that lullaby-experience for an infant is both a first musical experience and a first beginning of the training of analytic musical ability, just as talking to babies is so important in relation to their language acquisitions.

We earlier remarked on the fact that young babies tend to respond to the higher pitched voices of their mothers rather than their fathers. Babies are pitch-sensitive from an early age and this is an important element of music. Oddly enough, pitch cannot be shown conclusively to be the factor which determines which ear selectively hears a stimulus (146). It is melody which most clearly 'switches on' the right hemisphere. Pitch discrimination is, of course, critically important for perceiving meanings in language, even when the language is a European one. It is critical of course in Chinese or Japanese, in which differences of pitch relate to differences in meaning.

We mentioned experiments which used drugs to knock out one or other hemisphere, Such experiments are possible, because a suitable drug (a short acting barbiturate)

can be injected into the left or the right principal artery running to the left or right hemisphere. The effect will be to depress hemispheric function only on the side injected. Thus depression of the right hemisphere so upset pitch, that patients sing out of key. Rhythm, however, was not upset, neither during their awful singing with right-hemisphere depression, nor in the gibbering disturbances of language produced by left hemisphere depression. Rhythm thus does not seem tied in to one or other hemisphere alone.

A number of authorities have pointed out the essentially rhythmic nature of the nervous system which mediates all motor and sensory activity and is ..... " the final clock ..... the abstraction, by mathematical summation, of all the subsidiary clock-forms which the body comprises" (158). These other 'clocks' include such things as the rhythm of breathing, the pulse rate, activities of the gut, varieties of biochemical tides and changes, including hormonal ones, and even varieties of body temperature. Perhaps either hemisphere can thus supply a rhythmic base to either side.

We must add that pitch production for verbal non-singing utterances was not distorted by depression of the right hemisphere, even when the pitch for singing had been. It can be concluded therefore, that the controls of pitch for verbal language and for music are separately generated (147).

What are the conclusions of some of the most distinguished contemporary researchers in this field, the neurology of music (137)? They are that, taking these and many other studies into account we must see that different parts of our brains are generally concerned with language on the one hand and with music on the other. The right hemisphere appears critical for musical execution and for musical perception by the musically untrained; but the left hemisphere achieves dominance in the musically sophisticated.

Damasio and Damasio (159), from whom some of these views arise, believe that the verbal language in a song probably arises in the right hemisphere, close to the origin of the melody itself. There is no rivalry, they say, therefore, between the hemispheres (language versus song). They do not remark on it, but we have noted earlier the well known phenomenon! how the stammerer can often sing without a stammer. This is consistent with the Damasios' view. They further remark"musical perception and expression relate so closely to emotional expression and experience, they are hallmarks of right hemisphere function".

It is perhaps worth throwing out another conjecture here. We have asked more than once "why music'? There need not, of course, be only one answer to this. However, it was noted that human hearing is in a sense inferior, in terms of the range of frequencies we are sensitive to, in comparison to many other animals. This is because the human ear is,it is said, most sensitive to these frequencies which are important for the understanding of speech. Our range is from 16 to 20,000Hz at best (when young). "In normal speech the range of the adult voice may extend from frequencies of 80 Hz in men to as high as 400 Hz in women. During normal conversation, the overall range of the voice is barely an octave". (160). The spoken word may simply be inadequate to convey all the range and force of emotion that we can feel within us. Evolution, by narrowing our auditory range for speech, may thus have left a gap for expressing feeling only music can fill. Speech so to say, invented music.

As to the experiments we have considered, there is always the danger of reductionism to beware of and to take note of too. Behind the discrete precise statements and results of scientific experiments, there always lurk the giant scientific figures of the past. Thus the works of Charles Sherrington remain to remind us of the essentially integrative action of the central nervous system. It is, in the end, only a linguistic convenience to talk of feeling and knowing separately; or to fall into the old trap of "cerebral localisation", asserting that one part of the brain does just this, another does just that. The intact nervous system works as a whole.

Thus even the experimenters in dichotic listening experiments agree that setting up simultaneous competition between the two ears, tends to augment asymmetry effects.

And what, in the end, do we make of the differences said to exist between naive listeners to music and professional musicians? There is a way of looking at knowledge and classifying it into two kinds: knowledge by experience and knowledge by description (161). Thus, I know Australia exists even though I've not been there, because I have heard of it. My knowledge of it is largely of words about it. My knowledge of several other countries is not only of words about them, but of memories, of visual experiences, tastes, odours , sounds, feelings of fear, or delight, extended into what seems to me, space and time, so that as a person I am for a moment in that or another peopled, living and remembered place.

Professional musicians are taught how to talk about music. Musical sounds are translated, so to say, into words which are alleged to stand in the place of musical sounds. In order to talk about music, a meta-language, which is not itself music, is needed. And this meta-language is, not surprisingly, words, sequential, analytic words. Again, not surprisingly, the language centres of the brain subserve this kind of "attitude". It cannot, of course, be assumed that that other part of the brain, the right hemisphere, is not also involved. Apart from a tendency towards reductionism, towards a fragmented series of partial views of whatever we may agree to call reality, scientific approaches can also

Human EMOTIONS

More can be said as regards the participation of our bodies in relation to music. Physical changes, 'autonomic responses', regularly accompany emotional changes in a person. Indeed, this physical response can be so striking, that it was at one time suggested, in the James-Lange theory of the emotions, that, what we call our feelings, consists of no more and no less than our awareness of physical changes in us, changes in our viscera, in the so called'vegetative' aspects of our physical selves. The term 'vegetative' is perhaps,quaint, perpetuating the Cartesian split between body and mind. Even so, the account unfolds of how much we can be aware in our minds of some of the complex physiological states in which our vegetative bodies can be. One does not think of a vegetable having a pounding heart,yet the word vegetative is applied to a part of us.

There have been endless attempts to classify human emotions, all controversial in their time, none successful. The more scientifically minded have been sometimes content with simply defining emotional states in general as 'feelings that accompany behaviour' (164) leaving the discussion of specifics to others (165). All this is rather strange, since music is so often described as a medium which, above all, expresses human emotions. On the one hand, music is organised sound and lends itself to a great deal of analysis of one kind or another. On the other hand, we can find no agreement as to even a simple list of how many emotions we can feel. It is in this mysterious state of affair perhaps, that some of the essential mysteriousness of music itself, is to be found. We have not established, or, maybe, even yet invented, the names of all human feelings. In this sense, words remain often inadequate expressions for our feeling lives. And, as we have earlier suggested, it is just precisely here that we see the human reason for music, with its' powerful ability to express feelings beyond words. The limitations of language, of course, are often born in on us in our every-day living. We can be "at a loss to know what to say"; have words "at the tip of our tongue"; be "speechless with joy - or anger". It is with all these kinds of dilemmas of communication in mind, that we can understand the idea that our speech is often

a kind of inadvertent lie, a travesty of what we really think and feel, an involuntary form of hypocrisy, even in those moments where our intentions are unequivocally sincere. Can music, on the other hand, be insincere? Perhaps only bad music can be.

Even if there is no agreement over the number, or kinds of feelings that we can feel, there is a long tradition of classifying them, as either pleasant or unpleasant. Clearly, we can at least say that joy and affection are pleasant, that anger, fear, or grief are unpleasant. It is only too easy to say that we spend our lives seeking pleasure and avoiding pain. This simple theory of human motivation has an ancient history, and is usually called the 'hedonistic theory of motivation'. Initially, Freud was much taken by it. For him the guiding 'pleasure principal' and the avoidance of suffering were enough, as a beginning, facts of human behaviour, on which much of his towering edifice of meta-psychology could be based, at least at first. When, much later, he considered the recurrent nightmares of the 'shell-shocked', those victims of the first World War, the theory broke down. Such dreams, could not come from pleasure seeking wishes. Freud's 'Beyond the Pleasure Principle' (175) is his re-appraisal, his characteristically honest acknowledgement that there must be more to life than the mere pursuit of pleasure, that perhsps Life and Death somehow find their symbolic representation, if not in the unconscious, in our living and in our dreams. We are aware of our mortality (176). This shall we add, can inform our myths, our rituals, our remembering. And there is always a type of music to match the attendant feelings and moods.

Just as our emotional states as such have proved too complex to have found, so far, an agreed classification, study of our bodily changes with emotion have not brought entire clarity, even though we can actually detect and measure them objectively. Different subjective states can produce identical changes in pulse, blood pressure, or whatever. Fear and anger have been said, as regards hormones, to produce different patterns of adrenalin in the blood (fear accompanying adrenalin only, anger having non-adrenalin as well(165a).

Yet there are interesting researches to look at which bring clarity enough. We may rejoice over man's intellect and claim our pre-eminence in the animal kingdom is because of our intellect. Yet our significance to ourselves and to one another resides in our personalities and in our feeling lives. Our intellects go for little if we are emotionally immature.

Emotional maturity seems to be reached towards by two inter-related paths. On the one hand, there is the maturation of the physical self. There must be infinite changes in the organisation of the nervous system, growth of the brain, an enlarging of bones and muscles, and of glands and all the rest, to a large extent set and pre-destined from the moment that sperm fertilise the female egg, on through, till birth itself and so through long childhood.

Yet long human childhood permits more than a long species-unique flowering of intellectual growth. Going with the changes in physically determined emotional growth, goes emotional learning. In any culture, there are only certain situations in which emotions can safely be expressed. Cultures also demand the form in which emotion may be expressed and sometimes, by whom. Thus an Italian man may cry when upset. Such tears from an Englishman would embarrass his friends. Patterns of infant care in each culture will reinforce one trend, or inhibit another. Don't fuss! Or: have a good cry!

Within cultures, dramatic differences in handling emotions are shown by different socio-economic groups. These different attitudes towards the emotions, attitudes which are themselves emotionally determined, are taught to children quite unconsciously by parents, and parents feel all this is natural.. In any event attitudes, preferences, prejudice and drives are passed on, on the whole unquestioningly, from one generation to another (164). Despite all the clap-trap about a welfare-state, few choose which emotions are most likely to be useful, or most valuable in the material world their children will grow up in. Even how to be poor, unwell and uneducated seems to be passed on as unconscious lessons (166). There are more neurotic and depressed women than men and in general marriage brings more happiness to men than to women. 'The implication

is that our culture creates greater stress for women than for men' (167). Yet a struggle has to go on slowly and abrasively to get the message across that there is something deeply gone wrong with the status and role of women. Many women keep back from the dispute, since all their own traditional training makes them feel too guilty to contemplate change. It would make them feel threatened, 'unfeminine'. Boys and men are more aggressive than girls and women.(168). This biological fact alone has probably accounted for male dominance in most cultures - human and ape. Aggressivity is surely a poor organisational criterion for leadership in an animal which has, as it's principal boast, it's appreciation of beauty and it's gift of intellect (neither the monoply of one sex alone). Reflecting, however, the cultural bias, children of between the ages of four and six and a half years, have been shown to perceive their fathers as socially more important than their mothers, even though, as regards the childrens feelings, they rated their mothers more highly (169). It is curious how very few innate psychological differences between the sexes have been so far reliably established, apart from aggressivity, considering the very marked differences between the sexes in terms of cultural habits. The levels of aggression seem to depend on the influence of the sex hormones which appear early in foetal life and act on the developing brain (170) Thus girls who were unfortunately exposed in utero to andregens (given to their mothers) became 'tomboys', preferred rougher play than other girls and seemed to have a number of other boy-type preferences, which latter are those stereo-type markers of psycho-sexual identity demanded by the culture for boys (171).

Yet there are all those normal people at random,mature enough to be in touch with their feelings, particularly in relation to being male, or female, people who dwell sensitively in their bodies. For them, more interesting than difference of aggressivity, are those of perception and phantasy. "If asked to take toy blocks ..... to construct a scene..... males will more often create towers and upright structures. Contrastingly, women will more often portray interior spaces and the access in and out of these spaces".(172) These

differences in imaginings, and many more could be cited - so clearly relate to the differences between the bodies of men and women. They also include - for adults at least, different kinds of attitudes, or of anxiety for each sex in relation to anatomy - to the boundaries of their bodies, to the breast, or penis or in relation to body - openings, to ideas of penetration, all either in the obviously related sphere of individual sexuality, but also more generally, underlying apparently abstract ideas. Even Carl Jung, writing of his dream-home, does not seem to have considered that the actual towers he really obsessively built were but expressions of his masculinity - for all the charm and deep wisdom he showed in mentioning human mythology in his auto-biography (173).

Too often descriptions of human nature assume not only a single real world, but a single-sexed perception of it, usually male. Even the literature of the magic world of childhood can be born down by a vision of the little boy alone (174). Some myths and fairy tales may be heterosexual or bisexual. Many are male, or female alone.

Sounds, songs and voices, similarly can have very different meanings for a man, or a woman, a boy or a girl hearing them. Each sex identifies with the same sex, each sex relates to another sex. For each there are different worlds as regards attractions and revulsions: different worlds, which yet overlap and occupy the same ultimate time and place, for all the differences in meaning.

We learn uniquely that we are and uniquely who we are through our infancy and childhood. And in the evolution of these changing felt identities, we have special anxieties (56). If we are right in defining anxiety as "fear spread thin"(69), then we can deal with anxiety in this chapter on the emotions. There are special fears in infancy (177), felt strongly then; they may never entirely leave us. One of the special fears, at least, is highly relevant to the psychology of lullabies.

One fear is called "Stranger Anxiety". The title is self-explanatory, varying

in strength and intensity from infant to infant. It is simply, that between the ages of about six months to about fifteen months, with a peak response at about eight months, most infants, rather consistently respond to an approaching adult stranger by becoming tearful and crying. They stop being upset when the stranger withdraws. The response shows again how already complicated the infant is - having an ability to discriminate who is a stranger, remembering the familiar person and so on. There is less of an anxious response if the infant is on a familiar lap, and the period of showing stranger anxiety is shorter for infants who see lots of people than for isolated ones. Thus the environment does contribute even to the kind of infantile fears felt, as regards timing and intensity. And the infants' mother does not only reassure by her physical presence, but also with her voice.

Another infantile fear is apprehension of other unfamiliar children. This is less marked than the stranger anxiety generated by adults and quite differently timed. It rarely leads to tears, more often simply inhibiting play and leading to a retreat to the mother. This fear of strange children emerges between twelve and twenty months and fades away from about thirty months. It vanishes earlier in infants who are exposed to much experience of having other infants and children around.

The experience of anxiety is not, in itself, ordinarily pathological of course. The early forms of anxiety we are discussing arise, in the natural course of development in the normal, otherwise emotionally secure child. Many if not most of the more simple cultures described by anthropologists have often complex ways of dealing, or relating to adult strangers, as through this is always a human problem to some degree. Many of our own methods of introduction, manners, rituals have much the same origin. Again we need some ordinary anxiety safely to cross a road. This ordinary 'signal anxiety' - as Freud called it - links us rationally to objective reality and the dangers in it. There is even evidence that more severe anxiety caused by actual stressful events may stimulate boys at least to become bigger and stronger when they reach maturity (178).

As we might expect, cultural factors impinge. Where there is an intimate closeness for all the early weeks and months between mother and child, where, for example, the infant is carried on the mothers back, as Ganda babies are, separation anxiety appears earlier - not at ten or twelve months, but at only six months. This difference in time is, of course, immense at this age, showing how re-active the infant is, how he learns even when he is so small and helpless.

One of the main explanations of separation anxiety is, of course, related to discussions in earlier paragraphs of attachment. The average infant 'attaches' to his mother as a whole, other person, between the fifth and seventh month of life. In learning to be able to recognise one entire other person, his mother, to find safety in her and through her, to be able to love without feeling danger and to feel loved without hesitation, is the first two-people situation in any life. It is only if this is achieved, that a sense of self-ness can evolve, that any generalisation from the one-to-one person to the one-many can arise. If this early experience fails, it is likely that all human inter-personal relationships will fail to some degree, even, sometimes, and catastrophically, entirely. Melanie Klein believed that all infants become normally disillusioned and depressed at about four and a half months of age, experiencing depressive-anxiety through the realisation that they could not control the loved object - the mother - that she was independant, not as reliable as a wish would wish her to be, not an extension of the omnipotent will of infancy. The attachment we describe is the rescuer from this despair.

And, as we have as our thesis,it is the voice of the mother as much as her touch, or other kinds of her caring that creates the relationship and overcomes being uncertain, being alone.

And one of the separations is, of course, going to sleep. It is there, in this special state, when the ego dissolves, is given up, in a way that can

Chapter Nine

Autonomic Depths

Ai lu lu lu lu lu. No cradle of marble,
No pillows of lace for you, my darling.
Lu-lu, lu-lu-lu, lu-lu, lu-lu-lu,
Lu-lu, lu-lu-lu, lu-lu, lu-lu.

Red berries are falling into the water
And I, my baby, I have no charm.
Lu-lu, lu-lu-lu, lu-lu, lu-lu-lu,
Lu-lu, lu-lu-lu, lu-lu, lu-lu.

Though I'm not beautiful and we'll never be rich,
I Ask for nothing, darling, because you are my own.
Lu-lu, lu-lu-lu, lu-lu, lu-lu-lu,
Lu-lu, lu-lu-lu, lu-lu, lu-lu.

Polish (197)

Chapter 9

AUTONOMIC DEPTH

We can notice an increase in both pulse rate and respiration, when we are under stress, or are excited, and that these rates quieten down as we become calmer. We can'catch our breath' at the sheer beauty of an experience, or from fear,or pain. Our hearts can seem to race for joy,or even seem to stop as part of pure ecstasy.

Not at all so obvious, subjectively, in healthy people, is the fact that blood pressure also goes up, or down, in parallel to our feeling lives. Similarly, the electrical resistivity of our skins alter, in the so called psychogalvanic reflex (P.G.R.). There are changes in the distribution of the blood in our bodies and in the activity, or quiescence of our intestinal tracts. All these changes and others are mediated by a separate system from the central nervous system, the Autonomic Nervous System. It is so called because, it acts automatically, conveniently taking care of the control of a variety of vital functions. We do not have to remind ourselves to breathe, or to speed up our hearts, when we exert ourselves. In these functions we are automated. As with any sensible control system, there are over-rides built in here and there. We can hold our breath voluntarily, as we dive through a smoke-filled room, for example.

Even more dramatically, it is possible to gain voluntary control over many of these functions by systems of special training. The most ancient system is that of Yoga. Perhaps the most distinguished musician to benefit from such training is Herbert von Karajan, the conductor. This enables him to slow his pulse when he wishes to do so. He has lent himself to a variety of researches into autonomic responses and the emotions (182).

There are at least two other approaches to over-riding the normally automatic functioning of the autonomic system, or even the central nervous system. One is by a variety of conditioning methods. It is not without its dangers, since

it is said that at least one person stopped his heart for good in one experiment. The other, a related system is, in a way, a tribute to modern technology. This is called Bio feed-back. Here the difference is that physiological aspects of ourselves which can be only detected and measured by instruments, are brought into personal awareness. Obviously, we can take our own pulses, and note our own respirations. Through instruments however, we can also be shown a continuous visual read-out of our blood pressures and so on. We can even be shown graphically the electrical waves that accompany certain brain activities - via the electro encephalogram (E.E.G). That is to say, in this latter case, an aspect of even the central nervous system can be put into 'feed-back'. We are made aware of how one, or another physiological system in our own bodies is functioning. We can learn to modify some of our own responses, as their varying intensity becomes part of our consciousness. Experiments go on linking these changes to art and music (181).

The medical applications are obvious, in relation to such conditions as migraine or asthma - the so-called psycho-somatic disorders. In these, one might say that the automatic physical controls, in some people, are badly adjusted, over-reactive, mal-adapted. Instead of aiding smooth, systematic total body functioning, by over-reaction, or too prolonged reaction to stress, one or another physical disease is produced affecting one or other system of the body in isolation. An interesting varient in time is how there seems, in some conditions, a pathological accumulation of numerous stress reactions, any one of which is fairly small - but ending up as a massive, single response days, or weeks later - perhaps manifest as, say, a throbbing, blinding migraine, or a violent period of disabling, even bloody, over-activity of the gut.

In each case, the psycho-somatic disorder takes the sufferer out of the problems of normal social circulation. Perhaps one principal existential meaning is just that: escape, even if into physical illness, or even, especially into physical illness. For whatever else may be said in terms of why this, or that

target organ is victimised by stress in this, or that person, in general ironically enough,those prone to psycho-somatic disorders are, in the end, less realistically conscious of their bodies than people usually are.

Healthy physical responses to music contrast vividly. Deeply felt music orchestrates, integrates, leads and gives shape to emotions, inter-relates images and feelings. Pulse and breath, heart and artery, the very gut respond.

For as the experience of music, of course is not only perceptual, but also emotional, it is accompanied by a variety of particular physical changes in our bodies. Breathing rates, blood pressure, brain waves, P.G.R. and pulse rates show changing alterations in relation to music.

As with anything one examines about people, there are many individual variations, but the elements that make the basic patterns are measurable.

It is always particularly fascinating to notice those results of research that throw a new light on mind. Thus it is possible as we have said, to show marked autonomic responses in a particular individual, who has immersed himself in a listening musical experience. There are dramatic continuous alterations in his blood pressure, pulse rate and psycho-galvanic reflex, which follow the character of the music. Yet when he is asked to listen critically to the music, the autonomic changes vanish, even though his pleasure does not. It may, of course, be a different kind of pleasure that he now experiences, but it does not seem so to him (162). It would appear then, that for the adult listener, at any rate, a musical experience can be an extra-ordinarily mental one, in which much of the body can be left behind. Perhaps this phenomenon can be related to the extraordinary, spiritual, disembodied power music can have over us.

The musical performer, however, is in a different situation. No matter how

self-critically a player plays, he does not lose the responses of his heart, or lungs, or whatever. Great musicians certainly play with their whole 'body and soul'. At the end of a superb performance, we can understand if he is totally exhausted. Yet we may envy him, in that in his art, he is a whole person living it, not fragmented and divided, as so many of us are in our lives.

It has been shown that subliminal music also produces autonomic changes. Thus piped music in hotels,pubs and shops, film music and all those other para-musical infiltrations of our time, alter us physically, even when we are not paying attention to them. The extreme example of our 'responsive' unconsciousness is our automatically reacting to music even when asleep.

In view of all the unsubstantiated assertions from the past - for example, that the origin of music is intimately connected with our breathing, it is also interesting to note how variable is the 'autonomic personality' of a person. That is to say, different individuals seem to respond to music most strongly in one or another of their physical systems. This is a part of what we mean by differences in innate constitution. It must not be overlooked, however, that, as commonsense would tell us, such a very personal communicative vehicle as music, may produce strong physical responses because a particular piece of music holds a special private meaning for a particular person. Having said this, for a given piece of music, one person may respond mainly by an altered pulse rate, another by predominately strong changes in respiration, in P.G.R. or in some other physical dimension, only showing minor changes in other systems.

This 'autonomic style', as we may call it, is shown even by babies (183). It is an important part of the constitutional, temperamental differences between babies even in the same family, that mothers have noted since time immemorial. A tense or highly over-stimulated infant may exhibit a tummy upset, or a high pulse, or a hot skin and so on. He will do so consistently, even from the first day of life, just as reliably as he shows his own individual level of tolerating frustration, or of restlessness, or of passivity. He is not simply a blank

tablet of wax, only and entirely to be informed by the unique experiences of infancy and childhood. He already has a style.

These various detailed differences in endowment are usually over-looked by analysts. Freud, speaking of libido, "the total energy of the Life Instinct", remarked that it "gradually develops out of successive contributions from a number of component instincts" ..... The first organ ..... to make libidinal demands on the mind is, from the time of birth onwards, the mouth".(184) Here, among his last statements, Freud does not recall that historically much earlier remark of his, which we have quoted before 'the ego has an auditory ~~babe~~ lobe'.

We looked at some of the range of the infants' emotions at the end of the last chapter, and have examined, earlier, the profound effects of sounds, particularly the voice, on him!

The meaning of sound at the 'phonetic level' (185) can be sometimes almost purely emotional even for adults. Thus the remark, "Don't talk to me in that tone of voice' may be a correct response to the sound of words, which in themselves might be innocuous. "What do you think you are doing!", is not really a question, but a remark usually carefully inflected to make ~~feel~~ guilty (or angry) the person it is directed at. Pet animals, particularly dogs, can cheer up, or look downcast according to the way they are spoken to. Indeed, one can make a nonsense of ordinary human semantics, by saying to dogs nice things in a nasty voice, or nasty things in a nice voice. The response, hung head, or wagging tail, is of course, determined by the feeling in the voice. Our babies are not, quite dumb animals, but perhaps it is forgiveable to say they too, are like this: they are very sensitive to the feeling-tone of words. Of this, more anon.

The 'oral phase' of infancy, in Freudian terms goes on to develop 'sadistic' characteristics 'sporadically' with the appearance of teeth. Mothers who

breast fed may remember how very sharp the teeth of babies can be. As the infant goes on into the anal phase, the 'sadism' is more marked. Satisfaction is being sought now in aggression and in the excretory function, rather than, as earlier, via the sucking mouth alone. Again, parents may recall the beautific smile of a young infant who is merely defecating.

The purpose in referring to Freud in this chapter is because he so brilliantly places an infant in his body, but in a psychological way. We are concerned with this aspect of physical responses at the moment. And, as we are also concerned with sound, it is worth remarking that as part of the gut preoccupations, will go staccato burping, the noisily extended passage of flatus and the sounds made as the gut moves digesting food along - borborygmi. Burps, farts and tummy rumbles: the trumpets and piccolos of infancy. Both gut and bladder are controlled by the autonomic nervous system, but as Freud put it, in discussing the satisfactions of infancy: 'Physiology should not be confused with psychology' (186).

Psycho-analysis uses terms such as 'residues' and 'fixations'. Melanie Klein speaks of 'memories in feeling'. It seems entirely legitimate to talk of residues, fixations and memories of sound. Wind instruments (the very name is over-determined). appeal to us as sounds. Why? Strings - so much like voices - can be so moving. Why? Can we not argue that all these sounds from the sophisticated, adult symphony orchestra, find their remote take off and emotional justification (why are they meaningful?) in the sounds that brought such interest and ecstasy in such remote times as our infancy? Burps, farts, tummy rumbles. Then the heard rhythms of maternal heart beats (lub-dup, at about 72; faster or slower with excitement or calm); rhythms of respiration: there is no problem in finding an organic basis for our interest in rhythm either. There is now the whole range of bio rhythms even popularly described (187).

Authorities who do not care for this bio-rhythmic basis for our ability to put events in time, have to offer another, since the tiny human has the fact of his experience of time and timing to be explained. An information-processing approach, which relates 'duration experience to information storage capacity' is such an attempt by cognitive psychologists (188). In any event, "probably we must postulate the existence of an "inborn" clocking mechanism to account for the naive infants capacity to anticipate events, since it is very hard to imagine how "real" time could be learned ....." (189).

Once again, we must grant a level of sophistication to an infant, when he is so often thought to be so simple. It may even be that babies dream! Certainly they show periods of random eye movements in sleep, that we know are associated with dreaming episodes in adults. It cannot now be asserted that, "It is impossible to expect babies to organise a dream life, full of visual incidents, for they can have no memories round which to build such dreams"(190). Babies do remember. They cannot tell us what they dream.

To return to autonomic responses to music: do different kinds of music have different physical effects on us?

It is possible to show that, as one might expect, different kinds of music can indeed elicit very different kinds of physical reactions. Thus Marches and Dance Music affect mainly our "motor" responses. This is shown by instruments which can detect the electrical activity in muscles even when we do not actually move (electro-myography, 'E.M.G'). The legs show the stronger motor responses, as one might confirm even by mere introspection. Otherwise, apart from marches and dance music, music is likely to evoke changes mainly either in breathing, or in the pulse rate and blood pressure. These responses are consistent for a particular person, in that on listening again to the same piece of music,a very similar physical response will be recorded.

All these researches indicate how profoundly music affects us. When we say we have been deeply moved by a musical experience, we usually mean psychically, emotionally moved. We seem often to overlook how much our bodies respond in emotion as regards even these functions of our physical selves, where it might seem easy for us to be so aware. Yet our pulses do race, or slow, when there is a musical crescendo, or rhythm changes. Our hearts quieten down again in quiet contemplative passages. With some of us indeed, a rapport seems to become established between the urgency, or the quietude of melodies. The stridency of sound can be matched by the stridency of the beating heart. There may even be extra heart beats, an excited heart mirroring exciting sound.

Similarly, for others with a more respiratory style, breathing alters with the music, in depth and frequency. This is just as breathing changes, when we are under stress, are at rest, are bored, or are in love.

As we have said earlier, our autonomic responses, which accompany our emotions, are not the cause of feeling. Adults humans can feel the deepest, strongest emotions when the autonomic system has been switched off. This can be done, as we have already noticed, merely by taking up a critical attitude towards the music. It can be done with tranquillisers. It cannot be done by performers.

However, we have remarked on the various ways these autonomic responses can be altered - by Yoga, by conditioning, and by bio-feedback. All these are learning techniques. On the whole, if conditioning is to be the underlying model for this learning, such learning is easier and quicker in the young child than in the adult (though the model fails to account for learning language). Further, the young are also more in their bodies, than most adults are. Their senses are sharper and more vivid. Each child has a unique identity, made up of thoughts and feelings, and of ownership of these very hands, those very toes, such eyes, this hair, that nose and all the rest. A person, a shape, wrapped in a feeling skin, all of it keenly and uniquely; varieties of continuous, changing

experience that make up a 'me'; sometimes together, sometimes fragmented; always continued, even through the apparent loss and death and interruption of a sleep.

There has been then, a long academic controversy, whether the changes in our heart and lungs, our dilating or narrowing arterioles, our adapting pressures of blood, the movements of our guts, the electrical-resistance fluctutaions of our skin, being somehow felt by us, are named by us "our emotions". The cold evidence, as far as it goes, is for adults, negative, as we have said.

It is tempting to theorise however, to suggest that in the development of the infant on through childhood, emotions first arise out of these very bodily sensations. These sensations may be the first models of emotion, appropriate sensory responses to particular situations at first. The infant does not distinguish between emotional care and physical care (80). Each is nurturing to him. Then, given reasonable nurturing, raw sensations gradually become more coherent. Links are made between simultaneously felt, different sensations, between gut and vision, hearing and breathing. The experiences become, as it were, intellectualised, more abstract, eventually symbolised. At the end of this process, there need not be bodily accompaniments to the emotions anymore, though, as we have seen, there usually are (and not only for emotions evoked by music of course).

Powerful ghosts perhaps support this theory - these ghosts that pose as metaphors. Even as adults we talk of our 'gut feeling'. We say we've 'had a bellyful of.....'. Or 'he's a headache', or (more pleasantly) 'She leaves me breathless'. - though she may 'break my heart'.

It is very relevent and interesting to notice the contrast in physical response as between march songs and lullabies.

With march songs, there is not only a greater electrical activity to be detected in the muscles of the legs, the songs actually increase our muscular strength. Ah, the brave music of a distant drum!.

Music generally quietens babies, they stop fidgeting or crying (191). If the music is a lullaby, an actual weakening of muscular strength can be measured. There is relaxation and a physical readiness for sleep (163), which goes with the quietness of feeling.

The point I wish to make is: how clearly the emotional aspect of speech is brought out, when differentiated notations are used. How clearly the emotional aspect determines meaning. How clearly words are in themselves, vehicles for emotion, as well as meaning, even in adult, rational conversation. Then there is the whole, huge potential subject of the influence of a particular language, on music which is composed inspired by a text in it. There is even a certain compatability as between certain languages and certain kinds of music. Constant Lambert felt this was true to an extent: "Certain Jazz songs show a more apt feeling for the cadence of English speech than any music since the seventeenth century." Quoters of the witty Lambert often miss this thought (201). One may compare the music written for a latin text to that for a vernacular, in the works of Bach.

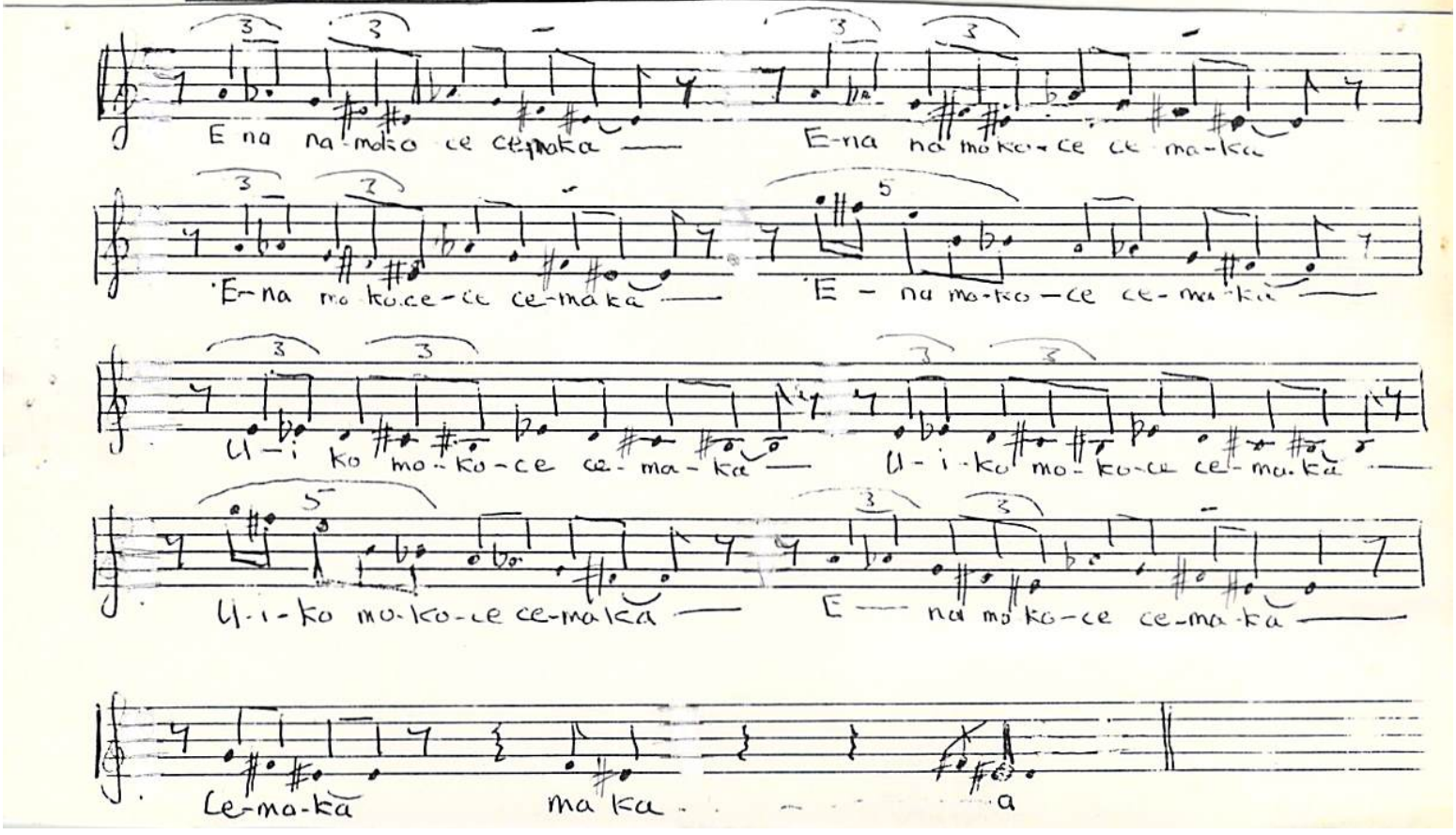
The use of tones in lullabies and the organisation of these tones is a complex question. A mother usually has a special way of talking to her baby, in a special 'tone language'. This tone language includes a much wider range of pitches, at a higher register than she uses for ordinary conversation. It often includes nonsense syllables. This baby-talk can be called maternal pre-verbal communication. However, this special use of tones, includes an element of musical expression (205).

As a function of the intervallic relationships employed, tones separate out the affective contents of the words and, what is more, sustain those feelings. This, is, of course, also one of the powerful functions of myth and ritual.

One may still ask: why should tones be used for this form of intimate communication? Perhaps this question is better phrased: why musical words, rather than just words, to soothe the child? The answer seems to be found in the idea that the mother wishes to convey more to the baby than just the message; 'Go to sleep'. He

would not, in any case, understand yet any spoken version of this go-to-sleep message, obviously. But there is a further important point: neither would he remember it; meaningful matters are more memorable at any age. The musical message must be more meaningful. It must also be more memorable. The use, by the mother, of fixed pitches and durations, can be understood therefore, as a means culturally discovered by mother, or in some mothers, perhaps even instinctual, both to communicate the feeling-part of the words, but also to do this in a way that is memorable to the baby. And these memories in feeling are promoted for the infant by repetition, and in particular, by musical repetition.

We have used the words 'culturally discovered.....perhaps even instinctual', as carefully as we can. Music is a language. Semantic remains a very difficult area. Yet one is tempted to suggest that the unconscious symbolism of music we are trying to become familiar with, is conceptually very close to the concept of 'deep structures', which Chomsky posited, partly in relation to verbal meaning, in linguistics. As we noticed in looking at Daniel Jones's work on verbal stress, voiced feeling takes an essential part in the creation of even verbal meaning. Voiced feeling certainly predominates in the Lullaby, "Little Son Sleep in Hammock", from the Paressi Indians of Brazil:



Chapter Ten

Lullabies, Music and Words

Sleep, bay, sleep,
Thy father tends the sheep.
Thy mother shakes the branches small,
Lovely dreams in showers fall.
Sleep, bay, sleep.

Sleep, baby, sleep,
Across the heavens move sheep
The little stars are lambs, I guess,
And the moon is a sheperdess.
Sleep,baby, sleep.

Sleep,baby, sleep.
I'll give to you a sheep.
And it shall have a bell of gold
For you to play with and to hold.
Sleep, baby, sleep.

Sleep,baby,sleep.
Now don't bleat like a sheep,
For then the shepherds' dog will come,
And bite my naughty little one.
Sleep, baby, sleep.

Sleep,baby, sleep,
Go and mind the sheep.
Little black dog go away,
Don't disturb my child, I say.
Sleep, baby, sleep.

German

Chapter 10

LULLABIES, MUSIC AND WORDS

We have looked at the surprisingly large range of emotions that babies can experience, (ch.8). We have noticed that after a few months, they show separation anxiety as a normal developmental stage. There is ample evidence that a long, crude, actual separation of an infant from his mother can be very damaging emotionally for him (26,27).

However, there are various other kinds of separation to be considered. Birth, for instance was held by Otto Rank to be the first psychic trauma, the first separation: weaning he saw as another separation (192).

Yet there is also that separation which is from the self: Sleep. For orthodox analysts this loss of consciousness happens when the ego sinks back into the id - the, "I", rejoins the unconscious from which it arose. The ego can also be called very meaningfully the 'self-regarding sentiment' (193). The ego does not only do what Freudians say it does. The self can be acutely aware both of others and, in particular, of itself. In this sense, falling asleep feels like losing the sense of self. In fragile, insecure moods, when in some states of dis-ease, or when vague, ill-defined anxieties gnaw away, a therefore heightened, over-vigilant sense of self may find just this loss of itself, the sense of self, threatening. There is an existential dread, a fear of annihilation of the self by sleep. Sleep does not beckon. It looms ugly as death. Existential death. Sleep must not come.

It is very rational then, to cuddle, rock and sing an infant to sleep, changing his sensations and feelings, making his 'self' feel safe. This is a use of ritual, marking out and putting experience into a special kind of time and by doing so, altering emotions.

There are, of course, many kinds of time. (Chronological time, relative time and

relentless, scientific time - that obsession lately arrived in general human culture. For all previous ages, time was felt to be cyclical, not serial (194). We can understand, therefore, how even though an infant can apprehend 'real' time, as we saw earlier present experiences can overcome this. As quoted before, Levi-Strauss remarked: there are "three machines for the suppression of time: music, myth and dreams" (195).

Zuckerkandl (196) contrasts physical time with musical time. Physical time, he says, is order, form of experience; it measures events; it is divisible into equal parts; it is perpetual transience. Musical time is content of experience; it produces events; it knows no equality of parts; it knows nothing of transience.

In general, the lullaby does not flow freely, using time as a continuum, as in plainsong. It's time tensions are not dramatic. Depending on the ethnic origins. Lullabies do not conform to the accents of duple rhythm (one strong, one weak) or triple rhythm (one strong, two weak). The tempi are not widely varied and are neither very fast, nor very slow. The volume is quiet and jerky rhythms are avoided. Irregular rhythms are not characteristic. We can notice that a melody can exist without symmetrical rhythms, though in such cases the stresses are probably dictated by significant words. Again, rhythm can exist without clearly defined pitches - as African drum music illustrates. Melodies with measured rhythms are not necessarily characteristic of all lullabies - again depending on the ethnic origin. Ethnic origin also influences whether clearly defined related pitches are used.

Lullabies do not seem to have their origins in religion. That is to say, the majority are set apart from music related to sacred rituals, or the worship of Gods, Christian, or otherwise. There are religious lullabies to be found, of course, but they are the exceptions and in the West are more often sung as carols than as lullabies (202).

The lullaby, after all, is a musical structure built to a tiny intimate scale, created for a particular purpose. As we shall see, the very words used in lullabies are usually special, and where plain words are used, they too are used in a special way. The melody, the sound of the words and the feeling of the words are all we can suppose the baby knows, within the little reality of his mothers arms. Other kinds of serious music may often be it's own archetype, offering no purpose beyond an experience of itself. A lullaby, on the other hand, serves, if indirectly, to communicate the immediate desire of the mother for the child to sleep. The lullaby expresses, among several feelings, the affectionate and the consolatory, but should not confirm distress. Most serious contemporary music does not use a consolatory mode. It has become, say, in the hands of some "avant garde" composers, increasingly cerebral and mathematical. Rhythmic continuity or development is often abandoned for "space rhythms" - disconnected, fragmented. It is addressing a fragmented audience and can sound like alien sounds from out of the unknown.

The mother singing a lullaby in contrast, mediates in a way between the infant and the supernatural. Her voice both consoles, yet paradoxically promises the future - and therefore creates it. She mediates the space between being and not being. She confirms the infants' living rhythms and her own: she confirms the periodicity of felt time; she offers a kind of immortality to take the place of mortal feeling. The space she and her child occupy is a special space, constructed of unfelt real time, unstructured, with no end in sight, or sound; a space lost to real time, occupying unformed time.

We are in no way forgetting the painstaking researches of, say, Piaget into the long, slow development of the childs conception to the adults' conception of time, of reality, of causation (203). We are attempting to deal with some of the psychological realities of infancy, without forgetting the helplessness, the unrealities, the magic, the impotence living almost simultaneously alongside omnipotence. No attempt is being made to turn an infant into a miniature intellectual! Yet the passionate roots of intellectuality lie here. There is

an indefinable consciousness; and there is no concept of number, in the academic sense. Yet the psycho-analytic account, of 'object relations' is an account of the infant moving from narcissism and a 'one-ness', to a 'one-to-one-ness; then to three person awareness. To be sensitive to pitch is to be sensitive to numbers. And so is the response to note-repetition and rhythm;feeling, knowing and willing not split, but going on together.

It can be held that music is a non-conceptual art. It is difficult to know what is meant by this, when time and number, expressed musically, in say, a lullaby, produce a response even in an infant. This seems to contradict the remark "the very absence of concepts is precisely what characterises both music and the mental life of the child". (204). A concept, defined as "the idea of a class of objects", a 'general notion' (1), must be around somewhere in the infant, in some pre-verbal form. The infant does not respond to music in a simple or merely physiologically way. He responds in different ways to different kinds of sounds, to different voices, to different types of music. True, the response includes a body one. But he also smiles, shows attention and an alteration in mood. When an infant learns speech, he will do so, as we have seen, through centres in his left hemisphere. As he feels and hears music, his right hemisphere is acting. It is interesting that such apparently abstract complex factors as time and number are involved in just these areas where "infant prodigies" can be found - music, chess and mathematics.

There seems something wrong then, in theories which suggest either music or infants - have no concepts. This neglects if nothing else, studies of infant-mother relationships, and of course, the music drama in microcosm - the lullaby.

As regards the words used in lullabies, it is interesting to notice first how Daniel Jones analyses ordinary speech (199). He describes the variations in pitch in connected speech - the rises and falls - as 'tunes' (or patterns, or contours). He notes how pauses in speech can not only be in order to take breath, but also in order to make meaning clear. As to intonation, or pitch, he gives many

examples of how various shades of meaning can be conveyed by the pitch of the voice. Thus for example, a few ways of pronouncing 'yes' (written phonetically). The example of all these 'yeses', is followed by a few ways of saying, 'm', and, "what a beautiful day". It is not to be wondered at, that it has proved so difficult to design a computer to act as a translating machine, when words can be sounded in so many meaningfully different ways.

INTONATION

Meaning 'that is so',

„ 'of course it is so',

„ 'most certainly',

„ 'is it really so?',

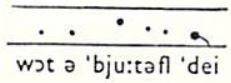
„ 'yes, I understand what you have said; please continue' (the telephone *yes*),

„ 'it may be so',

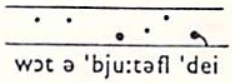
or by pronouncing the single sound m with various intonations:

etc.

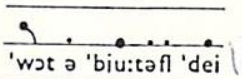
And compare the following ways of pronouncing *What a beautiful day!*



said perfunctorily;



said enthusiastically;



said sarcastically.

The dots in these graphic representations signify where nearly level pitches occur. Rising or falling lines represent perceptible rising or falling pitches. Larger, thicker dots and lines indicate strongly stressed syllables, smaller dots and lines show where syllables are weakly stressed.

Little son sleep in the hammock

The expressive content of this lullaby is defined by the use of a repeated chromatic phrase (certainly not tempered tuning) first lowered in pitch, when the directive to go to sleep becomes more imperative. It then suddenly rises much higher in pitch, when the imperative takes over. This is a touch of exasperation perhaps, resolving at the end into the quieter tone.

Sachs (3) suggested that word-born music was confined to Matriarchies. This has not been confirmed by anthropological evidence.

One can say, however, that women whether in power or not, have been associated with word-born ('logo-genic') music in the form of the lullaby. The origins of the lullaby, like those of all music, lie beyond the limits of recorded time.

We do not know, therefore, if sustained pitches were devised by women, or were taken from already existing musical modes. In recorded lullabies, there is evident overlap with folk-art music; but which came first? As John Aubrey wrote:

> "Before women were Readers, ye history was handed down from Mother to daughter - - - - - - - - - so my nurse had the history from the Conquest down to the time of Carl 1 in ballads". (210)

There remains, however, a gap between intoned and stressed speech - or versa for that matter - and the measured durations, in music, of definite pitches.

We can remember the three common features of speech and music: pitch, stress and duration. We can also recall the hypothesis that speech and music had a common origin. In some remote time, the idea holds, an undifferentiated mode of communication existed, one that was neither speech,nor music. The sounds produced were grunts, cries or wails, sounds which would hardly sound to us like either music or language. Yet these sounds embodied pitch and stress and duration. There is perhaps something to be learned about this by listening to the cries and chatters, the screams and twittering of Jungles or Zoos. Or again, there may be something to learn about all this in listening to this form of communication, when it is shown in the pre-speech noises of infants.

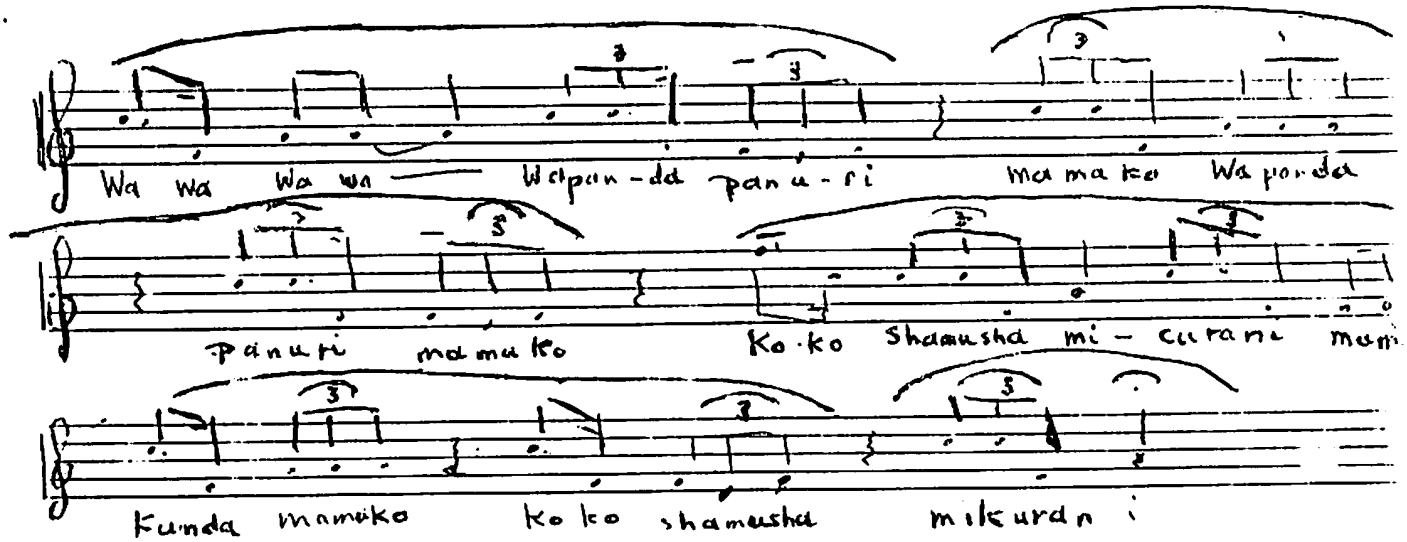
If pitches are picked out from these pre-speech noises, and are sustained and given duration, they have the marked effects on a tiny child that we have remarked upon repeatedly. The ontogenetic implication is that this effect may have some special value. Perhaps culture, in its' artistic sense, has survival value !

An infant cannot, of course, understand a verbal message. But if pitches have been organised for him and communicate an affective message, such is the will to meaning for even the infant human, this mode of communication would have an attentional priority for him.

In any musical culture, pitches are organised in a set of relationships which we call a scale. This set of pitches can be a small number, as in some primitive music, ditonic or tritonic for example. The set of pitches is generally recognised in terms of its greater frequency. There are 'transitional probabilities' between the different elements of the scale. That is to say, some notes are more likely to follow than others. Different cultures determine the most probable transitions. When the human voice is the instrument, as it appears to be in most primitive cultures, one may posit that it is the emotional message that helps

determine the hierarchy of pitches. "The mapping of pitch information on to scales with a strong priori and transitional probabilities is of fundamental importance to musical memory" (208).

As an example of pitch hierarchy in a primitive lullaby, we may quote "Gentle little Child", a lullaby sung to their girl infants by the Quechua Indian women of Ecuador.



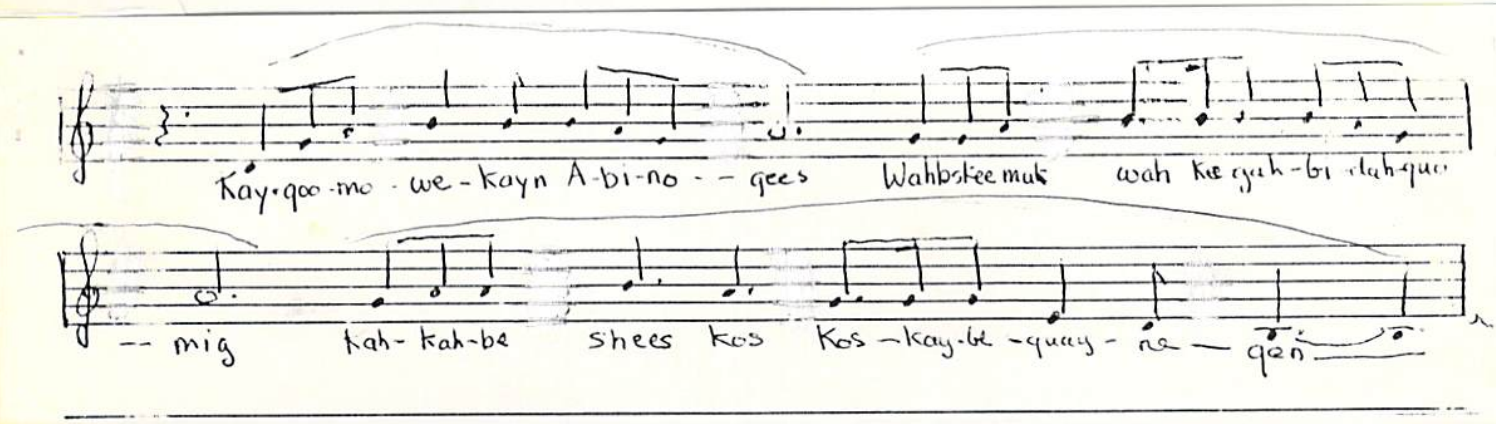
Gentle child, little child, sleep a while more;
Little girl, sleep a while more, little child.
The Goblin will eat you if he finds you awake;
Stay with your mother, little girl;
The Goblin will eat you, if he finds you awake.

Wa Wa Wa wapanda panuri
Ma mako wapanda panuri mamako
Koko shamusha micurani mama
Kunda mamako
Koko shamusha mikurani.

The greater frequency and stress on the F defines it as the "home note". The open ended feel of the last note A, reinforces the, "if you don't" message of the words.

Traditional Western Music has been developed on the basis of the natural phenomenon known as the Harmonic Series. The 'transitional probabilites' between the different elements of the scale, are very strong. Deryck Cooke, indeed, goes so far as to allot to each transition, to each of the changes from one pitch to another, a special emotional value (207). He makes out a powerful case for this, with many examples from Western Music from 1400-1900 AD. It is, of course, debatable how much is inherent and how much acquired.

Certainly, on some inherent base, this musical language impressed itself on the whole of European culture. To some extent, this base may be the 'natural' one for all musical cultures. As we have remarked, the hierarchical structure of any scale usually determines a 'home note', or tonic. Very often the elements of the second, or fourth harmonics are present in much primitive music. There are many examples to choose from. Let us examine a lullaby sung by Ojibway Indian women:



Hush Little Baby

Hush,hush,
Hush little baby
Go to sleep,
Do not cry,
Or the naked bear
Will eat you.

Kay-Goo-Mo-We-Kayn

Kay-goo-mo-we-kayn
A-bi-no-gees
Wahbshkee muk-wah
Kee-gah-bi-dah-quo-mig
Kah kah-be-shees kos
Kos-kay-be-quay-ne-gen

It will be seen that this lullaby also exemplifies the ambiguity and the ambivalence of the mothers feelings. The threat of the last line is expressed by the descending notes of the last phrase which is then transformed into sadness by minor thirds. Beyond these meanings there is that other,functional one, to induce sleep.

There are many kinds of music - for many different rituals, for religious purposes, for war dances and for love. As McLaughlin says (209) recordings of a relaxed mother's heartbeat can induce peaceful sleep in new born babies. Babies tend to be nursed more often on the left breast, near the mother's heart, than on the right. The recording of a rapidly beating heart wakes sleeping babies, who wake as though afraid. All the various rhythms of the body - from respiration to running, can be faster, or slower, can be associated with tension and relaxation. "Among the mental patterns are expectation followed by fulfilment, or alternatively, by the acceptance of disappointment, grief, followed by consolation - - - - - - -". It is by the skilful use of these emotional sequences, which flood into all the systems of brain, body and mind, that music obtains its effects and in particular, the lullaby lulls and sings consciousness into giving up its everyday self.

We may by now define a lullaby along the following lines, as it exists in the traditions of Western Music and where its' associations are with folk music. It is a lilting melody, with a moderate tempo, in triple or duple time circa 70^{o} per bar, near the maternal pulse, the related pitches being within a narrow range. The expressive content is defined by the rocking rhythm, but also by the simple key contrasts in a simple ABA form. There are more complicated examples, as can be seen in any large international collection of lullabies (197). But in the main the rhythms are symmetrical and both words and rhythms are subservient to the intervallic patterns underpinned by the harmonic system.
(Oriental music contrasts with western in that it is without harmony. It depends on the melodic line and Ornamentation (198)).

In Western classical music, the conscious use of musical symbols by various composers is well documented. Indeed, historically, even the Church laid down which combination of notes could, or could not be used in composition. Thus, the tritone, or augmented fourth was thought demonic, to be forbidden. All this conscious symbolism is artificial in a sense, or conventional, even if felt intellectually to be emotionally true at the time.

Deryck Cooke looks at this whole question of 'nature versus nurture' in his important and influential 'The Language of Music' (207) "Is the traditional language of music.....a genuine emotional language, whose terms actually possess the inherent power to awaken certain definite emotions in the listener, or is it a collection of formulae attached by habit over a long period to certain verbally explicit emotions in masses, operas, and songs, which produce in the listener a series of conditional reflexes?"

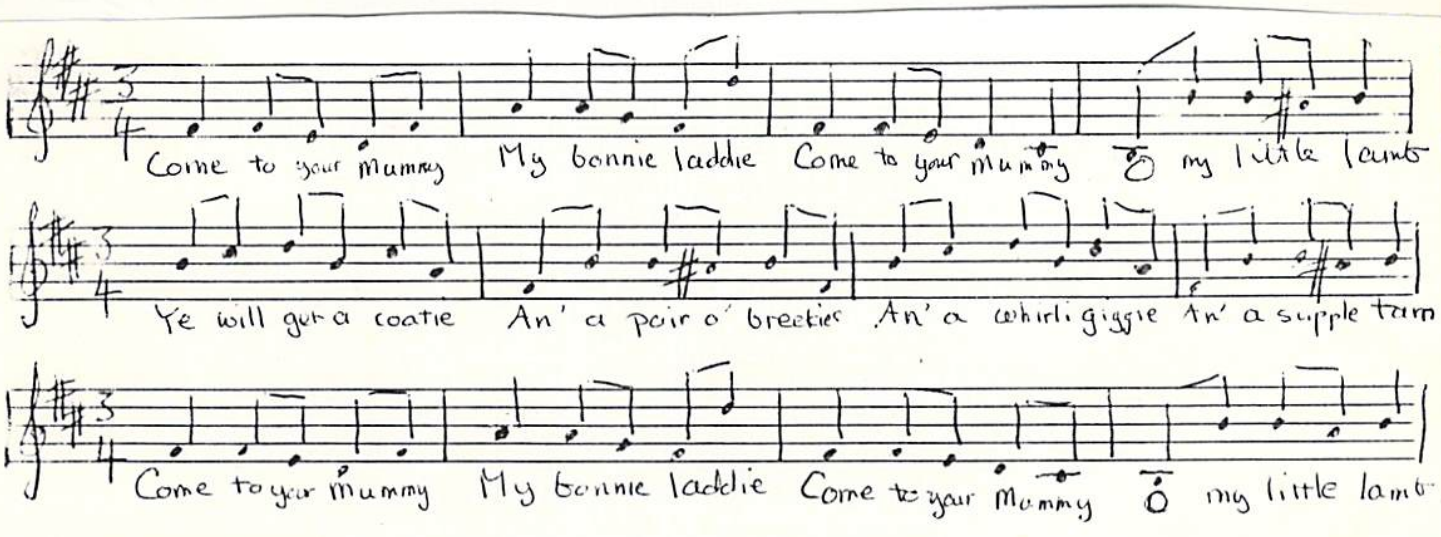
Cooke answers his own question: "It seems most likely that the answer is simply 'both'. "His work contains powerful arguments for unconscious symbolism and vivid illustrations to support the eminently sensible view, that, while there have been many conventional ways of composing, even 'violently revolutionary' composers have accepted various musical terms 'without demur'". That is to say: some musical terms, acting as unconscious symbols, do indeed actually seem to possess the power inherently to arouse particular emotions. Cooke deduces all this on musical grounds, using musical arguments. There is really no mention of cerebal hemispheres or autonomic systems, and so on, which could provide the biological basis for his views. Somehow, this strengthens his argument, rather than weakens it.

Let us look at a straightforward tonal lullaby "Come to your Mummy", probably of Western folk origin.

The straightforward speech message is "Come to me, pretty baby, I will give you nice things". The underlying message can be interpreted: only your mother loves you; your mother can provide the love and gifts you need. You are a charming,

helpless, little animal and I must protect you.

The speech message cannot be translated into the elements of musical language, but the underlying message, more concerned with transmitting affect, can be specified. The first two musical phrases, based on the major triad, expresses Joy - as contained in 'Your mother loves you'. The second two phrases, modulating to the relative minor, depress the Joy and impart a tinge of the Sadness contained in "You are helpless". The second four bar sentence continues in the minor, as if the offering of gifts is a consolation - a consolation, as in all lullabies, for parting, a parting to sleep - 'Death's brother' - as it was known in the sixteenth century. And, as we have said before: there is the loss of mother and of self as sleep descends. The last four bar sentence is a return to the positive joy of the major, a repeat of the first sentence with a poignant ending in the minor, giving, as it were, a manic flutter before a more solemn end. The auditory imagery reflects and sends out the feelings of the text.



It is to be remarked, that the feeling tones of this lullaby are reinforced by the rhythmic repetition of the first three bars and the modulation to the relative minor at bar four, the end of the first sentence. The second sentence is in the minor, suggesting, perhaps conceding, that the consolation of the present is sadly not quite enough. The reprise of the first phrase is cheering, but again leads to the contradictory sadness of the cadence in the minor.

This is a very simple example of the use of key contrast to underline a shift in emotional tone.

Historically, Western Art Music is undeniably related to underlying texts and developed its' structure and expressive content mainly in relation to the Church.

As Music became more secularised, two aspects became nore intense: rhythm and rhetoric. Rhythms became, generally, more symmetrical and sometimes emphatically militaristic - as in Beethoven's 9th Symphony. Rhetoric became more impassioned as, say, in the works of Wagner.

This suggests that the traditional feminine qualities of gentleness,comfort and intimacy were accorded increasingly second place, or were largely neglected. This is not deny the massive achievements of men in the Art of Music developed in the West. But the mode of expression developed from the 18th Century onwards led to a more vehement emphasis on those qualities of expression, which can be seen as didactic. They are qualities inducing a mass response of the feet and the impassioned exhortations of the Orator, (how much did Hitler study the Rhetoric of Wagner for his speeches?). How misguided was Beethoven, when he professed to preach the brotherhood of man, by means of a military march rhythm?

These trends of expressive content are not true to feminine creative intuitions. It is therefore not surprising that women cannot claim an individual voice and original contribution to these trends.

Can women compose music in extended form, that is not soley imitative? Perhaps this requires an acceptance by both men and women of the early creative instincts, which relate to the mother-infant music-drama, noticing their place and importance. Women need to integrate these experiences, remember them more consciously, more conceptually, warm, deep, yet diffuse and sentimental as the experiences often are. A challenge indeed to conceptualising. Yet these are felt as unique experiences by each mother no matter how many million babies are born over the face of the world. Here is one of the unique features of feminity, which needs to be integrated within each womans' psychic development, to be used to strike out with a more independent, individual voice.

It should also be noticed and remembered that womans' 'identity rhythms' differ from mans. In the earlier part of her adult life woman is as highly individuated as a man. Then she becomes both more and less than a whole person, spread out into her infant, nurturing, protecting. Family life both rewards, but can consume her brief early separateness. Yet once freed of family, there is energy and experience to draw on. It is at this time, that many women may find a voice.

Grandmothers have been historically powerful figures in figuring in, or creating myths and stories. Perhaps contemporary Grandmothers, who can be much younger and less burdened with extensive family have a potential for creating new artistic forms. Certainly, in serious contemporary music, we find now a Babel of idioms and forms. There is no unifying content, that has produced a musical language with significant symbolic elements, recognisable and memorable, for more than the esoteric few (201).

The 'time travelling' aspect of the times mitigate against all that, of course. We are still bemused and impressed by the great age of Western achievement, loving

it too much, or rejecting it like adolescents and their parents, mechanically predictably. Yet Alternative Music (the contemporary) can seem often as arid and pointless as Alternative Education, Psychiatry, or whatever. Yet it's sponsors will not let us leave it alone. "The appalling popularity of music" as Lambert so telling remarked (200).

A new, authentic reorganisation of the elements of music can only come about with the recognition of the need to voice a new and, we know now, biologically felt, communication. Here it seems relevant that women take up the challenge in their gentler, different way, confronting, as perhaps our only creative antidote, the Rhetorical and Military forms, now basically completed and expressed.

Chapter Eleven

Lulling

Ay Li, Ay, Li, Ay Li

Ay, Ay, Ay, Ay, Ay -

What did I need it for?

Ay Li, Ay Li, Ay Li,

They call your father Mulich.

Luck befall you, little one!

Ay Li , Ay Li, Ay Li, Ay Li,

What did I need it for?

yiddish

Chapter 11

Lulling

The lullaby in musical history could be described as being in 'Erewhon'. That is to say, as with all music, no one has been able to trace origins. More than this: the most respectable books in musicology and ethno-musicology barely mention the lullaby. Its' earliest forms, if different in characteristics from other primitive music, are scarcely noted.

Dorothy Berliner Commins has created an impressive international collection: 'Lullabies of the World' (197). The melodies in this collection are put, however strangely into the straight-jacket of Western musical notation, with added piano accompaniments, lacking almost entirely ethnic authenticity.

We can only speculate about the origins and character of a myriad primitive lullabies, referring, when we can, to the large body of researches into primitive music of other kinds, with different functions. We do, of course, have the traditional lullabies of the West, which share generally the characteristics of folk and Art music. These latter have been consciously used in extended form by composers, particularly in the nineteenth century. Obvious examples that spring to mind can be found in the works of Schubert, Brahms, Chopin and so on.

Yet even here, in comparatively modern times, we know little or nothing of the social history, musical derivations, or inventors of the lullaby form of musical communication. We have earlier touched on some of the reasons for this neglect. It is part of the neglect of the role of woman in history, both as an individual and, in particular, as a mother. It is part also of failing to recognise the musical complexity and sensitivity of the infant, by male musicologist even currently.

One may conjecture that the singing of a lullaby by a woman to a very small infant was always a small social situation, a private affair. Certainly the parenting role towards infants is seen as essentially a maternal one in a vast number of

primitive societies and most others even in our own time. In primitive settings, the mother is supported, in an extended family, by her numerous female relations - her own mother, sisters, aunts and so on. Such shared experience may generate a less conflictual expression of feelings than in our Western nuclear families. Ours are relatively isolated and unsupported, where maternal loneliness can be a formidable and destructive problem. The child can be felt a burden, rather than the catalyst, which brings a small feminine society together in these other cultures we call primitive.

In any event, it may be that out of our shared past, of extended families, when there were groups of women concerned with children, that the curious 'lull' words emerged. Non-sense syllables, are not confined to lullabies, lull words, have a special character, however. Different ones are used in different parts of the world.

Lull Words

A-a-a	LITHUANIA	Lalo loli	PAKISTAN
A-hay, hay, hay	GITKSAN INDIAN, CANADA	Ma ma ma	YUMA INDIAN, USA
Ai-ha, zu zu	LATVIA	Me me me me	CREE INDIAN, CANADA
Ai lu lu	POLAND	Na, na, ninna-nanna	ITALY, GREECE, MACEDONIA
Arroro ro ro	SPANISH-SPEAKING COUNTRIES	Nen nen	FRANCE, JAPAN
'Awe 'awe	SUNI INDIAN, USA	Ni-ni-ni-ni	PHILIPPINES
A-ya ya	TRINIDAD	Ninni, ninni	TUNISIA
Baloo, baloo	SCOTLAND	No no no nette	SWITZERLAND
Bayu bayu	RUSSIA	Obauba	BASQUE
Bissam, bissam	NORWAY	Pi, pi, pi, pi	YIDDISH-SPEAKING COUNTRIES
Bom pe, bom pe	CAMBODIA	Shoheen-shal-eo	IRELAND
Cha-chang cha-chang	KOREA	Su su su su	ESTONIA, POLAND, UKRAINE, SWEDEN
Dengu, dengu	INDONESIA	Suze nane	FRIESLAND, NETHERLANDS
Dodo, dodo	FRANCE, FRENCH PYRENEES, HAITI, BELGIUM	Tororo tororo	GUAM
Doyi doyi	CEYLON	Tprundy, tprundy	RUSSIA
E-a, e-a, e-a	GERMANY, CZECHOSLO-VAKIA	Tulla lu lu	LAPLAND
Ha-o, ha-o	KWAKIUTL INDIAN, CANADA	Tun, kurrun	BASQUE
Ho-ho	EGYPT	Tuu, tuu	FINLAND
Hoi-yo, hoi-yo	OKINAWA	Uaua	BASQUE
Lala lai	IRAN	We we we we	CHIPPEWAYA INDIAN, USA
Lalla, lullay lull	ENGLISH-SPEAKING COUNTRIES	Yee, le-le	BURMA
		Yo yo yo yo	BANTU, AFRICA

Non-sense syllables are used as (211) partial, or even complete texts by many primitive tribes for many purposes. Approximately half of the Peyote

Indian texts are made up of non-sense syllables for example (15). Non-sense syllables were researched scientifically first, probably, by Ebbinghaus. He used ones he invented (such as 'cag','Wom', or 'Kel') as standard sounds, as he conceived it, to experiment "objectively" on verbal learning, in the early days of experimental psychology, decades ago (212), in the so-called "brass-instrument" end of psychology.

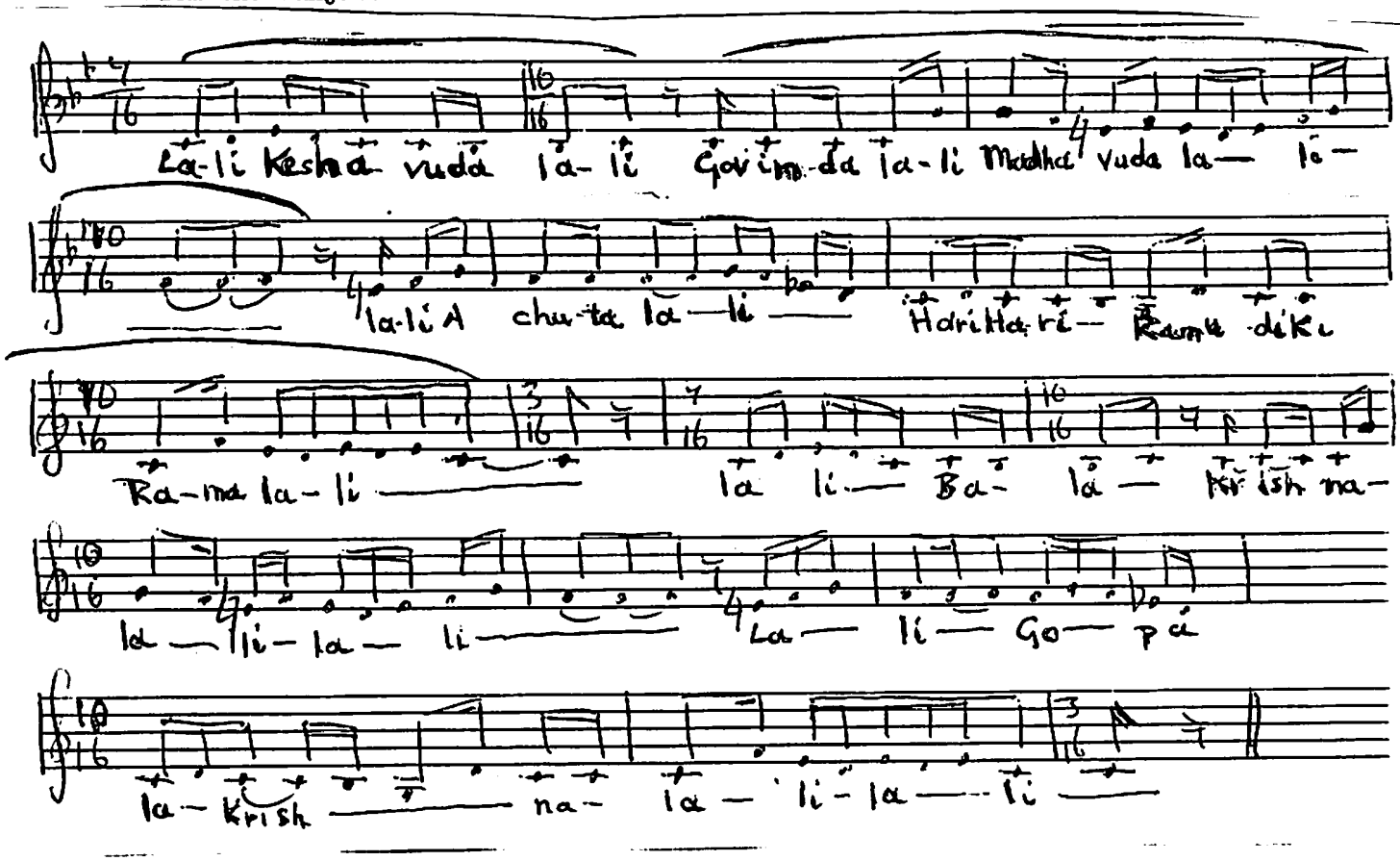
However, it must be that, to explain all the many functions we find non-sense syllables performing, they are not, cannot be 'non-sense' at all. They offer themselves in many contexts as an ideal compromise, as it were, between speech and music, in jazz and pop songs, as much as in madrigals, or lullabies.

It is noticeable how, some times intonation and duration of words have to be markedly changed, and even distorted, when put to music. The words can become to a large degree, subordinated to the very different sound rules and demands of the musical language. It can be, at certain musical moments, quite hard to follow what is being sung, as regards the text, though to be sure, singers differ a good deal in their verbal clarity, which is something else. A few, it is tempting to think, are pure 'right hemisphere' musicians and the words seem to have melted into the melody. A particular, common example is how the special 'literary music' of almost all poetry is quite lost when a poem is put to music, no matter how fine.

The lull words and non-sense syllables escape this problem. There is no meaning in the narrower strictly verbal semantic sense, to be distorted by alterations in stress. The sounds themselves are short and onomatopoeic. They have repetitions that can be used monotonously, hypnotically, mysteriously, or even passionately. Above all, they can be used with the very least of emotional ambiguity. They can convey pure feeling - love, gentleness, soothing, caring. A voice for the emotions.

Perhaps if there was indeed a time when speech and music had not yet separated, the early hominid, that weird, fated ape, could still, at times, when trying to say 'I love you' or 'I hate you', make pure or simple sounds like these.

It is noticeable that in those examples we have of lullabies from non-European, more ancient cultures, where there is more repetition of the lull vocabulary, there is also less general explicit information conveyed. That is to say, there is less story telling, there are fewer exhortations, promises, or threats - although these may be hinted at. The repeated syllables appear to promote a more ornamental line of melody. Consider, for example 'Lali Keshav's Lali, from the Punjab:



LALI, KESHAV'S LALI

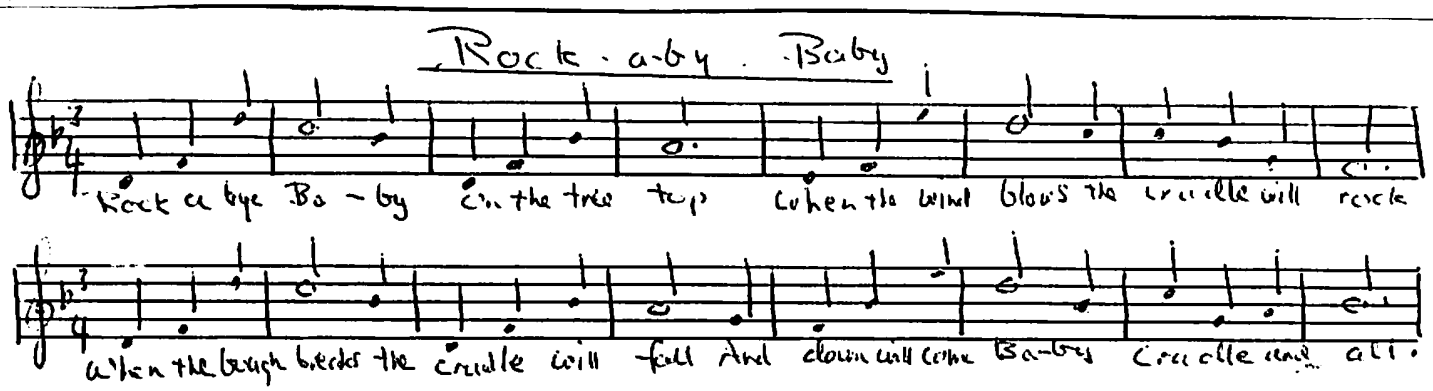
Lali, Keshav's lali, Govind's lali,
Madhava's lali.
Lali, endless lali, flourishing lali,
Ram's lali,
Balkrishna's lali,
Gopalkrishna's lali.

LĀLI KESHAVUDA

Lāli Keshavuda lāli, Govinda lāli,
Madha vuda lāli, lāli,
Achuta lāli, Hari Hari,
Ramudiki Rama lāli, lāli,
Bālakrishna lāli, lāli,
Lāli Gopālakrishna lāli, lāli.

The proper names in this song are, of course, the names of Gods.

We may now compare this to the famous "Rock-a-by (or Hush-a-by) Baby on the Tree top:



ROCK-A-BY BABY, ON THE TREETOP

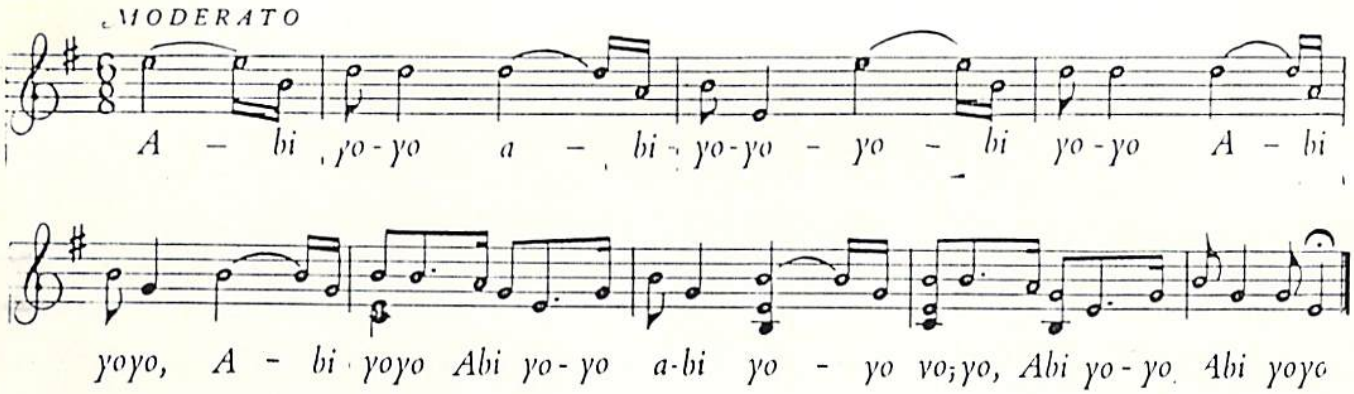
Rock-a-by baby, on the treetop,
When the wind blows, the cradle will rock,
When the bough breaks, the cradle will fall,
And down will come baby, cradle and all.

The antiquity of both rhyme and tune are controversial and uncertain, though it has been suggested that the tune is a variation of 'lilibolero'. The words in the 'Mother Goose Nursery Rhyme', C1765 have a footnote, "This may serve as a warning to the proud and ambitious who climb so high that they generally fall at last" (4a). This kind of stark prediction is highly unusual in lullabies. It shows at the very least, a lack of any natural fusing of sentiments between music and words. The arbitary imposition of the words seems a curiously artificial act, clashing with most of the readier ideas we have about lullabies. Yet we know this to be one of the most popular of all lullabies. ~~which seems going back to time immemorial.~~ This cannot relate to the absurd 'moral message' ascribed to it by our quote. Babies don't know what the words mean. The adult, however, does and we must look at what this a-symmetrical communication might mean again. Meanwhile, we have illustrated how 'Lali Keshav's Lali uses lull words to promote a more ornamental melodic line, and in doing so, becomes

a far less explicit narrative. 'Rock-a-by-Baby', using lull words less, has a dramatic, clear tale to tell. The threat of the words must be softened by the singer, never-the-less, for it to work as a lullaby.

As with the tonal structures, we may ask: do the lull words arise as new creations, spontaneously, or are they modifications of existing words? The answer seems to be: both. It is clear that some lull words are derived. Thus the French lullaby, 'Fais Dodo', has some repetition of 'lo-lo'. Lo-lo is a baby-talk contraction of 'Lait' - milk. Lull words like this, however, are of quite recent origin. Even the etymology of the word 'lullaby' itself is uncertain, (202). It would seam reasonable to believe that these special non-sense syllables became part of the linguistic-musical currency, as derivations from the utterances of infants and of small children and were adopted by parents intuitively, as sounds, for their euphonious, onomatopoeic, or alliterative qualities. As we remarked earlier: they lend themselves very well to transmitting feeling.

The emotional language of lull-words can be seen as one born of the creative interaction between mother and infant. If we speak of history, then the context is of a shared community, social support and a common language culture, affecting the selection of this vocabulary of sounds. The sounds act, in a way, as the phonemes of feeling. It is possible that many unrecorded, ancient lullabies were made up only of these lulling sounds. They may have resembled this living example from Black South Africa, the well known 'Abiyoyo'. The words have no literal meaning at all.



ABIYOYO

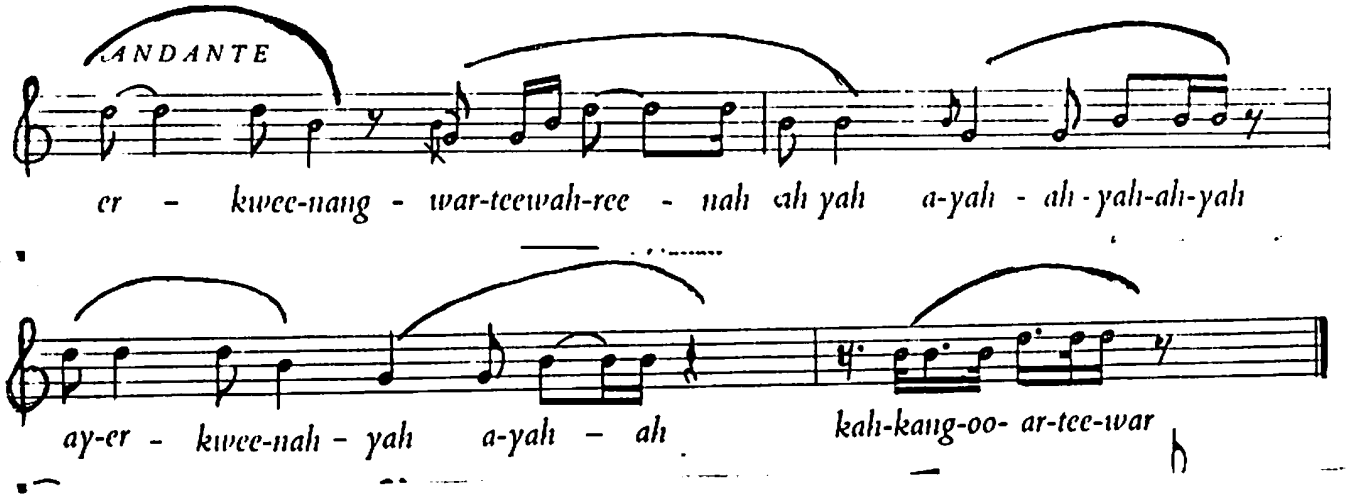
Abiyoyo abiyoyo
Abiyoyo abiyoyo
Abiyoyo, yo, yo, yo biyoyo
Abiyoyo yo, yo, yo
Biyoyo

If one analyses a reasonably large number of the older lullabies, their polyrhythmic quality strikes one as highly characteristic. The 'Rocking Beat' is in no way synonymous with the melodic phrases; breath is juxtaposed. This may be functionally related to the social organisation of the past. Women were gatherers, perhaps, while men hunted and babies were carried, as they still are in places in the world, on the mother's back. Certainly women do a lot of the hard work in simple agricultural cultures, and take their babies with them in this way. These activities may not always invent songs, but must affect their form and the singing.

The monody of primitive music is also one of its features, which may be limiting in a sense, but which also makes rhythmic variation more pronounced. Complexity of rhythm is a feature of a great deal of non-Western music, including the lullabies of these cultures.

It is established that the major part of music in primitive and pre-literate societies is monophonic. That is to say, it uses only one melodic line, in general. There is no consistency of rhythmic organisation. Some forms are very simple, others, very complex. Never-the-less, there is a prevailing

asymmetry. The melodies are not constrained by a metric pattern, or by the rules of harmony developed in Western Art Music, or related Folk Music. In the primitive Lullaby, we can see how asymmetry can express a more complex rhythmic relationship, with an infant. The rocking beat of the child swung in a birch-bark or plaited cradle, hanging from a tree-branch, or the swaying motion of the baby on the moving mothers' back, all of which are regular, need not synchronize with the musical phrase rhythms. These, as we remarked, are often irregular. A fairly typical example can be found in this Greenland Eskimo lullaby:



CHARMING HE IS THAT LITTLE PET THERE!

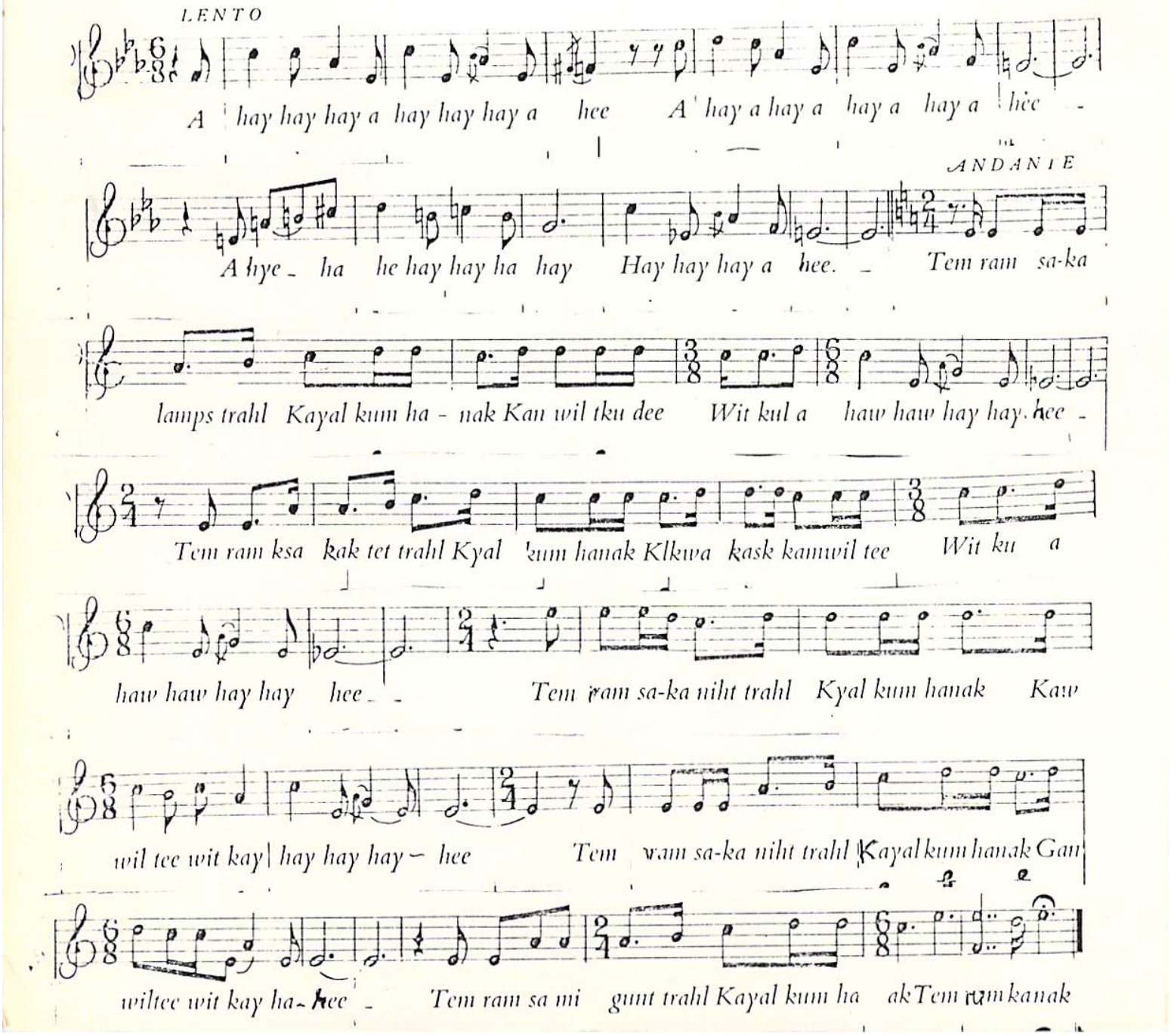
charming he is that little pet there!
charming he is—!
amazing he is, the dear little creature!

ER-KWEE-NANG-WAR-TEEWAH-REE-NAH

er-kwee-nang-war-teewah-ree-nah ah yah a-yah-ah
yah-ah-yah
ay-er-kwee-nah-yah a-yah-ah kah-kang-oo-ar-tee-war

In most Oriental music, this asymmetry has persisted. Indeed, it has become highly developed, as extremely complex rhythmic forms, which leaves quite to one side the evolution of a complex harmonic system, that characterises Western Art Music up to contemporary times. Composers in the twentieth century have, of course, been much influenced by Oriental Music. Some of them have made much use of the polyrhythmic structures and different instrumental timbres. Here one thinks, say, of Messian.

In primitive cultures, where women were - and still are - gatherers, or workers of the soil, men were the hunters and warriors. The division of labour included musical expression. Women with babies on their backs to free their hands, paradoxically expressed a shared privacy of feeling about their off-spring. The infant also shared the more varied rhythms of the women at work: bending, gathering, beating the grain; shared a much greater freedom of felt movement in fact. The pattern of a song, such as this lullaby of the Tsimshian Indians might well have its ~~needs~~ roots in such a setting. It is a special song, for girls only: "She Will Gather Roses", notated in Western style.



TEMRAM SAKALAMPS	Təmqam saqʌ̆lámps
A hay hay hay a hay hay hay a hee A hay a hay a hay a hay a hee	A he he a he he he a hi A he a he a he a he a hi
A hye ha he hay hay ha hay Hay hay hay a hee	A hye ha ye he he ha he He he he a hi
Tem ram sa-ka lamps trahl Kyal kum hanak	Təmqam saqʌ̆lámps txaɻ Keɻ kum hanáq̆
Kan wil tku dee Wit kul a haw haw hay hay hee	Qan wil tku di' Wit kul a ho ho he he hi
Wit ku a haw haw hay hay hee Tem ram sa-ka niht trahl	Witkᵘ a hɷ hɷ he he hi Təmqam sa'qaníχt txʌ̆ɻ
Kyal kum hanak Kaw wil tee wit kay hay hay hay hee	Keɻ kum hanáq̆ Qan wilti' witkᵘ he he he hi
Tem ram sa-ka niht trahl Kyal hum hanak	Təmqam sa 'qaníχt txʌ̆ɻ Keɻ kum hanáq̆
Ganwiltee wit kay ha hee Tem ram sa migunt trahl	Qan wilti' witkᵘ ha hi Təmqam samigunt txʌ̆ɻ
Kyal kum hanak Tem tahl hanak	Keɻ kum hanáq̆ Təmtaɻ hanáq̆

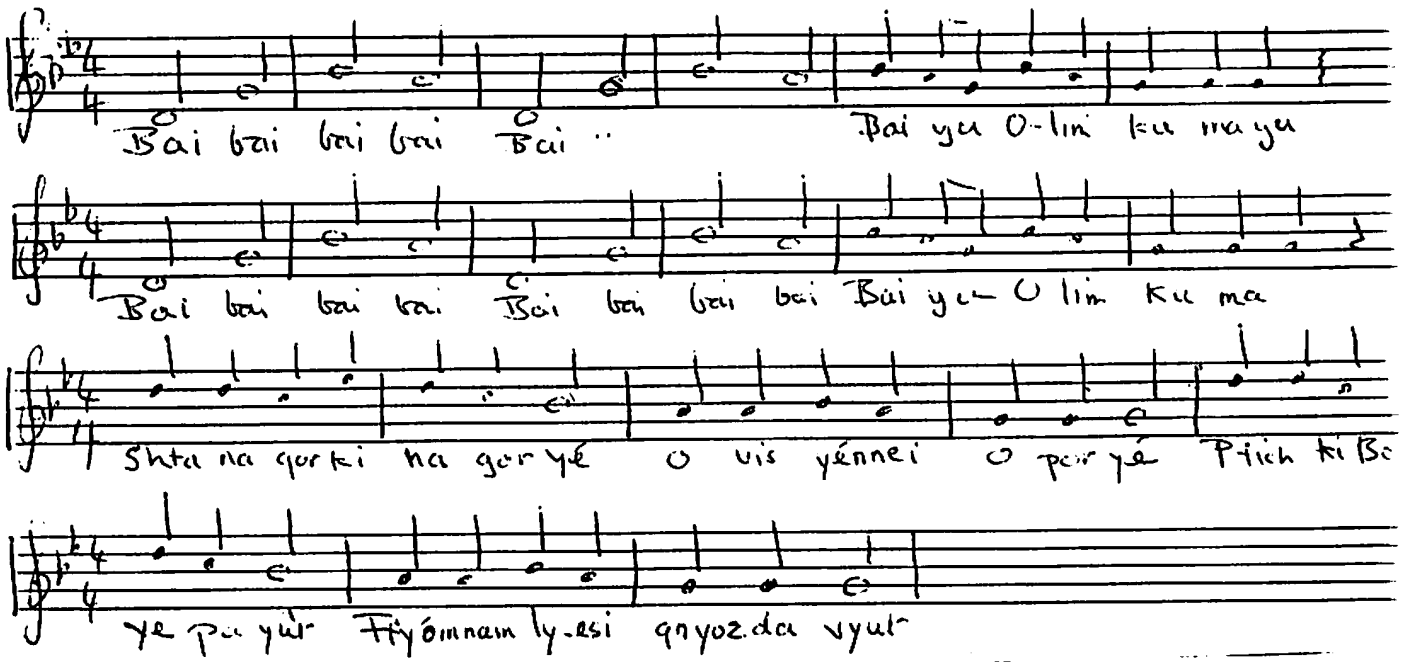
Translation here.

This kind of scene must have represented a quite different experience of mother and infant interaction to that of our current one in the West. For us the nuclear family represents the norm, with its stress on individuation and privacy, the generations becoming more and more isolated from each other, the generation gap sometimes becoming an alienating void, Yet before the industrial revolution, local cultures were rooted and, more homogeneous. Within the extended family, culture passed down from old to young. Thus were transmitted old folk-lore, superstitions, curious prejudices, knowledge and wisdom and skills. And in this way the lullaby made its way across the centuries.

Although the family in our society was informed by Judeo-Christian beliefs, the lullaby tended to remain generally a secular song. Perhaps the reason for this is to be found in the old use of the wet nurse, or other infant minders and

the ordinary mother. The peasantry (or the 'working class') cared for most babies. Few artistocratic mothers ever looked after their own. The child-caring women, with little, if any formal education, never-the-less had the education of a transmitted culture, often archaic, even pagan, passed down from mother to daughter, and from grandmother, aunt, or older sister. This culture would contain much that we might now think silly, or unreliable, magical or plainly wrong. Yet the delicate infants survived, the human species continued. There must have been, therefore, also much sense and practicality in all the folk-lore and the music. It was, amongst all this, entirely practical to recognise the intimacy of relationships, to value them, to give special, quiet, psychological spaces to them, in which a single voice could be heard at special times, becoming inner and outer realities for the sometimes infinitely delicate task of giving an infant sleep, talking him down into dreaming.

These more static 'psychological spaces' can often be conveyed by a more simple rhythmic structure. In this, the rocking beat is synchronised with the metre-beat of the music. A very popular old Russian lullaby is a good example: 'Bai, Bai, Bai, Bai':



BAI. BAI. BAI. BAI

Bai bai, bai, bai,
Bayu Olenka, my dear!
On the hillside, on the hill,
In the springtime, in the spring,
All the birds of heaven sing,
In the forest dark they nest.

Bai, bai, bai, bai,
Bayu, Olenka, my dear!
Nightingale, o nightingale,
Do not build a nest out there;
Fly, o fly into our garden,
'Neath the tow'ring, lofty eaves.

Bai, bai, bai, bai,
Bayu, Olenka, my dear!
Under the bushes flit about,
Pip'ning berries peck and cull,
Warm your feathers in the sun,
For my Olya sing a song!

Bai, bai, bai, bai,
Bayu, Olenka, my dear!

BAI, BAI, BAI, BAI

Bai, bai, bai, bai,
Báyu, Ólinku mayú!
Shta na górki, na goryé,
O visyénnei, o poryé,
Ptíchki Bozhiye payút,
F tyómnam lyési gnyózda vyut.

Bai, bai, bai, bai,
Báyu, Ólinku mayú!
Salavéika, salavéi,
Ty gnizdá sibyé ni vei;
Prilitái ty v nash sadók,
Pad vysóki tirimók.

Bai, bai, bai, bai,
Báyu, Ólinku mayú!
Pa kustóchkam paparkhát,
Spyélykh yágat paklivát,
Sóntsim krýlyshki prigryét,
Ólyi pyésinku prapyét!

Bai, bai, bai, bai,
Báyu, Ólinku mayú!

Бай, бай, бай, бай

Бай, бай, бай, бай,
Баю Оленьку мою!
Что на горке, на горе,
О весенней, о поре,
Птички Божие поют,
В тёмном лесе гнёзда вьют.

Бай, бай, бай, бай,
Баю Оленьку мою!
Соловейко, соловей,
Ты гнезда себе не вей;
Прилетай ты в наш садок,
Под высокий теремок.

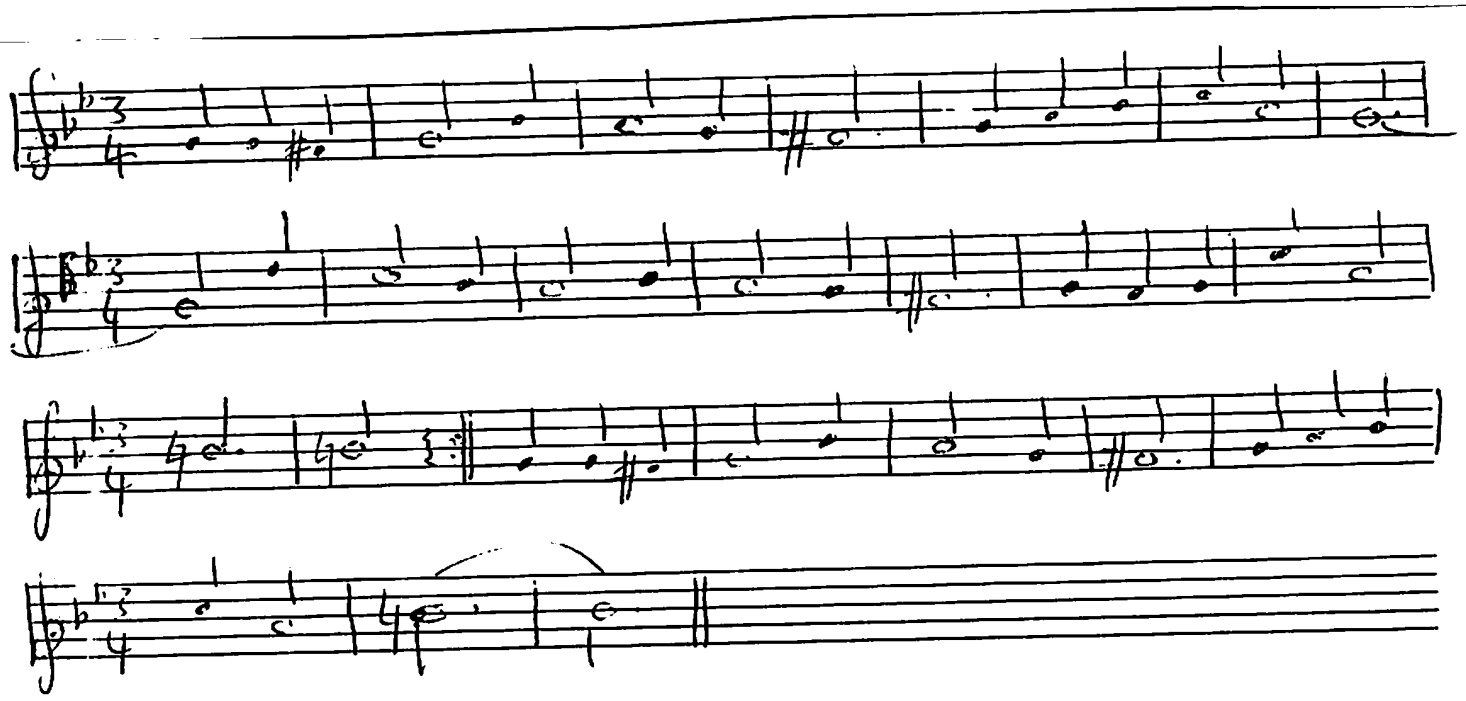
Бай, бай, бай, бай,
Баю Оленьку мою!
По кусточкам попорхать,
Спелых ягод поклевать,
Солнцем крылышки пригреть
Оле песенку пропеть!

Бай, бай, бай, бай,
Баю Оленьку мою!

There are, of course, several well known religious lullabies, in Catholic countries, even if most lullabies are secular songs. The religious ones were

often sung at Christmas time and some became well known as Carols. Here, we may take as an illustration "The Coventry Carol", sung for the Infant Jesus. It dates from the sixteenth century.

The Coventry Carol



O sisters too how may we do
For to preserve this day;
This poor youngling for whom we sing,
By ly lu ly lu lay.

That woe is me poor child for thee,
And ever morn a day,
For thy parting neither say nor sing,
By ly lu ly lu lay.
Lu ly la la then tiny child,
By by lu ly lu lay.

Herod the King in his raging,
Charged he hath this day;
His men of might in his own right,
All your children to slay.

It can be imagined that such a melody, matched by such words, sung by a choir in a cathedral, could be immensley moving (202). Yet immediately one says: like this it is not a lullaby. A lullaby is the smallest possible person to person interaction, made up of that kind of intimacy and touching, where time ends and persons melt into and apart from each other, like death or love. All these are passions, but for the baby, the passions must contrive to be infinitely for one person, infinitely of an immense gentleness, infinitely of great depth, trusting forever. Some of this is somewhere in such words: However I have felt: angry, or confused, unsure, or manically certain, - oscillating - between vigilance and withdrawal - between day and night, between emptiness and satiety. Now I am led by sounds, which with invisible soft love and cunning, find where I am, and I live, lead me quietly up and down, through and past all my own feeling intensities (for I am everything) into that gentleness and safety, where I feel, rather than hear, though it is all sound, and touching, where I feel I am warm; I cease waiting, or watching and the life goes down into the liquid warm, loving, peopled darkness, into lullabied sleep.

Chapter Twelve

Lullabies in Western Art Music

Fais dodo, Pierrot mon p'tit frère
Fais dodo, t'auras du lo-lo.
Maman est en haut,
Qui fait du gâteau
Pour son p'tit Pierrot
Qui fait bien dodo
Fais dodo, Pierrot mon p'tit frère
Fais dodo, t'auras du lo-lo.

Fais dodo, Pierrot mon p'tit frère
Fais dodo, mon petit Pierrot.
Papa est sur l'eau,
Qui fait un bateau
Pour son p'tit Pierrot,
Qui fait bien dodo,
Fais dodo, Pierrot, mon p'tit frère
Fais dodo, mon petit Pierrot.

French (202)

Chapter 12

Lullabies in Western Art Music

Lullabies as such play no obvious part in the extended art forms of Western music. Neither have they been accorded the serious attention given to folk music. The few instances of lullabies written by serious composers, such as Schubert, Schuman or, say, Mussorgsky, during the 19th Century, exhibit a romantic gloss, an idealisation and very often a sentimentalising of the genre. This remains true to an extent, where the words are incorporated into a religious text. In such a case, the musical forms will often be superior to the text. An early example of this can be found in Byrd's Five Part Lullaby for the Infant Jesus, composed in 1588.

Nevertheless, one should not expect in the light of contemporary psychological knowledge, that such an important part of infant experience - the intimate communication of powerful feelings transmitted in musical terms - not to have been integrated at some level in the composers' personality; not to be somewhere a part of his expressive range. Our infantile feelings, whether we care for the knowledge or not, influence the rest of our lives. We are post-Marx, post-Einstein, post-Darwin, post-Freud. We have less excuse than any age before us for not knowing who and where we are emotionally, even if common-sense tells us that this voyage of self-discovery will never end and will rarely bring certainty.

The composing of "classical" music has been indisputably an almost entirely male activity. The relevance of early-infant musical emotional experience has been, as it were only integrated as between infant and male adult. And the mothers experience of her interaction with the infant has been on the periphery of cultural constructs or record. It still remains experience confined within the covers of technical books and Journals. "Cultural permission" has not been given to woman to throw out to the stars, in compositions, the deepest feelings any of us have musically ever known. We may remember how a man has cherished

such emotions, Sometimes: J.S.Bach used the 14th Century "In Dulci Jubilo", in his setting of a Chorale and Chorale Prelude.

No composer, however,before the twentieth century, had begun consciously to integrate the whole of his earliest feeling experiences. Perhaps this was because some of them are inevitably both powerful and painful and were unidentified, nameless, before. It is for this reason that some contemporary music, with its' vastly extended repetoire of sounds can be potentially so brave and interesting. It can explore and even eventually integrate, at an even deeper level than in the past, symbolic values that may perhaps gradually move across the human emotional spectrum and integrate, eventually, all the feelings that there are, including all those of real significance we have yet assuredly to name and identify.

It is in naming and identifying feelings and feeling-full situations that the links between a literary text (verbalised life dramas) and a musical score may be discovered - even though the literary idea may become only a jump-off point for the musical one, and become significantly altered by being worked over, brought into sequence and form, governed by "music-time". And there is, of course, music about earlier music, music commenting on earlier music; all the complexities of 'derivation', or 'under the influence of'; so links become ~~tenuous~~ tenuous.

We must, however, include psychological literature as a source of musical ideas - just as it has become a source of literary ideas. There are the 'Jungian' operas of Tippet. There are the 'Psycho-analytic' plays of T.S. Elliot. Here, in psychological literature we find, at best, not words merely about words (the flounderings of philosophers and musicologists), but suddenly statements about our inner space, where perhaps music and literature have,emotionally, either converged, or have leapt forth together, sparkling, pure, deep and true. This kind of literature: psychological literature: is probably too recent to have yet in itself, stimulated a composer of genius to have produced a master work.

This literature remains with great areas of dispute in it. There is no consistent view of human nature in it. Its' truths can be fragmentary, reductionist, depressing. Yet it draws our attention to our feeling selves in ways we can confirm deeply, or deny for ourselves. It is at its most penetrating then. It is weakest in its' meta-physics, when it can become as dogmatic and prescriptive as any old superstition. The female psyche largely eludes it.

In particular, this literature has, however, dissected out some of the great themes of infant feelings shared then with his mother from which we never ultimately escape, however transformed they become in our separating and maturing, as we zig-zag into our adult lives. Aspects of the creative process become laid bare for us as well.

We have remarked in earlier chapters about some of the limitations of ordinary words for directly expressing some emotions. The complex of feelings that comprise the interaction between mother and infant in the form of a lullaby can only be expressed inadequately by words alone. Yet we must use words in writing about these feelings, as gestures towards the vibrant, changing textures of inner space, as verbal markers and take off points from sight to hearing, trusting the mysterious linkages of our associating minds to bring other, deeper experience, add to meaning. Words such as: Tender, Sad, Grieving, Threatening, Promising, Reassuring, Loving, Consoling, go some way to describing the particular qualities of feeling that can be conveyed without ambiguity in music. They define partially maternal feelings, and also infant feelings. But we must add Fury and Longing to any such inevitably rough list, if it is to relate to real human mothers, real human infants. And, in the end: Acceptance. Further, music can convey not only sequences, but a multiple complex of feelings simultaneously, at an instant. How else could it so often be open to so many interpretations?

It then becomes a question of deciding: with which part of this complex of feelings the composer has identified? Is it wholly, or in part, the Parental

part? (Parenting, yet with another identity, as individuated adult, as partner to another adult, parent to older children, the pull of a thousand other tasks crowding around the still moments of lulling?). Or is the identification with the infant? Perhaps again, there is a grasp of the whole two person relationship?

The Tenderness - Sadness complex was an aspect of lullaby-feeling that promoted the genre among Romantics. An extended piece which grew out of this connection - from an old German cradle song - was the Siegfried Idyll of Wagner. As with many of the late Romantic composers, who made this connection, the feelings are restructured to an idealised part of early experience. Nevertheless, it is interesting to notice that the impassioned rhetoric and overt eroticism of Wagner's music (if not the longeurs) are restrained in this piece. The lyricism is infused with a tenderness and yearning that hints at the very earliest roots of experience.

We are not looking for frank, clear evidence for the infantile complex of feelings being expressed as such in adult composition. Psycho-analysts point out that in analysis, the patients' earliest feelings are laid over and can be distorted by later experiences, offering all the difficulties of the'dating' of an archaeological site. We are looking for hints and transmutations of such early - or, in the case of the 20th Century, quasi-musical- experience. In any choice of examples, there will be an inevitable degree of subjectivity.

The great sweep of Western Art Music, from the 16th Century until the turn of this century - which most musically literate people are well acquainted with - had one consistent principle. The musical 'events', or ideas, conformed to an order in time. They achieved special meanings depending on their juxta-positions and their developments: transformations, repetitions and so on. This principal implied an ideal of an autonomous art work. The special ordering, or inner logic was designed to give life and special

CONCLUSIONS

"Fairy tales are a highly fashionable study for literary scholars as well as folklorists - - - - -". A measure of this is when a review of the studies is to be found even in 'Encounter', with formidable references. These range from the Marxist to the "excessively Freudian" (214). No comparable works can be cited for lullabies. As Ernst Fischer remarks, in discussing the problem of form and content in music, 'Simplification is extremely dangerous' (215).

It is one thing, from an adult perspective, to impose Marxist, or psycho-analytic theories onto nursery rhymes. It has, fortunately, so far not seemed appropriate to do so for lullabies. Perhaps this is for more than one reason. Thus Psycho-analysis is still uncertain about really early infancy and is divided into opposed factions about its' models of infancy. Again, very little work by analysts has been done, taking hearing in infancy into account. (216).

Again, the origin of music in 'works songs' is a discredited notion at any level. To relate the effect of lullabies on babies to such a frame of reference would be quite absurd. Thus Marxism, like psycho-analysis, is hardly relevant. If the music that moves infants is to receive a significant 'psychological', or 'economic' comment, psychology and economics will,paradoxically have to grow up.

If one looks at the texts of some traditional lullabies, it is surprising how much harshness and even despair can be conveyed by the words alone. Clearly, the ambivalence of the house-bound, infant-bound mother is no purely contemporary event. There may only be a line or two, which carries the tougher statement - as in Rock-a-by Baby. Other lullabies have sad words almost entirely (as in 'Care is heavy, therefore sleep you', introducing chapter one). Daiken calls singing these kind of lullabies "the act of Singing Inward"(217) where the infant is used as a confidant, or as someone to whom to confess. He quotes Garcia Lorca as saying that some of these

kinds of lullabies are actually meant to hurt. The mother often seems to be singing as much for herself as for the child. The melody, the singing, however mostly changes the heard message for the infant, so that what is heard, still functions as a lullaby for him. The 'double-bind' of this acts, if it does at all, on the mother rather than on the pre-verbal child. Many lullabies of course contain threats of bogey men - from Napoleon (Baby, Baby, Naughty Baby", at the front of chapter six) to the Moor, the Big Bad Wolf, or even Sheep!

> Sleep, baby, sleep, I can see two little sheep,
> One is black and one is white,
> And if you do not sleep tonight,
> First the black and then the white
> Will give your little toes a bite.
>
> (202)

There are many lullabies which are of course innocent of all this. Words go entirely with melody, to soothe, to reassure. This 'Singing Outward' by the mother is for the child alone.

It is worth looking at the words alone, if only to notice the interesting psychological complexity and variety of maternal emotions that are shown. The sickly-sweet, sentimental reputation of lullabies is quite unjustified. They constitute a real little literature and cover a range of feelings, often poetically expressed, as well as musically. It is for this reason that this book is called 'Lullabies' - Woman and Her Music'. We have seen how mothers can alter the feeling states of their infants and how even babies can learn and therefore change as a result.

Music has not been a truly universal language, (though it is found in every culture). This is because in primitive forms it is mainly symbiotic with language. In developed forms, its' logic relates to a culture-stream. It can be divisive. It can be used to sanction tribal, or nationalistic feelings

of aggression.

There are, however, universal characteristics of music: the use of tones and rhythms to present an alternative structure of time, to foster communication of feeling at a level which is inaccessible to words.

Cross-fertilization is now a common-place in the Arts, speeded up in our 'electronic village'. However, the borrowing of rhythmic patterns and instrumental textures, the perception of sounding time in space, remain only partially integrated, unless the common human feelings are fully understood and can be used to complete the process.

The earliest social and musical experience for all humans is that expressed between mother and child. It is in a sense, both a social and an individual experience and is unique. It is a reference point in every culture for the most profound discovery of the world. Perhaps it is this point of discovery - paradoxically always different, always the same - private and social - that seeks to be the integrative force, that can give new heart to the development of serious contemporary music. Memories in feeling; memoriesin sound.

Henry Pleasants (201) feels that the whole classical tradition of Art Music is dead. He only finds vigour in Afro-American music - blues, pop, jazz. He hardly looks for the roots of the emotional regressions to be found in this music. He does not ask where 'rocking' first starts, (or 'crying for you'!). He writes as though nostalgia only arrives in our adulthood. Nevertheless, he makes a powerful attack on elitist, esoteric, minority contemporary music, which needs to be noticed. Contemporary music too, may have overlooked the power that resides still in early emotional experiences, be they but sought and felt and listened to. Pleasants, one might say, does not remark on how many young now span both cultures, classical and pop.

There are, of course, attempts to explain the problems of contemporary music in terms of social philosophy. Theodore Adórno (218) tries to account for the contrast between current Art Music and the past, as a response to a different

social reality. He agrees with Pleasants that there is a crisis for current 'serious' composers. He, too, believes there has been a deterioration in the quality of the music written. He explains this, however, by asserting that much of the traditional idioms of the classics have been utterly corrupted by commerce. They have lost their power, their validity by over-exposure. The entertainment and advertising businesses have exploited and burned them out.

One has only to notice the quotes and rip-offs in 'dishonest'film music and T.V. jingles to see what Adorno means. And even babies are exposed to this. For Adorno, Afro-American music is merely a commercial enterprise. All this leaves the 'honest' contemporary composer with a very difficult task in trying to say anything new, with an acceptable original voice. Small wonder then, that his work can sound so strange, so far from familiarity, so ambiguous, difficult, as he tries to express individuality.

As with Pleasants, one finds useful truths in Adornos' work. Again, one equally finds no comment on the roots of feeling. We would be foolish to overlook the soundscape dilemmas he outlines. Hans Keller comments wittily on the deterioration in the quality of even listening that accompanies a constant over-dose of sound, Hearing Beethoven's Fifth Symphony ten times a year may lead you to know it less, than if you really listen to it but once a year. We can also identify with Keller's account of being persecuted in an hotel by 'unmusic' - piped muzak - which, no matter where he ran, he could not escape.(219). Yet such music can be the steady, inescapable sound-environment for infants, who like us, can shut their eyes, but not their ears.

As women take their place in Society as composers, more and more equally with men, it becomes imperative to draw attention to an area of womens' experience and memories, which has been forever overlooked consciously. ~~Unconsciously, until now.~~ Unconsciously, men have used these memories (chapter 12). The subject of our book is the giving and receiving of intimate feeling, the catching and throwing back tones, the sharing of body rhythms from the beginning of life itself. Birth is rarely, if ever really felt to be

accidental by the mother. She feels and knows her power to mediate between her infant and the world, to receive tiny, subtle perceptions and feelings, to translate them back, to inform the infant of her own. She cannot wholly give the infant the world - nor can she wholly deny it to him. She is part of an act of creation, creating an interpretation of the world in images and sound to a wholly newcomer. She is not all powerful, or all-wise - neither a Mater Dolorosa, nor a Virgin Queen.

Modern Psychology should not impose a straight-jacket, or a procrustean bed. Rather it should recognise and reinforce the truly maternal intuitions and imaginations. It must help make more conscious, more conceptualised, the responsibilities implicit in the partnership. Above all, women should be able to remember and cherish their experiences, when child-rearing is over. It is then, perhaps, that women can make imaginative use of these feeling experiences, this fantastic memory of creating new persons. Then may follow original contributions to arts and sciences.

This is to say: the biological time - clocks are different for women. Their full potential cannot always be realised in the same time-sequences as men. (Schooling boys and girls with the same curricula may not seem clever to our descendents).

Perhaps the world has need of mature women - not as sharp-eyed executives, or power seeking politicians, but as artists, writers, musicians, above all in humanities. These are the people who made lullabies.

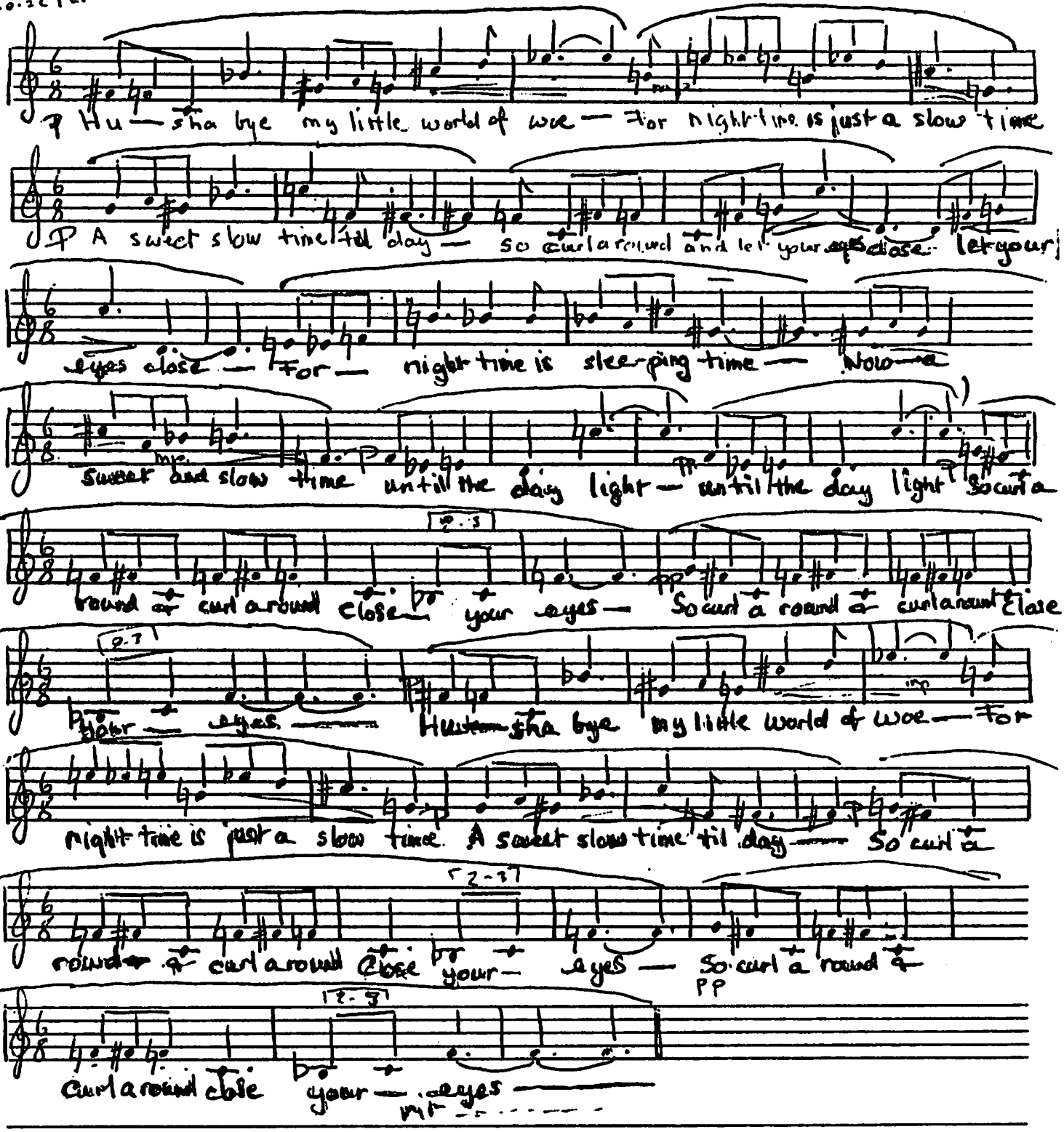
Eleven New Lullabies

HUSHBYE MY LITTLE WORLD

Husha bye my little world of woe
For night time is just a slow time
A sweet slow time 'til day
So curl around and let your eyes close
Let your eyes close
For night time is sleeping time
Now a sweet and slow time
Until the daylight
Until the daylight
So curl around and curl around
Close your eyes.
So curl around and curl around
Close your eyes
Husha bye my little worldof woe
For night time is just a slow time
A sweet slow time 'til day
So curl around and curl around
Close your eyes
So curl around and curl around
Close your eyes.

Husha bye.

Rec. 2c12.



LITTLE TIGER

Little tiger rushing round in the sunlight

The sunlight

Put your hand into mine

Take the sun's role

And I will enclose your soul.

Enclose your soul

Sun sets like a wire

Sun sets like a wire

Sun sets a space for a parting

A parting

I'll be your moon and I'll watch your night-time

I'll be your moon and I'll watch your night-time

Sun sets like a wire

Sun sets like a wire

Sets a space

A space

Put your hand into mine

I will enclose your soul

Your soul

Little tiger rushing round in the sunlight

The sunlight

Put your hand into mine

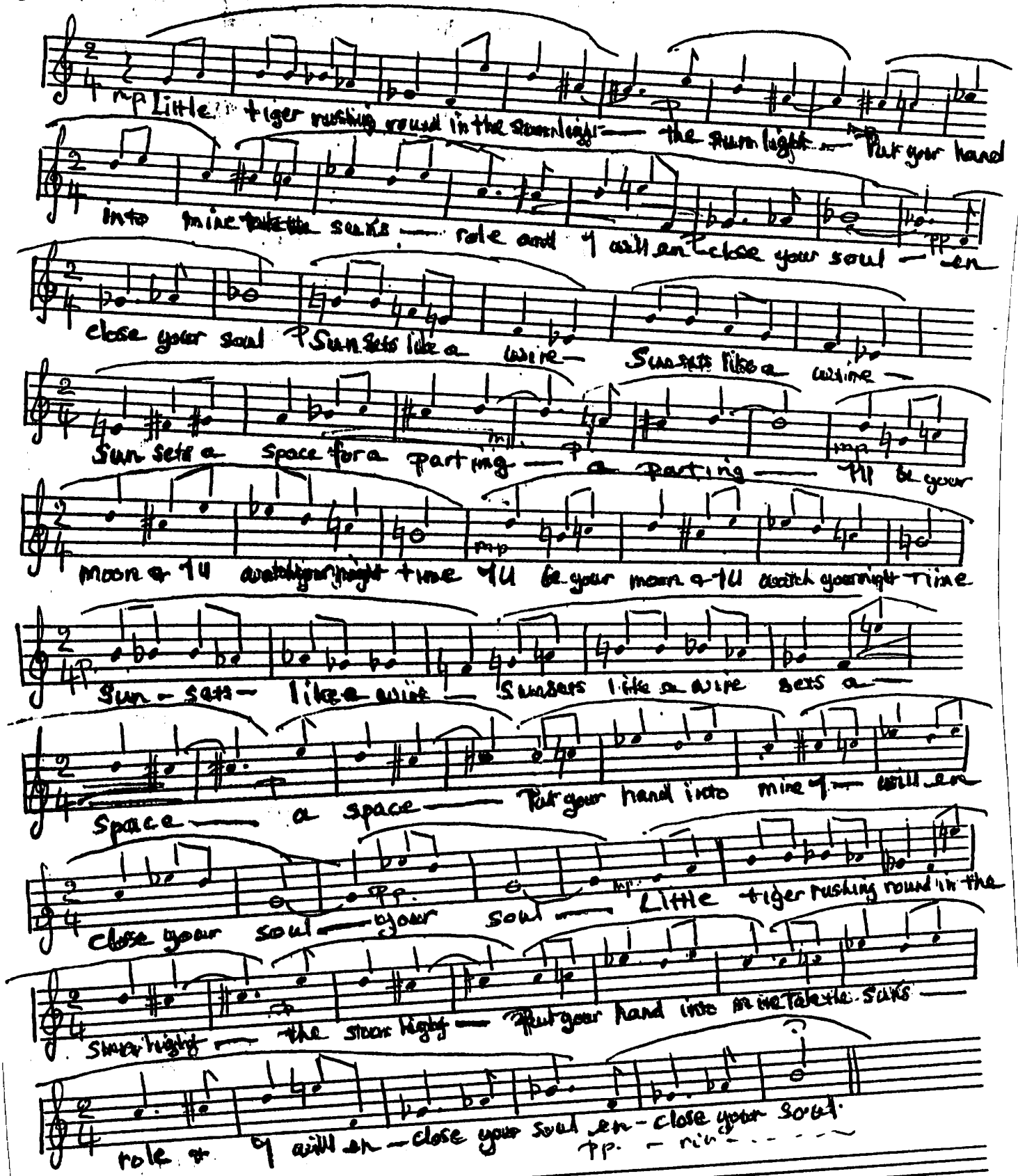
Take the sun's role

And I will enclose your soul

Enclose your soul.

Little Tiger

♩= c76



HUSHA WIND

Husha wind will waily round the roof

Husha wind will waily round the roof

Husha a car will prowl around the yard.

Rush a car will come

Rush a car will go

Little bundle lay to rest

Wrapped up tight in your own nest

I will tell you stories

Of such different noises

Close your eyes and listen to the night

Close your eyes and listen to the night

Cars that glide on silk

Cars that glide on silk

Magic carpets that will float on air

Sounds as softly glowing sweet as hair

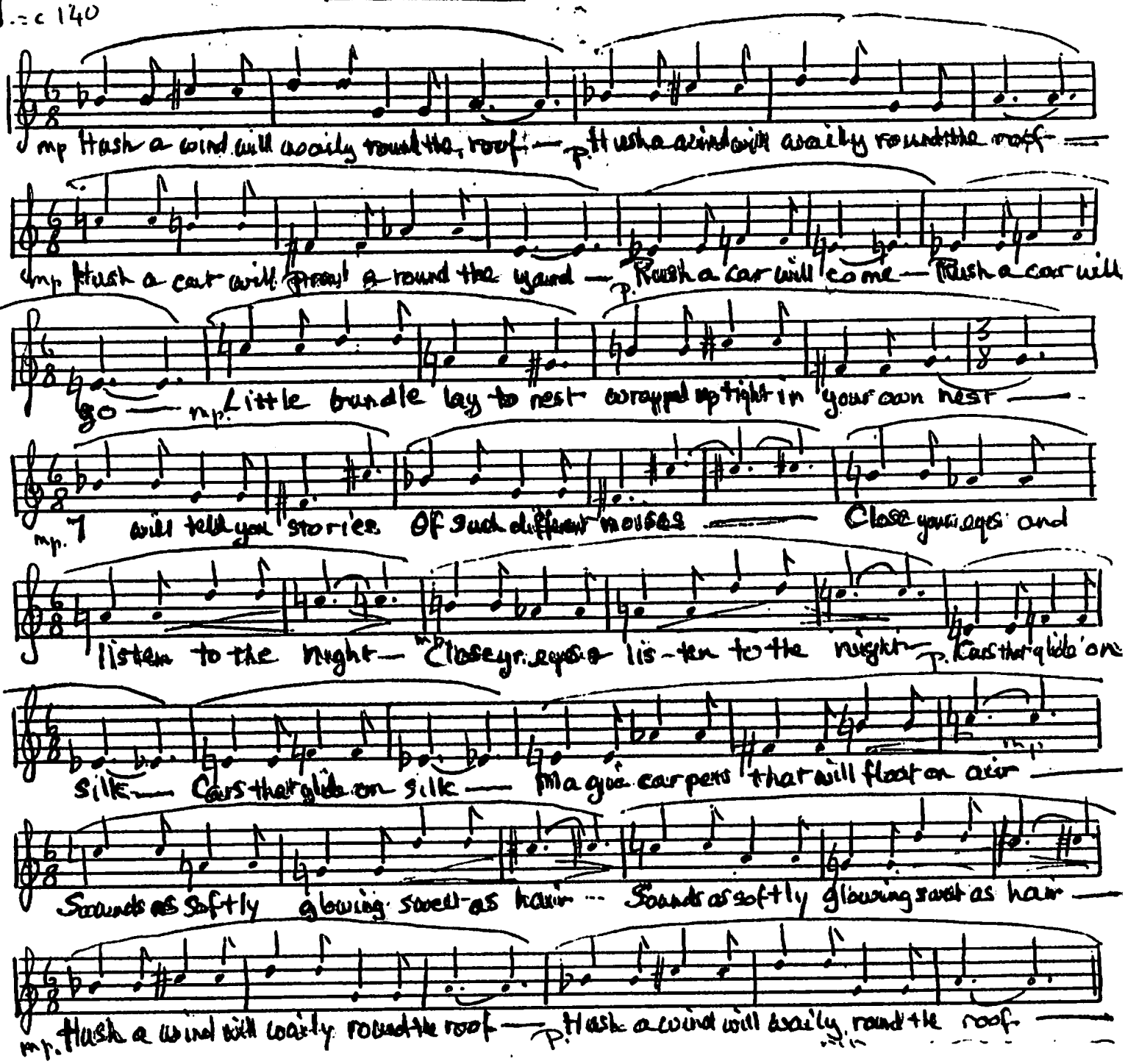
Sounds as softly glowing sweet as hair

Husha wind will waily round the roof

Husha wind will waily round the roof.

Husha-wind

♩.=c 140



MINGLE WITHIN MY WORDS

Mingle within my words

Mingle within my words

Nestle you snuggle you hug you

Nestle you snuggle you hug you around.

While the wind is losing his friends

While the wind is losing his friends

Nestle you snuggle you hug you

Nestle you snuggle you hide yourself here

While the wind is losing

Friends once again.

While the wind is losing

Friends once again

Nestle you snuggle you lose yourself in my arms

Nestle you snuggle you lose yourself in my arms

Mingle within my words

Mingle within my words

Nestle you snuggle you hug you

Nestle you snuggle you hug you around