


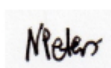
***Golden Sunset, Blue Rain:***  
**The Shamanic Journeys.**  
**A Practice-Based Investigation into**  
**‘Spiritual Musicking’ and Its Creative**  
**Music-Making Realisations**

by  
**Nicholas Peters**

**A thesis submitted in partial fulfilment of the**  
**University’s requirements for the Degree of Doctor of**  
**Philosophy**

**December 2018**



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## Abstract

This research combines my music-making practice with my spiritual practice of shamanic journeying. The thesis investigates, through the discussion of relevant contextual academic works, and through the multimedia documentation of my musical and spiritual practices, a series of interconnected research questions:

- *How do I experience my spiritual practices through my music-making?*
- *Is there a point at which my music becomes spiritual? If so, how does it become spiritual?*
- *How do I construct 'meaning' through my music-making practice and my shamanic journeying?*
- *How do I document my shamanic journeys in a way that makes my spiritual experiences accessible to others?*

These research questions are tied together by an overarching, ontological research question, posed in the style of a Zen *koan*, asking: '*Who am I? And why do I do what I do?*'. As a series of 'answers' to this *koan*, I have created six realisations of my ongoing electroacoustic work *Golden Sunset, Blue Rain*. These realisations range in duration from eleven minutes up to forty-seven minutes each. I have then, through focussed listening to each realisation, changed my state of consciousness to enable me to undertake a shamanic journey into nonordinary reality. Each shamanic journey has been documented and analysed so that links can be established between my music-making practice and my spiritual practice.

The overarching theoretical model proposed in this thesis, developing upon Christopher Small's concept of 'Musicking' (1998), is that of 'Spiritual Musicking'. Here, the act of music-making is but only one component of a larger process that encompasses the spiritual functionality of the music and the process of undertaking, documenting and analysing my shamanic experiences in relation to the realisations of my music.

*Koan: Who am I? And why do I do what I do?*

Answer: Read on to find out more...

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## USB Stick: List of Contents

The creative practical outputs submitted as part of this thesis are available on the attached USB stick. The three main folders contained on the USB stick are:

### **1. Practice-Based Outputs**

### **2. Chapter 6 Music-Making Excerpts**

### **3. Appendices A, B, C and G**

All the audio and video files contained within these three folders open and play in QuickTime Player and/or VLC Media Player.

The three music-making realisations of *Golden Sunset, Blue Rain* are accessible via the pathway: **USB -> 1. Practice-Based Outputs -> Music-Making Realisations**. These audio files are in stereo, 24-bit WAV format and the exact file name is given below each entry in this list in italics.

(track duration is given in minutes and seconds)

***Golden Sunset, Blue Rain: Performance 2*** (22'52")

*1. GSBR Performance 2.wav*

***Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles*** (47'49")

*2. GSBR Singing Bowls and Tin Whistles.wav*

***Golden Sunset, Blue Rain: Field Recordings, Melodicas, Tin Whistles and Voices*** (31'55")

*3. GSBR Field Recordings, Melodicas, Tin Whistles and Voices.wav*

The following music analysis video and the shamanic journey video maps of *Golden Sunset, Blue Rain* are accessible via the pathway: **USB -> 1. Practice-Based Outputs -> Video Documentation**. These video files are in mp4 format and the exact file name is given below each entry in this list in italics.

(track duration is given in minutes and seconds)

***Music Analysis: Golden Sunset, Blue Rain: Performance 2*** (23'02")

*1. Music Analysis GSBR Performance 2.mp4*



<b>Shamanic Journey 2: <i>Golden Sunset, Blue Rain: Performance 2</i></b>	(23'02")
<i>2. Shamanic Journey 2 GSB R Performance 2.mp4</i>	
<b>Shamanic Journey 3: <i>Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles</i></b>	(47'55")
<i>3. Shamanic Journey 3 GSB R Singing Bowls and Tin Whistles.mp4</i>	
<b>Shamanic Journey 6: <i>Golden Sunset, Blue Rain: Field Recordings, Melodicas, Tin Whistles and Voices</i></b>	(32'07")
<i>4. Shamanic Journey 6 GSB R Field Recordings, Melodicas, Tin Whistles and Voices.mp4</i>	

Excerpts of *Golden Sunset, Blue Rain* are also referred to in **Chapter 6** and these are accessible via the pathway: **USB -> 2. Chapter 6 Music-Making Excerpts**. These audio files are in stereo, 24-bit WAV format and the exact file name is given below in italics.

(track duration is given in minutes and seconds)

<i>1. GSB R Vocal Mantra and Power Song.wav</i>	(05'14")
<i>2. GSB R Performance 2 Excerpt Figure 6.8.3.wav</i>	(00'30")
<i>3. GSB R Performance 2 Excerpt Figure 6.8.4.wav</i>	(00'30")
<i>4. GSB R Performance 2 Excerpt Figure 6.8.5.wav</i>	(00'30")
<i>5. GSB R Performance 2 Excerpt Figure 6.8.6.wav</i>	(00'30")
<i>6. GSB R Singing Bowls and Tin Whistles Excerpt Figure 6.10.2.wav</i>	(01'25")
<i>7. GSB R Singing Bowls and Tin Whistles Excerpt Figure 6.10.3.wav</i>	(00'30")

The USB stick contains further supporting audio and video files, submitted as part of the Appendices and these are accessible via the pathway: **USB -> 3. Appendices A, B, C and G**. Each Appendix entry directs the reader to audio or video files contained within specific subfolders of this main '3. Appendices A, B, C and G' folder on the USB stick.

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## Chapter 1: Introduction

‘A thousand-mile journey  
Begins with a single step’  
(Lao-Tzu, Chapter 64).

### 1.1 The single step

Music and spirituality have a history spanning tens of thousands of years. From time immemorial, music and sound have played fundamental roles in rituals and spiritual practices the world over, facilitating changes in human states of consciousness to form a bridge between the physical and the spiritual worlds, millennia before the the now dominant Western European Art Music (WEAM) tradition; and long before a system of musical notation had been devised.

This thesis is concerned with investigating the interconnected subjects of my own music-making practice with my spiritual practices of shamanic journeying and Sanskrit mantra. The aim of my research is to take the reader, and the listener, to the liminal place where both my musical and my spiritual practices coincide.

*Golden Sunset, Blue Rain* is the name of my ongoing live electroacoustic work at the heart of this practice-based investigation. As a work, it exists in six versions, of different durations, which are referred to as ‘realisations’ throughout this thesis. I use each of my realisations of *Golden Sunset, Blue Rain* as a sonic vehicle to stimulate a change in my consciousness to allow me to facilitate a shamanic journey into the spiritual worlds of ‘nonordinary reality’ (Castaneda 2004: 4). Thus, rather than serving as a concert spectacle in the vein of the WEAM tradition, *Golden Sunset, Blue Rain*, as a work of music, is functional, serving as a call to enter an altered state of consciousness in order to engage in gaining further shamanic knowledge from the worlds of nonordinary reality.

This research therefore combines investigating the context and the processes behind the creation of the six music realisations of *Golden Sunset, Blue*

*Rain*, as well as investigating, and documenting, my spiritual experiences gained during my shamanic journey to each realisation of the work.

I will investigate, through the discussion of relevant academic texts, if there is a point at which my music becomes spiritual? And, if so, *how* does my music become spiritual? Is there something that makes my music spiritual? This also will involve investigating the notion of meaning in music; to what extent does music have ‘meaning’? As a practice-based researcher, I will be questioning my understanding of what meaning unfolds in relation to my experiences of my music-making through the spiritual practices of Sanskrit mantra and shamanism. I will provide a theoretical basis around the phrase ‘musical experience’, documenting how this understanding transforms into the realm of the spiritual. Through critical investigation of key literature, I will also provide a framework around the terms, ‘spirituality’, ‘spiritual’ and ‘spiritual practice’, and I will contextualise these throughout this thesis in relation to my music-making practice. I will provide artistic context and background in the form of an autobiographical narrative.

Ultimately, of course, my research questions will never gain absolute final answers and all gathered data will be interpreted in its respective context(s). The late British philosopher and educator Dr. Alan Watts (a former Episcopalian priest who embraced and practiced a variety of Eastern philosophies, eventually becoming a teacher of Zen Buddhism and meditation), expresses this most eloquently in *Still the Mind: An Introduction to Meditation*:

Big explanations have little explanations  
upon their backs to bite them,  
and little explanations have lesser explanations,  
and so on [*ad infinitum*].

In other words, you can never get there (2000: 55).

Meaning will be made through interpreting my experiences as both the music-maker and the spiritual practitioner, interpreting the contexts and establishing links (Wisker 2008: 66). Thus, my research is not concerned with making a generalisation or a universal claim, rather, emergent knowledge-making and establishing a sense of ‘perhaps-ness’ through analysis and critique of relevant literature from all angles, supporting the development and interrogation of my ongoing music-making and shamanic practices. The overarching theoretical model that I propose in relation to *Golden Sunset*, *Blue Rain*, fusing together both my

music-making and my spiritual practices, and developing upon Christopher Small's concept of 'Musicking' (1998), is 'Spiritual Musicking'.

## 1.2 Overview of the thesis and this project's research questions

My research questions are all interconnected, like strands of the same DNA. As such, they should always be considered together as a single, larger entity. It is for this reason that this thesis weaves together key concepts and themes throughout its chapters. References to the realisations of *Golden Sunset*, *Blue Rain* and their respective shamanic journeys are therefore not kept solely to the analysis chapters (**Chapters 5 and 6**), instead they are referred to as and when throughout this thesis.

- *How do I experience my spiritual practices through my music-making?*
- *Is there a point at which my music becomes spiritual? If so, how does it become spiritual?*
- *How do I construct 'meaning' through my music-making practice and my shamanic journeying?*
- *How do I document my shamanic journeys in a way that makes my spiritual experiences accessible to others?*

In **Chapter 1** I examine what my current music-making practice is and contextualise this in relation to traditional research studies in music composition. I investigate the theoretical concepts and contexts in **Chapter 2**, including how I understand and construct a 'musical experience', as well as the terms 'spirituality' and 'spiritual practices'. In **Chapter 3**, I contextualise my spiritual practices of Sanskrit mantra and shamanic journeying, highlighting how the use of sound and music lead to a transformation in consciousness. With the theoretical concepts and contexts in place, in **Chapter 4**, I propose my model of 'Spiritual Musicking' in relation to *Golden Sunset*, *Blue Rain*. While my own spiritual experiences may probably never be experienced in *exactly* the same way by somebody else, I acknowledge that there is a fundamental need to make these experiences as detailed and as accessible as possible in alternative formats. This will then enable readers to synthesise and to process my experiences with a greater chance of them understanding and constructing meaning from my own spiritual experiences. In other words, this research question seeks to identify the methods of analysis used

to capture and disseminate my spiritual experiences to a wider audience. **Chapter 5** explores these methods of analysis, while **Chapter 6** analyses three shamanic journeys in relation to three realisations of *Golden Sunset, Blue Rain*.

- *Who am I? And why do I do what I do?*

This last double question is a self-reflexive, ontological research question that lies at the heart of this project and ties the other research questions together. Although I will never gain absolute answers for either part of the question, I am going to investigate it throughout this thesis in the style of a Japanese Zen *koan*. Alan Watts says that a *Koan* (in Chinese *Kung-an*) ‘literally means ‘a case’, in exactly the same sense as we talk about ‘a case in law’, which functions as a precedent for future cases’ (2004: Disc 8, Track 5). *Koans* are questions given by Zen masters to their disciples who, in turn have to meditate on and live by their koans in order to solve or crack them. Joachim-Ernst Berendt writes that ‘koans are formulas, questions, or problems that seem to be rational and yet have no rational solution. You can solve them only by meditating. And you can solve them only for yourself’ (1991: 19-20). Alan Watts highlights that the basic koan given by Zen masters to their disciples is always ‘who are you?’ (2004: Disc 8, Track 5). It is at this point that I ask myself ‘*Who am I?*’.

*Koan: Who am I?*

Answer: Everything else that I am not...

The second part of the question ‘*And why do I do what I do?*’ is answered only in the completion of the writing and the submitted realisations and analyses. It is only addressed once at the end of this thesis, in **Chapter 7**, yet its spirit lies at the centre of this research.

### **1.3 Traditional studies in music composition**

Traditional research studies in music composition typically follow a format wherein a composer creates new music works, with an accompanying thesis. Their thesis is normally structured through an autobiographical narrative commentary, providing compositional and technical analysis of the composer’s works, usually with the musical scores included in the appendices, along with accompanying



recordings. An example of this format, and relevant to my research area, includes the Ph.D. thesis by Jamie Fawcus (2012) *Resonant Spaces: Electroacoustic Music and Ritual: A commentary on my recent music*.

Although significant aspects of my research project are linked to traditional studies in music composition, my research methods will not follow solely this traditional music composition Ph.D. portfolio format. This is largely due to specific institutional regulations and the emerging requirement to frame original artistic outputs within, or around, appropriate philosophical paradigms. However, as my research area is also concerned with addressing how my original music leads to my own experiences through shamanic journeying, it would be inappropriate to follow a purely traditional music composition Ph.D. portfolio format in any case.

*Koan: Who am I?*

Answer: Music-maker and musicker...

#### **1.4 Positionality, bias and defining my current music-making practice**

In order to expand upon the above research questions, and to make my positionality as a music researcher clearer, it is necessary to provide a contextual framework around my ongoing music practice.

In 2008, I composed my first (unpublished) album entitled *Axis Mundi*. This album consisted of one continuous forty-minute soundscape that is subdivided into smaller sections, exploring different sound worlds (ranging from earthy didgeridoo drones combined with drones produced from playing extended bass clarinet techniques, to rhythmically-driven and looped bamboo mallets combined with plucked zithers, to sustained wineglass tones combined with distorted harmonicas, through to extensive vocal sections). These sound worlds were composed, edited and cross-faded together on a timeline using Cubase SX digital audio workstation (DAW) software, thus resulting in a fixed media stereo composition. *Axis Mundi* was my first extensive composition of any kind and the techniques that I was interested in exploring and developing at that time evolved around creating smooth laminar (multi-layered and seamlessly streamlined) sound worlds that cross-faded together using automated volume, panning, reverberation and delay parameters to create a musically-guided spiritual meditation. Alongside developing these technical skills in cross-fading and sound sculpturing, *Axis Mundi*

was the first piece I created that was directly influenced by my growing interests in shamanism and music for meditation. *Axis Mundi* therefore marks an important direction in my music practice, focusing on the spiritual aspects as fundamental to the overall creative process.

It is from *Axis Mundi* that I have based most of my subsequent work, with an emphasis toward creating long, laminar soundscape music for inner journeying, meditation and reflection. (I acknowledge, yet exclude, my original soundtracks for theatre productions from this category, as they are case-specific and not relevant to the topic of this study.)

Although *Axis Mundi* forms the foundation of my ongoing musical practice, particular aspects of my music-making have evolved and, arguably, these are more in line with the underlying artistic and spiritual contexts, alongside the experiential nature of my music. Specifically, I have moved away from the mindset of a 'composer', with the aim of creating a finished 'composition', instead placing the importance on the *experience* of the music-making itself in realtime. This change in approach has been achieved through two notable changes in my practice: firstly, through improvising regularly in a free improvisation quartet; secondly through switching from timeline-based software Cubase SX to software designed for live performance, Ableton Live.

Around the time I completed mixing *Axis Mundi*, I began performing as an improviser within Coventry-based improvisation quartet Transgression. Consisting of members Jamie Rothnie, Phil Rowland, Mark Summers and myself, Transgression fuse together a range of musical influences, combining significant aspects of free improvisation with free jazz, live electronics and pre-determined performance processes. Performing with Transgression has marked a significant change in my practice of making music because the processes involved in improvising collectively with other musicians places the importance upon the live sonic exploration and gestural interactivity with and between the other performers in the space; whereas with my previous solo composition work, the emphasis was placed upon the quality of the final musical product (i.e. the musical score and/or the recording). Since 2009 my main role within the quartet has been to perform using live electronics, specifically using Ableton Live software.

Inspired by the early live tape works of Pauline Oliveros (1932-2016) and Terry Riley (b.1935), and their respective spiritual philosophies, I developed an interest in the possibilities of live electronic manipulation of acoustic sound

sources. Oliveros and Riley pioneered the use of reel-to-reel tape machines as a live performance medium, developing methods that would allow the performer to capture acoustic and electronic sounds through a tape delay system live in realtime, thus creating dense laminar sound worlds. Oliveros's pioneering live tape delay system compositions of this period include *Bye Bye Butterfly* (1965), *Beautiful Soop* (1966a), *I of IV* (1966b) and *Alien Bog* (1967); Riley's notable live tape delay system (lag-time) compositions include *Music for The Gift* (1963), *Dorian Reeds* (1966) and *Poppy Nogood and the Phantom Band* (1968). In 2009, following further exploration of the works of these two musicians, I switched from using Cubase SX timeline-based studio software (to make fixed media stereo pieces), to utilising Ableton Live software, which is designed primarily for live performance and live sound manipulation. Ableton Live frees the user from working on a traditional horizontal timeline-based view (in which the composer places sounds on a specific place along a timeline and then subsequently automates any effects within the timeline); instead, Ableton Live enables the user to trigger and manipulate individual sounds live using a vertical screen view that emulates the appearance of a standard mixing desk. For me, this has placed considerable importance in the 'moment-ness' of a performance and in the ephemeral nature of my music, rather than focussing on perfecting the fixed media recording or working with traditional musical notation. My concept of creating music for a set timeframe has therefore changed as I have turned away from using horizontal timeline-based software views.

As a result of the above, I changed my perspective from being a 'composer' (working in a recorded fixed media format) to being a 'music-maker', for I take the approach that each of my pieces is an evolving, living entity that constantly changes and transforms in shape and size. My music therefore is not bound by strict form in the way that a fixed media or a notated composition appears time bound on a lattice. For me, a piece is never 'finished', rather each performance is but one possible realisation of that piece that brings with it a new experience and meaning for the creator (myself), performer (myself) and listener (myself and others). I therefore use the term 'music-maker' throughout to encompass the following permutations: composer, creator, performer, arranger, engineer and producer.

As a music-maker, my music is designed more as a self-reflexive vehicle for meditation and inner journeying through altered states of consciousness than it is

that of a performance or compositional spectacle; it does not seek to expand or explore extended instrumental or studio-based techniques, rather it is concerned with an ontological exploration of understanding personal experience and creating meaning through my practices. That is to say, I am interested in examining and analysing my experiences of my music as the maker, as well as my experiences as being the observer (participant). As the observer, I will be examining my spiritual experiences, via altered states of consciousness, achieved through focussed listening to my music. By examining my experiences from multiple angles, these analyses will facilitate further holistic understanding and meaning-making within the musical, spiritual and wider academic contexts.

It must also be understood that all that is said in this thesis arises from my own perspective and biases as a late Twentieth Century Englishman. As such, when quoting a reference verbatim, words that appeared in American English form in the original source are Anglicised for consistency, for example 'visualization' appears in this thesis as 'visualisation'; the only exception being when a name or title appears in American English in its original source.

*Koan: Who am I?*

Answer: Natural experiencer...

## Chapter 2: Theoretical Contexts

### 2.1 Musical and spiritual experiences: a theoretical basis

From a broad perspective, the experiences that I concern myself with throughout this research fall under two main categories: musical and spiritual; in particular I am interested in how my music is used a vehicle to stimulate my spiritual practice of shamanic journeying. Through combining my music-making with my shamanic practice, I am interested in creating meaning-making between the two disciplines.

### 2.2 How do I understand and construct a musical experience?

In *Experiencing Music – Restoring the Spiritual*, The Reverend Professor June Boyce-Tillman MBE, specifies four spheres (which she calls ‘domains’) in music-making that constitute the musical experience – ‘the Materials, the Expression, the Construction and the Values’ (2016: 15). Hereafter, when referring to Boyce-Tillman’s four domains of musical experience, I will be referring to each in single quote marks and with a capitalised first letter.

In the case of ‘Materials’, the first of the four domains that constitute the musical experience, Boyce-Tillman writes that:

music consists of organisations of concrete Materials drawn from the human body and the environment. [...] These include musical instruments of various kinds, the infinite variety of tone colours associated with the human voice and the sounds of the natural world as available in different locations’ (2016: 15-16).

In relation to experiencing my music-making, the ‘Materials’ can be identified in four main categories as follows:

1. Acoustic instruments (including voice)
2. Electronic instruments, devices and associated equipment
3. Choices of techniques in relation to the acoustic and electronic instruments
4. Place and environment in relation to the location of the recorded sounds and the performance, alongside the overall sonic environment in the work.

**Table 2.2.1** overleaf highlights how these four categories interconnect and constitute the ‘Materials’ of my music-making in *Golden Sunset, Blue Rain*.

**Table 2.2.1 'Materials' employed in the submitted realisations of *Golden Sunset, Blue Rain***

Acoustic Instruments	Electronic Instruments and Associated Recording Equipment	Techniques (Vocal / Instrumental / Technical)	Place and Environment (of recording and performance)
voice	recorded using Røde NT1-A microphone; XLR microphone cable; Edirol external Sound card; microphone stand; edited and mixed on laptop using Ableton Live; headphones to listen	chants/mantras/phonemes; vocal percussion; overtone 'throat' singing; legato/staccato phrasing; volume crescendi/diminuendi; duration; vocal register and pitch	recorded, edited and mixed in a small private space
Scottish tin whistle	same as voice	legato/staccato phrasing; portamento/pitch bending; volume crescendi/diminuendi; duration; instrument register and pitch	same as voice
singing bowl	same as voice	rubbing singing bowl with wooden beater to create sustained ringing tone; gentle strike of singing bowl with wooden beater	same as voice
melodica	same as voice	same as Scottish tin whistle	same as voice
egg shaker	same as voice	shaking at different speeds	same as voice
field recordings: birds; footsteps; squelching	recorded using Olympus stereo sound recorder; edited and mixed on laptop using Ableton Live; headphones to listen via Edirol external Sound card	standing still with the Olympus sound recorder; placing the recorder on the ground; moving around with the recorder	all field recordings done in public spaces as follows: birds recorded in Hale, Cheshire and in Delamere Forest, Cheshire; footsteps recorded in Delamere Forest, Cheshire and Lud's Church, Staffordshire; squelching recorded in Lud's Church, Staffordshire
-	Ableton Live used for editing and live performance/mixing of each realisation of the piece; headphones to listen via Edirol external Sound card	use of multitracking (all recorded instruments and sounds); delay systems (filter delay, ping pong delay and simple delay); reverbs (including convolution reverb); filter sweeps; vocoder pitch-tracking; feedback; volume/panning changes; performance duration; mastering processes	same as voice
-	Waves plugins used for the mixing and mastering processes; headphones to listen via Edirol external Sound card	mastering limiters to control compression threshold and output ceiling; stereo widener to control the master mix in the stereo field; equalisers to control the master frequency shape; frequency analyser to show the frequency response on the master track during the mastering process	same as voice

As part of her exploration of the 'Material' domain, Boyce-Tillman examines the role of the place of the human body as a fundamental component of the 'construct of the musical experience'; in particular, in relation to the 'upsurge of interest in more esoteric systems involving the body' (2016: 140-141). The practice of teaching singing is referred to as an example, whereby singers are taught not only to concentrate upon specific note pitches and rhythmic values, but also upon their own breath, posture and energy flow; in other words, singing as an holistic practice. She further elaborates on Shusterman's somaesthetics which 'brings the totality of the musical experience under scrutiny and sees the body [physically and mentally] as a central part of it' (2016: 143). In relation to *Golden Sunset, Blue Rain*, I chose to sing all of the vocals and perform all of the instrument parts rather than ask other musicians to be involved in this process. This conscious decision places not only the compositional processes of my mind into the work, but also the physicality of my body as the performer of the vocals and instruments into the overall musical experience as well.

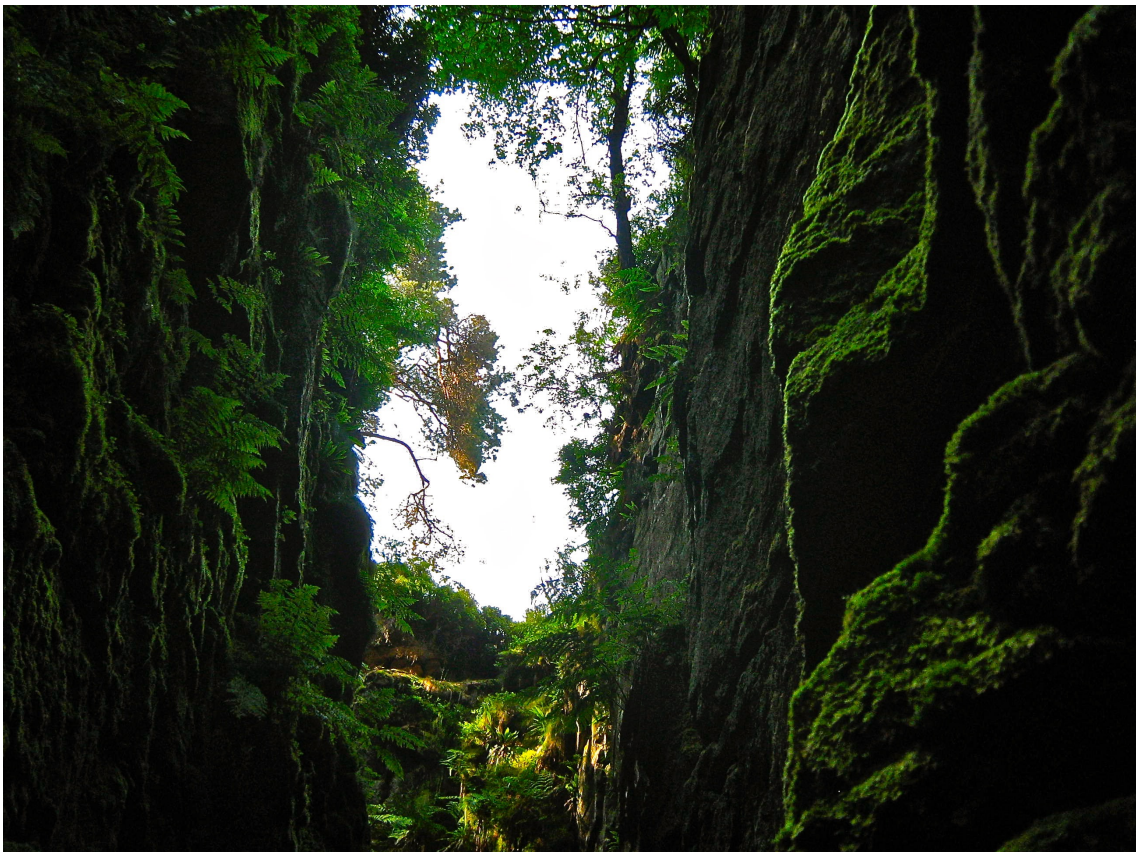
The role of the natural world is a fundamental aspect of the 'Material' domain. In particular, Boyce-Tillman highlights the important relationship between the musician and the 'other-than-human' world in the form of the musical instrument. In particular, she writes that 'traditional societies honoured the tree that would have been used in the making of the drum; the player would have numerous ways in keeping a relationship with the wood of the drum' (2016: 145). The relationship between the musician, their instrument and Mother Earth is a prime link to shamanic traditions and respect for the *anima mundi* that will be explored later in this thesis.

Boyce-Tillman also refers to ancient sacred sites as an intrinsic component of the 'Material' domain in the musical experience. Indeed, as Boyce-Tillman writes '[m]usic sits as a profound power in societies where there is a profound connection with place' (2016: 146). With this in mind, some of the field recordings I made for *Golden Sunset, Blue Rain* were recorded at Lud's Church in the Peak District National Park in Staffordshire and at Delamere Forest in Cheshire.

Lud's Church (sometimes spelt Lludchurch) is an ancient, geologically-occurring chasm which appears in numerous accounts of English folklore. Local historian and folklorist Fred Leigh writes that the name Lud's Church originates:

from its use as a church by the Lollards to practise their new religion in secrecy. Lollards were followers of the mediaeval theologian John Wycliff and the name Lollard is derived from Old Dutch for ‘mumbler’ referring to the sect’s quiet mutterings of prayers (1997: 47).

It is said to have been a place of hiding for Robin Hood he vanished from the authorities (Leigh 1997: 47 and Visit Peak District 2018). It is also believed that a whole clan of fairies once lived beneath the chasm (Witcutt 1942), and it has associations as being the location of the ‘Green Chapel’ referred to in the mediaeval poem *Sir Gawain and the Green Knight* (Larrington 2017: 204 and Olly 2016: 81). With its rocky canyon-like walls clad in all types of lush green mosses, lichens and ferns, and with trees overhanging the enormous chasm, it is easy to see why Lud’s Church has been connected to the ‘Green Chapel’ in *Sir Gawain and the Green Knight*. **Figure 2.2.2** below captures the greenness and natural spectacle of the ‘Church’.



**Figure 2.2.2** Photograph inside Lud’s Church, Staffordshire

The sounds that I recorded at Lud’s Church include walking over the rocks and through the ‘Church’ itself. By capturing these sounds in this sacred space and



using them within a permutation of *Golden Sunset, Blue Rain*, I was invoking not only the sense of acoustic place in relation to the site, but also the sense of place in relation to the body in the environment, and the sense of place in relation to memory; I recorded the sounds of myself walking through this space in a summer afternoon and the sounds of my feet treading the ground not only capture the physicality of my body in the environment at the time, but they also capture the acoustic reverberation of the space and a memory of the process.

Along with the field recordings I made in Lud's Church, the field recordings I made of walking along leafy trail paths and the distant sound of geese and other bird calls in Delamere Forest further invoke the sense of acoustic place in relation to the site, the sense of place in relation to my body in the recorded environment, and the sense of place in relation to memory. **Figure 2.2.3** below shows an opening in Delamere Forest, with tree trunks rising from one of the small, mysterious meres, flanked by tall fur trees.



**Figure 2.2.3** Photograph in Delamere Forest, Cheshire

Furthermore, the inclusion of field recordings from these two locations within *Golden Sunset, Blue Rain: Field Recordings, Melodicas, Tin Whistles and Voices*

reaffirms contemporary ecological understanding of these natural spaces, alongside honouring the spirits of these two locations. My field recordings therefore capture my sonic experience of nature.

In the case of the domain of 'Expression', Boyce-Tillman describes this as:

where the subjectivity of composer/performer and listener intersect to provide facets of The True. The truth of the experiences of the composer/performer and listener interact here to give a variety of truths derived from the interplay between the intrinsic and the extrinsic. Whatever the intention of one party (the intrinsic meaning) may have been, others in the process of listening/composing/performing will bring extrinsic meaning to the music (2016: 17).

The domain of 'Expression' in my work *Golden Sunset, Blue Rain* explores the reflexive nature of my music-making practice. In the case of this work, I am the composer, the performer and the listener and so my data collection is concerned entirely with forming intrinsic meaning. The notion of meaning in music in relation to *Golden Sunset, Blue Rain* will be explored later in this chapter.

The third sphere that comprises a musical experience is the domain of 'Construction'. Boyce-Tillman notes that 'the Academy often concentrates in its pursuit of The Beautiful' (2016: 17). In particular, she highlights differences between the domain of 'Construction' in literate musical traditions (primarily the Western classical traditions) versus orate traditions. She refers to the fact that in the Western classical tradition, more value is placed in the domain of 'Construction' than in the other three domains of the musical experience (2016: 182).

The emphasis on the musical score as a written object or product is seen as the music composition. In the case of contemporary Western classical music, Lecturer and music journalist Ivan Hewett (2003: 121) believes that many musicians prefer a notated composition because 'writing a score is proof that one possesses that mysterious thing, 'craft'', whereas, to him, other methods of music-making revolve around 'know-how'. Hewett believes that 'there is a profound dichotomy between the 'craft' of the music and the 'know-how' that[, in the case of composers of electronic and electroacoustic music,] goes with using technology' (2003: 121). He further argues that 'craft' is acquired in institutions such as conservatoires, but 'know-how' can be acquired by a combination of reading an instruction manual and by 'hanging around the places where 'know-how' can be picked up, like studios' (2003: 121). Hewett's quotes here highlight Boyce-Tillman's observation that in the culture of composing music in the

contemporary Western classical tradition, more faith appears to be placed on the written medium than through other methods of music-making. Indeed, this further highlights the parallels between the sacredness of a notated composition score, with the fascination in Western culture of having everything in our lives documented in some form of writing – from birth, marriage and death certificates, through to qualifications, contracts of employment, bank statements, utility bills and even shopping receipts; the list goes on. The history of Western fascination in constructing not only our music, but also our lives, stems mainly from what Boyce-Tillman describes as:

[t]he dominant theology of medieval Christianity [which] became that of a male God who made the world and then operates it, somewhat remotely, through the offices of an ordained priesthood, by means of the use of their understanding of a special 'holy' language. This priesthood mediates God's wishes to lay a congregation whose task is simply to receive and obey God's commands (2016: 186).

Indeed, Boyce-Tillman makes the roles between God, the priesthood and the congregation comparable to the roles of 'composer' (God), the 'performer' (priesthood) and the 'audience' (congregation).

However, despite the differences between Western classical and orate traditions, Boyce-Tillman does find a common denominator in the form of time. She writes that 'the way in which time functions is an essential part of how Construction functions in various musical cultures' (2016: 182). Locating my music-making practice within the domain of 'Construction' lies somewhere between the Western classical and the orate traditions. Although trained in using Western notation, this does not constitute an intrinsic part of my current music-making practice as I do not notate my music in the form of a written performance score. In this respect, my music-making is more concerned with improvisation and it is more closely associated with orate traditions. However in other aspects, my music-making practice shares values that are very heavily entrenched in Western traditions, namely harmonic structure. Furthermore, my use of Ableton Live, a software designed in Berlin, used on an Apple MacBook Pro, designed in California, provide two further examples of fundamental components that inform the way I work musically within a contemporary 'Western' tradition.

According to Boyce-Tillman, the fourth and final sphere that comprises a musical experience is the domain of 'Values'. As with the domain of 'Expression', she writes that 'the domain of Values also has intrinsic and extrinsic elements' and

that 'some are within the sounds of the music itself and some are to do with the context of the music-making' (2016: 19 and 216). She refers to a rift in Western Value systems, between dominant and subjugated, citing Stanley Gooch's (1975: 82-83 and 286-292) two co-existing systems of 'Values': System A (dominant) and System B (subjugated). Boyce-Tillman writes that:

The favoured characteristics of Western culture (System A) (according to Gooch [...]) are[:]

- activity leading to products
- objectivity
- impersonal logic
- thinking and thought
- detachment
- discrete categories of knowledge which is based on proof and scientific knowledge.

The other system (System B) favours[:]

- being
- subjectivity
- personal feeling
- emotion
- magic
- involvement
- associate ways of knowing
- belief and non-causal knowledge (2016: 234).

In the context of my music-making, the domain of 'Values' that I hold with my practice combine aspects of the two systems above. From the dominant system, (System A), the process of my music-making results in pieces ('products') that can be listened to. However, the processes involved in making the pieces of music are where my interest lies within placing a musical 'Value' rather than the 'end' result. In fact, as the piece of music is then used as a further process to facilitate shamanic journeying, can it really be called a 'product' in relation to the totality of the musical and spiritual processes?

My music-making practice has a 'Value' in 'objectivity' defined under the dominant system, for I am making the music with a specific purpose/intent. Objectively, I am making pieces of music to facilitate my shamanic journeying. The other main characteristic from the dominant 'Value' system that relates to my music-making practice is that of 'thinking and thought'. My music-making reflects a long, evolving process combining skills gained from studying different musical practices (Western harmony, electroacoustic composition and free improvisation) that have fused together. In other words, each realisation of *Golden Sunset, Blue*

*Rain* represents a summation of my 'thinking and thought' processes and these are inextricably linked to 'objectivity'.

However, in the context of my music-making practice, the subjugated system (System B) from the domain of 'Value' holds more depth than the dominant system (System A). Although I am creating 'products', these are secondary to the creative processes and the musical and spiritual journeys involved. My music-making practice is therefore concerned with exploring the nature of my musical 'being' and, ultimately, the nature of my spiritual 'being'. While I undertake this research there is an 'objectivity' in completing it, but this can also be viewed with a 'Value' of 'subjectivity' from the subjugated system. I am examining my music-making and spiritual practices from the perspective as being the maker and as the participant. The 'Values' of 'personal feeling', 'emotion' and 'subjectivity' therefore must be acknowledged as fundamental to my music-making processes.

Throughout my music-making and spiritual practices, part of the experience unfolds through 'associate ways of knowing', which can be linked to the 'personal feeling', 'emotion' and 'subjectivity'. It is also important to note that while my music-making practice is essentially private, it is intrinsic to my spiritual practice and, as such, it is linked to the 'Value' of 'involvement'.

Each of Boyce-Tillman's four domains of the musical experience contain numerous components and considerations and, by examining them, I place a theoretical context behind my music-making practice.

*Koan: Who am I?*

Answer: Reader and meaning-maker...

### **2.3 'Meaning' in music**

I have investigated the word 'experience' in relation to a musical experience, although it is important here to also examine the notion of 'meaning' in music. This will provide further philosophical contexts and more theoretical 'underscoring' to my music-making, whilst also further validating my musical experiences through my practice.

Susanne Langer's *Philosophy in a New Key* (1967), originally published in 1942, is a seminal text on the subject that examines in detail the fundamental human need to symbolise things and make meaning, specifically in relation to language, music, art, myth and ritual. Indeed, Mary Reichling describes the

importance of *Philosophy in a New Key* as ‘revolutionary in the field’ (1998), while Kingsley Price argues that this work ‘bids fare to be a best-seller among philosophy books in all modernity’ (1993). I will be referring to Langer’s work mainly in relation to the symbolism of music, although I acknowledge here that Langer’s style of writing in *Philosophy in a New Key* reads, occasionally, as old-fashioned, appearing at a time long before the age of political correctness, but it is nevertheless important to critically-analyse this *key* work<sup>1</sup>.

In *Philosophy in a New Key*, Langer expands upon Wittgenstein’s theories on the study of symbols, dedicating an entire chapter to two broadly-defined forms of symbolism: discursive and presentational forms. Whereas discursive forms of symbolism are language-based, allowing humans to express themselves using words and to form subsequent meanings based upon the chosen syntax, presentational forms of symbolism are based on non-verbal representations, such as visual art and music (Langer 1967: 94-97). On discussing symbolism and the arts, Langer writes that:

There is, however, a kind of symbolism peculiarly adapted to the explication of “unspeakable” things, though it lacks the cardinal virtue of language, which is denotation. The most highly developed type of such connotational semantic is music (1967: 101).

Here, Langer’s idea of a ‘connotational semantic’ implies a philosophically more abstract, even malleable, meaning of language or logic as a way to describe the symbolism of music. She further elaborates that:

If music has any significance, it is semantic, not symptomatic. Its “meaning” is evidently not that of a stimulus to evoke emotions, nor that of a signal to announce them; if it has an emotional content, it “has” it in the same sense that language “has” its conceptual content – *symbolically*. It is usually not derived *from* affects nor intended *for* them; but we may say, with certain reservations, that it is *about* them. Music is not the cause or the cure of feelings, but their *logical expression*; [...] it has its special ways of functioning, that make it incommensurable with language, and even presentational symbols like images, gestures, and rites (1967: 218).

Therefore, to Langer, the symbolism of music cannot be judged by the same standards as written language (discursive symbolism), let alone visual art and other forms of presentational symbolism. Expressing through the medium of written language what we understand as musical meaning when we feel the *experience* of a piece of music appears to go beyond the limits of effective linguistic explanation; music is the logical expression of what Langer terms ““unspeakable”

things'. Here the idea is that the symbolism of a piece of music (its implied knowledge or insight) is presented for audience perception only through the music itself, and that language is of limited, even no, use in summarising the perceived feelings of musical meaning. In other words, expressing what the musician *knows* is either contained in the music itself, or it is not.

*Philosophy in a New Key* has been inspirational as a source for later music philosophers to offer complement and critique to Langer's ideas based around symbolism and meaning in music, including the writings of Peter Kivy, Leonard B. Meyer, Roger Scruton, Christopher Small and Anthony Storr, all of whom refer to Langer's key work (Kivy 1989, Meyer 1956, Scruton 2009 and 1999, Small 1998 and Storr 1992).

Leonard B. Meyer develops Susanne Langer's concepts of symbolism and the 'connotative meanings of music', making reference to *Philosophy in a New Key* in his seminal book *Emotion and Meaning in Music*. Here Meyer expands upon Langer's work, stating that '[m]usic presents a generic event, a "connotative complex," which then becomes particularised in the experience of the individual listener' (1956: 265). Meyer also confidently critiques Langer's views on the psychology of music stating that 'the meager achievement which Mrs. Langer allows to studies of this kind must be still further depreciated', referring to the psychology of music being 'plagued by three interrelated errors: hedonism, atomism and universalism' (1956: 5).

While philosopher Roger Scruton describes Langer's use of Wittgenstein's theory of logical form (set out in *Tractatus Logico-Philosophicus*) as 'put to stunning and outrageous use in order to articulate a new version of the Croce-Collingwood theory of expression' (2009: 33), in *Music and the Mind*, Anthony Storr writes that 'Langer believed that music can present us with emotions and moods which have never before been felt and with passions hitherto unknown' (1992: 118). However, in *Musicking*, Christopher Small describes Langer, and all those who share her views that music is the logical expression of feelings, as 'expressionists' (1998: 135).

Notwithstanding the academic criticisms directed at *Philosophy in a New Key*, Langer's work on the symbolic significance in music ties directly in with the way in which I approach my music practice. Langer's fundamental idea that music is the logical expression of feelings and that the knowledge or insight that music contains, as a presentation of perceived human experience, cannot be summarised

in words alone; this knowledge can only be understood through feeling the experience of engaging with the music itself. In the case of my music practice, I engage with the music on several levels, as the music-maker (the composer, the performer and the sound engineer) and as the 'musicker' (the audience). In this respect, the nature of my listening experience around my practice feels different depending on what aspect I am focusing on (for example, when I am performing, when I am composing, when I am arranging, when I am mixing. etc.).

However, as stated in **Chapter 1, Section 1.4**, I have moved away from the notion of creating a fixed 'composition', bound by either a musical score or a fixed media presentation. As such, when describing my process of 'composing' in the previous paragraph, I am using the word with much more liberal meaning, for although I am the music-maker, the work is ongoing and exists in an ever-unfolding number of permutations; so it is never truly a finalised 'composition' in the same way that any famous classical sonata, symphony or concerto is; or indeed in the way that any established fixed media works are, such as Pierre Schaeffer's *Cinq Études de Bruits* (1948) or Edgard Varèse's *Poème Électronique* (1958). It is therefore important here to examine the words 'composition' and 'composer' and the 'Values' associated with both words.

As highlighted earlier in my examination of Boyce-Tillman's four domains of musical experience, an emphasis in WEAM is placed on the domain of 'Construction', largely as a result of the 'dominant theology of medieval Christianity' (2016: 186). As mentioned, Boyce-Tillman makes the roles between God, the priesthood and the congregation comparable to the roles of the 'composer' (God), the 'performer' (priesthood) and the 'audience' (congregation). The notion of power in this instance, is primarily with the composer. Since the medieval period, WEAM culture has placed greater 'Value' within the written (notated) 'Construction' of the music, over orate (and often improvised) musical practices. The value placed on the written score transforms the notation from an object of musical creativity into a rich text that can be examined, studied and interpreted. The Western fascination with the domain of 'Construction' in the form of the score, therefore naturally places more importance on the 'composer' and the 'composition' over the 'performer' and the 'audience'.

The importance of the 'composer' and the 'composition' is comparable to that of an author and (his) written word. With an emphasis on a notated score in Western classical music, which can be read and interpreted as a text, the



'composer' is elevated to the same status of that of an 'author'. The idea of the author (or composer) being the authority over their text (or score) is worth deconstructing. Indeed, the French literary theorist Roland Barthes (1915-1980) did precisely that when he wrote his essay 'The Death of the Author' in 1968. Here, Barthes argues against the notion of the need for interpreters of a text to incorporate the biographical contexts or intentions of the author because, for Barthes, 'writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body of writing' (1968 cited in Barthes 1977: 142). Barthes also highlights the image of the power held by the Author (which he spells with a capital A) in relation to the narrative by writing 'in ethnographic societies the responsibility for a narrative is never assumed by a person but by a mediator, a shaman or relator whose 'performance' – the mastery of the narrative code – may possibly be admired but never his 'genius' (1968 cited in Barthes 1977: 142). This could therefore be viewed as a parallel to the image of the power held by the priesthood in communicating with God on behalf of the congregation, as mentioned earlier in the domain of 'Construction'. Indeed, Barthes notes that '[t]he author is a modern figure' and that 'the sway of the Author remains powerful' (1968 cited in Barthes 1977: 142 and 143).

Barthes argues that Surrealism 'contributed to the desacralisation of the image of the Author by ceaselessly recommending the abrupt disappointment of expectations of meaning' (1968 cited in Barthes 1977: 144). This, Barthes believes, consequently leads to the death of the author, who he replaces with a 'modern scriptor [... who] is in no way equipped with a being preceding or exceeding the writing' (1968 cited in Barthes 1977: 145). Barthes writes that '[s]ucceeding the Author, the scriptor no longer bears within him passions, humours, feelings, impressions, but rather this immense dictionary from which he draws a writing that can know no halt' (1968 cited in Barthes 1977: 147). He argues that '[t]o give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing' (1968 cited in Barthes 1977: 147). At the cost of the death of the Author, Barthes proposes the birth of the reader (with a lower case 'r').

This notion of transferring power from the Author to the reader is an interesting one in relation to my music-making practice. Here I have deliberately distanced myself from focussing on my work as being the 'Composer', instead,

relating back to Barthes, I consider myself a 'reader' ('musicker') of my music-making.

*Koan: Who am I?*

Answer: wHO AM i?...

## **2.4 Contextualising 'spirituality', 'spiritual practices', 'ritual' and 'meditation'**

This section provides a contextual overview of the terms 'spirituality', 'spiritual practices', 'meditation' and 'ritual' with reference to work from both the academic world, alongside works by recognised spiritual leaders and practitioners. However, rather than *defining* these words and, as a consequence, speaking in absolutes, this section *discusses* and cross-examines them. I will also relate this discussion to Boyce-Tillman's four domains of the musical experience in order to further cross-fertilise the liminality between the musical and the spiritual experiences.

Philip Sheldrake, a Senior Research Fellow in the Cambridge Theological Federation, writes that 'the word spirituality' originated in Christianity with the Latin adjective *spiritualis*, or 'spiritual', which translated the Greek adjective *pneumatikos* as it appears in the New Testament' (2012: 4). However, Sheldrake explains that in contemporary society, a definition of 'spirituality' is 'not simple' because it 'concerns what is holistic – that is, a fully integrated approach to life [...] Spirituality is also understood to be engaged with a quest for the 'sacred' (2012: 5). He further believes that contemporary spirituality 'is frequently understood to involve a quest for meaning [...] as a response to the decline of traditional religious or social authorities' (2012: 5). Sheldrake attributes this decline in traditional religion as part of a larger picture of social change that has happened following two world wars, the end of the European empires, the equality of women and the status of ethnic minorities. In other words, for Sheldrake, the notion of human identity and the purpose of life forms part of a contemporary definition of the term 'spirituality'.

He also believes that 'spirituality' is connected to a set of 'ultimate values', suggesting a 'self-reflective existence' as 'the spiritual quest has moved away from outer-directed authority to inner-directed experience which is seen as more reliable' (2012: 6). Sheldrake's description of 'spirituality' here can be related back to Boyce-Tillman's four domains of the musical experience, particularly in connection with the domains of 'Expression' and 'Value'. In relation to the domain

of 'Expression', any spiritual practice will contain intrinsic meaning for its practitioner, with a sense of purpose and 'The True'. The change from 'outer-directed authority to inner-directed experience' relates to changes in the domain of 'Value', whereby the practitioner may now have direct, personal spiritual experiences, as opposed to receiving words of experience through a religious figure such as a priest.

Sheldrake explores 'spirituality' from three different approaches: 'religious spiritualities', 'esoteric spiritualities' and 'secular spiritualities' (2012: 8-23). He describes 'religious spiritualities' as 'traditions with a combination of all or most of the following: a framework of transcendent beliefs (whether a belief in God or not), foundational texts or scriptures, symbol systems, some visible structure, public practices, and sacred spaces' (2012: 8). These are prominent features in the Abrahamic faiths (Judaism, Christianity and Islam), alongside religions from the Indian subcontinent (Hinduism, Buddhism, Sikhism and Jainism). With regards to the 'esoteric spiritualities', Sheldrake describes them as 'ambiguous because they sometimes have religious elements and sometimes philosophical or ethical ones [...] [t]he word 'esoteric' implies secrecy' (2012: 14). Some of the most well-known 'esoteric spiritual' movements are 'Anthroposophy, Theosophy, Rosicrucianism, Freemasonry, [...] and Spiritualism' (2012: 15). Sheldrake outlines that these 'esoteric spiritualities' share certain characteristics and values:

'Correspondence' implies a code for understanding the interconnectedness between the visible and the invisible universe. [...] 'Mediation' involves symbols, rituals, spirits, and human teachers that act as intermediaries of the universe's mysteries. 'Transmutation' promotes a quest for illuminated knowledge, a passage through levels in the universe or even a second birth. 'Concordance' seeks commonalities between religions with a view to superior illumination. 'Transmission' enables esoteric teachings to pass from the illuminated to new initiates (2012: 14-15).

According to Sheldrake, the approach to 'secular spirituality' 'covers the ways spirituality is used outside explicitly religious contexts [...] as a framework of meaning in philosophy, psychology, gender studies, aesthetics, and science' (2012: 16-17). Indeed, it is in aesthetics and the arts that secular spiritualities are of interest to this study.

Alongside the three approaches outlined above, Sheldrake also identifies four main 'types' of spirituality: 'ascetical', 'mystical', 'active-practical' and 'prophetic-critical', with overlaps between each type (2012: 25). The way in which these four types of spirituality overlap with each other could be considered in a

similar vein to the overlap between the four domains of musical experience in Boyce-Tillman's model of the 'Material', the 'Expression', the 'Construction' and the 'Value'. Sheldrake believes that the four types of spirituality 'foster self-transcendence and transformation via a movement away from what they see as 'inauthentic' towards the authentic' (2012: 25). This idea of transformation from the 'inauthentic' to the 'authentic' is comparable to the musical notions of the quest for 'The True' in Boyce-Tillman's domain of musical 'Expression' or, similarly, that of 'The Beautiful' in the domain of musical 'Construction'. Sheldrake further writes that:

Each of the four types of spirituality seeks answers to such questions as *where* transformation is thought to take place (context), *how* it takes place (practices, disciplines, and ways of life), and *what* the ultimate purpose or end-point of transformation is (human destiny) (2012: 25).

Indeed, the '*where*' referred to by Sheldrake relates to Boyce-Tillman's domains of 'Material' (environment and place) as well as 'Construction' (which is bound by context and time); the '*how*' may be viewed as a combination of the domain of 'Construction' (the ways in which music is created or the practices involved), the domain of 'Material' (the people and instruments or sounds that are used to make the music) and the domain of 'Value' (ways of life); the '*what*' that Sheldrake refers to relates to Boyce-Tillman's domain of 'Expression', 'where the subjectivity of composer/performer and listener intersect to provide facets of 'The True' (Boyce-Tillman 2016: 17), and the domain of 'Value' where 'human destiny' is dependent on the time and contexts of cultural (and/or personal) values and intentions.

The 'ascetical' type of spirituality according to Sheldrake 'prescribes special places such as the wilderness, the monastery, the ashram' (2012: 26). 'Ascetical' spirituality therefore rejects fulfilment by consumerism, material possessions and compulsions and, for the practitioner, it seeks to bring about liberation from these 'temptations' (2012: 26). Alongside the liberation from material possessions and compulsions, Sheldrake notes that the end-product of this type of spirituality is 'deepened moral behaviour' (2012: 26). Relating the 'ascetical' type of spirituality to Boyce-Tillman's four domains of musical experience, an emphasis can be seen here in the 'Material' domain, particularly in reference to the place and the environment of the spiritual practice. However, as 'ascetical' spirituality is concerned with liberation from *material* consumerism, Boyce-Tillman's labelling of one of the four domains of the musical experience as 'Material' may cause some

confusion and it would, in this context, seem appropriate to consider renaming this domain to the 'Place'. Indeed the notion of liberation from compulsive materiality to instil a 'deepened moral behaviour' also expresses Boyce-Tillman's musical domains of 'Value' and 'Expression', in particular a quest for 'The True' through a particular way of life.

According to Sheldrake, the 'mystical' type of spirituality is 'associated with the quest for communion with, or an immediacy of presence to, God or ultimate reality' (2012: 27). Furthermore, he writes that 'mystical' spirituality 'suggests that the everyday may be transfigured into something more wondrous' and that it 'is often associated with intuitive 'knowledge' of the sacred beyond discursive reasoning and analysis' (2012: 27). This is achieved through the committed practice of a religious faith with intensity. Sheldrake notes that the end-product of the 'mystical' type of spirituality 'is a transformation of consciousness (enlightenment or illumination) and a sense of connection to the ultimate depths of existence' (2012: 27). Again, as with the 'ascetical' type, relating the 'mystical' type of spirituality to Boyce-Tillman's four domains of the musical experience, the notion of practicing a religious faith with intensity resonates strongly with the ideas of the way of life (the domain of 'Value') seeking the quest for 'The True' (the domain of 'Expression').

The third type of spirituality, the 'active-practical', 'seeks to find spiritual meaning and orientation through the medium of everyday experiences, commitments and activity – whether in family, work, or other social contexts' (Sheldrake 2012: 28). In other words, this type of spirituality encourages practitioners to pursue a more holistic lifestyle to find value and happiness beyond material gain and egocentrism. Relating the 'active-practical' type of spirituality to Boyce-Tillman's four domains of musical experience, again emphasises the quest for 'The True' (the domain of 'Expression'), but the domain of 'Value' here can be seen to place an emphasis upon community and compassion, becoming 'people for others' (Sheldrake 2012: 29).

The 'prophetic-critical' is the fourth, and relatively recent, type of spirituality according to Sheldrake. Here, he writes that 'prophetic critical forms of spirituality go beyond the practical service of our fellow humans in the direction of an explicit social critique and a commitment to social justice as a spiritual task' (Sheldrake 2012: 29). Sheldrake later writes that 'it is also [a] controversial [type of spirituality] because it is not always received with sympathy in more

traditional religious contexts' (2012: 39). Sheldrake highlights that the theoretical development of socially critical spirituality only truly emerged during the latter part of the Twentieth Century as a result of three interrelated factors. Firstly, heightened awareness of human violence and oppression (following two world wars resulting in a catastrophic loss of human lives, the Holocaust, the rise of totalitarianism and the fear of nuclear warfare). Secondly, the demise of the European empires from the beginning of the Twentieth Century, particularly the British Empire, through to the violent end to colonialism in Africa, Asia and Latin America. Finally, the massive progressions made throughout the Twentieth Century with social change in Europe and North America (from the role of women, through to the Civil Rights Movement to support ethnic minorities and, more recently, the LGBT community) (Sheldrake 2012: 29). Key figures who, it could be said, expressed this 'prophetic-critical' spirituality include Hindu Mahatma Gandhi, Dr. Martin Luther King and Thich Nhat Hanh (Sheldrake 2012: 29-30 and 39). Relating the 'prophetic-critical' type of spirituality to Boyce-Tillman's four domains of musical experience again emphasises the domain of 'Expression' ('The True'), but also, significantly, the domain of 'Value'.

Overall, to Sheldrake, the concept of 'spirituality' contains three critical features. He believes that:

First, spirituality expresses the human quest for identity and meaning beyond a purely pragmatic approach to life. Second, it suggests that a full human life needs to move beyond self-absorption to a sense of the greater good and service of others. [Thirdly] and vitally, spirituality relates to a process of unlocking the creativity and imagination that enables us to touch the edge of mystery (2012: 122).

Sheldrake's features of spirituality therefore concern not only personal identity and meaning-making (which can be related to Boyce-Tillman's domain of 'Expression' and the quest for 'The True'), but these features also point towards overall committed values in supporting other people (community) as well as the environment (the 'Material' domain). Most importantly, the final feature of spirituality as highlighted by Sheldrake (taking us to the 'edge of mystery' by 'unlocking our creativity and imagination') is of particular interest to me as a music-maker; my music work *Golden Sunset, Blue Rain* is designed to induce spiritual experiences for me as the listener, whilst, at the same time, the spiritual experiences can inform future permutations of my musical work.

As well as discussing the word 'spirituality', Sheldrake also explains the term 'spiritual practices'. He describes them as 'regular, disciplined activities related to spiritual development. They are ways both of expressing a particular spiritual vision and of consolidating it through an intentional framework of action' (2012: 34). Some of these regular, disciplined activities may include meditation (such as Zen with its focus on paradoxical and unanswerable *koans*), religious rituals (such as praying or ritual washing) and bodily disciplines (such as abstinence from certain food, drink or sexual activity). These activities could be viewed in terms of the domains of 'Construction' within Boyce-Tillman's model of the four domains of musical experience. Sheldrake goes on to write that '[s]piritual practices enable people to progress along a path towards whatever they see as the ultimate goal of human life' (2012: 34). In other words, to relate this to Boyce-Tillman's four domains of musical experience, the purpose behind the chosen practices is to reach 'The True' (as seen in the domain of 'Expression') and this will, in turn, tie in with the domains of 'Value' (the spiritual practitioner's way of life), 'Construction' (the way in which the spiritual practice is undertaken) and 'Material' (the place/environment where the spiritual practice is performed).

Sheldrake's description of 'spiritual practices' is similarly echoed by shamanic practitioner Tom Cowan, who writes that:

Spiritual practices, regardless of the specific religion they grow out of, often share much in common: prayer, meditation, reading, study, support from other devotees, and the need for advice and direction from spiritual counsellors. A spiritual practice also incorporates rituals and ceremonial activities [...] these include fasting, making pilgrimages to holy sites, keeping vigils, lighting candles or sacred fires, burning herbs and incense, maintaining altars and shrines, engaging in various ascetic practices, and utilising sacred tools or objects that may be specific to each tradition (1996: 16).

In relation to ritual, it is relevant to highlight here that Barry Stephenson, Assistant Professor of Religious Studies at Memorial University, St. John's, Newfoundland likens ritual to language, symbolism and music. He argues that ritual 'is one of the constituent elements in the mix of what it means to be human' and that 'archaeological record[s] suggest that ritual was present at the dawn of humanity' (2015: 1).

For Zen master and global spiritual leader Thich Nhat Hanh, 'mindfulness and concentration are the core energies of spiritual practice' (2011: 7). He believes that any daily activity, from making breakfast through to taking a shower or

walking to work, can be turned into a spiritual practice as long as it is done with one's full presence in the moment, with mindfulness and concentration. In other words, any time in the day can be turned into a spiritual practice if done mindfully and with concentration and, for Hanh, there is no need to set aside time specifically just for spiritual practice as this can be integrated into our regular daily activities (2011: 5-9). Hanh's beliefs in turning any activity into a spiritual practice therefore echo Sheldrake's discussion of contemporary spirituality as 'a fully integrated approach to life' (Sheldrake 2012: 5). Hanh firmly believes that:

all of us need to have a spiritual dimension in our lives. We need spiritual practice. If that practice is regular and solid, we will be able to transform the fear, anger, and despair in us and overcome the difficulties we all encounter in daily life (2011: 5).

From Sheldrake's, Hanh's and Cowan's above definitions, it is clear that the terms 'spirituality' and 'spiritual practice' have many connotations and permutations, each specific to an individual's tradition or their adopted set of 'ultimate values'. In particular, the discussion of Sheldrake's explanation of the term 'spiritual practice' highlights that the words 'meditation' and 'ritual' are both two regular, disciplined activities (or types) that constitute part of a 'spiritual practice'. In other words, a 'spiritual practice' could be viewed as the larger umbrella term for what Sheldrake terms 'the ways both of expressing a particular spiritual vision and of consolidating it through an intentional framework of action' (2012: 34).

*Koan: Who am I?*

Answer: All sounds of words...

## **2.5 In the beginning was the Word Sound**

In *Philosophy in a New Key*, Langer makes reference to the human use of words in her discussion of intelligence over other living creatures, 'it is the power of using symbols – the power of speech – that makes him lord of the earth' (1967: 26). Here, she argues that the symbolic power of human speech is the most powerful force on the earth, making humans the dominant species on this planet. Her notion of speech as a symbol of power directly implies the use of sound and this subsection therefore explores the ideas behind the power of sound as fundamental to the creation stories of the universe.



Composer and founder of Deep Listening, Pauline Oliveros authored the paper entitled 'The Earth Worm Also Sings: A Composer's Practice of Deep Listening', as a poetic response to a paper entitled 'I Hear Therefore I Am: Listening in the Twenty-First Century' by music philosopher Joachim-Ernst Berendt, itself a word-play on Descartes's 'I Think, Therefore I am'. In the poem, Oliveros highlights her experiences and understandings of the power of sound as part of the greater wholeness of all life on planet Earth:

My body is sound  
Listening to my body  
Sound is the fibre of my being and of all sentient beings without exception  
[...]  
The earth is also sound  
guided by sound  
and so are all things of the earth (1993).

Indeed, looking back further, Indian Sufi master Hazrat Inayat Khan (1882-1927) discusses the belief held by the ancient people of India that sound created the universe and this is 'expressed in the Vedanta in the well-known phrase: *Nada Brahma*, meaning Sound, the Creator' (1996: 75). In the New Testament, the Gospel of John opens with, 'In the beginning was the Word' (John 1:1). This 'Word' has to be spoken, for it is, arguably, in the *sound* of the 'Word' with which God created the light, as in Genesis (1:3), where it reads 'And God said, Let there be light: and there was light'. Khan summarises this as follows, 'the creative source in its first step towards manifestation was audible, and in its next step it was visible' (1996: 72). This theme is further explored by the director of the Sound Healers Association and president of Spirit Music, Jonathan Goldman in his book *Healing Sounds* (2002). Here, Goldman has developed a formula with reference to the creation myths from different traditions, including the Book of Genesis, the Gospel of John, the beliefs of the Ancient Egyptians, the Hopi legends and the Mayan traditions. Goldman's formula is presented as, 'VISUALISATION + VOCALISATION = MANIFESTATION', whereby God would visualise the object with intention and then 'vocalise the sound for the object, creating its frequency and bringing it into being' (Goldman 2002: 22). For Goldman, the sounding of the words with intention resulted in the manifestation of creation of the universe as we know it and 'In the beginning was the Word' could be re-interpreted as 'In the beginning was the Sound'.

Therefore, in correcting the title of this subsection, to 'In the beginning was the Sound', homage is duly paid to the chapter title of the same name in Joachim-Ernst Berendt's seminal book *The World is Sound: Nada Brahma* (1991) (named after the well-known phrase in the Vedanta). In this chapter, Berendt unfolds the etymology of the line 'In the beginning was the word' in relation to its Greek translation '*En archên en ho lógos*' and he explores its 'linguistic-semantic-philosophical connections' (1991: 53). He also explores several other examples of these linguistic connections related to this study, namely the Latin words *cantare* and *carmen* and the Spanish word *cantor*. Berendt writes that:

The Latin word *cantare* is generally translated as "to sing." Its original meaning, however was "to work magic, to produce by magic." [...] [I]n the process of working magic through primal sounds, evoking metamorphoses through sounds, man musicalised these sounds – he sang. *Carmen*, the Latin word for "poem," originally meant "magic formula," and it is still used today in many cultures. Mexico's Huichol Indians use the Spanish word *cantor* to mean "magician, shaman." Thus they have taken it back to where it had come from in Latin. Clearly they listened to the language, to the primal meaning of its words (1991: 53).

Berendt further elaborates that:

The words for "poet," "singer," and "magician" go back to the same linguistic root not only in Latin but in many other languages. Quite often they all have the same meaning. [...] [W]hen one considers the magician's main tool, language – or more precisely: the word. More than magic potions or charms, more than gestures or magic herbs, it is the word that produces the magic: usually not a complete sentence, but a single word that becomes effective as sound and as mantra. In this aspect, too, the sound possesses the effective power: [...] for magicians and shamans as magic word or magic formula, with all imaginable intermediate stages and shadings from one extreme, the divine word that creates the world, to the other (1991: 53-54).

Despite the change in definitions of the Latin word *cantare*, these two quotes from Berendt highlight both the etymological and the semantic connections between languages. That the words *cantare*, *carmen* and *cantor* all have the same primal meaning associated with magic is significant, but more so because they are associated with the *power* of the spoken (or sung) word; magic word or formula that could be referred to as mantra.

The power of magic and the magic word is also referred to by Langer in *Philosophy in a New Key*. She writes that 'no "learning-process" has caused man to believe in magic; yet "word-magic" is a common practice among primitive [indigenous] peoples' (1967: 36). Langer's term "word-magic" could be interpreted as anything as diverse as speaking in tongues to communing with the spirits of nature or the dead, through to reciting prayers to affirm one's devotion to a specific

deity or anthropomorphised principle, through to repeating mantras, or chants, to achieve spiritual enlightenment – the list could go on<sup>2</sup>.

It is interesting to note that the power of magic and the magic word have been fundamental to the actions of the characters in the stories of the fantasy novels of the last century. Examples can be seen in J. R. R. Tolkien's *The Lord of the Rings* in which the wizard Gandalf the Grey magically opens the sealed stone door to the ancient Dwarf mine of Moria, using only the power of word by speaking the Elvish word for 'friend' ('*Mellon!*') (Tolkien 1995: 300); similarly, in J. K. Rowling's *Harry Potter* series (1997-2007), the witches and wizards cast their spells using specific words and incantations. As the character Professor Flitwick says to his students in his Charms class as they try to make a feather levitate, 'saying the magic words properly is very important' (Rowling 1997: 126). In both examples outlined here, the characters in these novels are visualising a physical change in a scenario and they are vocalising with intention, thus resulting in a manifestation. In other words, Goldman's formula of 'VISUALISATION + VOCALISATION = MANIFESTATION' (2002: 22) also serves as a believable plot device in the world of fiction, probably because we are accustomed to the power of words and the power of sound from the much older creation stories of the universe.

## Chapter 3: Mantras and Shamanism

*Koan: Who am I?*

Answer: Mantra practitioner...

### 3.1 All roads lead to Om: Mantras as a spiritual practice

While I recognise that practicing Sanskrit mantras derived from ancient Vedic and Buddhist traditions are not part of my immediate heritage or the culture in which I was brought up, there are many established Western practitioners, academics and teachers of these respective mantra disciplines, who, like me, adopted the practice of these Sanskrit mantras, rather than being raised in the Vedic and Buddhist traditions.

Alongside Alan Watts, these established Western practitioners include the American Thomas Ashley-Farrand (1940-2010), who, known by his spiritual name Namadeva Acharya, became a serious student of Sanskrit mantra in the early 1970s and, consequently, became a Vedic priest in 1973 (Ashley-Farrand 2003: 5). His Guru was Sadguru Sant Keshavadas, the Founder of Temple of Cosmic Religion, who established temples and meditation centres across the USA, as well as authoring over twenty books and composing more than 6,000 spiritual songs (Temple of Cosmic Religion 2017). Ashley-Farrand taught mantra practice throughout the USA, alongside transliterating thousands of Vedic and Buddhist Sanskrit mantras. He also authored several books on the subject, and he recorded numerous audio learning courses to guide English speakers not only with the correct pronunciations of Sanskrit mantras, but also with their specific uses and their history in context to the Vedic texts and folklore. Ashley-Farrand's work, particularly his audio learning courses, has been fundamental to my knowledge and practice of Sanskrit mantras. Ashley-Farrand's dedication to teaching mantra practice has also been noticeably influential upon established musicians and composers, notably Thomas Barquee who has co-created and produced numerous albums for artists with the Spirit Voyage Record label, including Snatam Kaur, Ashana and the label's founder, GuruGanesha Singh, alongside releasing albums of his own music. Barquee credits Ashley-Farrand in the CD sleeve notes to his album *The Sound of Om* (Barquee 2003).

I will also refer to the writings of the late Swami Sivananda Radha, formerly known as Sylvia Hellman, who, raised as a Protestant German, became one of the first Westerners to follow and teach Mantra Yoga (an aspect of Nada Yoga) as a spiritual path.

The references to and the discussion of the works by these key Western practitioners will further validate not only my context and positionality as the researcher, but they also further highlight that these ancient Sanskrit mantras may 'work' for anyone, regardless of their race, religion and/or any other cultural background or demographic.

To further support this discussion, I will also be referring to the writings of non-Western academics, spiritual teachers and mystics to further compliment my exploration and discussion of mantra practice. These include Sadguru Sant Keshavadas, as well as Indian Sufi master Hazrat Inayat Khan.

### **3.2 What are mantras?**

In his audio learning course *Mantra: Sacred Words of Power*, Ashley-Farrand explains that 'Mantras are spiritual formulas. They are sounds put together in a particular way [...] to produce specific kinds of results' (1999a: Disc 1, Track 2). Ashley-Farrand's description is shared alongside other leading mantra practitioners in the West, including that of Swami Sivananda Radha. Radha describes mantra as 'a combination of sacred syllables that forms a nucleus of spiritual energy [which] serves as a magnet to attract, or a lens to focus spiritual vibrations' (2005: 23). Interestingly, Ashley-Farrand's and Radha's definitions of mantra could therefore be seen to serve as an antithesis of Langer's condescendingly-loaded yet related term "word-magic".

Alan Watts describes mantra as 'what we would call a chant, where words and sounds are chanted not for their meaning but for their sound' (2000: 119). It is particularly interesting that Watts focusses on the importance of sound over meaning in this context. He explains further that 'most mantras are not intended to be understood in a discursive and intellectual sense' (2000: 119), thereby going against Langer's ideas of symbolism, in particular the discursive form; Sanskrit is, after all, both a written and a spoken language and it is therefore possible to make meaning from the chosen syntax. Indeed, rather than focus on meaning of the words of a mantra, Watts affirms that:

you are asked only to go down into the sound, and the sound penetrates you. You are able to settle right into the bottom of it, because when you are listening to sound, and when you are letting sound hum through you, it is one of the most obvious manifestations of the energy of the universe (Watts 2000: 119).

Watts is therefore highlighting that, in order to truly understand the meaning of a mantra, it must be experienced first-hand with the focus on listening deeply to the sound of the mantra, rather than intellectualising upon the syntax and etymology of the words themselves. Radha (2005: 23) further supports this view stating that ‘there are many levels of meaning in a mantra that must be experienced to be truly understood. An intellectual explanation encompasses only a very small part of its meaning’. This notion of first-hand experiencing of the mantra further highlights the personal nature of the practice and, though ancient, relates to contemporary thoughts on spirituality and the need for ‘inner-directed experience which is seen as more reliable’ (Sheldrake 2012: 6).

Sadguru Sant Keshavadas, Ashley-Farrand’s Guru, describes the highest meaning of the word ‘mantra’ as ‘that word which takes the man who sincerely chants it across the ocean of rebirth’ (1991: 8).

The practice of mantra, specifically Sanskrit mantra, dates back to the time of the Hindu scriptures, that were written in Vedic Sanskrit, most notably the four *Vedas* of the ancient Indian subcontinent, that are arguably the oldest religious texts in the world: the *Rigveda*, the *Yajurveda*, the *Samaveda* and the *Atharvaveda*.

Ashley-Farrand explains that:

Sanskrit is an ancient tongue. We can trace it back seven to eight thousand years and then we lose track of it in the mists of time. It was widely used before the advent of writing so it is part of an oral tradition and it is the language of the chakras [...] It is an energy-based language. Its very essence is to work with the building blocks of creation through sound that are reproduced in you and me (1999a: Disc 1, Track 2).

The *Vedas* were primarily passed down by oral tradition from generation to generation and it is believed that they were not written down for at least a thousand years. As a result, there is debate as to their precise age. Stephen Jacobs writes that ‘[m]ost scholars date the earliest portion [of the *Vedas*] to between 1500 and 1200 BCE and the later compositions as late as between 500 and 300 BCE’ (2010: 8). The Indian Sufi master, Hazrat Inayat Khan wrote that ‘[t]he idea of the power of the word is as old as the *Vedas*’ (1996: 257). In explaining the energy-based nature of Sanskrit mantra, practitioner Dr. David Frawley explains that:

the overall energetics of mantra depends upon three primary factors:

- Sound Factor: [...] the effect of a mantra relates to energy inherent in the nature of its sound, in the different qualities of vowels and consonants and the particularities of pronunciation. Each sound has a certain quality that reflects the potential meanings that it can serve as a vehicle for. The sound factor is like the 'body' of the mantra.
- Pranic Factor: [...] the effect of a mantra depends upon how its sound is made. The same sound can be made with more or less force, intensity, velocity or prana, which naturally will alter its energy, meaning and impact. [...] This is like the 'life-force' of the mantra.
- Mental Factor: [...] the effect of a mantra depends upon how we energise it with thought, meaning, intention and emotion. This is like the 'mind and heart' of the mantra (Frawley 2010: 37).

Frawley's explanation of the energetics of mantra forms into a trinity of factors representative of the mind (Mental Factor), body (Sound Factor) and soul (Pranic Factor). To Frawley it is the combination of these three primary factors that energise the power of mantras into their full potential. It is also interesting to note here that Keshavadas even describes the power of mantras as 'like atonic energy [...] acting according to the devotion of the man who uses it' (1991: 8).

Sanskrit holds its roots in sound vibration and there is a direct relation to the power of sound as the creative force of the universe as mentioned in the **Section 2.5 In the beginning was the Word Sound**. This sound vibration awakens the Kundalini energy system, consisting of specific centres of consciousness within the body known as chakras (sometimes spelt as *cakras*). Radha explains that through practice, '[t]he devotee is gradually converted into a living centre of spiritual vibration that is attuned to some other centre of vibration vastly more powerful' (2005: 23-24). This notion of 'converting into a living centre of spiritual vibration' implies a transformation in the state of consciousness from beyond an ordinary state of consciousness into a higher, or altered state, to enable the practitioner (devotee) to 'attune to another centre of vibration vastly more powerful'. This connection (conversion) to another centre of vibration through an altered state of consciousness is shared on many levels with the practice of shamanic journeying, in which the shamanic practitioner actively changes their state of consciousness to facilitate a connection to the spirit worlds (the Upper, Middle and Lower Worlds) in order to carry out their shamanic work. In both Sanskrit mantra and shamanism, the notion of the human spiritual *experience* of transformation from one state of consciousness into another is fundamental in their respective practices.

*Koan: Who am I?*

Answer: Shamanic practitioner...

### **3.3 Shamanism as a spiritual practice**

From time immemorial (at least 30,000 years (Ryan 2002: 8)), shamans the world over have utilised music and sound as a fundamental tool to alter their states of consciousness in order to fulfil their spiritual practices; be it for acquiring knowledge, power, or for helping other persons, for example, undertaking journeys for healing, soul retrieval and/or animal spirit recovery (Harner 1990: 25).

Although I was not raised in a family that practiced any form of shamanism, I was always interested in the spiritual practices of ancient cultures, from Stonehenge and other stone monuments made by European ancestors, through to the religious beliefs and burial customs of the Ancient Egyptians. As an adult, having learnt some of the core journeying techniques from shamanic practitioner Paul Francis<sup>3</sup>, I have adopted shamanic journeying, alongside implementing Sanskrit mantra, as my spiritual practice. However, it should be noted here that I cannot describe myself as a 'shaman' but rather a 'shamanic practitioner', for the word 'shaman' is reserved for people in indigenous cultures who have always lived shamanically, and who have either been born hereditarily into the role, or who have followed a long and arduous training from their early life to earn the respect of their community as *their* shaman (Francis 2017: 8). It therefore seems most appropriate to make reference to some of the established Western academics in the study of shamanism, including Mircea Eliade, Michael Harner and Michael Winkelman, alongside some of the leading Western shamanic practitioners such as Tom Cowan, Michael Drake, Paul Francis, Sandra Ingerman and José and Lena Stevens who, like me, have adopted the spiritual practice of shamanism in their adult lives.

The pioneering academic work on shamanism is by cultural and religious historian Mircea Eliade (1907-1986). His book *Shamanism: Archaic Techniques of Ecstasy* (2004)<sup>4</sup>, highlights the similarities of shamanic practices, traditions and beliefs across the world (Narby 1999: 16-17 and Willis 1994). It should be noted that Eliade's research into shamanism was from the traditional researcher's lens; in other words, he observed and analysed shamanism from a library-based armchair perspective, but he did not personally engage with shamanism on a practical and experiential level. Eliade's work has therefore received much



criticism from field anthropologists and other academics who prefer to ‘muddy their boots and discover connections they had not seen’ (Narby 1999: 17), yet even those who criticise his research methods acknowledge him as the ‘foremost shaman scholar of modern times’ (Hultkrantz 1991).

However, anthropologist Dr. Michael Harner (1929-2018) was the first Western academic to engage in shamanism from a practical perspective, being initiated into shamanic journeying techniques by the Conibo Indians of the Ucayali River region of the Peruvian Amazon in 1960-61, and then with the Jívaro Indians of the Ecuadorian Andes in 1964 (Harner 1990: 1-24). Indeed, Harner was widely acknowledged both as the World’s leading authority on practical and experiential shamanism and, as having a key role in re-introducing shamanism back into Western culture (Cowan 1996: 3-4, Drake 2012: 36, Ingerman 2008: 2, Stevens and Stevens 1988: 7 and Willis 1994). In 1979, Harner established the Center (later changed to the Foundation) for Shamanic Studies which has four main goals:

1. As a way to reintroduce shamanism back into contemporary Western life through Harner’s practice of ‘core shamanism’;
2. To assist indigenous people who have largely lost their shamanic knowledge and who need to be reconnected to their spirit guides;
3. To provide lifelong stipends to elderly shamans from indigenous cultures to enable them to teach future generations whose shamanic practices and traditions are threatened by imposed religions and political persecution;
4. To maintain an archive of rare and irreplaceable shamanic artefacts, documents and books so that shamanic knowledge may be preserved for future generations (Foundation for Shamanic Studies 2018).

The ‘core shamanism’ taught by the Foundation for Shamanic Studies was researched and developed by Harner as a system to allow Westerners to engage with shamanism and shamanic healing successfully on a practical level, but without being culture-specific. Harner’s method of ‘core shamanism’ is therefore based on the common (or ‘core’) features of shamanism found across the world (Foundation for Shamanic Studies 2018 and Francis 2017: 6).

Shamanism has gradually experienced a renaissance in Western cultures since Harner established the Foundation for Shamanic Studies. In the Preface to the Third Edition of his seminal book *The Way of the Shaman* (1990), Harner gives

further reasons as to why shamanism has experienced this renaissance since the First Edition of his book ten years earlier and he writes that:

many educated, thinking people have left the Age of Faith behind them. [...] Secondhand or thirdhand anecdotes in competing and culture-bound religious texts from other times and places are not convincing enough to provide paradigms for their personal existence (1990: xiii-xiv).

Harner's view on the decline of culture-bound religious texts as contributing to the shamanism renaissance clearly reflects Sheldrake's argument that 'many people no longer see traditional religion as an adequate channel for their spiritual quest and look for new sources of self-orientation' (Sheldrake 2012: 6).

As the most ancient of the world's spiritual practices, shamanism can be traced back to native North and South America, aboriginal Australia, Siberia and central Asia and eastern and northernmost Europe. As a result, across each of these areas of the world the specific shamanic methods, along with their use of sound and music undoubtedly vary, although the fundamental shamanic principles are consistent throughout (Harner 1990: 51-53).

Before I establish the significance and importance of the use of music and sound within shamanic practices, it is necessary to briefly explain the nature of reality from a shaman's perspective, as many of the core practices revolve around working in an altered state of consciousness.

### **3.4 The nature of reality in shamanism**

The shaman's life is divided between working in one of two states of consciousness. Until his recent passing, the leading academic expert on shamanism, anthropologist and shamanic practitioner, Michael Harner called these the 'Ordinary State of Consciousness (OSC)' and the 'Shamanic State of Consciousness (SSC)' (1990: xxii). In the OSC, the shaman lives, firmly connected to his/her physical being and 'ordinary reality' (OR) and in the SSC, the shaman enters 'nonordinary reality' (NOR) to experience a metaphysical, multidimensional reality. Anthropologist Dr. Carlos Castaneda was the first to use the phrase 'nonordinary reality' in his book *The Teachings of Don Juan: A Yaqui Way of Knowledge* (2004: 20), originally published in 1968, three years after he had discontinued his apprenticeship with don Juan<sup>5</sup>, a Yaqui Indian shaman from Sonora, Mexico (2004: 14 and 18). NOR consists of three main multi-levelled 'Worlds' (sometimes referred to as 'realms' (Francis 2017: 29-31)); the 'Lower

World' (sometimes called the Underworld), the 'Middle World' and the 'Upper World'. Frank Korom (1992) Jeremy Narby (1999: 63) and Roy Willis (1994) acknowledge that Mircea Eliade (2004) was the first to observe that the NOR of the shamans was structured into three distinct worlds and that these were all interconnected by a spiral ladder, a stairway, a Cosmic or World Axis (sometimes referred to as an *Axis Mundi*), or as a World or Cosmic Tree.

When a shaman changes from an OSC to an SSC and enters NOR to connect in a two-way interaction with the spirit beings, this is known as the shamanic journey, the "magical flight" or "soul journey" (Harner 2013: 67). Harner's method of 'core shamanism' is sometimes known as 'neo-shamanism' and for practitioners of this method, Willis (1994) writes that 'the explanation for the similarity of shamanic experience around the globe is simple: in the SSC the 'journeyer' gains access to a normally invisible reality which is the common heritage of all human beings'. However, Harner has highlighted that although journeying through altered states of consciousness is shamanism's:

most distinctive feature, [it] is not universal. [...] In some indigenous societies, there are shamans who do not journey at all, and others who journey only in the Middle World or, if they journey beyond the Middle World, may not go to both Upper and Lower Worlds (2013: 48).

The notion of changing between different realities, worlds and shamanic journeys have been popularised in Western culture by such stories as Lewis Carroll's *Alice's Adventures in Wonderland*, in which the protagonist, Alice, falls through a rabbit hole in the earth and enters another world (Carroll 1998: 10), representative of a journey in the Lower World (Cowan 1996: 52 and Willis 1994); and in the fairytale *Jack and the Giant Beanstalk*, in which the lead character Jack climbs up a giant magic beanstalk and emerges in another land, representative of a journey in the Upper World.

A shaman has the ability to change freely at will between OR and NOR. They traverse between OSC and SSC on a regular basis, combining working in the physical environment as we know it, alongside journeying to the landscapes and environments found in NOR that are, for the shaman, as equally important in daily life as OR is to them. To a shaman, every problem in OR can be fixed physically, as well as shamanically in NOR.

Although not all indigenous shamanic societies undertake the shamanic journey, Harner highlights that 'what they all do share is disciplined interaction

with spirits in nonordinary reality to help and heal others' (2013: 48). Here, Harner is highlighting a fundamental value at the heart of shamanic practice which can, in turn, be related back to Boyce-Tillman's notions of the domain of 'Value' in relation to a musical experience. In shamanism, to use Boyce-Tillman's model of musical 'Value Systems' (2016: 236), the core 'Values' reside mainly under the subjugated system; the 'disciplined interaction with spirits in nonordinary reality' relates to the shamanic state of being, process and involvement through an altered state of consciousness; the notion of 'helping and healing others' relates to the 'Value' of community in two senses of the word: shamans are helping people in OR (a physical community), but they are also conversing with spirits (a meta-physical community); the shamanic journey is also personal and emotional (private and embodied), and knowledge is revealed experientially through intuitive processes rather than through concrete proof and/or scientific evidence. Kevin Turner, Director for Asia of the Foundation for Shamanic Studies (and one of Harner's former students) captures this best as follows, 'shamanic journeying [... is] not a performance to be observed, as there is nothing interesting about watching a person lying on the floor listening to a drumbeat. A shamanic journey must be *experienced!*' (2016: 166).

### **3.5 Changing reality through music and sound**

The primary method for a shaman to alter their state of consciousness from an OSC to a SSC is *not* through the use of mind-altering substances, as popular Western culture wrongly leads us to believe, but through the use of music and sound (Harner 2013: 40). Indeed, as acclaimed storyteller, folklorist and cellist Kira Van Deusen writes, '[s]ound plays an enormous role in the shaman's inner reality and connects the inner and outer worlds. Musical vibration, including timbre and rhythm, has subtle effects on the human body and spirit' (2004: 104). Van Deusen also writes that '[m]usical sound calls helping spirits, who especially enjoy hearing their names called, and transports the shaman on the journey' (2004: 108). This demonstrates a deeply spiritual connection between the shaman and their spiritual and physical environments. Later, Van Deusen further elaborates on the Western stereotyping of shamanic cultures with regards to their changes in states of consciousness:

shamans and storytellers do not pay as much attention to their states of consciousness as do those Western researchers who believe that these states are unusual and difficult to attain, and whose research is focussed largely on cultures using hallucinogens (2004: 139).

While there are always exceptions, including the Jívaro Indians of the Ecuadorian Andes (who induce their states of consciousness through the use of *maikua* psychotropic plants), and Castaneda's shaman master don Juan (who utilised a combination of peyote, datura and mushrooms), many more shamans and shamanic practitioners rely primarily on the use of music and sound to aid their journey into NOR, via a process of what Harner terms 'sonic driving' (2013: 2). An example Harner refers to in relation to the use of 'sonic driving' over the use of hallucinogens is that of the Siberian shamans who 'employed only the drum to change their state of consciousness, rather than the psychoactive *Amanita muscaria* mushroom' as 'it is usually difficult to maintain the discipline necessary for shamanic work when the Amanita spirit takes over the body' (Harner 2013: 41). Harner also refers to the work of Andrew Neher (1961 and 1962) who conducted scientific studies into the effects of drumming on the human brain wave patterns and coined the term "auditory driving", from which Harner has derived the term 'sonic driving' (2013: 44). Michael Winkelman also supports Neher's (1961 and 1962) findings that rhythmic auditory (sonic) driving can affect the alpha and theta brainwave patterns (2010: 133). The musical methods for creating 'sonic driving' to alter a shamanic practitioner's state of consciousness vary somewhat depending on their location throughout the world. However, notwithstanding regional variations and permutations, the four most common of these musical methods are by:

1. The steady monotonous beating of a drum;
2. The steady rhythmic shaking of rattles, striking of clap sticks and/or bells;
3. The use of overtone singing/chanting and/or shamanic power songs;
4. The rhythmic overtone playing of the didgeridoo.

### **3.6 The shamanic drum**

In *Shamanism: Archaic Techniques of Ecstasy*, Mircea Eliade establishes the shamanic drum as having 'a role of first importance in shamanic

ceremonies' (2004: 168). Eliade further elaborates on the wide variety of uses of the shamanic drum as:

indispensable in conducting the shamanic séance, whether it carries the shaman to the "Centre of the World", or enables him to fly through the air, or summons and "imprisons" the spirits, or, finally, if the drumming enables the shaman to concentrate and regain contact with the spiritual world through which he is preparing to travel (2004: 168).

Although Eliade's description of the uses of the shamanic drum is based on extensive comparative paper research, he nevertheless highlights its importance with its various uses across many different shamanic cultures throughout the world.

Neher's comparative research (1962) into the effects of drumming on the human brain wave patterns between 'responses in drum ceremonies and responses to rhythmic stimulation that had been observed in the laboratory' demonstrated that the behaviours observed in both cases 'have similar physiological and psychological characteristics which result from rhythmic stimulation' (Neher 1962). He argues here that the rhythmic drumming was affecting the central nervous system and he highlights two important physiological factors; firstly that a single drum beat contains many sonic frequencies and that therefore 'the sound of a drum should stimulate a larger area in the brain than a sound of a single frequency' (Neher 1962); secondly, that a drum beat consists of mainly low sonic frequency responses and that 'the low frequency receptors of the ear are more resistant to damage than the delicate high frequency receptors and [they] can withstand higher amplitudes before pain is felt' (Neher 1962).

Kristoffersson (1991) supports Neher's findings that the low but strong tones of the drum reach the human ear with high amplitude, and that because of this, 'more energy is transferred into the nervous system than with various other types of instrumental sounds'.

Kristoffersson also explains how the physical properties of a drum affect the sound that it can be produced from playing it. He highlights that the frequency is dependent:

on its size, on the tension of the skin and the weight of the skin per [square centimetre], the greater the size, the lower the frequency; the higher the tension, the higher the pitch; and the heavier the drumskin, the lower the pitch. [...] The sound of a drum also depends on the point at which the stick touches the drumskin (1991).

The methods of beating of a shaman's drum for the purpose of shamanic journeying are documented by Harner (2013: 40-45 and 1990: 64-68). He notes that the shaman's drum is played with a steady monotonous beat of between 205-220 beats per minute and that they are generally low in pitch, producing strong auditory driving overtones when played at a consistent tempo (2013: 41 and 1990: 39). Harner's methods of drumming and the effects it has upon the listener have been tested in an experiment at Debrecen University, Hungary, and documented by Associate Professor Csaba Szarbó (2006: 51-59). In the experiment, 118 students volunteered to participate and they were asked to make an imaginary journey to the Lower World, corresponding to the journeying method described by Harner (1990), whilst listening to drumming pulsing at 210 beats per minute. In his report, Szarbó concludes that 'listening to drumming influences subjective experiences very strongly and effectively' (2006: 59) and he points out that participants described a range of experiences, from ecstatic feelings to senses of movement (particularly dancing), near-birth experiences, the sense of time passing much more slowly or much faster, and other reported communicating with deceased relatives.

Alongside describing his findings in writing and running 'core shamanism' training workshops, Michael Harner has also recorded and released drumming CDs for the purpose enabling of shamanic practitioners to journey to in the comfort of their own homes, using headphones or loudspeakers (Harner 2008), without having the need to even purchase the instrument itself. Likewise, other practitioners of 'core shamanism' have also released CDs of drumming music for the same purposes, typically integrated within audio learning courses (Ingerman 2008 and 2013 and Stevens and Stevens 2014).

In some cultures, including among the Tungus people of Siberia, the shaman may begin beating the drum himself, but may require an assistant to take over and maintain the drumming as the shaman changes from an OSC into and SSC (Harner 1990: 67). The Tungus also employ another drumming method, whereby an assistant plays the drum for the duration of the shaman's journey, from before the shaman begins his change from an OSC to an SSC, to bringing him back to an OSC at the end of the journey. Harner states that it is this method that he 'prefers' of the two, 'since otherwise the physical demands of beating a drum can interfere with my transitioning into the SSC' (Harner 1990: 67). In order to bring a shaman back to OSC, the use of the drum callback is common practice and the shaman's assistant

will have been briefed as to when to cue this before the journey commenced. Here the monotonous rhythm pauses for several seconds before three punctuated callback beats are struck, followed by roughly twenty to thirty seconds of rapid drumming to allow the shaman to return to OR through a tunnel, and then via their *Axis Mundi* – the ‘portal’ location where all the spirit realms meet. The shaman knows that the three single punctuated drumbeats are a sign to return to OR, and so they re-trace their steps or find another opening in the environment within the nonordinary world they are in to bring them back to the place in which they started their journey.

It is not difficult to see why the shaman’s drum is often viewed as a metaphorical vehicle to facilitate access to NOR. Indeed, in North American shamanic cultures, the drum is described as a canoe (Stevens and Stevens 1988: 38) and, similarly, as a boat for the Transbaikal Tungus (Eliade 2004: 172). It is important to note here that alongside the physiological effects of sounding the drum, the material construction and the visual design of the drum itself is symbolically important, as it brings the shaman closer to the spirits of the environment, nature and the *anima mundi*. Li (1992) identifies three main types of shamanic drums in use in North Asia alone: ‘1. the single-headed frame drum with a handle on the back of the drumhead; 2. the single-headed frame drum with a handle on the frame; 3. the double-headed drum’. Of these three drum types, Li highlights that the first type is traditional with most native groups, including Manchu shamans; the second type is used by Mongolian shamans and the third type, found among Manchu clans, is not reserved for special use by the shamans but may, instead, be played by anyone during clan rituals (1992). The three types of drum identified by Li have slightly different sonic qualities owing to their different physical constructions.

While Eliade observes that the Siberian shaman’s drum is usually ‘oval in shape; its skin of reindeer, elk or horse hide’ (2004: 171), Li has noticed that the shamanic drums in North Asia exist in various shapes to symbolise various objects, from the sky, to the surface of a lake and to the different shapes of the sun (1992). As noted by Eliade, the shaman’s drum is often described as an animal, for example the Yakut and Buryat shamans who refer to their drum as the ‘shaman’s horse’. In this case, the drum skin was made from the horse’s hide to represent the spirit of that animal. Here, when the shaman drums, he is believed to go to the sky on his horse (2004: 173). Similarly shamans may use other animal hides, from reindeer,



elk, roebuck deer, or even camel hide for the skin of their drum. Whichever the animal, the shaman literally travels with the spirit of the animal to NOR. Eliade describes these 'symbols in relation to the "flight," the "riding," or the "speed" of shamans are figurative expressions of ecstasy, that is, for mystical journeys undertaken by superhuman means' (2004: 174). Among the Altaians, the stick with which the drum is beaten is known as the 'whip' (Eliade 2004: 174).

Through the physicality of the drum, the shaman therefore harnesses a more intimate spiritual connection with the *anima mundi*, for the power of the animal is also retained within the skin of the drum itself and honoured each time the drum is used in a ritual process (Li 1992). Traditionally though, to ensure that the spirit of the animal is given to the drum when it is fixed to the frame, 'the drum should be covered by the skin of the whole animal, and the animal's legs and head should not be cut out from the skin before the frame of the drum is covered and fixed' (Li 1992).

With regards to the visual design and markings on the skin of the drum, the Sámi<sup>6</sup> shamans of Northern Europe and the shamans from Siberia were both well-known for 'painting the hide heads of the drums with maps showing the realms to which they travelled' (Harner 2013: 99). As with the Siberian drums, Sámi drums are usually oval in shape (Kristoffersson 1991 and Vitebsky 1995: 80). Harner highlights that the Sámi drums preserved and displayed in museum collections often 'map' the three worlds of NOR (the Lower, Middle and Upper Worlds), alongside the spirits and totems that the Sámi shamans encounter there (2013: 99). Eliade notes that the Sámi drums nearly always contain the most important images, including 'the World Tree, the sun and moon [and] the rainbow' (2004: 172). He highlights that their 'drums constitute a microcosm: a boundary line separates sky from earth, and, in some places, earth from the underworld' (Eliade 2004: 172). It is therefore understandable why shamanic practitioner Ailo Gaup, writes that the Sámi people 'call the drum literally "a thing out of which pictures come" (*gåvadas*)' (Gaup 1993 cited in Harner 2013: 43). Keski-Säntti et al. (2003) stress the importance of the markings on the skin of the Sámi drum, stating that they would have been 'for the benefit of, and on behalf of, the community that [the shaman] had a calling to serve'. Although the shaman was serving the community, the drawing and markings on the drum were specific to the pathways discovered in the shaman's spiritual journeys and therefore each drum represents that person's experiences of NOR. Use of the Sámi drum by anyone but the shaman was

considered dangerous and this is the reason the drum was usually buried with the shaman when he or she died<sup>7</sup> (Keski-Säntti et al. 2003).

Through the manipulation of the drum in Sámi shamanic practices, Keski-Säntti et al. (2003) highlight that the multi-sensory experience of shamanism provided 'a source of life-sustaining information for the community'. In particular, Sámi drums are used by the shaman in divination ceremonies as a hunting map to locate the direction hunters should go in search of animals. During the divination ceremony, the shaman can even forecast the species that the hunters might catch on that particular day. Keski-Säntti et al. write that the Sámi drum:

could also be used for both astronomical and geographical orientation [...] The drum combined the microcosmic and macrocosmic aspects of the region's indigenous way of life and guided these communities through the cycle of the year, from everyday hunting to annual festivals. Taking a drum away from a shaman could disorientate the whole community (2003).

In other words, the role of the Sámi drum served as a guide in both the spiritual and practical senses and these are both intertwined into the everyday life of the shaman for the benefit of the community. The role of the drum in Sámi shamanism is therefore reflected in Boyce-Tillman's domain of Value in relation to Gooch's subjugated System B (Boyce-Tillman 2016: 234). Although the shaman as an individual creates his or her maps of NOR on the skin of the drum, this works in balance with the aspect of value for the shaman's community. The maps drawn by the shaman are based on his/her personal experiences and involvement with the shamanic practices and associative ways of knowing. The Sámi shaman's experiences are therefore embodied in the drum as they are in the natural environment and the seasons of nature.

### **3.7 The shaman's rattle**

Many shamanic cultures also employ the use of the rattle as a means to change states of consciousness. These rattles are often made from dried gourds filled with seeds, beans or small pebbles (Stevens and Stevens 1988: 283 and Vitebsky 1995: 49). In North America, the rattle is often used in conjunction with the drum, but in South America, the rattle is used on its own (Vitebsky 1995: 49). Shaking a rattle stimulates higher frequency responses in the brain than the lower frequency responses of the drum and therefore, when used in conjunction with the drum (as in North America), the rattle heightens the overall sonic driving effects for the

journeyer (Harner 1990: 66-67). It should be noted here though that with both the shamanic drum and the rattle, Harner highlights that 'the shaman generally restricts use of his drum and rattle to evoking and maintaining the SSC, and thus his unconscious mind comes automatically to associate their use with serious shamanic work' (1990: 64).

As with the shamanic drum, alongside functioning as an instrumental vehicle to facilitate changes in states of consciousness, the rattle also serves as a symbolic power object. Anthropologist Piers Vitebsky notes that:

the handle of the South American rattle is held to symbolise [the World] Tree, while the hollow gourd of the rattle is often thought to represent the cosmos. The seeds or pebbles inside are spirits and souls of ancestors. Shaking the rattle activates these spirits who will then assist the shaman (1995: 49).

Here Vitebsky is highlighting that the shaman places spiritual symbolism into each aspect of the physical construction of the rattle, from the world tree (*Axis Mundi*) (represented by the handle), to the cosmos (represented by the gourd), and the spirits and souls of ancestors (represented by the seeds or pebbles inside the gourd). In other words, even through holding the rattle, the shaman is literally connecting with the world tree, the cosmos and the spirits and souls of ancestors. Upon shaking the rattle, shamans turn the physical symbolism of the instrument into a lived shamanic experience through the changing states of consciousness as they connect with the spirits and souls of ancestors in NOR. Stevens and Stevens also support Vitebsky's observations of the rattle as a symbolic power object and they note that rattles:

are made to resemble animals or creatures from the spirit world, because the shamans believe that the sound of the rattle aids in opening the doorway to the spirit world [thus bringing] the spirit world and its inhabitants closer to ordinary reality (1988: 283).

The spiritual symbolism of the rattle can again therefore be related back to Boyce-Tillman's four domains of the musical experience, in particular the 'Material' domain (2016: 16). In the case of the South American shamanic rattle referred to by Vitebsky, the shaman is continually in a respectful relationship with the natural resources that were used to construct the instrument – the wood for the handle, the gourd for the resonating chamber and the seeds or small pebbles for inside the resonating chamber. Stevens and Stevens note that the materials used to make a shaman's rattle 'may have been collected at a sacred site or passed on from a

powerful shaman' (1988: 283). The way in which the shaman's rattle is acquired, or the component parts collected, therefore forms a link of personal power to a specific place (environment) or person. In relation to the role of the rattle in a place or space, Stevens and Stevens also highlight that 'energy can be sent mentally through them and out into the environment. The rattle can describe a sacred circle or distribute healing energy within a sick person's body' (1988: 284). Here there is a clear connection between the physical instrument and its spiritual symbolism, the shaman and the environment or space in which the rattle is played.

In *Golden Sunset, Blue Rain*, I employ the use of a combination of rattles and shakers to trigger the higher frequency responses in my brain. Initially, this was limited to the use of an egg shaker in *Max for Live 2*, but this was further expanded to include a wooden 'croaking' frog in *Field Recordings, Melodicas, Tin Whistles and Voices*.

### **3.8 Overtone singing, chanting and power songs**

While the use of the drum and the rattle as a tool to change states of consciousness are widely discussed in practical guides to shamanic journeying (Cowan 1996, Harner 1990 and 2013, Ingerman 2008 and Stevens and Stevens 1988), there is less emphasis placed on the use of singing and chanting power songs as a method to enter NOR, yet it is the method with which I have found most rewarding in my own shamanic journeying practice. Granted, Harner (1990) and Stevens and Stevens (1988) do include information on acquiring power songs, but the use of the drum and rattle are always prioritised over that of singing. However, alongside drumming and rattling, Michael Winkelman writes that '[c]hanting [is] capable of evoking a driving response in the brain, producing widespread EEG (electroencephalogram, the measure of gross brainwave activity) coordination in theta and low alpha ranges among experienced chanters' (2010: 133-134). In *Golden Sunset, Blue Rain*, it is the power of my voice, particularly in the early realisations of the work which use entirely multitracked vocals (manipulated through electronic effects), that form the central crux in producing the driving response in my brain to enter the SSC.

Winkelman further highlights the significant importance of chanting within our species, writing that '[c]hanting is a vocal communication system that predated speech and functions in enhancing group solidarity by providing information about emotional states to other members of the group' (2010: 134). Here Winkelman is

arguing that, even before words, the sound of the human vocalisation expressed feelings and emotions towards other human beings. Winkelmann goes on to write that '[t]he evolution of the human singing and musical capacities were clearly central to the evolution of the shamanic potentials and play a fundamental role in inducing the SSC' (2010: 134).

The use of the human voice is therefore common amongst many shamanic cultures, each with their own variation. Arguably the most distinctly recognisable sound of the singing human voice in shamanism are those of the 'throat-singing' shamans from Turkic Siberia (in particular those from the Republic of Tuva and the Republic of Khakassia), as well as the related singing styles from Mongolia. These 'throat-singing' styles are called '*khöömei*'<sup>8</sup> by the Tuvans, from the Mongolian word meaning 'throat'. In the sleeve notes to their CD *TUVA: Voices from the Center of Asia*, Alekseev, Kirghiz and Levin note that '*khöömei*':

is generally translated as "throat-singing", but Western musicians and researchers have also referred to the same phenomenon as overtone singing, biphonic and diphonic singing, and harmonic singing. The principle in all cases is the same: a single vocalist produces two, and occasionally three, distinct notes simultaneously (1990: 3).

Kira Van Deusen notes that these multiple notes (overtones) are produced using a combination of the throat, chest, and vocal cavity and that in several styles of overtone singing, one fundamental tone is held, serving as a drone, whilst the melody is heard in the upper voice (the overtones) (2004: 112).

'*Khöömei*' is widely used as an umbrella term for the many different types of overtone singing styles<sup>9</sup> in Central Asia, although '*khöömei*' is also recognised as a distinct style itself (Cope 2004: 5). Van Deusen names eleven different styles of Tuvan '*khöömei*': '*khöömei*', '*kargyraa*' [sometimes transliterated as '*kargiraa*' (Alekseev, Kirghiz and Levin 1990: 4)], '*sygyt*' [sometimes transliterated as '*sigit*' (Alekseev, Kirghiz and Levin 1990: 4)], '*ezengileer*', '*bobannadyr*' [sometimes transliterated as '*borbannadir*' (Alekseev, Kirghiz and Levin 1990: 4)], '*dumchuktar*' '*khorekteer*', '*khovu*', '*kargyraazy*', '*kanzyp*' and '*despen barban*' (2004: 112). Of these eleven types of Tuvan overtone singing, Alekseev, Kirghiz and Levin highlight that five of these styles are widely recognised: '*kargiraa*' ['*kargyraa*'], '*sigit*' ['*sygyt*'], '*khöömei*', '*borbannadir*' and '*ezengileer*' (1990: 4), each of which I will now provide a brief overview.

The first of these five most widely recognised styles, '*kargyraa*', Alekseev, Kirghiz and Levin note, is 'from an onomatopoeic word that means in Tuvan "to wheeze," "to speak in a hoarse or husky voice"' (1990: 4), while Cope argues it roughly translates as 'to expectorate' (2004: 40). The '*kargyraa*' style is characterised by its extremely low fundamental pitch that 'can be anything down to two octaves below an individual's normal vocal range' (Cope 2004: 39), resulting in a primal, earthy and harmonically rich sounding drone. '*kargyraa*' is successfully achieved when 'the whole chest cavity, the larynx and throat [are] open and relaxed' (Cope 2004: 40) and sometimes three distinctive pitches (the fundamental and two overtones) can be heard (Van Deusen 2004: 112). Alekseev, Kirghiz and Levin identify that the '*kargyraa*' style is produced:

with much chest resonance, long, even breaths, and open vowel sounds such as "aah," "ooh," "eh," and "oo" [...]. When sung from a low fundamental pitch, these vowels produce harmonics 6-12 times the frequency of the fundamental (i.e. two-and-a-half to three-and-a-half octaves above the drone). '*Kargyraa*' is usually applied to texted songs, as opposed to textless melodies (1990: 4-5).

Indeed, from these descriptions, it seems that the earthy '*kargyraa*' style of overtone singing roots the singer inside their body holistically, with vocal sounds resonating from deep within the singer's cavernous wind chamber (chest cavity).

The second of the five most recognised Tuvan overtone singing styles is that of '*sygyt*'. '*Sygyt*' translates from the Tuvan as "whistle" (Alekseev, Kirghiz and Levin 1990: 5 and Cope 2004: 37) and it is known for its iconic whistling sound (Van Deusen 2004: 112). This style differs significantly from that of the '*kargyraa*' in that the fundamental tone (the drone note) is pitched notably higher in a baritone register (Alekseev, Kirghiz and Levin 1990: 5-6). In '*sygyt*' singing, the vocal production is highly tensed, resulting in 'piercing harmonics that range between 8 and 12 times the frequency of the fundamental' (Alekseev, Kirghiz and Levin 1990: 6). '*Sygyt*' is usually sung to text and it is often decorated with 'untexted vocalisations formed from tensed vowel sounds such as "eeee" (like "cheese") or "urrr" ("urn")' (Alekseev, Kirghiz and Levin 1990: 6) In an interview with ethnomusicologist Theodore Levin, Tuvan shaman Mongush Borakhovich Kenin-Lopsan explains the origins and the importance of the role of '*Sygyt*' in Tuvan shamanic séances:

Shamans have '*Sygyt*' [...] Before a séance, shamans always whistle to call their helpers, their spirits. Their whistling rings across the landscape and spirits hear it and come

running to the shaman. And that's why ordinary people don't whistle. Only shamans whistle. If an ordinary person whistles, he'll fall sick. With time, the sound of whistling evolved into something else – throat-singing – and people also called this sound '*Sygyt*'. Shamans, you could say, are founders of '*xöömei*', of '*Sygyt*' (Kenin-Lopsan 2000 in Levin with Süzükei 2011: 130).

Kenin-Lopsan's quote highlights the relationship between the Tuvan shaman's whistling '*Sygyt*' and the calling of the spirits of the physical landscape. His quote also clearly represents the domains of 'Expression', 'Value' and 'Material' in relation Boyce-Tillman's four domains of the musical experience; 'The True' (the domain of 'Expression') is found in the act of the shaman beginning to whistle before a séance (or journey) to call their helping spirits to their aid; the domain of 'Value' is found in respect that only the shaman whistles and that 'ordinary people' do not; the 'Material' domain is found in the environment in which the shaman whistles, as well as in the use of their body.

'*Khöömei*', the third of the five most widely recognised overtone singing styles from Tuva, is 'sung in the same register as '*sygyt*', but with less laryngeal tension and more nasal resonance' (Alekseev, Kirghiz and Levin 1990: 6).

Alekseev, Kirghiz and Levin note that both the fourth and fifth of these overtone singing styles, '*borbannadir*' and '*ezengileer*', 'feature a pulsating, asymmetrical rhythm that represents the canter of a horse'. They also highlight that 'neither [style] is normally sung with text and neither is presented in rounded, song-like forms' (1990: 6). Alekseev, Kirghiz and Levin explain that the soft sound harmonic sound of melodies sung in '*ezengileer*' style is 'produced by rapid vibrations of the lips, sound over a low fundamental tone' (1990: 6). By contrast, '*borbannadir*' is characterised by its nasal resonance (similar to that '*khöömei*'), but that it is sung from a fundamental in the bass or baritone register, producing a fuller and tenser sound than that of its counterpart, '*ezengileer*' (Alekseev, Kirghiz and Levin 1990: 6). Interestingly, Alekseev, Kirghiz and Levin argue that both '*borbannadir*' and '*ezengileer*' styles of overtone singing link man to his physical and spiritual environments through mimesis: 'in the case of the Tuvans, domestic animals, the physical environment of the mountains and grasslands, and the elemental energies of wind, water, and light' (1990: 6)

Alekseev, Kirghiz and Levin also argue that in present day Tuva, overtone singing is still 'intimately connected to nature' and that:

throat-singing seems to have served traditionally as a means of responding to states of heightened feeling brought on by exaltation at the beauty of nature. Walking alone on the grasslands, herders sang not for one another, but for themselves, for the mountains, and for the steppe (1990: 6).

In other words, the different overtone singing styles in Tuva are the singer's way of interacting, and responding, to the natural environment and their physical surroundings and the spirits associated with these locations. Examples include singing the songs of the spirits of the mountains and the rivers – each has its own distinct character physically, spiritually and musically. Here, the spirits of the natural environment forms the musical 'score' for the singer and the spirits of these landscapes form an integral part of the metaphysical community in which they are honoured through song.

Alternatively, in the Native Americas, power songs, honouring power animals or guardian spirits are individual to each shaman and they may have many power songs. In 'core shamanism', Harner recommends that a power song should be hunted before undertaking a shamanic journey to recover a power animal<sup>10</sup> (1990: 93-94). He suggests that the most effective way to hunt for this power song is by spending a day wandering alone in a wild natural place, such as in a forest, whilst fasting and strolling around without following a planned itinerary. Through strolling in a natural environment, the 'song hunter' should eventually start to feel an affinity with an animal in its natural habitat and, by taking on this animal's personality and identity, this should assist in 'hearing' a melody and possibly even some words, although these may come to the 'song hunter' at a later date (Harner 1990: 94).

Harner's description of 'hunting' a power song alone out in nature is reflected in the autobiography of Native American shaman Bear Heart (1998), who describes in detail the way in which he acquired a power song from a snake as he stood chest high in the waters of the South Canadian River for over twenty-four hours, as a test given to him by one of his shamanic teachers, Dave Lewis:

I was determined to stay put even though I had no idea what might happen. [...] something kept bobbing up and down and a great snake with four heads came at me. That one really got close, but I held my ground and it went on by. As it passed me I heard a song, which came to me in such a way that I could repeat it after that. That's when Dave asked me to come on up and relate everything I saw.

[...]

"I heard a song."

"What was the song? Sing it."



I sang it for him and he said, "That snake gave you a song that you will be able to use in court situations. You can use it to fix tobacco to help our people be treated fairly" (Heart 1998: 42-43).

Once a power song has been 'hunted', Harner recommends to '[r]epeat the song as long as you feel that it is needed' (1990: 95). Through constant repetition, much like that of a mantra, the power song reaffirms the shaman's greater connection with the natural environment and their respective animal spirit. Harner also notes that 'the more the power song is used for shamanic work, the more effective it will be as an adjunct in altering your state of consciousness' (1990: 95). However, there is a clear difference between simply *singing* a power song and *knowing* it, as highlighted in Bear Heart's autobiography (1998). Alongside explaining how he acquired one of his power songs from a snake in the South Canadian River, Bear Heart also describes his first time using the power song to discover if he truly *knew* it. Here, Bear Heart's teacher, Dave Lewis, gave him another test and asked him to walk over a small oily knoll barefoot whilst singing the song that had been given to him by the snake in the river. Unbeknownst to Bear Heart, this oily knoll was a rattlesnake den full of snakes waiting to strike. However, through the power of chanting his song with intention and visualising the safety of his passage over the mound, Bear Heart succeeded in walking over the knoll without being bitten, the snakes backing up and making a path for him. Bear Heart's singing of the power song had the snakes in a trance and, after safe passage over the den, he was asked to pat the head of the largest snake, the grandfather, four times to break this trance (1998: 50-51). Bear Heart's description of his test to see if he *knew* his song demonstrates the concepts outlined in Gooch's subjugated System B (1975). Here, knowledge is acquired through associate ways of knowing rather than being based on proof and scientific evidence.

Alongside the use of the power song to assist in retrieving a power animal from nonordinary reality, according to Harner, there are also power songs that practitioners can seek to assist them during their journeys, and other songs may even appear to the practitioner in their dreams (1990: 95-96).

According to Stevens and Stevens, power songs are often 'given to shamans by their guardian spirits as a gift of protection or a method of calling up power' (1988: 286) whilst undertaking work in the SSC. Stevens and Stevens also recommend another method of finding one's own power song through drumming with the intention that the power song is looking for the recipient (1988: 288).

In relation to *Golden Sunset, Blue Rain*, my power song is formed from a combination of the Tibetan Buddhist mantra and a folksong chant of the Sámi people of Northern Europe. I explain the context of these two chants in greater detail in **Chapter 6**.

### **3.9 The didgeridoo**

The growing interest in shamanic journeying in the Western world since the 1980s has afforded the didgeridoo as a popular instrumental alternative to the use of the drum or rattle to move participants into a SSC (Willis 1994), yet its use in spiritual rituals and rites goes back arguably tens of thousands of years (Cope 2000: 6). As the iconic instrument originating from Australia, the didgeridoo is sometimes spelt as 'didjeridoo' or 'didjeridu' and it is often referred to as simply 'the didj' [or 'didg'] (Cope 2000: 9). The didgeridoo originates more specifically from the original inhabitants of northern Australia, including the Yolngu Australian Aborigines and they refer to the didgeridoo as the 'Yidaki' (Cope 2000: 9), although the instrument has over 45 synonyms across the country according to the Aboriginal Art & Culture website, including the names '*bambu*', '*bombo*', '*kambu*' and '*pampuu*' (2018a).

In the scrubland (sometimes referred to as 'the bush') in the north of the country, the main species of eucalyptus trees grow in abundance: the bloodwood, stringy bark and the woollybutt. It is from these varieties of eucalyptus that the wood to make didgeridoos is most often harvested, although they are sometimes made from bamboo, hence the alternative names for the instrument '*bambu*' and '*bombo*'. The trunks of these trees are hollowed out naturally by termites while they grow in the ground and the Yolngu have to tap the trunk to determine if its inside has been devoured or not. 'If the sound is sufficiently hollow, the tree's fate is sealed' writes Dirk Schellberg (2000: 15), a Western European man who had both stayed with a Yolngu community and who had been out harvesting eucalyptus trunks with David Blanas, a revered local didgeridoo maker and player. This practice demonstrates that the Yolngu have deep respect for their surrounding environment and natural ecosystems and that they do not fell a tree unless it is ready.

It is important to highlight here that the original inhabitants in Australia go by various specific names depending on the region they are based in, even though the phrase 'Australian Aborigines' is used collectively to generalise all of the original inhabitants across the whole country. As Schellberg notes 'Koori, is the

name for the original inhabitants of the south of Australia. The term Anangu is used particularly in Central Australia, and the term Yolngu is used in the north' (Schellberg 2000: XIII).

Often made from the dried wood of a eucalyptus tree, the didgeridoo encapsulates the soundscape and the natural essences of the Australian 'bush'. Experienced didgeridoo players are able to not only produce the fundamental, earthy tone of the instrument and sustain it through a process of circular breathing whilst creating rhythmic pulses, but they are also able to imitate the sounds of the animal and calls heard in the wild; from kangaroos and dingos, through to emus and kookaburra birds, the didgeridoo is man's sonic connection to call the spirits of nature. Each of these animals can be represented through the use of specific techniques; in the case of the kangaroo, a 'WA-OOH' sound alternating between the fundamental tone and the fifth produces a jew's harp effect, miming the hopping movement of Australia's iconic marsupial; the dingo imitation can be imitated through the didgeridoo by turning a barking sound (produced from low in the abdominal regions) into the howling of a wolf (produced in the larynx); the production of a 'TOO TOO' sound can emulate the call of an emu, whilst the *laughing* sound of the kookaburra bird requires careful use of the abdominal muscles as well as the larynx to get the distinctive cuckoo-cackle (Schellberg 2000: 102-105).

The sound produced from rich, earthy overtones of the didgeridoo can facilitate the Aborigines to enter their SSC. Specifically in northern Australia, Uluru (known to Westerners as Ayers Rock) is a well-known sacred site that the Australian Aborigines may use as their *Axis Mundi* (or portal) to the other worlds within NOR. Uluru therefore acts as a gateway from physical OR to the spirit worlds.

The didgeridoo is often accompanied by the use of clap sticks that provide higher frequency rhythmic overtones, similar to the effect of the shamanic rattles mentioned above, but with a clear connection to the sounds of the chirping of the crickets, cicadas and other insects heard out in Australia's 'bush'. Singing over the sound of the didgeridoo and the clap sticks to honour the spirits of the landscape as part of 'The Dreamtime' is also key feature of the music of the Australian Aborigines.

### 3.10 The didgeridoo and 'The Dreamtime'

Schellberg describes not only his experiences staying with the Yolngu in his book *Didgeridoo: The Ritual Origins and Playing Techniques* (2000), but he also brings to attention some of the important cultural values and traditions among the Yolngu people. Schellberg writes that:

[t]he history of the Yolngu has not been recorded in writing. The past, present and future are closely related to the land where the Yolngu live. Every spot has its own significance, and this is passed on orally in traditional stories.

When these people seem to be sitting lazily under a tree in the afternoon, they are often passing on history. This is an important part of daily life. The stories, which are known as 'Dreamings', have little to do with our definition of dreams, despite the name. In fact, it is a highly active process, in which no distinction is made between mythological and the everyday view of the world. In order to understand these complex structures, the Yolngu have to spend a large part of their time on spiritual matters (2000: 9-10).

Shellberg's quote highlights significant cultural values that, if aligned with the domain of 'Value' from Boyce-Tillman's four domains of musical experience, would sit comfortably within the subjugated system (System B), particularly with the sense of 'being' and 'involvement', both with the society and with the land. Here the 'Material' domain is firmly rooted in the Yolngu sense of place and surrounding natural environment. The domains of 'Construction' and 'Expression' are also both linked to the power of the Yolngu connection to their environment and their orate tradition. Interestingly, the 'Dreamings' that Schellberg refers to highlights the nature in which the Yolngu perceive their 'being', both in time and ordinary and nonordinary realities in connection with their natural surroundings.

In the Yolngu and the other Australian Aboriginal cultures, 'The Dreamtime' tells their story of the creation of the world. The Aboriginal Art & Culture website writes that 'The Dreamtime' is the beginning of knowledge, from which came the laws of existence. For survival these laws must be observed' (2018b). Harner writes that 'the Australian Aborigines' concept of 'The Dreamtime' [...] refers to a mythological past that still exists parallel in time to present-day ordinary reality, and which is penetrated in dreams and vision' (1990: 74). However, Schellberg (2000: 135) notes that there are different versions of 'The Dreamtime', amongst the hundreds of Aboriginal tribes across the country, but that they all share certain similarities between them. Owing to the oral nature of 'The Dreamtime', which has been passed down from generation to generation, and the many permutations of it amongst the hundreds of aboriginal tribes in Australia, committing the complete

and full story of 'The Dreamtime' into written English would be nigh on impossible, naive and incredibly presumptive, especially without interviewing every Australian aboriginal tribal community in the country and committing each of their stories onto paper; even then, the writer would have their own biases and would surely struggle to capture the true essence of 'The Dreamtime' as experienced and expressed by the individual communities. However, Schellberg, who spent time living with the Yolngu and learning about their culture provides a very brief overview of the main themes that are generic to most of the Australian Aboriginal tribes:

In all stories the earth was originally a flat, wild, colourless place where there was no life. There were no people or plants, no animals, no mountains, lakes or rivers. The Great Ancestors or primeval beings slept below the surface of the earth. They looked like animals and plants, but behaved like people. They started moving over the earth so that the sun started to shine, the wind blew and the rain fell.

Looking for food and drink, these great creatures ploughed the earth, creating lakes and mountain chains.

Many version[s] of this story related to how the Great Ancestors sang and danced, thus giving life to people, animals and plant. When the work of creation was complete, the Great Ancestors passed the responsibility for maintaining creation to man, and they themselves withdrew to nature. Since then, mankind have had the sacred task of constantly maintaining creation, for example by singing the specific songs which relate to particular parts of it. The acts which they perform in this context are still part of the Dreamtime (2004: 135).

Schellberg's brief overview of 'The Dreamtime' quoted above offers a fascinating insight into one of the most ancient of the world's stories of creation, according to the original inhabitants of Australia. His quote provides a further compliment to the ideas I discussed in **Section 2.5 In the beginning was the Word Sound**. Here, though, the 'Great Ancestors' *sang* and *danced* to give life to all living creatures – the power of the manifestation of sound again describes the origins of the life in the world as we know it. The reference to dancing and movement further implies ritualistic states of ecstasy, magic and sacred acts that 'animated' the living spirit into humans, animals and plants, alongside causing the rocks in the earth to collide together to form the great mountain ranges and to carve the deep lakes and waterholes from which life depends. The Aboriginal Art & Culture website highlights that the 'Great Ancestors':

left inseminating powers in the soil; they also created, and taught to others, many songs including those recounting the history of their own lives, songs for healing the wounded and the sick, injuring the enemy, including rain, arresting the flood, or causing the wind to turn back (2018c).

The stories of the creation of the landscape and all its living creatures through the singing and dancing of the 'Great Ancestors' was passed onto the original inhabitants of Australia with the understanding that mankind is responsible for keeping these stories alive. The Australian Aborigines achieve this through a combination of singing site-specific songs that honour protective spirits of a location through to 'walking the land' and spending considerable time with nature (Cowan 1996: 129). Storr notes that, in the case of the Australian Aborigines, '[s]ong was the means by which the different aspects of the world were brought into consciousness, and therefore remembered' and that they 'used songs in the same way as birds to affirm territorial boundaries' (1993: 20). These songs, often accompanied by the didgeridoo and clap sticks, pay homage not only to the physical landscape and the natural environment, but also to the spirits of the place, binding the Australian Aborigine to these locations. According to the Aboriginal Arts & Culture website, the 'inseminating powers' that were left by the 'Great Ancestors' 'become most accessible to the present inhabitants of the area on those occasions when the spirit of a particular ancestor is drawn towards his own identification marks of the song' (2018c). In other words, these site-specific songs serve in a similar fashion to the Power Songs referred to in the earlier subsection. Schellberg highlights the importance of these site-specific songs, for 'if a Yolngu, an Anangu or Koori loses his connection with the land, he loses his origins' (2000: 10). The Aboriginal Art & Culture website emphasises the importance of the land to the Australian Aborigines '[t]o Indigenous people land is not just something that they can own or trade. Land has a spiritual value' (2018b). Considering the deeply spiritual history of the Australian Aborigines' connection to places in the natural world, it is completely understandable that they hold the spirit of places such as Uluru (Ayers Rock) with such cultural importance and personal and spiritual significance.

Today Australian Aborigines, such as didgeridoo player and storyteller David Hudson, keep 'The Dreamtime' alive, by engaging and educating new generations alongside Western audiences in vibrant age-old spiritual and musical traditions. Hudson, a member of the Tjapukai tribe in Kuranda, northern Queensland, has combined his traditional didgeridoo playing with extended instrumental techniques alongside the incorporation of electronics into his recordings. Examples, relevant to this research, can be seen in his first solo album *Woolunda* (1993), named after the place of life after death (Kohanov 1993: 6)

where, in 'Aircave', track 4, Hudson made creative use of a reverberant atmosphere produced by the Lexicon PCM 70 Rack Mount Digital Effects Processor. Here, Hudson responded in realtime to the digital reverb as he combined vocal effects through his didgeridoo with spaces between his sounds, allowing time for the sounds to decay through the pre-programmed reverb.

Although my different realisations of *Golden Sunset, Blue Rain* do not yet include the use of the didgeridoo, the role of 'The Dreamtime' is of significant importance in the process of bridging my worlds between between OR and NOR. Specifically, through journeying to my different realisations of *Golden Sunset, Blue Rain*, the encounters with my spirit guides – Elder and Namadeva – have led me to construct my own maps of NOR and the ways between the Lower, Middle and Upper Worlds. As can be seen in the following extract from my simultaneous narration of *Shamanic Journey 4: Golden Sunset, Blue Rain: Max for Live 1*, Elder in the Lower World made my task clear:

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*Excerpt from my simultaneous narration of Shamanic Journey 4: Golden Sunset, Blue Rain: Max for Live 1*

"I'm in the Lower World," my voice echoes.

"Yes you are," says a voice, it's the Elder from before, "You're back."

"Yes, Namadeva showed me the tunnel here."

"Your map, your Dreamtime... you're building your Dreamtime. Dreamtime over here as well."

And he points at the walls. His little cave is covered in these wonderful paintings.

"This is the map of the Lower World and the Upper World, and the Middle World. In time you will get to know it even more. Build your own map, draw your own Dreamtime," he says.

And the pictures – they almost move: animal spirits, plant spirits, spirits of the Stone People; places: some I recognise and many I don't.

"This is your next task. You need to learn the Worlds," he says to me, "all the ways between them. All the Spirits will help you: you only need ask."

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### 3.11 Summary of changing reality through music and sound

I have provided an overview of the four main time-tested ways in which sonic driving is used to facilitate changes in consciousness, from an OSC to an SSC, thus permitting shamans and shamanic practitioners to enter NOR. There are many different cultural variations of these methods of sonic driving, with some combining them to gain heightened shamanic experiences (for example, in North America the shamans combining the use of drumming and rattling and, in Siberia, the shamans combining the use of drumming and singing). Other sound-making objects may also be used, either as part of the shamanic costume (as in Siberia (Van

Deusen 2004: 108-110)), or as an addition to the drum, or even as another standalone instrument (such as bows, flutes, mouth harps, etc.). In all instances, the pertinent factor is the use of a sound source that resonates with many overtones to trigger the driving response in the brain. This, in turn, produces the widespread EEG coordination in the theta and low alpha brainwave patterns (Winkelman 2010: 134).

### **3.12 Shamanism as musical experience**

It is particularly important to highlight here that the use of music and sound in shamanic practices do not fulfil the same roles, or even exist in the same contexts, as any type of concert music (WEAM, rock, pop, jazz, etc.). To relate this back to Boyce-Tillman's four domains of musical experience: the domains of the 'Material', the 'Expression', the 'Construction' and the 'Value', they are all different to those of concert music. Without referring to specific examples of shamanic music (or indeed, specific examples of concert music) I would be generalising too much, although Van Deusen expresses very clearly the difference with the domains of the music experience between Western concert music and the shamanic music of the Turkic Siberians, which originates from orate traditions:

With the spiritual function at its heart, it is easy to see that music was not traditionally a concert activity, designed to entertain or enlighten other humans, but was instead a complex part of a human being's relationship with all of nature, both internal and external, physical and spiritual. Some music was never designed to be heard by other people, but was performed alone in the steppe or the taiga, resonating with rocks, trees, and the water, holding conversation with the spirits. [...] Songs are sung while riding, while tending the herds, at home, or beside the river. We should not analyse music in terms of harmony and form, but absorb it in terms of the times, places, and means of playing (2004: 105).

In relating Van Deusen's quote to Boyce-Tillman's four domains of the musical experience, the 'Material' domain is centred around the internal and the external human relationship with their physical environment (including the physical elements of nature, such as the rain, snow sun, etc.), and their spiritual environments (including the spiritual elements of nature, the spirits of the rivers, mountains, the steppe, the taiga, the rocks, the trees, the plants, the animals, etc.).

The domain of 'Expression' in Van Deusen's quote rests in the time, place and means of the playing or the 'performance' – the rider singing on horseback, or tending the herd, or singing at home or by the side of the river – each contains its own intrinsic and extrinsic meaning in relation to the facets of the True. Owing to



the private nature of this music-making, the experience for the performer expresses deeply intrinsic meaning and purpose that unifies them with their physical and spiritual environments. The 'audience' in this instance consists of the music-maker's physical environment in which the music is heard, alongside the spirits of this location. It could be said that the physical and spiritual environments therefore construct extrinsic meaning, but in this instance, this is channelled back through itself to the music-maker through both the physical and spiritual natures of the environment.

However, it is more difficult to analyse this quote in relation to the domain of 'Construction' without referring back to the other three domains. The pursuit of 'The Beautiful' (Boyce-Tillman 2016: 182), and the ordering of sounds in time, is dependent upon the culture, which has its own system of 'Materials', 'Expressions' and 'Values' attached to it. The domain of 'Construction', as with the domain of 'Expression' and the 'Material' domain, similarly rests in the time, place and means of the playing.

In the domain of 'Value' an antithesis of the Western system of values can be seen in Van Deusen's quote. Indeed, the notion of 'internal' and 'external' translates into both the intrinsic and the extrinsic values for the music-maker; the music-making is both embodied within the player/singer, whilst it simultaneously interacts with their surroundings in the physical environment (the rocks, the trees, the water), alongside the spirits of the environment. An important 'Value' is placed upon respecting Mother Earth and the spirit of nature itself and this is evidenced by Van Deusen with the idea that some of the music of the Turkic Siberian shamans is private and 'never designed to be heard by other people' but, rather, part of a private, respectful act between the music-maker, nature and the spirit world. Although performed alone 'in the steppe or the taiga', this music holds 'Value' in the ecological and spiritual communities in which it is played and the player forms an integral part of those communities. Here, the experience could be described as intergaian whereby there is a musical relationship with the natural world and 'a sense of oneness and deep relationship with the other-than-human world [the natural and the spirit worlds]' (Boyce-Tillman 2016: 288). It could also simultaneously be described as intrapersonal whereby the player achieves 'a sense of empowerment, bliss or realisation, so that everything feels charged with meaning and a sense of seeing/understanding, which is transformative in the deepest level of being' (Boyce-Tillman 2016: 288); and extrapersonal where there

is a 'profound unity with the beings, people and the cosmos which leads to a desire for peaceful relationship and a healing of fragmentation at a global level' (Boyce-Tillman 2016: 288). In other words, the nature of the musical experiences outlined by Van Deusen exist on numerous levels, from the self, to other human beings, to the physical environment and the elements of nature, through to the spirit worlds.

## Chapter 4: Research Methods

*Koan: Who am I?*

Answer: Am I who?

This research is concerned with my own musical and spiritual practices. As these are both inextricably linked (my musical practice informs my spiritual practice and *vice versa*), I am specifically interested in my own experiences in both practices. From a methodological perspective, my research is based around an ontological investigation or, as the koan asks: *Who am I? And why do I do what I do?*

*Golden Sunset, Blue Rain* concerns the crossover and the liminal space between my musical and my shamanic (spiritual) experiences. Anthropologist Victor Turner explores the theme of liminality in his book *The Ritual Process: Structure and Anti-Structure* (1997). Turner describes liminal entities as 'neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial' (1997: 95). Shamanic practitioner Tom Cowan describes this magical, betwixt and between moment as being a 'transformation, change, an alteration in the predictable flow of life accompanied by an alteration in the flow of our own consciousness' (1996: 91). This liminal moment can also be described as 'flow' (Boyce-Tillman 2013), whereby there is a reintegration of the four domains of the musical experience (the 'Material', the 'Expression', the 'Construction', and the 'Value'). My research is therefore deeply personal and heavily practice-based, focussed around my own experiences in creating the music as the music-maker, and in listening back to my music to induce my own shamanic experiences, as the 'Spiritual Musicker'.

The subjectivity of others on their musical and spiritual experiences would open up an unnavigable minefield which would, ultimately, have to be narrated and compiled by me as the author in any case. As my research is based around my own music-making practice in association with inducing my own spiritual experiences, I truly feel that the inclusion of the experiences of others listening to my music sits firmly outside of the framework of this research project.

*Koan: Who am I?*

Answer: 'Spiritual Musicker'...

#### 4.1 'Spiritual Musicking'

**Figure 4.1.1** overleaf demonstrates my research methods and processes in the form of a theoretical model. The overarching concept that I propose in this theoretical model is that, as a collective, all the activities herein constitute my overarching activity of 'Spiritual Musicking'. Developing upon Christopher Small's concept of 'Musicking', whereby music is seen as an active verb '*to music*' rather than a noun (1998: 9), and June Boyce-Tillman's four domains of the musical experience (2016), my theory of 'Spiritual Musicking' brings together the world of the person making the music (the music-maker or the craftsman), with the world of the listener (the audience). The important distinction here though, is that in both cases, I am the sole person making the music *and* I am the sole audience. I am also the analyst, for I analyse both my music practice (and my music realisations) and I analyse my spiritual experiences which were achieved with the aid of listening back to these music realisations.

This model therefore shows that I use the processes involved in 'music-making' as a smaller component of the overall process of 'Spiritual Musicking'; my 'music-making' is concerned entirely with the practical methods (i.e. the 'craft') I used to construct the different realisations of *Golden Sunset*, *Blue Rain*, whereas 'Spiritual Musicking' captures the levels of my experiences beyond the construction of the music itself.

This model also shows how my koan 'who am I?' is addressed through my music-making practice, through my process of music analysis and through analysing my spiritual experiences on my shamanic journeys in NOR.

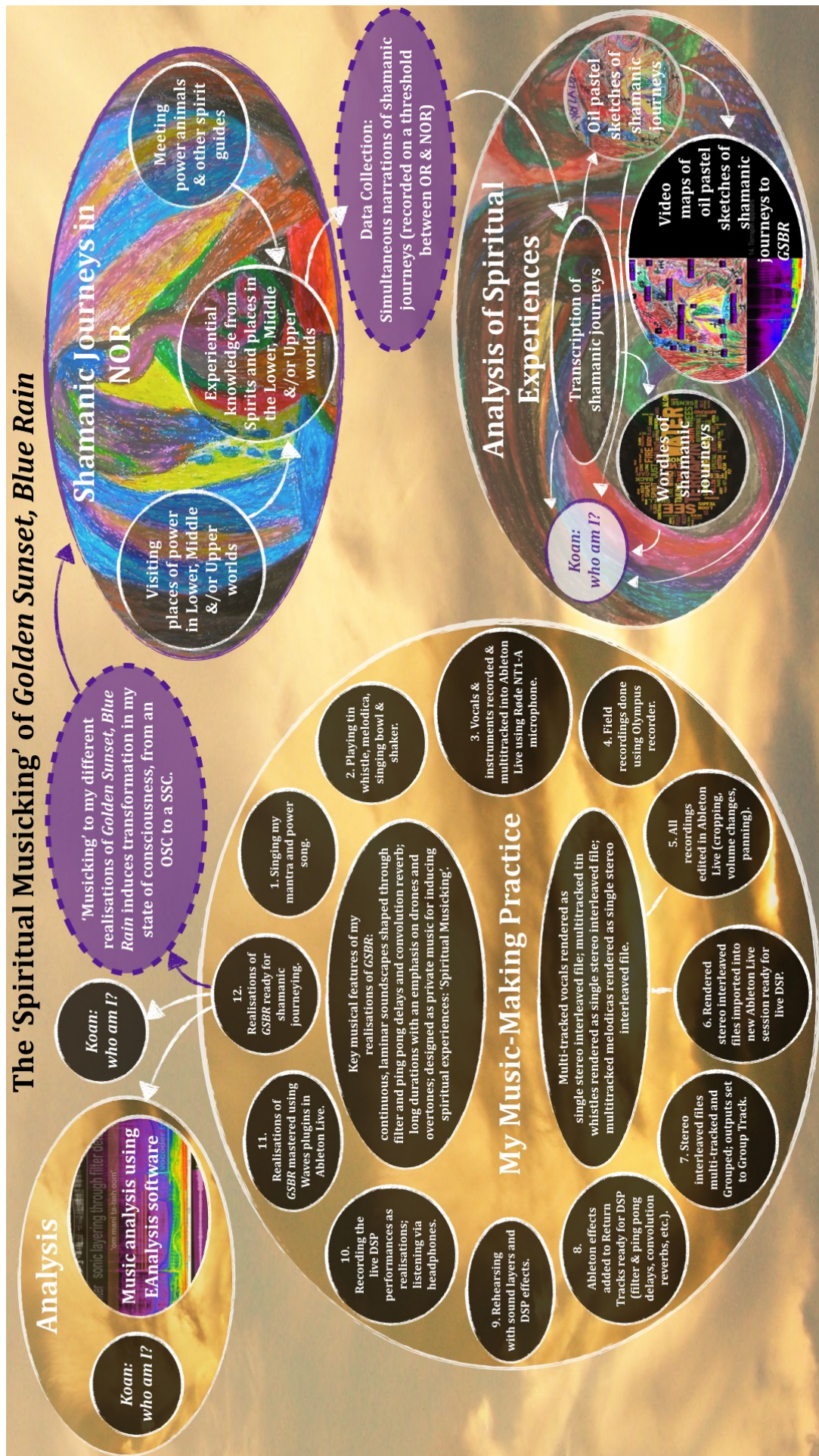


Figure 4.1.1 The 'Spiritual Musicking' of Golden Sunset, Blue Rain.

## Chapter 5: Methods of Analysis

*Koan: Who am I?*

Answer: Analyst...

### 5.1 Analysis: introduction

The critique and analysis of each realisation of *Golden Sunset, Blue Rain* is structured around several different methods of analysis to capture elements of both the music-making and the ‘Spiritual Musicking’ of my work. As a result, this chapter will provide an overview of the different methods of analysis, whilst **Chapter 7** analyses and critiques three realisations of *Golden Sunset, Blue Rain* and their respective shamanic journeys.

The music-making aspects that I will analyse in this chapter include the compositional methods and techniques employed in the creation of the work, as well as a discussion of the compositional aesthetics and the overall sonic outcome.

The ‘Spiritual Musicking’ aspects of my work that I will analyse in this chapter discuss my spiritual experiences as the listener and the creator, with a particular focus on examining my experiences undertaking shamanic journeys to the musical pieces herein.

### 5.2 Overview of music-making analysis: EAnalysis

My music-making practice sits firmly within the field of live electroacoustic music rather than that of traditional note-based (i.e. scored) WEAM. Therefore, rather than notating instrumental music for other musicians to perform from a score, the focus of my music-making is that it is performed and recorded live in realtime, directly manipulating my sounds sources themselves using DAW software Ableton Live. As such, conventional Western notation was not used as part of the creative process itself at all. Indeed, overall Western notation serves little ‘Value’ in analysing the different realisations of *Golden Sunset, Blue Rain* as it would not capture all the nuances of the processed digital audio effects (such as panned filter delays, reverbs, filter sweeps, harmonic resonators and comb filters, etc.) alongside the fact that sounds are not triggered in ‘bars and beats’. Western notation would therefore not assist in providing a transparent analysis of the work. Conventional notation would also detract from the aesthetic in which the music was created;



each realisation of *Golden Sunset, Blue Rain* was performed live in realtime and, as the creator of the work, it is aesthetically important that the analysis captures in some ways the improvisatory nature of the musical experience itself. I also realised that conventional Western notation would not allow me to incorporate any analysis of my spiritual experiences upon either listening to or seeing the music visually, and so another method of analysis had to be used in order to do this.

However, regardless of using traditional music notation or not, analysing electroacoustic music is acknowledged in academia as being difficult and problematic (Clarke 2012, Couprie 2016: 19 and Emmerson and Landy 2016: 8) and, as Emmerson and Landy point out, ‘there is no single way forward for analysis in this field’ (2016: 8), for this depends on what approach is taken by the analyst. Indeed, this raises further questions concerning what my intention(s) is/are with producing an analysis of *Golden Sunset, Blue Rain*, such as:

- What is the most effective form of representation of the work?
- What does my analysis show that can be heard?
- Conversely, what does my analysis show that cannot be heard?
- What is the structure of the music?
- What are the sound sources (the ‘Materials’?)
- Which frequency ranges are most prominent?
- How do the sound sources evolve through live digital signal processing (DSP) techniques?
- As the music-maker, what are my intentions with the work and what is the meaning?
- *Who am I?*

*Koan: Who am I?*

Answer: Meaning-maker...

As my music-making is primarily about the moment-ness of the spiritual experience, I wanted a method of musical analysis that would be accessible to those who do not read conventional music notation and that would also provide a visual stimulus to those who want to see beyond the music. The decision was made that a graphic visualisation which scrolls continuously along a timeline in realtime to the playback of the music itself from beginning to end would be most effective.

In order to achieve this, EAnalysis, an electroacoustic graphical analysis software designed by French electroacoustic composer Pierre Couprie (2014), was used. Couprie describes EAnalysis as ‘a workspace where the user can create representations, import data from other software or recorded during performance, and analyse them’ (2016: 171).

EAnalysis software generates a sonogram showing the frequency responses of a piece of music imported into the software, alongside its respective waveform image. The software allows the user to show a number of different sonogram and waveform views on the screen at once, each with the possibility of choosing different colours to highlight starker differences in aspects such as textural and dynamic contrasts, as well as prominent frequency responses.

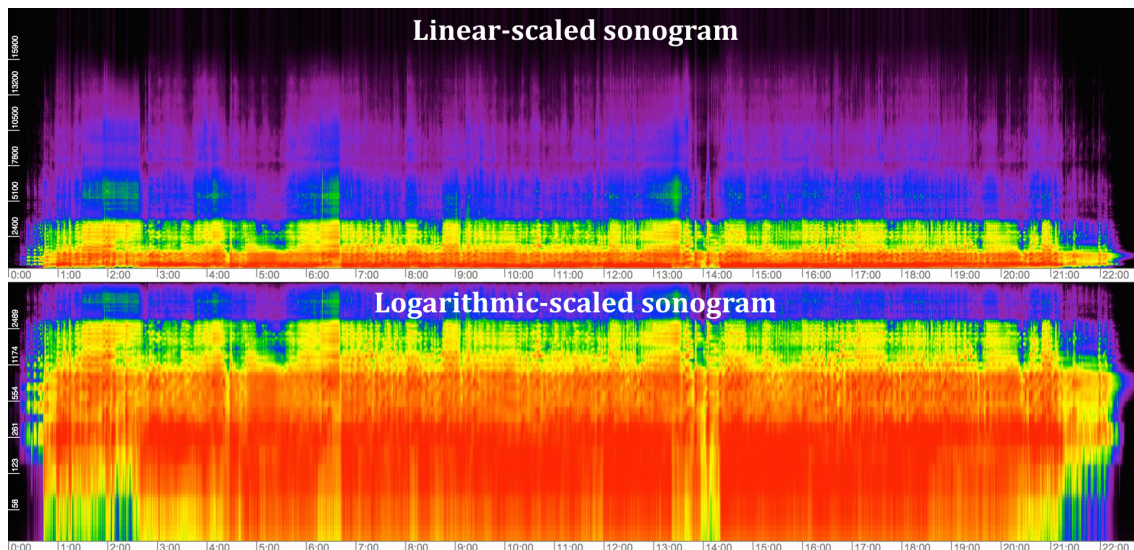
EAnalysis allows the user to import mono, stereo and multichannel sound sources, as well as video clips although, in the case of *Golden Sunset*, *Blue Rain*, the realisations were imported into EAnalysis as stereo interleaved files. EAnalysis enables the user to add in analytical annotations and information directly onto the sonogram and waveform views. These include text, lines and other graphical shapes to create a new representation of the audio material, as well the option to change shape/text opacity and/or to draw one’s own shapes, or even to import digital picture files. I will be highlighting how I added in analytical information onto the sonogram and waveforms views in **Chapter 6, Section 6.8**.

The software enables the user to choose the scale of time zoom in the sonogram view display, so that sonic events can be precisely matched when graphic events or text are added into the sonogram(s). This also allows the user to choose how many seconds or minutes of the piece are showing to the viewer on screen at any one time. EAnalysis simultaneously plays back the recording of the music whilst it continuously scrolls through the sonogram(s) from left to right.

The sonograms can be displayed (and exported) from EAnalysis using either linear or logarithmic scales. Linear-scaled sonograms result in more prominent displays of the upper frequency responses in the music, but they compress the appearance of lower frequencies. This is because linear-scaled sonograms do not account for the fact that sound frequencies increase exponentially. Conversely, a logarithmic-scaled sonogram accounts for the fact that sound wave frequencies increase exponentially from the lowest to the highest. Therefore, a logarithmic-scaled sonogram displays larger distances between the lowest frequencies and shorter distances between the highest frequency ranges. In other words, the bass



frequency ranges of the logarithmic-scaled sonogram appears more prominently and the upper end of the human hearing range appears much more compressed. A logarithmic-scaled sonogram results in a visualisation that is more representative of the range of the human hearing (c.20Hz-c.20kHz). A visual comparison between a linear-scaled sonogram and a logarithmic-scaled sonogram can be seen in **Figure 5.2.1** below.



**Figure 5.2.1** A comparison between a linear-scaled sonogram and a logarithmic-scaled sonogram of *Golden Sunset, Blue Rain: Performance 2* made using EAnalysis software. In both instances, the frequency ruler in Hertz (Hz) is displayed on the y-axis on the left side of the Figure and the time ruler is shown in minutes and seconds along the x-axis. The different colours of the sonograms represent different frequency ranges, with red being the lowest and purple being the highest. In the linear-scaled sonogram, the upper frequency ranges in purple are more visually-dominant than the compressed lowest frequency ranges. Conversely, in the logarithmic-scaled sonogram, the purple range is compressed whilst the lower frequency ranges are visually the most prominent, providing a more representative visualisation of how the human ear hears the music.

While I acknowledge, and have shown, the differences in appearance between the linear and the logarithmic-scaled sonograms, in analysing my realisations of *Golden Sunset, Blue Rain*, I have consistently used the linear scale. The reason for this is that I was able to see extra-musical data (i.e. ‘Spiritual Musicking’) within the upper (purple) frequency range of the linear-scaled sonograms. I decided to

highlight this extra-musical data in the sonograms, by drawing opaque white lines around the shapes of spirits that had made themselves known to me, in order to bring out more meaning from the musical analysis, and thus forming a stronger link with the analysis of my spiritual experiences. This will be explained in detail in **Chapter 6, Section 6.8**.

A music analysis video was made for *Golden Sunset, Blue Rain: Performance 2* and *Max for Live 1*. Once I had edited each of my graphical analyses of *Golden Sunset, Blue Rain*, I exported the projects as a QuickTime video files. Each movie file employs a process of continuous scrolling, with a time zoom showing thirty seconds of music onscreen at once, so that the viewer experiences a rolling graphical view as the music for each realisation of the piece as it plays, with a vertical playhead appearing in the middle of the screen in red. These completed video files form part of **Chapter 6, Section 6.8** and **Appendix B** and they can be found in the accompanying USB stick. The music analysis video to *Golden Sunset, Blue Rain: Performance 2* will be analysed as part of **Chapter 6, Section 6.8**, and screenshots will be incorporated to show similarities and differences between the different realisations of the work.

*Koan: Who am I?*

Answer: Seer of visions...

### 5.3 Overview of spiritual analysis: simultaneous narrations

‘Tell me one last thing,’ said Harry. ‘Is this real? Or has this been happening inside my head?’

Dumbledore beamed at him, and his voice sounded loud and strong in Harry’s ears [...]

‘Of course it is happening inside your head, Harry, but why on earth should that mean that it is not real?’ (Rowling 2007: 579).

In order to capture my spiritual experiences during my shamanic journeys to my six realisations of *Golden Sunset, Blue Rain*, I have recorded a series of simultaneous narrations. The advantage of this method of simultaneous narration is that they document my experiences in realtime as I undertake a shamanic journey, thus serving as primary data. The technique of recording simultaneous narrations was developed by Michael Harner in the early 1980s as a way of preserving one’s experiences during a shamanic journey for future reference. Harner highlights further the advantages of recording simultaneous narrations in

that 'earlier journeys often assume new significance as you progress in your understanding' and these recordings therefore prove useful when cross-checking (2013: 222-223).

Each realisation of *Golden Sunset*, *Blue Rain* has its own unique shamanic journey and, consequently, its own recorded simultaneous narration. I undertook and recorded my shamanic journeys chronologically in the order in which the music realisations were made.

During my simultaneous narration to each realisation of the piece I describe my experiences as the shamanic journeyer, changing from one state of consciousness to another; from OR to NOR and back again whilst the music plays to me, through headphones, in realtime. I acknowledge in my ethical approval (see **Appendix H**), that the process of undertaking a shamanic journey and recording my simultaneous narrations could, potentially lead to psychological or emotional distress, and so I understood when it was and when it was not appropriate an appropriate time to undertake a shamanic journey.

My six shamanic journeys were always recorded after dark and in a safe, confined environment, away from the distractions found in OR; my mobile phone, alarm and internet were always turned off before I journeyed and I would ensure that no-one would be able to disturb me. I would always ensure that I had my full focus on the journey in NOR itself and to the experiences and shamanic knowledge that I was gaining from travelling there and back. Before journeying I would ensure I was fully-rested to avoid falling asleep during the journey itself whilst listening to the music. Likewise, I also avoided eating immediately prior to journeying for the same reason. Harner also recommends lying comfortably and covering the eyes (Harner 2013: 222), although I have been journeying successfully in a seated position with my eyes closed in a darkened room.

The simultaneous narrations were recorded in realtime into Ableton Live via a Røde NT-1A microphone as the mastered recording of each realisation of the work played back to me via over-ear headphones. The live simultaneous narrations were side chained using a compressor on the mastered music track, so that the words were captured as clearly as possible. The six audio recordings of my simultaneous narrations can be found in **Appendix C**. Each of these recordings is numbered, so that the shamanic journeys may be listened to chronologically. In Shamanic Journey 1 (**Appendix C.1**), I describe the process of changing consciousness and the methods that I have to use to enter the Lower World via my

*Axis Mundi* in order to undertake the journey. It should be noted though, that in recording these simultaneous narrations, a compromise had to be made between recording my narrations as cleanly and clearly as possible and between having successful shamanic journeys in which I was able to travel to the other worlds. As such, some of the recordings of my simultaneous narrations sound slightly 'boxy', although they have been cleaned up as much as possible, in balance to the music realisations, using Waves plugins<sup>11</sup>.

My simultaneous narrations serve as listening data, but, on their own, they do not function as visual information. Instead, they give a sense of the pace of each of my journeys in realtime, as well as capturing the tone of my voice as I narrate my shamanic experiences. However, in order to capture my shamanic experiences visually, four other methods of data collection were employed:

1. Transcription of simultaneous narrations
2. Wordles (word clouds) to quantify the keywords in each simultaneous narration
3. Oil pastel sketches (drawn in realtime) to function as a two-dimensional 'map' of my journeys
4. Audio-visual mapping of my journeys to my A3 oil pastel sketches

*Koan: Who am I?*

Answer: Narrator...

#### **5.4 Verbatim transcriptions of my simultaneous narrations**

Firstly, following the recording of each of the simultaneous narrations for each of the six shamanic journeys, I transcribed the words verbatim. The transcriptions clearly show when I am talking to my spirit guides for the words spoken by the spirits are coloured purple and the words I speak are coloured black. I have not included a precise indication of the timeline in the verbatim transcriptions because I wanted each of the transcriptions to focus primarily on the narrative of the events, rather than their specific duration in relation to the music. In any case, the recordings of the simultaneous narrations (**Appendix C**) can be experienced by the listener in realtime. Furthermore, Namadeva (my spirit guide in the Upper World) highlighted to me the nature of the passage of time in the following excerpt from my journey to *Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles*:

\*\*\*

*Excerpt from my simultaneous narration of Shamanic Journey 3: Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles*

"You have spent a long time here... on this journey. You see, the seasons have changed whilst you've been here."

"So time doesn't go in the same duration?"

"No – *Om Ha Ksa Ma La Va Ra Yam Swaha*," Namadeva chants to me. "You've been singing the Kalachakra Mantra for time... and this is it working. You've influenced time and you haven't aged."

\*\*\*

The full transcript of my six shamanic journeys can be found in **Appendix D**.

*Koan: Who am I?*

Answer: Wordler...

### **5.5 Wordles of my simultaneous narrations**

Following the verbatim transcription of each simultaneous narration, the words were then copied into online word cloud generator *Wordle* (Feinberg 2014) to produce colourful word clouds, referred to as 'Wordles', based on the quantitative use of each word in the journey. These Wordles provide a quantitative keyword analysis of the words and phrases that were spoken most often during my simultaneous narrations to my shamanic journeys – the larger the word or phrase, the more frequently it was spoken during the journey. In **Chapter 7**, the Wordles for the shamanic journeys of the three analysed realisations of *Golden Sunset, Blue Rain* are included as discussion points within the chapter.

*Koan: Who am I?*

Answer: Map-maker...

### **5.6 Oil pastel maps of my simultaneous narrations**

Alongside the verbatim transcriptions and the keyword analysis using Wordles, the decision was made to sketch maps of each of my journeys into nonordinary reality to enable me to visually compare my shamanic experiences, looking for themes of similarity and difference, as well as showing how the journey process develops and a narrative unfolds from one journey to the next. Harner writes that '[c]areful note-taking and mapping help your [shamanic] work and expedite your future journeys' (2013: 232). Indeed, as highlighted in **Section 3.10 The Didgeridoo and**

**‘The Dreamtime’**, my spirit guide Elder gave me the task to ‘build [my] own map, draw [my] own Dreamtime’.

In order to do this, I would listen back to each simultaneous narration using over-ear headphones and sketch in realtime, using oil pastels and plain A3 paper, a visual representation of my recorded words. Each pastel sketch forms a visual map of each journey and each has a clear beginning, middle and end. The longer shamanic journeys (*Golden Sunset*, *Blue Rain: Singing Bowls and Tin Whistles* and *Max for Live 2*) were sketched across two sheets of A3 paper in order to visually represent the events of these journeys. I would start each sketch by representing myself visually throughout as a simple stick man (using a black oil pastel) as shown below in **Figure 5.6.1**.



**Figure 5.6.1** Oil pastel representation of myself at my *Axis Mundi* by the bank of the River Bollin in Shamanic Journey 2 map.

The shamanic journeys (and therefore the oil pastel maps) always start at an *Axis Mundi*, a natural and personal place of spiritual power in the Middle World that forms a gateway to the Lower and Upper Worlds. I use one of two natural locations as my *Axis Mundi*; the first of these, as used in the first five journeys to *Golden Sunset*, *Blue Rain*, is by the side of the River Bollin in Ashley, Cheshire, just a ten minute walk from my home, shown overleaf in **Figure 5.6.2**. In this instance, when I begin a shamanic journey, I imagine myself walking around the river; sometimes I am walking along the bottom of the bank by the river’s edge and other times I am walking along the grassy track towards the top of the riverbank. To enter the Lower World, I then either dive directly into the river itself, with the water spiralling downwards into the Earth; or I see a tunnel forming in the sandy riverbank and I walk through it going lower and lower; other times, the brambles and grass move



to one side at the top of the riverbank to reveal an opening to a tunnel that I follow to take me down to the Lower World. Conversely, to go to the Upper World, I look upwards and ascend through a spiralling vortex or a cloud.



**Figure 5.6.2:** Photograph of my *Axis Mundi* on the bank of the River Bollin in Ashley, Cheshire.

Lud's Church in Staffordshire (as described in **Section 2.2** and as seen in **Figure 2.2.2**) is the second place in nature that serves me as an *Axis Mundi* and this forms the beginning and end of my sixth shamanic journey to *Golden Sunset, Blue Rain*. This will be discussed more in **Chapter 6, Section 6.13**.

*Koan: Who am I?*

Answer: Multimedia artist...

### **5.7 Audio-visual mappings of my shamanic journeys**

Finally, as another way of making meaning from my experiences in NOR, the decision was made to produce video maps of my shamanic journeys, which were

synchronised to the linear-scaled sonograms of my realisations of *Golden Sunset*, *Blue Rain*. The video maps of my shamanic journeys were created using various methods and these are specific to the different realisations of the work. As such, the video maps will be examined in relation to the three realisations critiqued and analysed in **Chapter 6**.

For me, this notion of mapping my shamanic journeys in oil pastel sketches and then, later on, as videos along to my music realisations forms a contemporary link back to the maps drawn by the Sámi shamans on their drums in Northern Europe (see **Chapter 3, Section 3.6**). Like the Sámi shamans, only I can draw the sketches of my journeys for they were my personal experiences of NOR and, to be of benefit to a community, they have to be drawn by the person who experienced the journey (Keski-Säntti et al. 2003). Likewise, the video mapping I create of my music sonograms to my scanned oil pastel sketches are created using my laptop; my laptop, as the machine in which I record, trigger and process and manipulate sounds is therefore serving, to me, as my equivalent of the Sámi drum: it not only acts as an instrument to produce sonic driving to enter SSC, but it also captures my mapping and experiences of NOR. However, the completed journey videos may be viewed and experienced by anyone, thus bringing the work back to a community.

As *Golden Sunset*, *Blue Rain* exists in various permutations and is continually evolving and transforming, the three submitted realisations will be analysed chronologically in **Chapter 6**, so that compositional development and evolution can be traced. General music-making techniques that relate to all realisations of the work will be discussed first, before I provide a critique and analysis of specific realisations and their respective shamanic journeys.



## Chapter 6: *Golden Sunset, Blue Rain*: Critique and Analysis

*Koan: Who am I?*

Answer: *Golden Sunset, Blue Rain...*

### 6.1 *Golden Sunset, Blue Rain*: An introduction

The initial concept behind *Golden Sunset, Blue Rain* was to create an ongoing live piece of music that would allow me to facilitate my shamanic journeying practice over various time durations, formed primarily from a mélange of the words of two ancient chants from different cultures that I had learned: ‘Lay-O-Lay-Ale-Loya’ and ‘Om Mani Padme Hum’. These two chants have literally played on my mind for years; certainly, when combined together in the realisations presented as part of this thesis, they have *become* my power song. Alongside my vocals, I also wanted to incorporate additional instruments, field recordings and digital effects into *Golden Sunset, Blue Rain*, each of which could be multitracked and manipulated live in realtime to create a series of seamlessly streamlined (laminar), interrelated sound worlds.

In-line with my methodological approach, and to maintain transparency as the researcher, throughout this chapter, I will be referring to relevant autobiographical information to elucidate my experiences of developing my music-making practice. I will therefore be establishing links and connections between the theoretical framework outlined in my earlier chapters with my music-making realisations themselves.

### 6.2 The ‘Lay-O-Lay-Ale-Loya’ power song

This chant appears on numerous albums of music purporting to be the ‘Counterclockwise Circle Dance’ chant of the Native American Indians (Ñawpak 2005 and Salaskamarka 2003) and it was through listening to Salaskamarka’s album *Shaman: The Spirit of the Native American Flute* that I first heard and decided to learn this chant back in 2003 (the same year as the album’s release). I first experienced the ‘Lay-O-Lay-Ale-Loya’ chant two years before I started my undergraduate studies in Music Composition and I was under the impression, at the time, that the words were a modern interpretation of a traditional Native American chant. However, in December 2007, the Norwegian government-owned

broadcasting company, the NRK Sámi Radio, published an article on its website stating that ‘Lay-O-Lay-Ale-Loya’ (the ‘Counterclockwise Circle Dance’) as dubbed on the Virgin Records release *Sacred Spirit: Chants and Dances of the Native Americans* (1995) is, in fact, a ‘yoik’ (sometimes spelt ‘joik’) folksong chant of the native Sámi people of Northern Europe, and that it was taken from a 1994 Dutch Channel 4 recording of Terje Tretnes performing the ‘yoik’ to a now deceased man from Karasjok, ‘Normo Jovvna’ (Hilder 2014: 150-151 and NRK 2007). I now acknowledge that ‘Lay-O-Lay-Ale-Loya’ is most likely not that of a Native American Indian chant at all, but rather a chant taken from a Sámi ‘yoik’. Notwithstanding this fact, although the numerous Sámi and Native American cultures are separated by thousands of miles, historically their respective cultures, with their various local permutations and unique identities, do share, on a broad perspective, some aspects of cultural similarity. The most obvious of these similarities is their connection to and respect for Mother Earth, nature and the environment, and, of course, animals. This respect for the soul of all natural things stems from their respective shamanic spiritual practices. The connection in shamanism between the Sámi and Native American cultures is further supported by Michael Harner who writes that:

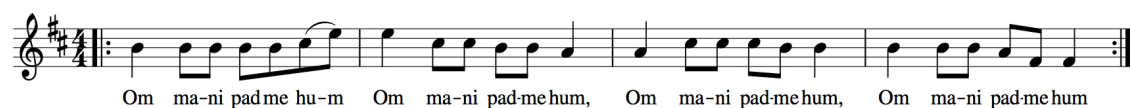
‘Until the Twentieth century, shamanism was practised on all inhabited continents by indigenous peoples, including such widely separated peoples as the Sámi (“Lapps”) of northernmost Europe, the aboriginal peoples of Australia, the Kung Bushmen of South Africa, and the indigenous peoples of North and South America’ (2013: 47).

I therefore acknowledge that even with the scandal over the ownership/authorship of ‘Lay-O-Lay-Ale-Loya/Normo Jovvna’ that its essence, through the repetition of its respective rolling alliterative syllables, originates from a shamanic tradition. It is these alliterative syllables and phonemes that have not only captured my attention, but have repeated in my mind over a decade, much like that of a shamanic power song or a Sanskrit mantra.

### **6.3 The ‘Om Mani Padme Hum’ Mantra**

‘Om Mani Padme Hum’ is the supreme Tibetan Buddhist mantra, often referred to as the ‘Great Mani Mantra’ (Ashley-Farrand 2006: 164, Ashley-Farrand 2003: 189 and D’Angelo 2005: 98). The early history of this mantra has already been examined extensively by Alexander Studholme in his Ph.D. thesis (1999), but my discussion of it here is based entirely on my own personal experiences of the mantra, leading to its significant role in *Golden Sunset, Blue Rain*.

My first experience of this mantra was at the Solway Music Festival in late August 2007. During my time at the festival, at around 20:15 each evening, I attended, alongside a handful of other festival-goers, the Buddhist Sunset Ceremony held outside on top of a small hill overlooking the Solway Firth. Each evening, a lady Buddhist monk, clad in orange and yellow robes would ask the attendees to turn West to face the Sun. We were asked to admire it and to be thankful for the Sun as it crept slowly down the skyline marking the end of the day, with the last of its golden rays of the day illuminating the calm sea in front of us before setting for the night in the distance below the Solway Firth. As we all stood facing west toward the sea and the setting Sun, the lady monk held in one upturned palm a small brass singing bowl and, in the other, a short wooden beater that she used to gently ‘ting’ the side of the bowl to announce the start of the ceremony. This bowl’s ‘ting’ was entirely wholesome and its gentle resonance rang clearly in my ears... and then she blissfully began to chant, ‘Om Mani Padme Hum’. At the time, these words she sang were completely new to me; they were from a language that felt timeless, yet at the same time very familiar. The simple melody she sang was structured around four repetitions of the mantra as follows and then repeated over and over:



**Figure 6.3.1** ‘Om Mani Padme Hum’ Mantra as taught to me by a Buddhist monk at Solway music festival in August 2007. Here the key has been matched to the aeolian minor<sup>12</sup> tonality of *Golden Sunset, Blue Rain*.

After she sang several repetitions, the few festival-goers who attended the sunset ceremony were all invited to sing along with her, repeating the mantra over and over until the Sun had set over the sea in front of us. As we chanted along I became aware, not only of the nature of the experience of being one in the present moment, but I also became aware of a direct spiritual experience in appreciation of the gift of the setting Sun and the surrounding landscape; a musical and spiritual experience shared in the presence of others.

Another important aspect of my first experience with the ‘Great Mani Mantra’ was learning the pronunciation of the Sanskrit words. Although this may seem an overly-obvious fact to state, it is not because I have discovered, since

learning this at the Solway Festival in 2007, that the lady monk pronounced one of the words ('Padme' ['Pad-May']) slightly differently to some of the recorded versions of the mantra. In some sources (Ashley-Farrand 1999b: Disc 6, Track 4, Ashley-Farrand 1999c: Track 25 and D'Angelo 2005: Track 16), the word 'Padme' is pronounced syllabically as 'Pad-May'. I therefore acknowledge that there are several ways to pronounce the 'Great Mani Mantra'. As I received and learned this mantra directly from a Buddhist monk, singing it with her guidance for several nights at the festival for the Sunset Ceremony, I have used the pronunciation of the mantra that I originally learned from her, that is to say 'Padme' syllabically pronounced as 'Tah-Bah'. It is this version that has resonated with me spiritually ever since, most likely because I remember the experience of being one in the present moment at the Sunset Ceremonies.

#### **6.4 Recording my vocals for *Golden Sunset, Blue Rain***

I recorded my vocals into Ableton Live software using a Røde NT-1A microphone plugged into an external Edirol sound card. Here, through a process of multitracking, I sang and layered my voice onto 11 audio tracks, resulting in a 5-minute power song. The mix of these combined 11 voices was exported as a single stereo interleaved file (available on *USB -> 2. Music-Making Excerpts -> 1. GSBR Vocal Mantra and Power Song.wav*) and then re-imported into a new Ableton session onto 6 separate audio tracks. By doing so, this enabled me to layer the vocal parts so that the number of voices heard at once could increase exponentially, from 11 up to 66. When these are sent through a combination of different delay effects, the voices sound in their hundreds, thus creating a dense, laminar sound world of vocal harmonies singing the 'Great Mani Mantra' and the 'Lay-O-Lay-Ale-Loya' chant – my personal gateway into the Worlds in NOR.

#### **6.5 High D Scottish tin whistles**

My decision to incorporate high D Scottish tin whistles into *Golden Sunset, Blue Rain* was related directly to my choice of vocal chanting, for I acquired this instrument at the same Solway music festival in 2007 in which I first experienced the 'Great Mani Mantra'. I believe that it is partly for this reason that I have formed a psychological connection between the sound of the high D Scottish tin whistle and that of singing the 'Great Mani Mantra'<sup>13</sup>. I recorded the multitracked tin whistles in the same method as with the recordings of my vocals.

## 6.6 The overall form and structure of *Golden Sunset, Blue Rain*

As a musical work, the form and structure of *Golden Sunset, Blue Rain* is analogous to that of different types of clouds in the sky. Clouds vary in form and shape, from the largest and towering cumulonimbus, bringing the thunderstorms and heavy rain, to the fluffy altocumulus, through to the more brushlike paint strokes of the cirrus. Their shapes are always in constant motion: transforming, expanding and contracting; they are amorphous, with variances of appearance of height in the sky, density and colour.

*Golden Sunset, Blue Rain* is reflective of these amorphous characteristics of clouds, for, as a work, it is not bound by strict form in the way that a fixed media or a notated composition appears on a lattice. Rather than being bound by time, *Golden Sunset, Blue Rain* can, theoretically, be performed to last any desired duration. The realisations submitted as part of this thesis offer the listener a variety of durational experiences of the work, as well as different acoustic sounds sources (from voices only through to amalgamations of field recordings, Scottish tin whistles, percussion, melodicas and voices), complemented through the use of different DSP effects (from delays and reverbs through to overdrive distortion, pitch tracking vocoders, resonators, harmonic comb filtering, pitch shifting and looping), all resulting in realisations that shape-shift from one to the next, whilst still existing as the same body of work and entity: *Golden Sunset, Blue Rain*.

Each realisation of the work shares core characteristics with every other realisation. The most notable of these rests in the workflow processes involved in the practical music-making. Here I sang, played and recorded all of the vocal and instrumental parts, as well as recording, mixing and editing my own field recordings into the Ableton Live setup. I also performed each of the realisations in Ableton Live in realtime, performing the digital signal processing (DSP) 'on the fly'. Once I had recorded each realisation, I digitally mastered each of them using industry standard Waves plugins. In these respects, I am the performer, the recording 'engineer', the composer, the arranger and the digital mastering engineer, all-in-one.

Other core characteristics beyond the logistical practicalities of creating each realisation of the work, include the B aeolian minor tonality which is predominant throughout the set of the six realisations. Here I ensured that each of my melodic and harmonic instrumental parts could be matched to the tonality of the mantra and the power song vocal recordings. I did not record multiple versions

of the vocals in different keys because, in-keeping with belief, the power and the spiritual energy of the mantra and the power song is greatly reinforced with repetition on the same melody pitches and key (Radha 2005: 78). Also, by sticking to the same key, as a shamanic journeyer simply hearing a few seconds of the mantra and power song focusses my attention into working with the spirits in NOR.

The role of Ableton Live is not to be understated in the creative process of the work, for I believe that the amorphous characteristics of *Golden Sunset, Blue Rain* have been achieved through my choice of DAW. Indeed, rather than working on a traditional timeline (lattice) view, such as those of Pro Tools or Logic Pro software, Ableton Live allows me to insert sounds into a view that is reminiscent of a mixing desk, from which the sound sources may be played, and layered with audio effects, in realtime. This means that rather than focussing on creating time-bound compositions, as a music-maker I am focussed purely on the moment of performing and mixing my sounds through the interface of the DAW itself. Naturally, my own process of using Ableton Live has developed since I started using the software in 2009 and this is evident through the recorded realisations of this work.

I performed each realisation of *Golden Sunset, Blue Rain* to myself in the comfort of my personal space, listening through headphones, so that the mix could be made in realtime. I therefore fulfil the roles as the creator, the performer, the sound engineer and as the sole audience member, all at the same time. In the context of this ongoing work, this multitasking of roles is important because I have aimed for each role to philosophically play an equal part in my music-making process, or as even as can be perceived possible.

In total I created six different realisations of *Golden Sunset, Blue Rain* as follows [chronological realisation number in square brackets] and (performance durations in minutes and seconds in brackets):

- |  |          |
|--|----------|
| [1] <i>Golden Sunset, Blue Rain: Performance 1</i> (see <b>Appendix A.1</b> )  | (10'50") |
| [2] <i>Golden Sunset, Blue Rain: Performance 2</i>                             | (22'52") |
| [3] <i>Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles</i>            | (47'49") |
| [4] <i>Golden Sunset, Blue Rain: Max for Live 1</i> (see <b>Appendix A.2</b> ) | (11'37") |
| [5] <i>Golden Sunset, Blue Rain: Max for Live 2</i> (see <b>Appendix A.3</b> ) | (42'20") |

[6] *Golden Sunset, Blue Rain: Field Recordings, Melodicas, Tin Whistles and Voices* (31'55")

I undertook one shamanic journey to each of these respectively and the shamanic journeys were undertaken chronologically in the order in which the realisations were created, as above. The remainder of this chapter critiques and analyses a cross-section of this work, analysing the three most significant realisations of *Golden Sunset, Blue Rain*, along with their respective shamanic journeys (numbered chronologically in brackets):

*Golden Sunset, Blue Rain: Performance 2* (2)

*Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles* (3)

*Golden Sunset, Blue Rain: Field Recordings, Melodicas, Tin Whistles and Voices* (6)

The realisation for *Performance 2* (2) has an accompanying music analysis video, made using EAnalysis software, which will be discussed in this chapter.

*Golden Sunset, Blue Rain: Performance 1* (1), *Max for Live 1* (4) and *Max for Live 2* (5) are included as appendices to the thesis, alongside the recordings of my simultaneous narrations to these three shamanic journeys, the verbatim transcriptions of each simultaneous narration, the Wordles to each of these three journeys, and their respective oil pastel maps. The music analysis video of *Max for Live 1* is included in **Appendix B**. The Shamanic Journey video maps to *Performance 1* and *Max for Live 1* are included in **Appendix G**.

### **6.7 *Golden Sunset, Blue Rain: Performance 2***

The second realisation of the work, *Performance 2* shares the same sound source as the realisation of *Performance 1* – my multitracked voice singing my mantra and my power song, manipulated digitally through Ableton Live effects. These two realisations were the first 'live' pieces I made only using the sounds of my multitracked voice and live DSP through Ableton Live software. The Ableton Live Return Tracks were set-up the same for both realisations, using exactly the same Audio Effects and DSP techniques. *Performance 1* and *Performance 2* are the first occasions in which the sound of my singing voice dominates the sound world that I have created and it has therefore marked a distinctive direction in my music-

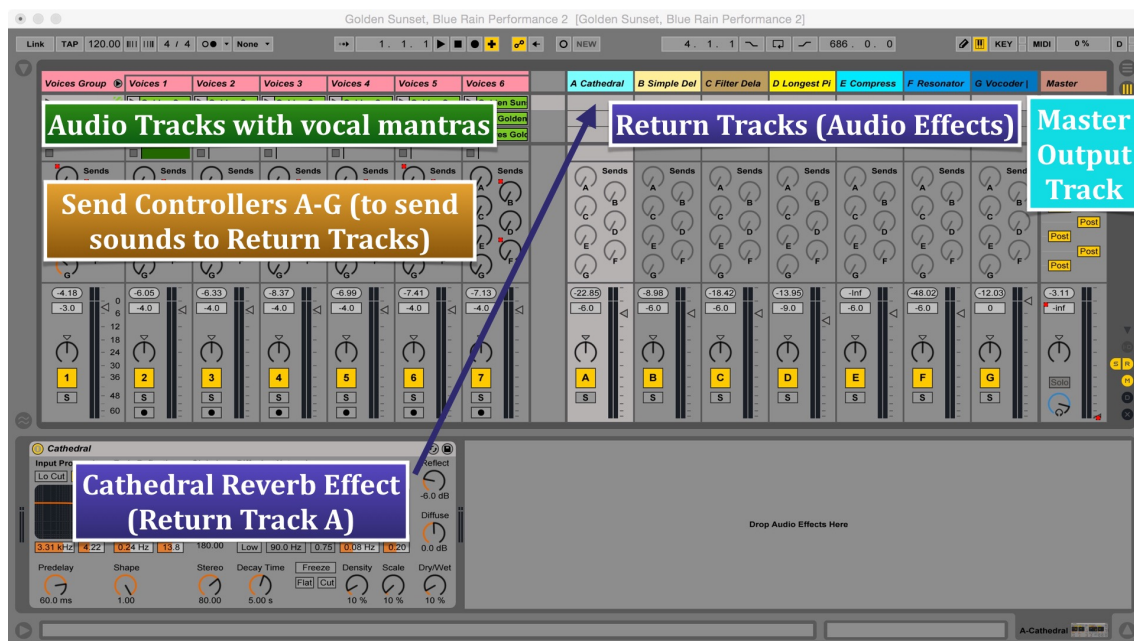
making practice. However, of these first realisations of the work, for me musically, *Performance 2* resonates as the more interesting of the two (available on **USB -> 1. Practice-Based Outputs -> Music-Making Realisations -> 1. GSBR Performance 2.wav**).

In *Performance 2*, I focussed on the layering and movement of my multitracked vocal chants through bandpass auto filters and delay effects, so that the sound of my voices pass freely through distinctive filter bandwidths. This movement of sound between the different bandwidths for me represents the sonic equivalent of passing through the threshold of OR into NOR; from an OSC into a SSC. In other words, by manipulating a personal sound source, such as the recordings of my voices, to pass through different bandpass filters is analogous to crossing between worlds in a liminal space and time, a place 'betwixt and between' (Cowan 1996: 91-94).

The other effects I used for shaping and crafting the sound of this realisation of the work were: two resonators, to enhance the fundamental resonant tones; a pitch tracking vocoder, in which a monophonic oscillator tracks the pitch of the modulator source (my vocals), thus producing clearly audible electrical tones; 'Cathedral' Reverb, to simulate the reverberation of a cathedral with a long 'Decay Time' (5 seconds), but with both low 'Density' and 'Scale' settings to produce a thinner sounding echo. Compressors, 8-band equalisers, a limiter and a spectrum analyser were used to control the overall sound levels so that the mix encompassed the full frequency spectrum, but without distorting or compromising the quality of the live piece.

**Figure 6.7.1** below shows an annotated screenshot of my Ableton Live session setup for *Performance 2*. It is from this screen view that I performed and recorded this realisation of the work live in realtime, triggering the multitracked recording of my voices in the Audio Tracks (seen in the top left of the Figure under the **green** text box). As I performed the work, I routed the audio signal from these Audio Tracks to pass through the effects prepared in the Return Tracks via the Send controller knobs (labelled A to G). During the performance of this realisation, I manipulated the effects within the Return Tracks, capturing the realtime changes to the effect settings, noticeably in Return Track D with the Ping Pong Delay to create filter sweep effects.



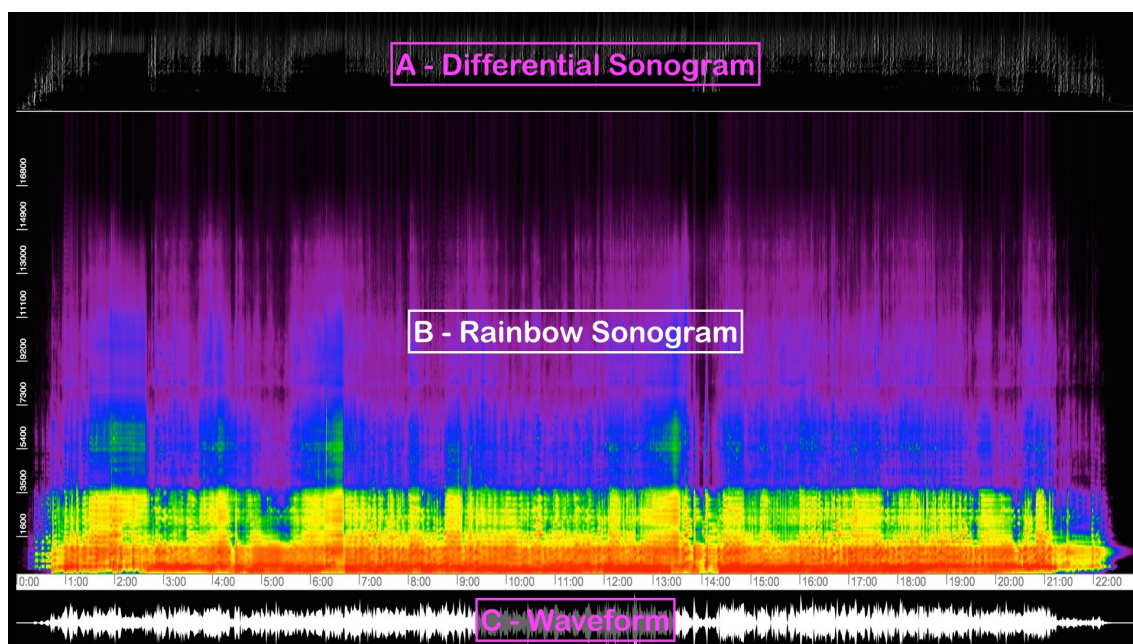


**Figure 6.7.1** Ableton Live session setup for *Golden Sunset, Blue Rain: Performance 2*. Note that there are only seven audio tracks (on the left of the image) and the seven Return Tracks (used for the DSP effects) are seen on the right of the image. At the bottom of the screen, the settings of the Cathedral Reverb (loaded into Return Track A) can be seen with the 5-second decay time and with the low Scale and Density set to 10% each.

## 6.8 Golden Sunset, Blue Rain: Performance 2: Music Analysis Video

Made using EAnalysis software, the music analysis video of *Performance 2* (available on **USB -> 1. Practice-Based Outputs -> Video Documentation -> 1. Music Analysis GSR Performance 2.mp4**) displays three graphical views that scroll along in realtime as the music plays. **Figure 6.8.1** below shows a screenshot of the graphical video display with the three views in *Performance 2*. At the top of the video, the first view (labelled A in the Figure) displays a differential sonogram, with the sound frequencies displayed as white dots against a black background. Here, the denser the white dots appear in the view, the more prominent the sound frequencies can be heard. In the middle of the screen, the main view (labelled B) displays a rainbow sonogram. Here the colours of the rainbow (red, orange, yellow, green, blue, purple) represent the different frequency responses, with the lowest frequency ranges shown in red, working up to the highest frequency ranges, displayed in purple. The frequency ruler is shown on the left of this view on the y-axis (the scale is set to linear). The view at the bottom of the video (labelled C) displays the shape of the audio waveform. The same EAnalysis views were also


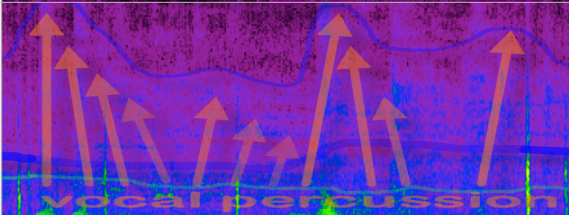
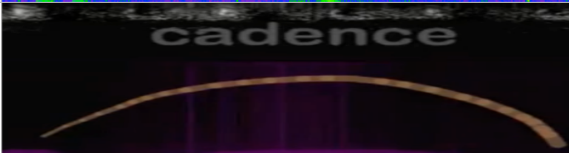
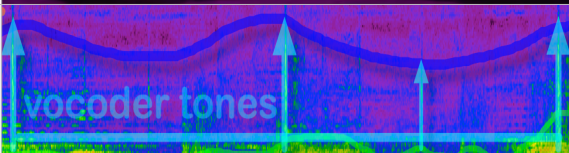
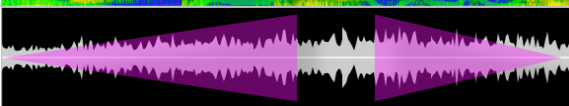
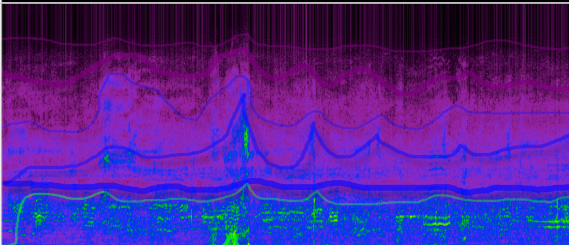


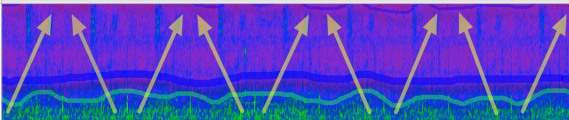

used in the music analysis video for *Golden Sunset, Blue Rain: Max for Live 1* (see **Appendix B**).



**Figure 6.8.1** The three graphical views used in the musical analysis videos of *Golden Sunset, Blue Rain: Performance 2* and *Max for Live 1*.

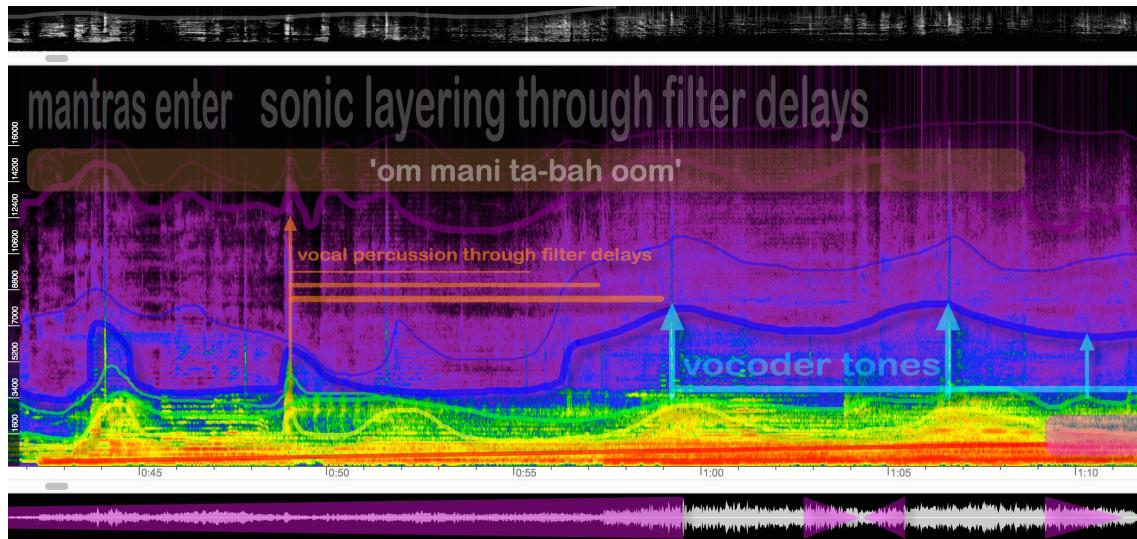
In making the music analysis videos for *Performance 2* and *Max for Live 1* using EAnalysis software, I developed a consistent annotation system to highlight the most frequently occurring musical features of these realisations. The three graphical views – the differential sonogram, the rainbow sonogram and the waveform – serve as palimpsests to the opaque text and graphical annotations that I have added. **Table 6.8.2** overleaf provides a key to the text and graphical representation of the most regularly occurring musical features that I highlighted in my video analysis of *Golden Sunset, Blue Rain: Performance 2*. (The last entry in the table ‘swirling’ is the word that I have given to describe the sound of a delayed filter band sweep, heard in the upper frequency ranges of the mix.)

**Table 6.8.2** Key to the text and graphical representation of the most regularly occurring *musical* events within the video analysis of *Golden Sunset, Blue Rain: Performance 2*.

Musical feature: formatting used	Appears in video as...
<b>Words to mantra/power song:</b> formatted in white text against a <b>brown</b> opaque background.	
<b>Vocal percussion:</b> formatted in <b>orange</b> text with <b>orange</b> arrows to indicate the direction of sound within the stereo field (left, right, or centre). The length and opacity of the arrows is dependent upon the perceptible volume of the vocal percussion.	
<b>Vocal cadence/arch:</b> formatted in white text with a <b>brown</b> opaque arch	
<b>Vocoder tones:</b> formatted in <b>cyan</b> text, <b>cyan</b> arrows and <b>cyan</b> horizontal lines.	
<b>Changes in textural density:</b> formatted in <b>magenta</b> opaque hairpins.	
<b>Changes in the morphology of the different frequency ranges:</b> formatted with coloured lines that trace the prominent line within each frequency response in the rainbow sonogram. The thinner lines trace the secondary line in the frequency range.	
<b>Filter sweeps:</b> formatted with white opaque descending/ascending arrows. The word 'sweep' is formatted in white opaque text.	
<b>Emphasis of particular frequencies in the mix:</b> formatted on the waveform view with the word 'emphasis' written in opaque white text, with the colour of corresponding frequency range used in the background fill. In this example, the emphasis is in the bass frequencies (red).	
<b>Auto-panning:</b> formatted with yellow arrows pointing towards the perceptible direction of the sound sources.	
<b>Swirling:</b> formatted with white opaque swirls and white opaque text. The more perceptibly prominent the sound of the swirl in the mix, the larger the graphic appears on screen.	



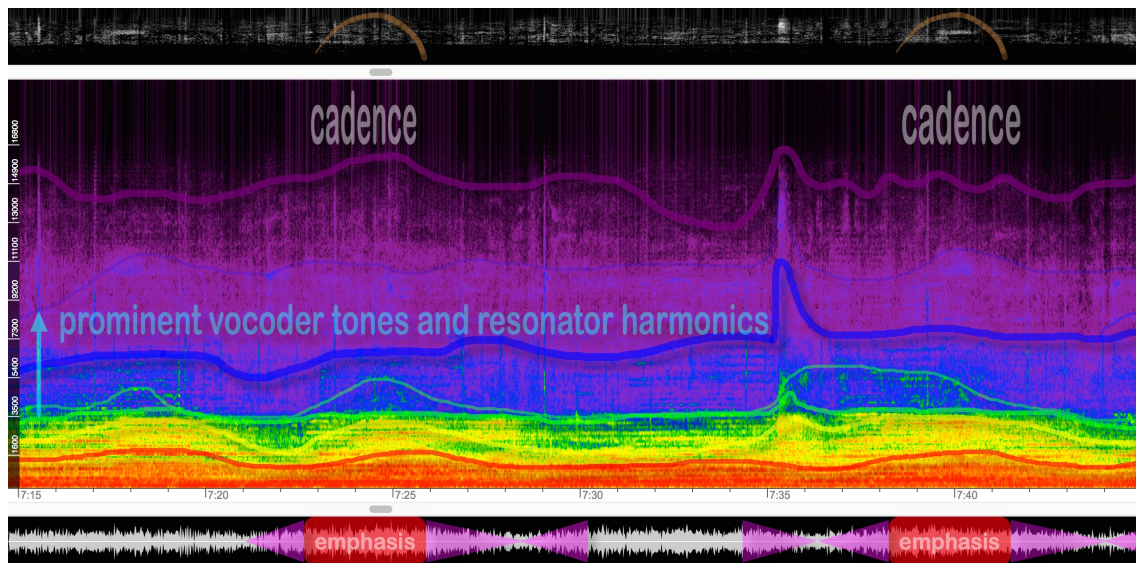
**Figure 6.8.3** below shows an example of my annotation system in context to *Golden Sunset, Blue Rain: Performance 2*. In particular, it shows the formatting of the words to my mantra in white text with a **brown** background, as well as the formatting of the vocal percussion in **orange**, with the filter delays displayed as three horizontal **orange** lines, each of different lengths and thickness, and the vocoder tones in **cyan**. The textural density and volume changes are indicated by the **magenta** hairpins in the waveform at the bottom of the Figure.



**Figure 6.8.3** *Golden Sunset, Blue Rain: Performance 2*: music analysis excerpt from 00'42" to 01'12". (This excerpt is available on **USB -> 2. Chapter 6 Music-Making Excerpts -> 2. GSBR Performance 2 Excerpt Figure 6.8.3.wav.**)

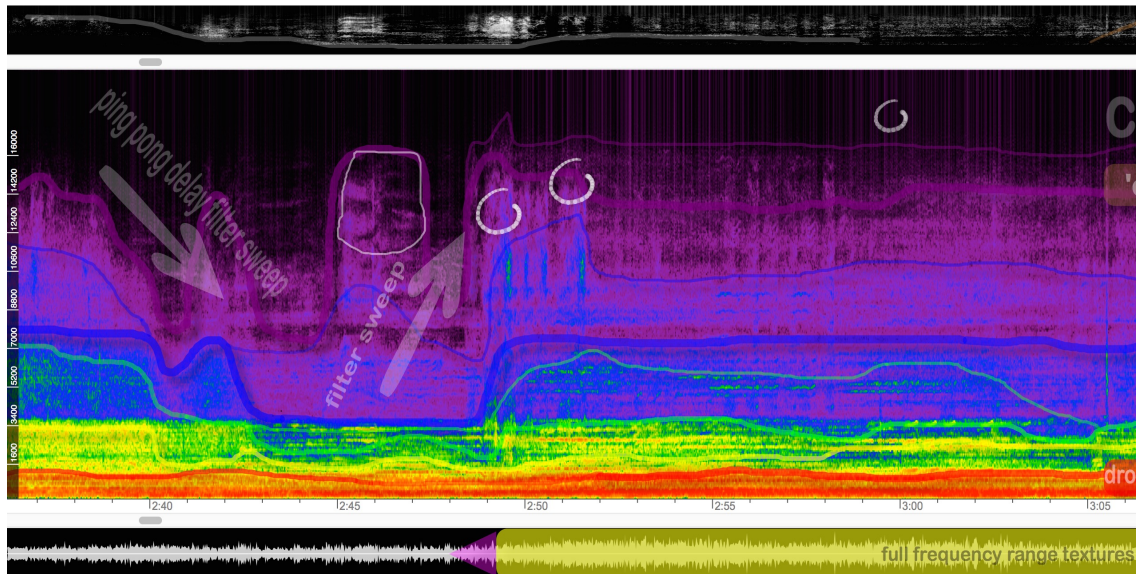
In order to highlight the changes in the morphology of the frequency responses, I traced the upper lines of each colour range within the rainbow sonogram. Here, it is possible to choose and follow a specific colour line from the beginning of the realisation to the end, thus taking the viewer on a journey through the morphology of the rainbow sonogram. The thickness of any specific coloured line also depends on the prominence of the specific frequency ranges at any given moment within the sonogram – the more prominent the frequency range within the audio mix, the thicker the line will appear visually. **Figure 6.8.4** below shows the tracing of the different frequency ranges in the rainbow sonogram in context with the differential sonogram view and the waveform view. It should be noted that there are often multiple lines for the same frequency ranges (e.g. **green** and **blue**), with the thicker

lines representing the prominent frequency line and the thinner lines representing the secondary (upper) frequency line.



**Figure 6.8.4** *Golden Sunset, Blue Rain: Performance 2*: music analysis excerpt from 07'15'' to 07'45'' showing the tracing of the rainbow sonogram with the use of coloured lines marking the morphology of the frequency responses. The vocal arch motif can be seen twice in the differential sonogram at the top of the Figure, alongside an indication of the emphasis of particular frequency ranges in the waveform at the bottom of the Figure. (This excerpt is available on **USB -> 2. Chapter 6 Music-Making Excerpts -> 3. GSBR Performance 2 Excerpt Figure 6.8.4.wav.**)

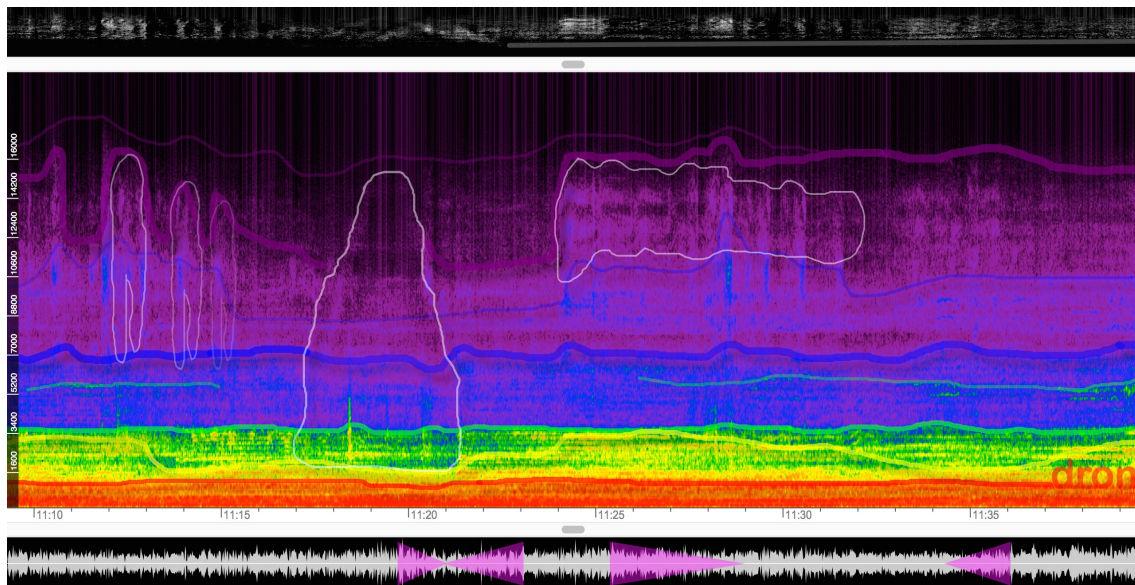
Additionally, as well as providing an analysis of the music-making processes in the EAnalysis video, the sonogram also serves as a link into the extra-musical, the 'Spiritual Musicking' of the work. For example, **Figure 6.8.5** below shows a moustached face (circled in white) in the upper purple frequency range in from 02'45'' to 02'48''. This face appears at numerous points throughout *Performance 2*, but this is the first occasion in which it appears in this realisation. This face also appears in other realisations, along with other spirit shapes and they always show prominently in the upper frequency ranges in purple, hence the reason why my sonogram videos and still images have been rendered using a linear instead of a logarithmic scale.



**Figure 6.8.5** *Golden Sunset, Blue Rain: Performance 2*: music analysis excerpt from 02'36" to 03'06" showing an element of 'Spiritual Musicking' in the sonogram (circled in white at 02'45" to 02'48"). This Figure also shows the visual representation of a filter sweep, followed by a representation of the swirling sounds heard at 02'49" to 02'52" and 03'00". (This excerpt is available on **USB -> 2. Chapter 6 Music-Making Excerpts -> 4. GSBR Performance 2 Excerpt Figure 6.8.5.wav.**)

**Figure 6.8.6** overleaf shows further examples of the 'Spiritual Musicking' appearing in the musical analysis of *Performance 2*.





**Figure 6.8.6** *Golden Sunset, Blue Rain: Performance 2*: music analysis excerpt from 11'09" to 11'39" showing more elements of 'Spiritual Musicking'. Here a horse-like figure can be seen between 11'12" and 11'15", a cloaked figure between 11'16" and 11'21", and distortions of the moustached face that appeared in **Figure 6.8.5**. (This excerpt is available on *USB -> 2. Chapter 6 Music-Making Excerpts -> 5. GSRB Performance 2 Excerpt Figure 6.8.6.wav.*)

This EAnalysis video therefore provides the experiencer with more than just the musical features of the work – it highlights my spiritual readings within the rainbow sonogram, forming a link between this musical analysis video of *Performance 2* of the work and the video documenting the shamanic journey to this realisation.

## 6.9 Shamanic Journey 2: *Golden Sunset, Blue Rain: Performance 2*

My shamanic journey to *Performance 2* of the work took me to the Lower World. In this journey, I entered NOR very quickly, walking along the bank of my *Axis Mundi* (the River Bollin), before leaping into the river and spiralling round and round, heading downwards into the depths of the Earth. This journey was particularly significant for me because, alongside visiting a regular site – Weeping Willow at the bank of the Pool of Tears – I also met power animal Terrapin and spirit teacher Elder, who both return in my future journeys to the Lower World. Terrapin lives in the deepest lake in the Lower World and he takes me to Elder, who lives in an underground cave below this lake. In this journey specifically, Elder teaches me to





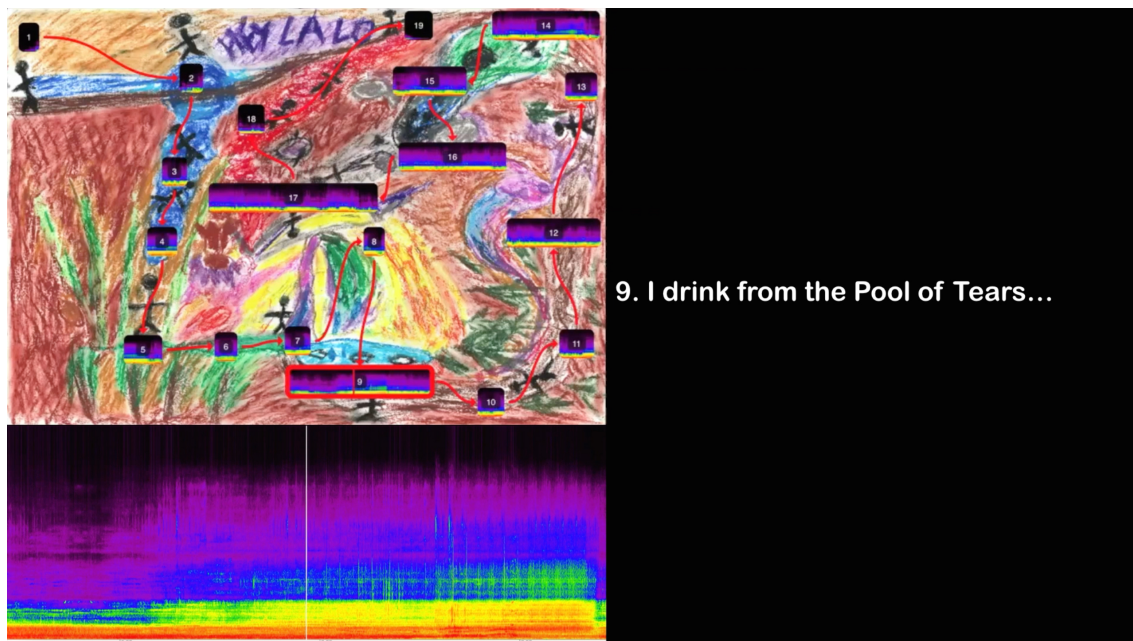
other words, in ordinary reality, I would not be able to shape-shift my body in such an extreme way to fit through the passageway in the rocks, and a fire would not be able to light without a flow of oxygen and an airway for the smoke to escape to. However, it is important to note that I never question these paradoxes during a shamanic journey, I just accept and 'go with' the experiences I am receiving. This acceptance of the experience relates directly to Boyce-Tillman's domain of 'Value' (2016), where, developing upon Gooch's subjugated System B, the 'value' is placed upon my being, personal feeling, emotion, magic, belief and non-causal knowledge.



**Figure 6.9.2** Oil pastel map of Shamanic Journey 2 (*Performance 2*).

The oil pastel sketch in **Figure 6.9.2** above was also mapped to a continuous scrolling sonogram video of my realisation to *Performance 2* (available on **USB -> 1. Practice-Based Outputs -> Video Documentation -> 2. Shamanic Journey 2 GSRB Performance 2.mp4**). This provides another format in which to interpret and represent my experiences from this shamanic journey in NOR, and to complement the other forms of analysis of this realisation of the work. **Figure 6.9.3** below shows a screenshot from my video map of my shamanic journey to *Performance 2*. Here, three views are employed in order to combine the music with a textual *précis*

of the events heard in the simultaneous narration, and with the oil pastel map. The linear scaled rainbow sonogram at the bottom left of the Figure scrolls continuously throughout the video. This sonogram has also been mapped onto the oil pastel sketch of the journey as seen at the top left of the Figure. Here, the music has been broken down into the events I experienced during the shamanic journey. These are numbered 1 to 19 in this Figure, with a white dotted line and arrow serving as a flow from one event to the next. The width of the different 19 sections in this map is proportionate to the duration of each section (section 17 is the longest in this instance). Each section scrolls continuously from left to right before moving onto the next section of the shamanic journey. In the right hand side of the video, each of the numbered events is summarised with several words of text, which fade in and out proportionate to the duration of each section.



**Figure 6.9.3** Screenshot of section 9 from Shamanic Journey 2 (*Performance 2*) Video Map.

### **6.10 Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles**

Whilst the musical focus of both *Performance 1* and *Performance 2* of *Golden Sunset, Blue Rain* is based solely around the dense layering of my multitracked vocals through Ableton Live's DSP effects, the focus of this realisation of the work is on the ringing tone of a multitracked singing bowl combined with the warm and airy melodic tones produced from a multitracked, pitch shifted high D Scottish tin

whistle (available on **USB -> 1. Practice-Based Outputs -> Music-Making Realisations -> 2. GSR Singing Bowls and Tin Whistles.wav**). Rather than quickly building dense layers of sound, *Singing Bowls and Tin Whistles* presents more tonal stasis for the listener, with the build-up of textures and introduction of parts unfolding more gradually than in the previous realisations. The high sustained ringing tones of the multitracked singing bowls mixed with the warm sound of the Scottish tin whistles presents the listener with a lighter overall soundscape – to continue with the cloud analogy, it is more of a cirrus cloud than that of a cumulonimbus.

Through the process of multitracking, I layered the tin whistle parts with permutations that had been pitch shifted down by two and four octaves (-24 semitones and -48 semitones) respectively. The original sounding pitch of the tin whistles is not heard at all in this realisation. As such, when these whistles were pitch shifted down by two octaves, they produced a sound more akin to Native American wooden flutes, whilst the low and long sounding drones produced from pitch shifting the tin whistles down by four octaves created sounds almost reminiscent of deep, earthy organ notes, both permutations of which complement the hypnotic ringing tone of the singing bowl.

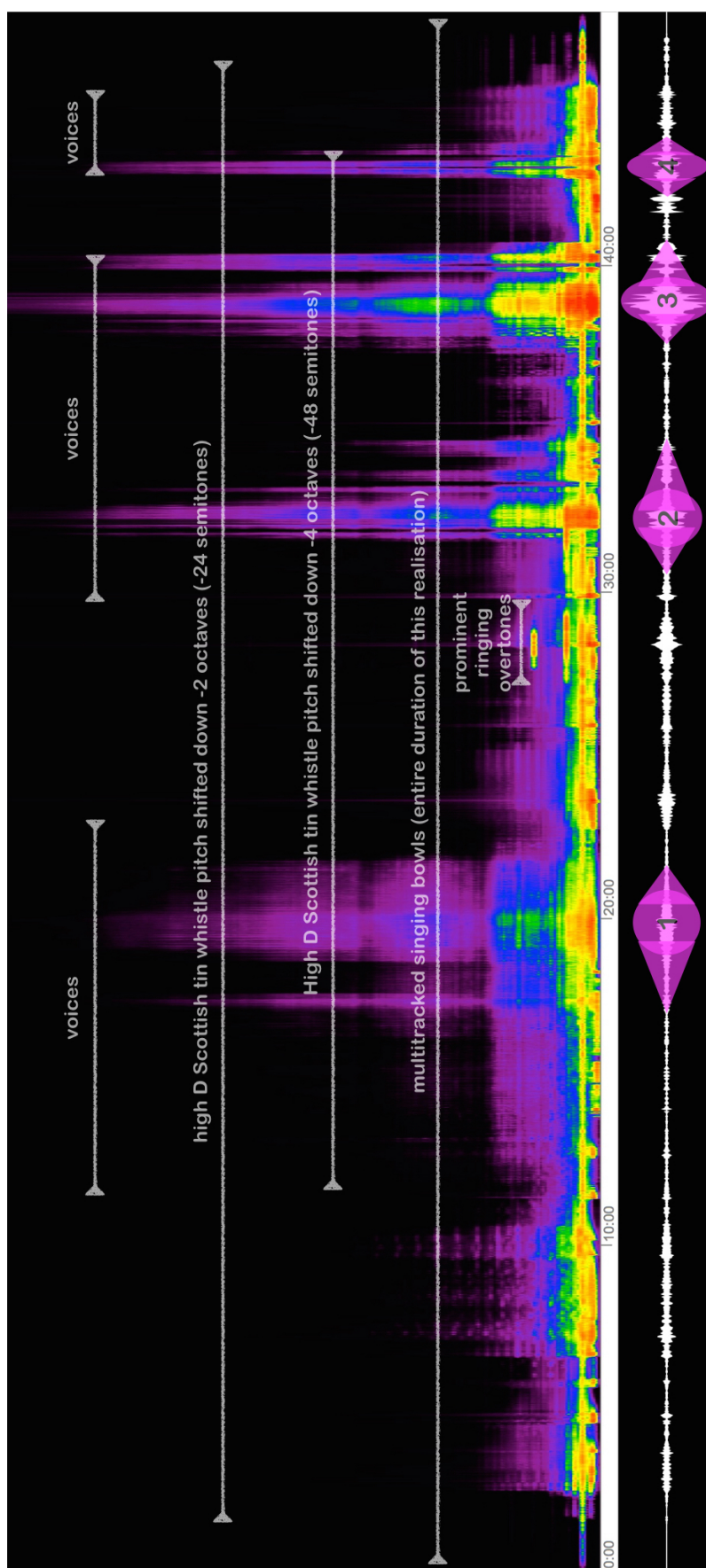
While the vocal mantra and power song still feature in this realisation, the role of my voices serve as a musical echo and palimpsest to use of the combined pure tones of the singing bowls with the pitch shifted tin whistles. In essence, to me this realisation offers a slower, warmer-sounding sunset, more Zen-like in its unfolding form. As such, it feels appropriate that *Singing Bowls and Tin Whistles* is the longest realisation of *Golden Sunset, Blue Rain* thus far. Owing to the extensive duration (47+ minutes), I did not create a video of the musical analysis of this realisation of the work; instead, I focussed on designing a different method of presenting the video of the map of the shamanic journey. However, I do provide an overview here of the macro analysis of the work using screenshots of the pertinent features of the realisation.

It should also be noted that the digital mastering of this realisation of the work took several failed attempts in order to achieve the aesthetic balance I was aiming for between musicality and loudness. This is because the overtones of the multitracked singing bowl were far too piercing at certain moments within the track. As such, although my first attempts at digitally mastering this realisation were done in the University music studio, the final master included in this

submission was done using the Waves plugins on my laptop within Ableton Live. This mastering process will be explained later in **Section 6.14**.

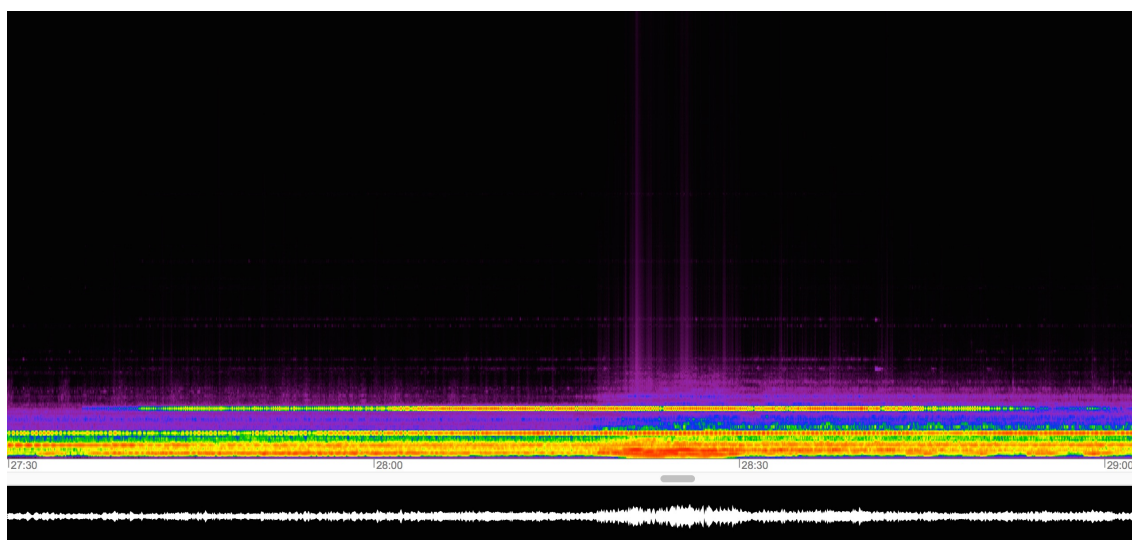
**Figure 6.10.1** below shows the annotated macro structure of the sonic morphology of *Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles*. As can be seen from the Figure, this realisation of the work plays at a much softer overall dynamic level than those of *Performance 1* and *Performance 2* (for an example of the contrast, see **Figure 6.8.1** above). The main build-ups in texture are highlighted with the magenta circles along with their respective crescendi/diminuendi. Number 3 in the magenta circle shows the climax of the textural dynamic density of this realisation between 38'22" and 39'08". The Figure also shows the prominent ringing overtones of the singing bowl from 27'35 to 29'00".





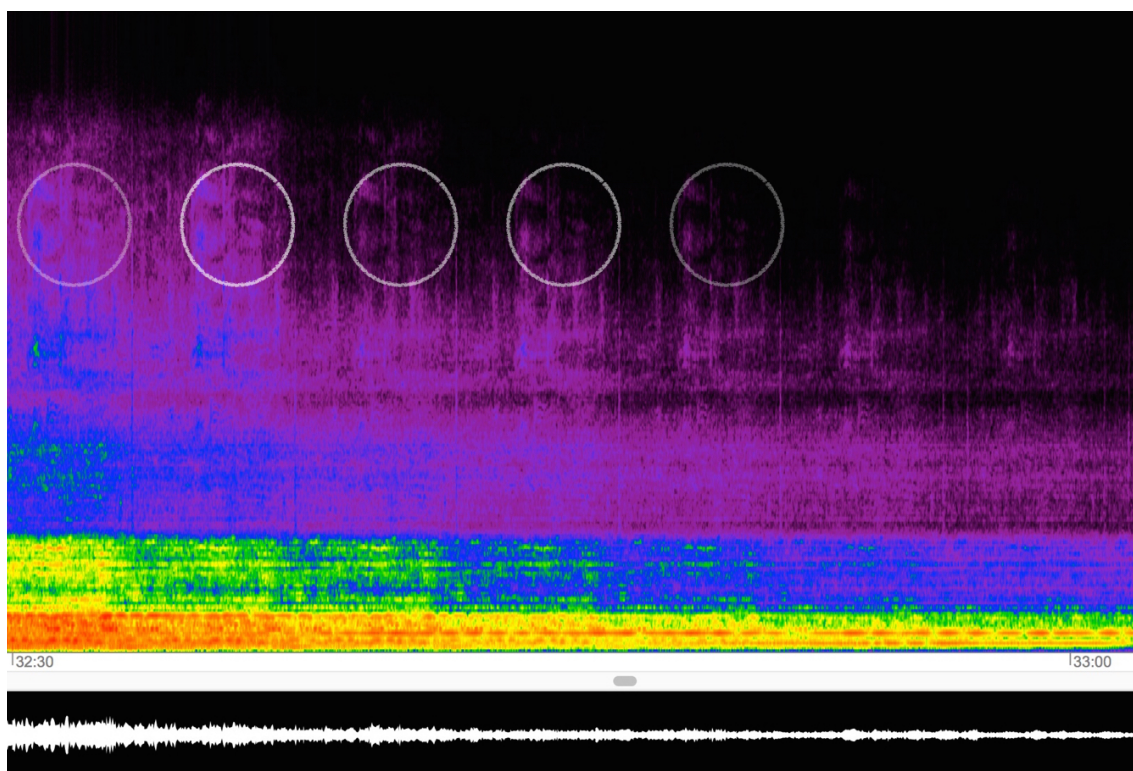
**Figure 6.10.1** *Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles* annotated macro sonic morphology. The rainbow sonogram in the top of the Figure shows the frequency response with the highest frequencies in purple and the lowest frequencies in red. It should be noted though, that the names of the instruments do not appear in this Figure in relation to their frequency responses, rather they simply show their prominence within the overall macro structure of this realisation of the work. The waveform below the sonogram marks the four main textural and dynamic build-ups marked numerically in magenta circles, along with their respective crescendi/diminuendi.

**Figure 6.10.2** below shows a magnified screenshot of the ringing overtones of the singing bowls heard prominently in this realisation of the work between 27'35" and 29'00", as seen in the macro sonic morphology in **Figure 6.10.1**. Interestingly, as the prominent overtones becomes louder in the mix, the horizontal line highlighting this changes colour from blue to green to red and then back to green and blue as it becomes fainter again. The upper overtones are just visible in the faint horizontal purple lines above the prominent line.



**Figure 6.10.2** *Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles*: magnified screenshot showing the prominent ringing overtones produced on the multitracked singing bowls from 27'35" to 29'00". The waveform below the rainbow sonogram also shows the dynamic changes, with the peak in this section from 28'20" to 28'30". (This excerpt is available on **USB -> 2. Chapter 6 Music-Making Excerpts -> 6. GSBR Singing Bowls and Tin Whistles Excerpt Figure 6.10.2.wav.**)

As with the sonogram for *Performance 2*, the sonogram for this realisation also reveals an element of 'Spiritual Musicking' of the work. In **Figure 6.10.3** overleaf, the recurring moustached face appearing in the top of the purple frequencies (circled in white) from 32'30" to 32'50", matching the same face appearing in *Performance 2* of the work (as seen in **Figure 6.8.5** and **Figure 6.8.6**). As the faces in **Figure 6.10.3** below fade, so too does the sonic density and volume of the music.



**Figure 6.10.3** *Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles*: music analysis excerpt from 32'30" to 33'00" showing 'Spiritual Musicking' in the sonogram. The waveform below the sonogram shows a gradual reduction in volume. (This excerpt is available on **USB -> 2. Chapter 6 Music-Making Excerpts - > 7. GSBR Singing Bowls and Tin Whistles Excerpt Figure 6.10.3.wav.**)

### **6.11 Shamanic Journey 3: *Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles***

The overall use of the higher sonic frequencies in this realisation of the work, coupled with more gradual development of the textural layering in the mix facilitated a shamanic journey to the Upper World. Although I had journeyed to the Upper World before, this is the first realisation of *Golden Sunset, Blue Rain* in which I had planned for the music to take me to a specific World in NOR.

The Wordle showing the quantitative use of words spoken during my simultaneous narration to Shamanic Journey 3 (*Singing Bowls and Tin Whistles*) is seen overleaf in **Figure 6.11.1**. Interestingly, here, there are more words spoken more frequently than in Shamanic Journey 2. The word I most often refer to is 'see', indicating the sensory perception of visualising the different stages of the shamanic journey. The other words that were most frequently spoken in Shamanic Journey 3 were '*Aham Prema*' (the 'I Am Divine Love' mantra), '*Namadeva*' (my





2018, King 2018 and Scott-Kemmis 2013). Incidentally, I have observed that the covers of certain books on spirituality, ritual, shamanism, and music and spirituality are often printed with predominant shades of purples and violets (Boyce-Tillman 2016, Cobussen 2008, Cowan 1996, Farmer 2009, Ryan 2012, Sheldrake 2012 and Stephenson 2015).

This oil pastel sketch was created after recording my simultaneous narration, listening back to my words and drawing the journey in realtime, only pausing the playback of the recording when necessary to finish each section of the map. Owing to the length of the shamanic journey, I drew this sketch on two A3 sheets of plain white paper, which were both subsequently scanned and digitally 'glued' together in Apple's Keynote software, before being rendered as a single JPEG image file.



Figure 6.11.2 Oil pastel map of Shamanic Journey 3 (*Singing Bowls and Tin Whistles*).

The shamanic journey itself both begins and ends at my usual *Axis Mundi*, by the bank of the River Bollin in Ashley, Cheshire. The symmetry in the beginning and ending of this journey are interesting because I found myself focussing on the resonant, pulsing sound of the singing bowl's overtones, which I mention in the simultaneous narration (as heard in **Appendix C.3** and as seen in verbatim transcription in **Appendix D.3**). In this simultaneous narration, I also make references at various points in this shamanic journey to the tin whistle melodies signalling the sound of my mantra. I mention that the whistles not only call me to NOR, but they also protect my *Axis Mundi*. This is particularly important to me spiritually, because it highlights that my music is forming a protective gateway to the Spirit Worlds; in other words, upon hearing any realisation of *Golden Sunset*, *Blue Rain*, I associate it with my active shamanic journeying work, rather than either listening to the realisations analytically as purely pieces of music, or passively for pleasure.

In this journey I travel to the Upper World on Cloud, which forms a moving staircase – taking me above and beyond Earth's atmosphere and the planets, up above OR to the enormous doors of the Upper World. I am met there by a human spirit, who later reveals himself to be Namadeva, my spirit guide in the Upper World. Namadeva takes me to Golden Tree (sometimes referred to as the Magic Tree) and he explains that Golden Tree can hear my mantra. At this point in the journey, I can hear my voices singing the mantra and Namadeva explains that I sing it very often for the Spirit Worlds and that the mantra is my gateway.

Namadeva eventually reveals his identity to me when his face changes and we chant the '*Aham Prema*' ('I am Divine Love') mantra, followed by my mantra to *Golden Sunset*, *Blue Rain*. By chanting my mantra during the shamanic journey itself, this strengthens the spiritual bond between my music in OR and the Spirit Worlds and vice versa – this creates meaning for me that, as Langer describes it in *Philosophy in a New Key*, is "unspeakable" (1967: 101).

Namadeva takes me to a lake inside the Crystal Castle – a place that I have journeyed to before to sing the Kalachakra Mantra for influencing time. As I listen to the mantras emanating from the Crystal Lake, Namadeva explains that this location is connected to the lake in the cave in the Lower World where I met Elder (see Shamanic Journey 2), and that I can journey between the two Worlds by jumping in and asking to be taken to my destination. This forms a stronger connection between my journey to my Elder in *Performance 2* and it further

strengthens the spiritual connection between *Golden Sunset, Blue Rain* and the spirit worlds in NOR.

As we sit by the Lake in the Crystal Castle, I make a reference to hearing my whistles and all the mantras in the Universe, and Namadeva informs me that the water in the Lake is very powerful and that it is spiritually protected.

Later, whilst travelling on Cloud, Namadeva takes me further around the Upper World, introducing me to the Cliff of Meaning – the Spirit of the Stone People. Namadeva mentions that even the Cliff is always listening to my mantra.

As we journey back to Golden Tree, I notice that the seasons have changed and Namadeva informs me that my chanting of the Kalachakra Mantra has influenced time, but that I have not aged. He reminds me that as I am always singing my mantras in OR, the power of them is always working.

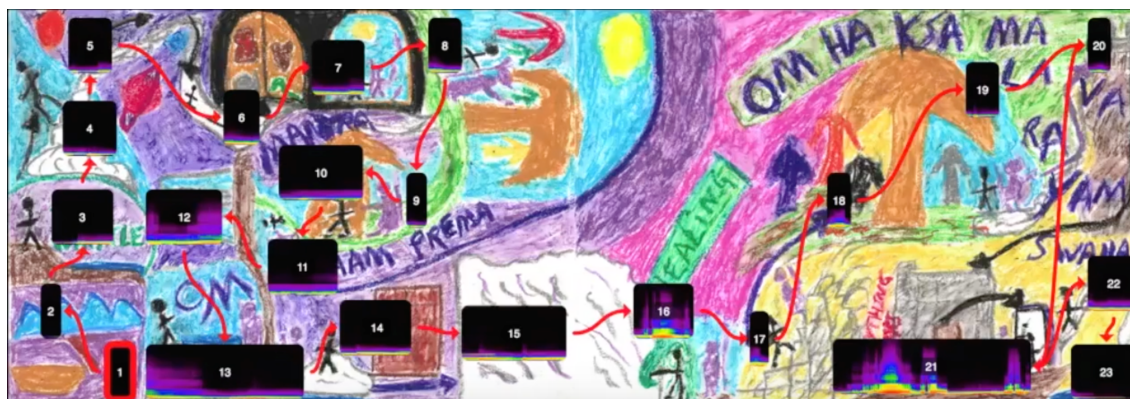
Throughout this shamanic journey there are many references to my mantras, my whistles and my singing bowl – these references reaffirm the overarching importance of the ‘Spiritual Musicking’ aspect of my music-making. Indeed, they are fundamental components of entering the world of Spirit in NOR.

I believe that the level of detail contained in this simultaneous narration, as I change between states of consciousness, and the significant amount of conversation I have with Namadeva during this shamanic journey, is largely down to the gradual laminar changes in sonic textures throughout this realisation. Here my music feels as though it both keeps me in the SSC, whilst also leaving the space for the spirits to respond through my music from the Upper World in NOR.

The video to this shamanic journey (available on **USB -> 1. Practice-Based Outputs -> Video Documentation -> 3. Shamanic Journey 3 GSBR Singing Bowls and Tin Whistles.mp4**) expands upon the techniques I used in creating the shamanic journey video to *Performance 2*. Owing to the number of different events in this journey, the length of the musical realisations itself and the large landscape size of the two combined A3 oil pastel sheets combined, I found that making the video in the same way as *Performance 2* proved less successful. This is because when the sonogram was superimposed onto the oil pastel map it covered up too much of the imagery seen in the oil pastel sketches, as seen below in **Figure 6.11.3**. In this Figure, the beginning of the work starts in the bottom left of the oil pastel map, in section 1 and, following the red arrow lines, progresses through 23 sections in total. Sections 7, 12, 13, 20, 21, 22 and 23 of the sonogram completely

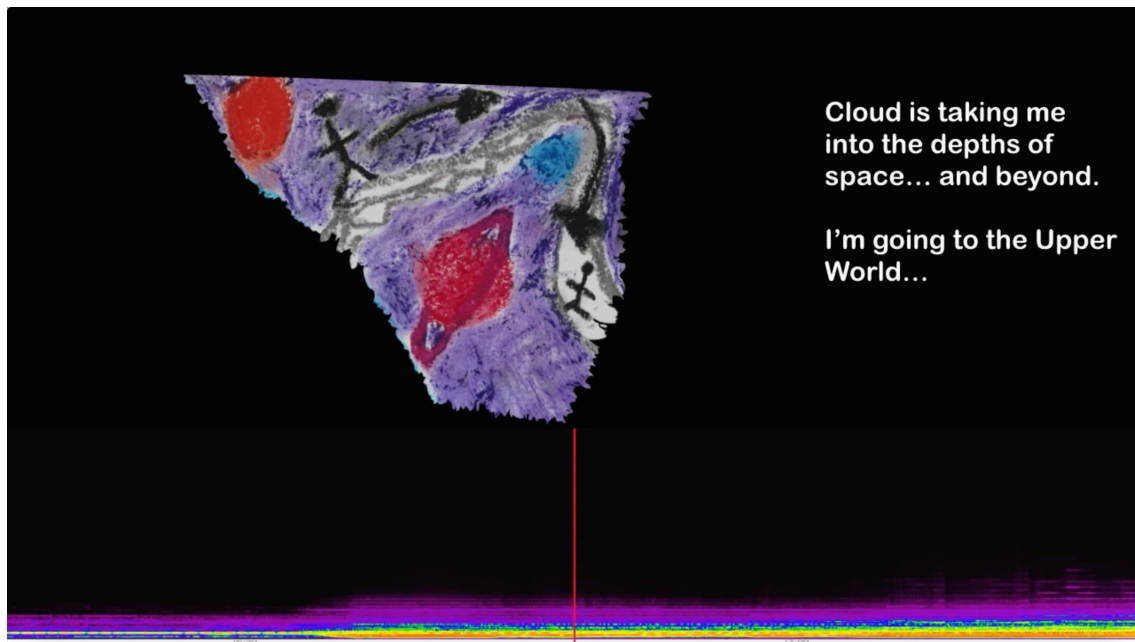


cover up the narrative expressed in the pastel map and so another method had to be employed.



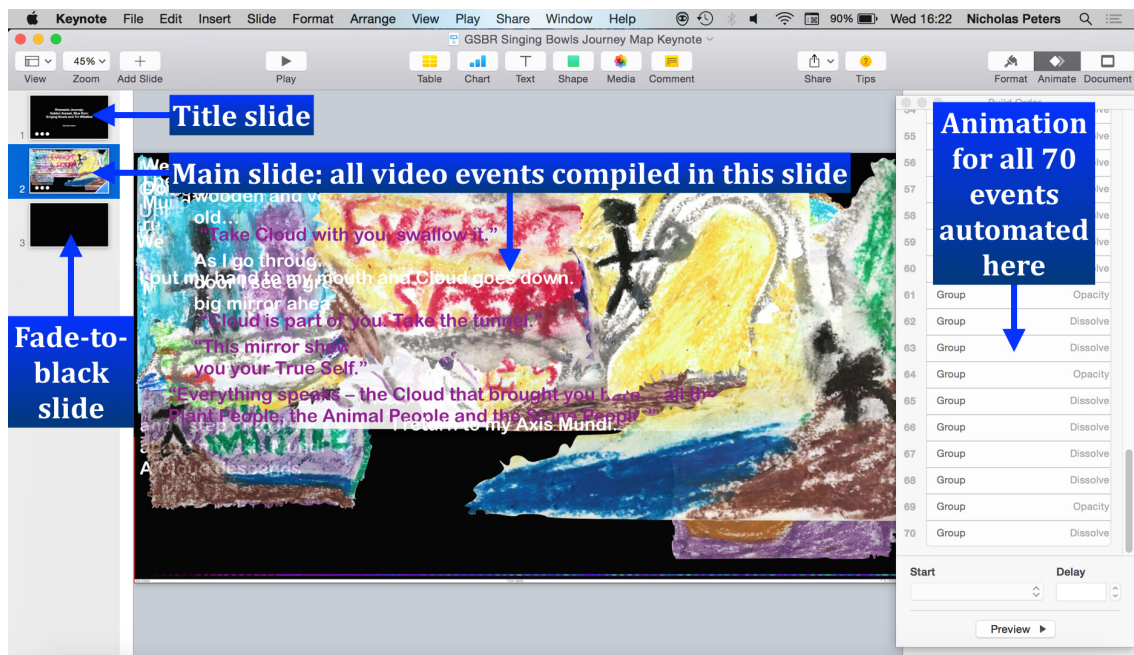
**Figure 6.11.3** Test sonogram mapping of the Shamanic Journey 3 (*Singing Bowls and Tin Whistles*).

Following the unsuccessful test sonogram mapping of this shamanic journey, I changed the way in which I approached making these videos, this time using Apple's Keynote software. Rather than placing sections of the sonogram onto the oil pastel drawings, I decided to digitally cut up the oil pastel map into the relevant sections and then to display only one section at a time on the screen as the sonogram plays below it. An example of this can be seen overleaf in **Figure 6.11.4**. Here, the sonogram continuously scrolls along the bottom of the video, while the digital excerpts from the oil pastel maps are animated to appear and disappear in the upper section of the screen, timed to the order of the sequence of events as described in my recorded simultaneous narrations. Each onscreen pictorial event also is supported by several words of text, which animate in and out of the video proportionate to the duration of each section of the journey.



**Figure 6.11.4** Screenshot of section 5 from Shamanic Journey 3 (*Singing Bowls and Tin Whistles*) Video Map. In this section, the oil pastel map excerpt is animated to fade in and then to spin rapidly clockwise to emulate the rapid movement up into space and beyond, whilst the words in the top right fade in and out proportionate in duration to the animation of the oil pastel map excerpt.

Aside from the title and the fade-to-black slides, the visual and sonic events in this video were compiled and edited together in one single Keynote slide. **Figure 6.11.5** below shows the Keynote setup with the animation automation for the 70 events in this shamanic journey on the right hand side of the Figure.



**Figure 6.11.5** Screenshot showing the Keynote setup for Shamanic Journey 3  
(*Singing Bowls and Tin Whistles*) Video Map.

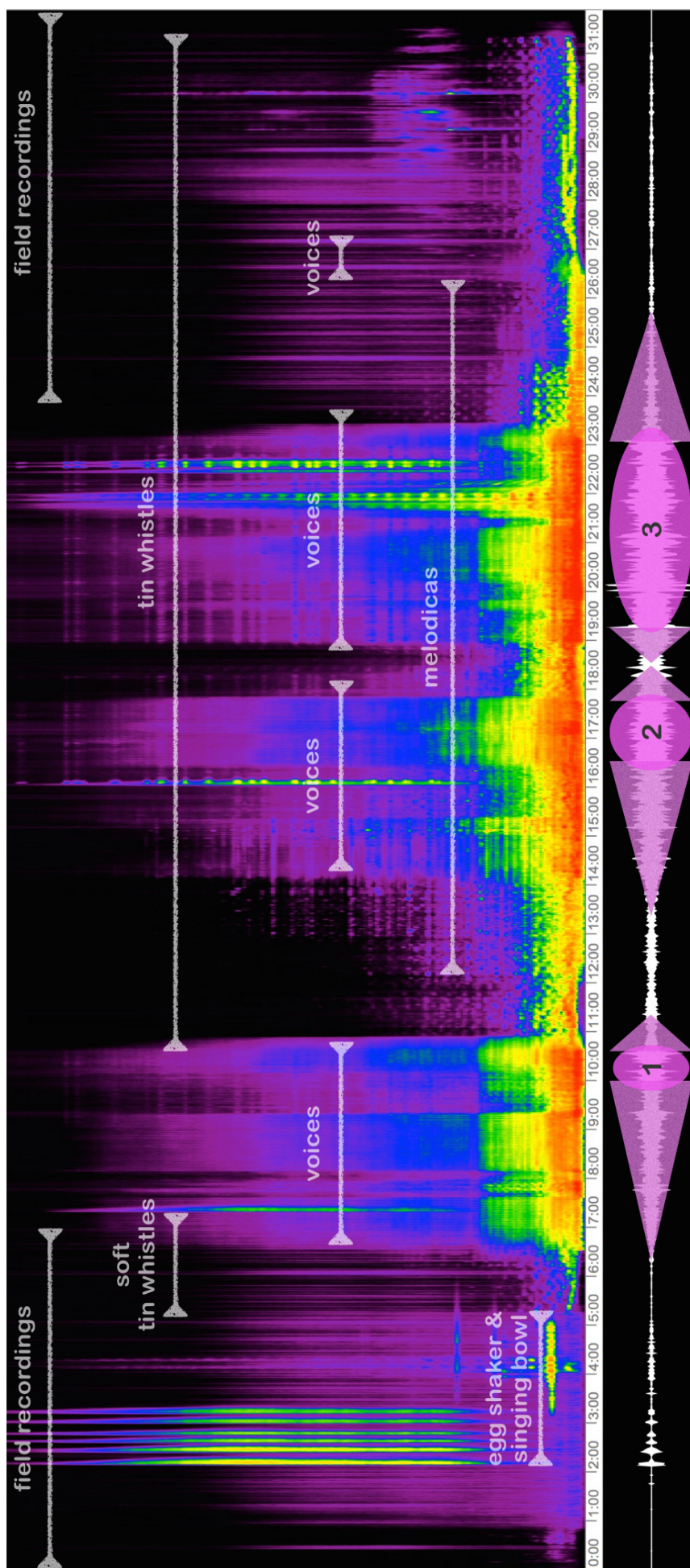
This video would work effectively for meditation groups as as a realtime guided journey because the viewer is given space, whilst listening to the music, to mentally construct their own map from each of the oil pastel events that appear onscreen. In turn, this would allow for greater audience engagement and research dissemination.

## **6.12 Golden Sunset, Blue Rain: Field Recordings, Melodicas, Tin Whistles and Voices**

This 32-minute realisation of the work (available on **USB -> 1. Practice-Based Outputs -> Music-Making Realisations -> 3. GSBR Field Recordings, Melodicas, Tin Whistles and Voices.wav**) develops upon the previous incarnations of *Golden Sunset, Blue Rain*. It incorporates additional field recordings made in Delamere Forest, Cheshire, and Lud's Church, Staffordshire, multitracked melodicas, more percussion and additional Max for Live Effects, alongside the existing tin whistles, voices, singing bowl, percussion, field recordings and Ableton Live effects. A live, unrecorded, 20-minute version of this realisation was performed at Coventry University's INTIME Electroacoustic Music Day at the Institute for Creative Enterprise (ICE) in November 2016.

The macro structure and the layering of the main sound sources of *Field Recordings, Melodicas, Tin Whistles and Voices* can be seen overleaf in **Figure 6.12.1**.





**Figure 6.12.1** *Golden Sunset, Blue Rain: Field Recordings, Tin Whistles and Voices* annotated macro sonic morphology. The sonogram in the top of the Figure shows the frequency response with the highest frequencies in **purple** and the lowest frequencies in **red**.

Again, as with Figure 6.10.1, the names of the instruments/field recordings do not appear on the above sonogram in relation to their frequency responses, rather they simply show their prominence within the overall macro structure. The waveform below the sonogram shows the overall change in the dynamic levels, with the three peak sections numbered in opaque **magenta** circles.

The use of the field recordings at the start of this realisation serve as the sonic 'grounding', designed to earth the listener in the sounds of nature, with the intention of inducing a Lower World shamanic journey. By layering the sounds of walking across forest and stone paths, the listener is also given a sense of realtime motion as each step is heard crisping, crunching and squelching underfoot. As the journeyer, I am also reminded of the three locations of each of these field recordings: Delamere Forest in Cheshire, Lud's Church in Staffordshire, and the sound of the birdsong, recorded from my own bedroom window on a summer evening.

It should be noted here there were important ethical considerations (see **Appendix H**) in recording the sounds in both Delamere Forest and in Lud's Church. In particular, I always ensured that the spaces were free from any human presence other than my own. I only recorded the natural sounds of these spaces and the sounds of myself interacting with those environments, (for example the sounds of my footsteps on the ground). I was careful not to venture off either the trail through Delamere Forest, or the path through Lud's Church so as to neither disturb, nor cause harm to, any flora, fauna, or natural habitats. When recording the sound of birdsong from my bedroom window, this was done in the later evening in the summer and I ensured that there were no sounds of any humans on the recording.

The percussive shakes of the egg shaker, heard from 02'08" to 03'10" signify the call for the shamanic journey proper to begin. In other words, the sounds of the percussion heard near the beginning of this realisation mark the liminal space between the worlds of OR and NOR. Although the use of the tin whistles in this realisation appear to be extensive in the macro structure of this realisation, they have been blended carefully into the mix so that they do not always dominate the sound world, instead serving as background colour to the more dominant sounds of the voices, the melodicas and the field recordings.

The sound of melodicas feature for the first time in this realisation. The reedy quality of this multitracked instrument was inspired by the 'pinched' sound of Terry Riley's saxophone playing, heard on his recordings of *Dorian Reeds* (Riley 1966) and his later *Poppy Nogood and the Phantom Band* (Riley 1968). For me, the aesthetic quality of the bending sound of the tuning of the multitracked melodicas further creates the aural impression of a liminal space – the space between one tuning ratio and another as symbolic of the space between OR and NOR. I also

included manipulations of the melodicas that been pitch shifted down by one and two octaves (-12 semitones and -24 semitones) that serve as deep drones. These again serve as a reference to the sonic world of Terry Riley's lag-time accumulator work *Poppy Nogood and the Phantom Band*.

I mastered this realisation of the work using Waves plugins within my Ableton Live session on my laptop. My mastering process is described in detail in **Section 6.16**.

### **6.13 Shamanic Journey 6: *Golden Sunset, Blue Rain: Field Recordings, Melodicas, Tin Whistles and Voices***

The shamanic journey to this realisation of the work builds upon my shamanic knowledge and experiences from the other journeys undertaken as part of this research. Of significant importance, the *Axis Mundi* used in this shamanic journey is not the same as in the other journeys. Instead, I begin and end this shamanic journey in Lud's Church in Staffordshire (see **Figure 2.2.2**) and, rather than going down to the Lower World through water, I travel through a tunnel in the rock, which starts spiralling and I fall down, eventually landing on an enormous leaf, which cushions my fall, in the Lower World.

I emerge in the Lower World near the Weeping Willow by the Pool of Tears. This site has become a spiritual place of power for me on my shamanic journeys to the Lower World, particularly in relation to my journeying to the different realisations of *Golden Sunset, Blue Rain*. Indeed, it features in Shamanic Journey 2 and in Shamanic Journey 5 (see verbatim transcription of simultaneous narrations in **Appendix D.2** and **D.5**). The power animal Vulture (who briefly made an appearance in Shamanic Journey 2) makes a more significant appearance in this journey. Vulture picks me up with its talons and we fly, circling around the Pool of Tears before landing on the top of the Weeping Willow.

As Vulture and I sit on top of Weeping Willow, we watch a thundercloud move across the sky, bringing the cleansing blue rain. Behind the cloud I see a brilliant golden sunset and I chant my mantra and power song: *Golden Sunset, Blue Rain*. This is a significant moment in the journey, for within the Lower World, I am strengthening my spiritual connection with the elements and spirits of nature – the Cloud, the Rain and the Sun – as well as strengthening my connection of 'being' with the Pool of Tears and the Weeping Willow. Vulture takes me down to the Pool of Tears to allow me to listen to the sounds of my mantra echoing around the valley.

I ask Vulture to show me a place that I have never been to before in the Lower World and he picks me up and we fly to the entrance to a mud tunnel in an opening in an unfamiliar Vine Forest.

I go through the tunnel and meet another power animal, Mole, who takes me further into his tunnel, which eventually opens up into a large underground cave with a deep lake. I recognise this place as being the same as the cave of the Elder and the lake is the deepest in the Lower World. Mole points me towards the lake and I meet Terrapin (see Shamanic Journey 2) again at the bank of the lake, who takes me through the water to Elder and his Special Fire. In his cave, Elder comes to the shore of the lake and he briefly offers me more teaching as well as giving me an important spiritual gift:

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*Excerpt from my simultaneous narration of Shamanic Journey 6: Golden Sunset, Blue Rain: Field Recordings, Melodicas, Tin Whistles and Voices*

"Different way into my cave you've learnt today."

"Yes – Vulture flew me over the Vine Forest, took me Mole's tunnel and Mole took me to the other end of the lake. Terrapin brought me here, thank you, Terrapin."

"Your map's expanding – the Vine Forest is a place of great healing; a lot you'll learn from there in the future... And it's always good to crawl in some Earth, it does you the world of good!"

[...]

"Look at my Dreamtime on the wall."

And as I look, it's expanded even more.

"My Dreamtime expands as yours does," Elder says.

A chill goes through my body.

"Ever-expanding Dreamtime. You will have to compile your Dreamtime into a single map at some point if you can."

"Yes."

Elder gives me a stick – it's burnt at the end.

"This is a magic stick, I use it for my... for my map and now it's yours."

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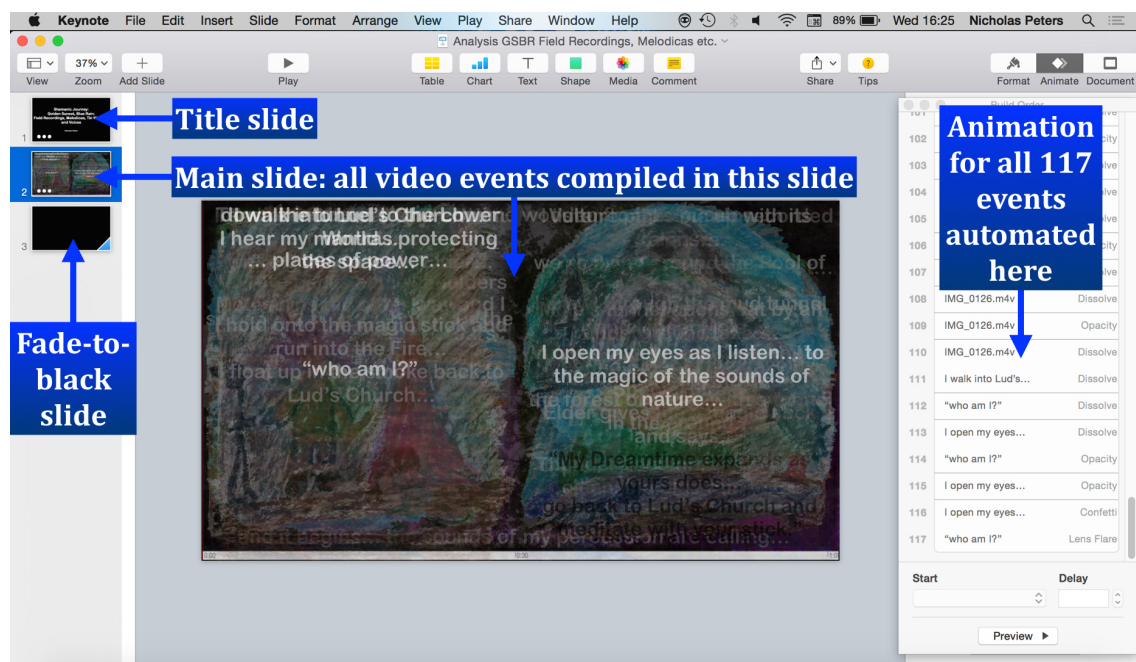
Elder's teaching here indicates that in the future I will need to combine the documentation of my journeys into a single Dreamtime map. In other words, while I learn and gain knowledge through undertaking each shamanic journey, new and larger-scale tasks are set by my spirit guides. Elder's instructions regarding constructing a larger Dreamtime map led me into considering the ways in which I could develop and expand upon the methods I used for my journeys to the earlier realisations of the work.

Instead of drawing an oil pastel map for the entirety of this journey as a large single image on A3 paper, and then cropping the sections from it, I drew each of the sections as individual, isolated events. This allowed me to place more detail



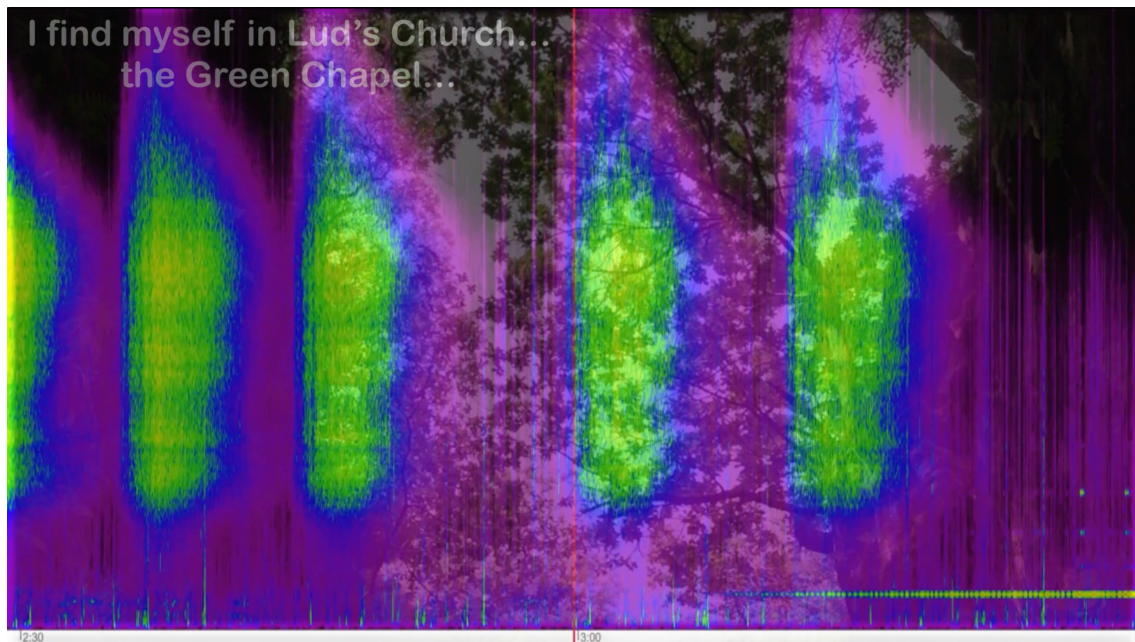
in the oil pastel sketches and each individual section could also be larger on the page.

As with the video for *Singing Bowls and Tin Whistles*, the visual and sonic events in this video (available on **USB -> 1. Practice-Based Outputs -> Video Documentation -> 4. Shamanic Journey 6 GSBF Field Recordings, Melodicas, Tin Whistles and Voices.mp4**) were compiled and edited together in one single Keynote slide (with the exception of the title slide and the fade-to-black slide). **Figure 6.13.1** below shows the Keynote setup with the animation automation for the 117 events in this shamanic journey on the right hand side of the Figure. Here, each event constitutes either a video (for example the sonogram, or the videos recorded in Lud's Church), photographs, oil pastel sketches, text, or 'groups' of these individual components.



**Figure 6.13.1** Screenshot showing the Keynote setup for Shamanic Journey 6 (*Field Recordings, Melodicas, Tin Whistles and Voices*) Video Map.

**Figure 6.13.2** overleaf shows a screenshot taken from 03'00" into the video map for Shamanic Journey 6. Here, the rainbow sonogram serves as a palimpsest to the video footage filmed in Lud's Church, thus placing the viewer betwixt and between the musical and the spiritual planes.



**Figure 6.13.2** Screenshot taken from 03'00" into Shamanic Journey 6 (*Field Recordings, Melodicas, Tin Whistles and Voices*) Video Map.

*Koan: Who am I?*

Answer: Mastering engineer...

#### **6.14 Digitally mastering my realisations of *Golden Sunset*, *Blue Rain***

As a music-maker, I also focussed on improving the technical sound of my realisations by digitally mastering each of the different recordings of *Golden Sunset*, *Blue Rain*. I acknowledge here that traditional mastering was achieved using analogue hardware and that contemporary mastering may be done solely in the digital domain, or as a hybrid of digital techniques combined with the use of some analogue compression, such as that provided through an SSL compressor. However, as I have focussed on producing *Golden Sunset*, *Blue Rain* in digital format, and without the need of over-compressing the master sound, I have kept the mastering process within the confines of the digital domain.

My first attempts at digital mastering were produced in the University music studio. Here my pre-mastered 24-bit stereo interleaved file that I had exported from Ableton Live was imported into Pro Tools HD and mastered using Waves plugins. I used controlled levels of equalisation (using the Waves Renaissance EQ plugin), stereo separation (using the Waves S1 Stereo Shuffler) and a 'brickwall' limiter (using the L2 Ultramaximizer plugin), alongside the PAZ Analyzer to check for anti-phasing and unwanted frequency ranges. The first

realisations of *Golden Sunset*, *Blue Rain* that I mastered in the University music studio using this method were *Performance 1* and *Performance 2*.

However, as my skills in mastering improved, for the later realisations of the work, I began using Waves plugins on my laptop directly within my Ableton Live sessions. Once I had performed a realisation of the work within the Ableton Live session, the I simply added Waves plugins into each of the Audio, Return and Master Tracks before exporting the realisation as a mastered stereo interleaved 24-bit WAV recording. Starting with each Audio Track, followed by the Return Tracks, I would normally follow the sequence of inserting an equaliser (for example the Waves Renaissance 6 Equaliser, or the EMO-F2 Equaliser), followed by a limiter (usually the L1 Limiter), and finally, a stereo imager (the S1 Stereo Shuffler). This can be seen in **Figure 6.14.1** below which shows the sequence of mastering plugins in a Return Track for *Golden Sunset*, *Blue Rain: Field Recordings*, *Melodicas*, *Tin Whistles and Voices*. Number 1 in the Figure shows the EMO-F2 Equaliser, number 2 shows the L1 Limiter, and number 3 shows the S1 Stereo Shuffler.



**Figure 6.14.1** Screenshot showing the Waves mastering plugins used on a Return Track in my Ableton Live session for *Golden Sunset*, *Blue Rain: Field Recordings*, *Melodicas*, *Tin Whistles and Voices*. The audio signal path is numbered 1 to 3.

Once I had added Waves plugins into the Audio and Return Tracks, I would then insert a series of plugins into the Master Track. An example of this can be seen

below in **Figure 6.14.2** in which the audio signal path passes through two different limiters (numbered 1 and 2), followed by a graphic spectrum analyser (number 3). I will briefly explain my reasons for using two limiters on the Master Track.

In the Master Track shown in **Figure 6.14.2**, the audio signal path first passes through the Waves L3-16 Multimaximizer. This plugin serves as an intelligent multiband limiter which means that I am able to increase or decrease gain compression across specific frequency ranges in the incoming audio signal. This means that I am able to reduce the sound of the undesirable frequencies in the mix (those below 30Hz) and, likewise, raise the sound of other frequencies that need sonic enhancement. By adding more gain compression to particular frequency ranges, I am able to artificially make certain ranges appear to sound louder to the listener.

After passing through the L3-16 Multimaximizer, the audio signal path passes into the L2 Ultramaximizer. The L2 is a traditional 'brickwall' limiter and this allows me to squeeze extra decibels out of the master output signal without exceeding the output ceiling of -0.2 dB (which, in turn, would result in undesirable distortion).

The third plugin in the sequence on the Master Track, the PAZ Analyser, does not affect the quality of the sound at all, but it serves as a graphic analyser to allow me to see both the overall frequency responses after passing through every other plugin, and it allows me to see the depth and width (the image) of the stereo field. Checking the image of the stereo field is important because it allows me to ensure that there are no anti-phase problems occurring in the master mix. Anti-phase occurs when sounds that are panned to the extreme left and right of the stereo mix are heard concurrently, resulting in a 'hole' in the sound at the centre of the mix, as well as making the overall mix sound too distant with possible audible digital artefacts ('gremlins') appearing to the listener.





**Figure 6.14.2** Screenshot showing the Waves mastering plugins used on the Master track in my Ableton Live session for *Golden Sunset, Blue Rain: Field Recordings, Melodicas, Tin Whistles and Voices*. The audio signal path is numbered 1 to 3.

Once I was happy with the numerous settings on each plugin within each Audio, Return and Master Tracks, I exported the realisation as a stereo interleaved 24-bit WAV recording. This refined mastering process within Ableton Live has therefore allowed me to contain my music-making within my own ‘musical ecosystem’ and it has further refined the private nature of my music-making practice.

*Koan: Who am I?*

Answer: W

H

O

A

M

I

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## Chapter 7: Conclusion

*Koan: Who am I?*

Answer: I am back in ordinary reality...

### 7.1 Review of methodological choice

Owing to the interdisciplinary nature of my research inquiry, my practice-based framework offers a scope of insight in relation to my ontological exploration as the music-maker and as the 'Spiritual Musicker'. Through reflexive practice and the production of original music recordings, I have created video sonogram analyses of my music-making using EAnalysis and Keynote software. These video sonograms link directly into documenting my spiritual experiences, achieved through focussed listening to my musical outputs. I have documented my spiritual experiences using simultaneous narrations, Wordles, oil pastel sketches and audio-visual video mappings of my shamanic journeys to provide further insights into my experiences of 'Spiritual Musicking'.

### 7.2 Limitations and critiques of my chosen research methods

As a practice-based researcher, my output was concerned with further documenting my spiritual experiences through my music-making practice. Other researchers might critique my methods as somewhat insular and lacking from the input of other participants. However, the purpose of my practice-based research was to tie these two practices together, demonstrating how, as the maker of the music, it leads directly to my spiritual experiences. Introducing other participants into this research would have diluted the preponderate wholeness of the processes and the systems involved in my two practices. The lack of any other participants in this project was therefore integral to the research methods.

Aspects of my practice were constrained by the limitations and capabilities of the software I used; EAnalysis, for example, has not been updated since 2014 and I was wary of updating my operating system in case updates to my Apple OS did not support the old software. I was reliant on using EAnalysis to create my sonogram videos, but I was also limited, at times, by its end-user functionality (for example, see my unsuccessful test sonogram mapping of Shamanic Journey 3 (*Singing Bowls and Tin Whistles*)). As I was wary of updating my operating system, I

have also been unable to run the latest version of Ableton Live, which, replete with additional DSP effects could have offered even more creative scope.

Despite the possible critiques and limitations of my chosen research methods, for me the advantages more than outweigh the disadvantages in examining and investigating my ontologically-based research questions. Even considering the limitations and capabilities of my technical recording setup and software, I was still able to produce, and analyse, my music in ways that have expanded upon my music-making practice significantly since 2013.

*Koan: Who am I?*

Answer: I open my eyes as I listen...  
to the magic of the sounds of nature...

(Shamanic Journey 6)

### **7.3 Koan: 'And why do I do what I do?'**

Answer: This research project has culminated in the creation of a thesis toward a private practice of 'Spiritual Musicking', with a series of associated musical realisations, video analyses and with other forms of documentation included: Wordles, A3 oil pastel sketches, recorded simultaneous narrations (and their respective transcriptions) and relevant photographs and screenshots. While this thesis addresses the first part of the *koan* 'Who am I?', the second part has been left open, for all of these documents, when *experienced* together form the collective pieces of the puzzle answering: 'And why do I do what I do?'.

Shamanically, these different forms of documentation can be viewed symbolically as what Tom Cowan calls 'powerphernalia' (Cowan 1996: 72-76). Much like that of the shaman's objects through which he or she creates meaning (for example the drawings and markings made in the drum frame, rocks, stones and crystals, animal bones, costumes, cleansing herbs, shrines and altars), each form of my documentation plays a different role in answering my *koan*: 'Who am I? And why do I do what I do?'. Like the Sámi shamans of northern Europe who mapped their spiritual experiences on the inner frames and hide of their drums, their instrumental 'sleigh' or 'reindeer' into their worlds of NOR, I have documented my spiritual experiences using one of my own instruments (albeit an electronic one: my laptop). Here I have utilised EAnalysis and Keynote software to

audio-visually map my spiritual experiences on my shamanic journeys to my realisations of *Golden Sunset*, *Blue Rain*.

The different forms of documentation I have created allow for a multi-sensorial perception of both my musical and my spiritual practices. Moreover, when experienced collectively my documentation facilitates further meaning to be made as the 'experiencer'. Referring back to Susanne Langer's ideas of the different forms of symbolism expressed in *Philosophy in a New Key* (1967), my combined documentation approaches making meaning from both discursive forms of symbolism and presentational forms of symbolism, as well as linking into the 'connotational semantic' and the "unspeakable" things' which Langer refers to in her text in relation to meaning in music.

The discursive forms of symbolism are found within my written ideas and arguments throughout this thesis, my review and discussion of the literature, my methods of research and analysis. The discursive forms of symbolism are also fundamentally contained within the simultaneous narrations, for these are based around spoken (and subsequently written) language.

My oil pastel sketches of my shamanic journeys convert the discursive form of symbolism contained in the spoken language of the simultaneous narrations into presentational forms of symbolism; from a linguistic perspective into a visual representation. These oil pastel sketches create new meaning as the 'experiencer' for they form a visual memory map of the spiritual experience and the entirety of each journey can be seen on single page sketches.

The videos of my musical analyses and the audio-visually mapped videos of my shamanic journeys are primarily presentational forms of symbolism, although elements of discursive symbolism are included. In the music analyses, the discursive symbolism contained in the videos includes a denotation of musical cadences, frequency spectrum use, the prominence in the mix of the words of mantra or the power song, vocal percussion, textural and structural changes, and use of delays and filter sweeps, etc. The presentational symbolism included in the videos of the musical analyses include the white outline of spirits that I can see in the sonograms, the different colours representing the frequency spectrum (purple = highest frequency range | red = lowest frequency range) heard in the different realisations of the work, the inclusion of screenshots from Ableton showing the change in filter sweeps in the frequency spectrum and the lines and shapes tracing

the increases/decreases in textural intensities and the movements through the frequency spectrum.

In the audio-visually mapped videos of my shamanic journeys, the presentational forms of symbolism are seen in the continually-scrolling sonogram outlining the changes within the frequency spectrum, as well as the mapping of this sonogram to the oil pastel sketch. For the video maps of my shamanic journeys to *Golden Sunset, Blue Rain: Performance 1* (see **Appendix G.1**), *Golden Sunset, Blue Rain: Performance 2* and *Golden Sunset, Blue Rain: Max for Live 1* (see **Appendix G.2**), the discursive forms of symbolism are found in the numbered keywords and phrases that fade in and out during the course of their respective videos. The discursive forms of symbolism in the videos for the journeys to *Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles* and *Golden Sunset, Blue Rain: Field Recordings, Melodicas, Tin Whistles and Voices* are found in the words which fade in and out with the relevant excerpt of each oil pastel sketch.

The Wordles combine both discursive symbolism with presentational symbolism, for the written words are discursive but they appear abstractly in a 'cloud', with the size of the words appearing quantitatively: the more frequently a word or phrase appears in the simultaneous narration, the larger it/they appear in relation to the other words in the image. The final Wordle, seen overleaf in **Figure 7.3.1**, combines the words from the six Shamanic Journeys to all the realisations of *Golden Sunset, Blue Rain*. This Wordle therefore provides the reader with a wider overview of the main keywords spoken across the six simultaneous narrations. Interestingly, the largest word in this Wordle, and thus the most frequently narrated word across the six shamanic journeys, is the word 'see'. This emphasises the strong visual nature of my shamanic journeys in NOR. The words 'thank you' appear the second-largest in this Wordle and these highlight the important value of gratitude in shamanic practice, which, in turn, connects to Boyce-Tillman's domain of 'Value' in the musical experience.



am also in the process of incorporating more mantras into the work, particularly the 'Kalachakra Mantra' for influencing time (*Om Ha Ksa Ma La Va Ra Yam Swaha*), as well as the 'I am Divine Love' mantra (*Aham Prema*), amongst others. These additional mantras have revealed themselves through the course of my learning journey (in both OR and NOR (see Shamanic Journey 3 (*Singing Bowls and Tin Whistles*)) and, when incorporated in with my multilayered chanting of 'Lay-O-Lay-Ale-Loya' and the 'Great Mani Mantra', will further increase the strength of my power song in order to enter a shamanic state of consciousness.

I plan to create realisations of the work that incorporate extreme audio time stretching techniques. Here, the recordings of each of my chants and instruments will be stretched using Paulstretch open source software to explore additional possibilities with creating drone textures that unfold very gradually over long durations (circa one hour each).

I will also continue to document my 'Spiritual Musicking' experiences through the practice-based techniques outlined in this thesis, including the simultaneous narrations, the Wordles, the oil pastel sketches and the video mapping of my shamanic journeys. I plan to create videos that offer a more immersive experience for the viewer (experiencer), incorporating augmented reality.

### **7.5 *Golden Sunset, Blue Rain*: the future of my our 'Spiritual Musicking'**

I intend to disseminate *Golden Sunset, Blue Rain* to wider audiences, both within and outside the world of academia. Specifically within the world of academia, my notion of creating a concept of 'Spiritual Musicking' with all of its forms of documentation, processes and practices, offers interesting and alternative ways for other composers to create a body of work that continually evolves from one piece to the next. Outside the world of academia, I believe that the videos I have created of my oil pastel maps of my shamanic journeys to my music sonograms would be suited to meditation and spiritual groups in need of visually-guided meditations. Likewise, the recordings of my simultaneous narrations could be used for similar purposes, either in small groups or individually. As a body of work, the musical realisations of *Golden Sunset, Blue Rain* could also be used in supporting complementary therapists (such as Reiki healers) and sound healers in delivering their alternative treatments.

In undertaking this research project, I created realisations of *Golden Sunset*, *Blue Rain* in a musically spiritual self-contained ecosystem; I was the sole participant, or to relate back to Barthes (1968), I was the sole 'reader'. In the future, this ecosystem will be opened up to include, and to document the experiences of, other participants. This will raise more questions, including (but not limited to):

- what happens when my musical ecosystem is used by others to induce spiritual experiences?
- can other people have spiritual experiences from listening to my music?

As part of the process of including others in my future research, I also intend to use *Golden Sunset*, *Blue Rain* as an integral part of my launchpad as a freelance teacher of shamanic journeying techniques through the use of music and sound.

*Koan: Who are **we**? And why do **we** do what **we** do?*

Answer: ... ?



## Endnotes

<sup>1</sup> In *Philosophy in a New Key*, alongside Langer's exploration of discursive and presentational forms of symbolism, and her views on the significance in music, her perspective on human spirituality and on the symbolism of ritual is also revealed. She argues that as man is an animal, 'that he has no supernatural essence, "soul" or "entelechy" or "mind-stuff", enclosed in his skin' (1967: 40). I acknowledge that Langer's view on spirituality therefore forms an antithesis to the other academic points of reference cited here, but it is a view that I will not explore further. Likewise, although Langer highlights the symbolic nature of some rituals, again her perspective on its functionality largely argues against the other academic sources cited in this thesis. Langer disputes that ritual is a:

strange, universal phenomenon [...] It is obviously symbolic, except where it is aimed at concrete results, and then it may be regarded as a communal form of magic. Now, all magical and ritual practices are hopelessly inappropriate to the preservation and increase of life (1967: 36).

<sup>2</sup> It is important to recognise that Langer's term "word-magic" is employed here in her writing as a dated 'armchair academic' observation of traditions associated with people from orate cultures. Similarly, Langer's use of the word 'primitive' in the context of the sentence demonstrates the old-fashioned, academically-privileged, nature of her writing, appearing at a time before the age of political correctness.

<sup>3</sup> Paul Francis is a UK-based shamanic practitioner, teacher and published author who founded The Three Ravens College of Therapeutic Shamanism, offering various practical courses in shamanic healing, developed from Harner's 'core' shamanism techniques (Francis 2017: 6).

<sup>4</sup> Eliade's seminal text on shamanism was originally written in French in 1951 as *Le Chamanisme et les Techniques Archaïques de l'Extase* and published in Paris by Librairie Payot. The version I refer to throughout this thesis is the 2004, second edition, translated into English by Willard R. Trask (Eliade 2004).

<sup>5</sup> While Castaneda (2004) refers to his shaman master as 'don Juan' with a lower case 'd' throughout his book, this is capitalised in the book's title.

<sup>6</sup> The word 'Sámi' can also be spelt as 'Sami' (Harner 2013 and Keski-Säntti et al. 2003) and 'Saami' (Hultkrantz 1991, Kristoffersson 1991 and Vitebsky 1995), although for consistency throughout this thesis I use the first spelling of the word, 'Sámi' (Evans 2015, Hilder 2014, Lehtola 2004 and Kent 2014). The Sámi were formerly known as 'Lapp' people, but this term is seen as derogatory because it translates as 'scraps of cloth' (Evans 2015: 34). The Sámi live within the arctic circle in Northern Europe (Norway, Sweden, Finland and Russia's Kola Peninsula) in what they refer to as Sápmi.

<sup>7</sup> In Siberia, when the shaman passes away, their drum skin must be cut to prevent others from using it and to release the shaman's spiritual energy back into the cosmos. The drum is symbolically identical to the shaman's life and if it is destroyed while the shaman is alive, it is said that the shaman will soon die (Van Deusen 2004 122-123).

<sup>8</sup> The word '*khöömei*' is sometimes transliterated as '*khoomai*', '*xöömij*', '*xomei*', or '*hoomi*' (Aleksiev, Kirghiz and Levin 1990), as '*xöömi*' (Cope 2004: 4) and as '*choomig*' (Goldman 2002: 55). In Khakass, '*khöömei*' is called '*khai*' (Van Deusen 2004: 112).

<sup>9</sup> Ethnomusicologist Professor Theodore Levin (with Valentina Süzükei) debates the use of the word ‘style’ in relation to the academic studies of the varieties of ‘*khöömei*’ singing in *Where Rivers and Mountains Sing: Sound, Music, and Nomadism in Tuva and Beyond* (2011). In particular, Levin argues that ‘scholars who have written about Tuvan music have typically described “styles” of throat-singing as representing normative categories – that is, as prescriptive models for performance’ (2011: 66). However, Levin does highlight that the ‘stylistic’ categorisation of overtone singing should ‘comprise an open system, not a closed one with a finite number of fixed categories [... with] style as personal self-expression rather than generalised convention’ (2011: 66). This notion of style ‘as personal self-expression’ resonates with Boyce-Tillman’s domain of ‘Expression’ and the quest for ‘The True’.

<sup>10</sup> Power animals are spirit guides that protect the shaman on his/her journeys and they are also capable of performing healing on behalf of the shaman. The shaman serves as an intermediary between the physical and the spiritual realms, but their spirit guides, including power animals, are the beings with the magical powers. A power animal embodies the spirit of the entire species of a particular animal, so for example, Eagle is not just *an* eagle, but the spirit of the entire species of eagle, and, as a power animal, it is always referred to with a capitalised first letter (Farmer 2009: 85). Therefore, in the transcriptions of my shamanic journeys in **Appendix D**, the power animals I refer to are always capitalised.

<sup>11</sup> The following Waves audio plugins were used to clean up the recordings of my simultaneous narrations:

- X-Noise to remove unwanted and undesirable background noise
- Vocal Rider Live to perform live compression on my spoken voice
- EMO-F2 to cut the lowest and highest frequency ranges that were not needed in the recording
- L316 Multimaximizer to add multiband limiting
- L2 Ultramaximizer to add ‘brick wall’ limiting to the master track

Additionally, Ableton Live’s Gate audio effect was also used to remove any remaining unwanted background noise.

<sup>12</sup> The scale used in all realisations of *Golden Sunset*, *Blue Rain* is the aeolian minor on B (also known as the natural minor), as seen below. Here, above the stave, each degree of the B aeolian mode is numbered and the simple triad chords are named:



<sup>13</sup> Incidentally, at the 2007 Solway festival, I also experienced Indian classical ragas played on sitar and tablas for the first time. I was also fortunate enough to be given the opportunity to play in a Gamelan orchestra workshop for the first time, as well as playing in an African djembe drumming circle workshop. These direct experiences in listening to (and in the latter two instances playing) non-WEAM started to shape my future direction in music-making that has continued to develop and evolve to this day.

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## **Appendix A: Supporting Realisations of *Golden Sunset, Blue Rain***

The realisations associated with this Appendix entry are available on **USB -> 3.**

***Appendices A, B, C and G -> Appendix A - Supporting Music-Making Realisations.***

These audio recordings have been digitally mastered in 24-bit WAV stereo format and the exact file names are given below each Appendix entry in italics.

(track duration is given in minutes and seconds)

### **A.1 *Golden Sunset, Blue Rain: Performance 1* (excerpt) (10'50")**

*A.1. GSBR Performance 1 Excerpt.wav*

*N.B.* My original realisation of *Golden Sunset, Blue Rain: Performance 1* was 22'18" in duration, slightly shorter than that of *Performance 2* of the work (22'53"). This was also the first realisation in which I began experimenting using the process of recording myself speaking a simultaneous analytical commentary as the work played back to me over headphones. At the time I created this analytical commentary, I was primarily providing a musical and technical analysis of the processes involved in the music-making itself. Part-way through this spoken simultaneous analytical commentary of the music, I started to undertake a shamanic journey. I therefore decided that I would include only the section of the realisation in which I undertook the shamanic journey in this Appendix. The same applies for the audio recording of my simultaneous narration of Shamanic Journey 1 (found in Appendix C.1), the oil pastel map (found in Appendix F.1), as well as the video of the shamanic journey to this realisation (found in Appendix G.1).

### **A.2. *Golden Sunset, Blue Rain: Max for Live 1* (11'37")**

*A.2. GSBR Max for Live 1.wav*

### **A.3 *Golden Sunset, Blue Rain: Max for Live 2* (42'20")**

*A.3. GSBR Max for Live 2.wav*

## Appendix B: Supporting Music Analysis Video

The video file associated with this Appendix entry is available on **USB -> 3**.

***Appendices A, B, C and G -> Appendix B - Supporting Music Analysis Video***. This video file is in MPEG-4 movie format and the exact file name is given below the Appendix entry in italics.

(track duration is given in minutes and seconds)

**B. Music Analysis: *Golden Sunset, Blue Rain: Max for Live 1*** (11'59")

*B. Music Analysis GSB R Max for Live 1.mp4*

## Appendix C: Recordings of my Simultaneous Narrations

The following audio recordings of my simultaneous narrations to my shamanic journeys are available on **USB -> 3. Appendices A, B, C and G -> Appendix C - Simultaneous Narrations**. These six audio recordings have been mastered in 24-bit WAV stereo format and the exact file names are given below each Appendix entry in italics.

(track duration is given in minutes and seconds)

### **C.1 Golden Sunset, Blue Rain: Performance 1: Simultaneous Narration** (11'47")

*C.1. GSBR Performance 1 Simultaneous Narration.wav*

### **C.2 Golden Sunset, Blue Rain: Performance 2: Simultaneous Narration** (22'54")

*C.2. GSBR Performance 2 Simultaneous Narration.wav*

### **C.3 Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles:**

**Simultaneous Narration** (47'49")

*C.3. GSBR Singing Bowls and Tin Whistles Simultaneous Narration.wav*

### **C.4 Golden Sunset, Blue Rain: Max for Live 1: Simultaneous Narration** (11'44")

*C.4. GSBR Max for Live 1 Simultaneous Narration.wav*

### **C.5 Golden Sunset, Blue Rain: Max for Live 2: Simultaneous Narration** (42'20")

*C.5. GSBR Max for Live 2 Simultaneous Narration.wav*

### **C.6 Golden Sunset, Blue Rain: Field Recordings, Melodicas, Tin Whistles**

**and Voices: Simultaneous Narration** (31'55")

*C.6. GSBR Field Recordings, Melodicas, Tin Whistles and Voices*

*Simultaneous Narration.wav*

## Appendix D: Verbatim Transcriptions of Simultaneous Narrations

I documented my realtime experiences during the shamanic journey to each realisation of *Golden Sunset, Blue Rain* by a process of simultaneous narration (see **Chapter 5, section 5.2**). Here, in **Appendix D**, I provide a verbatim transcription of each of the recordings of my simultaneous narrations to my six shamanic journeys. These transcriptions appear below in chronological order of the shamanic journey and the specific music realisation of *Golden Sunset, Blue Rain*. The words spoken by Elder or Namadeva (my spirit guides) are formatted in purple.

### D.1 Simultaneous Narration of Shamanic Journey 1

(Realisation 1: *Golden Sunset, Blue Rain: Performance 1*)

This first recorded simultaneous narration of my shamanic journey was integrated into the end of a spoken commentary analysing the processes involved in the music-making itself. As such, the journey is relatively short, and it was only done for the last ten minutes of the piece. However, before I start this journey I explain the principles of getting to the Lower World via my *Axis Mundi* (pre-journey). After I finish the journey itself, I also reflect on the difficulties involved in simultaneously narrating whilst journeying (post-journey). Therefore, unlike the other verbatim transcriptions of my simultaneous narrations, this transcription includes my pre- and post- journey narrations.

#### **Pre-Journey 1 simultaneous narration describing the process of travelling through my *Axis Mundi*...**

If I try to describe a journey, you can follow.

I listen to the sound.

I picture a place in nature that is well known to me. It is a place that is known as an *Axis Mundi*. It is a place where the heaven and the earth connect. It is a place that I know well from my childhood. The particular place... is just by the side of a river. There are small bushes, patches of brambles, thistles.

And when I go down to the Lower World, I have to find a way down. So, from my *Axis Mundi* I travel – and how I get down there will depend on... each individual journey. I may have to, from my *Axis Mundi*, jump into the river, or to jump through a hole. I may have to ask the brambles to move. I may go through the bank of the river – the sand may form a tunnel. There may be some steps. Sometimes I can't get down there, in which case it may not be appropriate to journey at that time. But as I journey to this, it's difficult to journey whilst I'm talking...

### **Journey 1 simultaneous narration...**

The river is swirling. It's forming a hole for me.

I take a leap, and I fall.

I fall down.

The river... is above me, and so is the earth.

I keep falling.

I keep falling.

I'm waiting to land.

It's a long way down, a very, very long way.

Because we're not just going through the earth, we're going to another world.

There is calm. I can see the full landscape in front of me... vast and wide and endless.

A Falcon has just looked at me from the cliff nearby... and it's coming to me.

It's grabbed me by my wrist with its talons and it's lifting me up. We are flying, flying over the sea in the Underworld... incredibly fast. Faster than anything you can imagine, yet it's not letting go. It's taking me somewhere, where I do not know.

It's bringing me back to the land again, circling round a big tree, a huge tree.

It wants me to sit there and watch; watch the Sun over the sea, from the top of the tree.

The tree feels comforting and warm and the Falcon is sat next to me.

I let the light... soak into me. It feels good.

It's a cloudless sky, just light shining.

Eagle is telling me that it is time to go back.

If I look up through the sky, I can see the point at which I entered this world.

I look at it... and I start to float upwards, weightless.

I'm back in the tunnel, the tunnel between the Lower World and my *Axis Mundi*.



I'm rising and rising.

Getting faster... until I'm stood again at my *Axis Mundi* and I'm ready to return to ordinary reality.

I open my eyes slowly as the sound of my voice decays and I'm back in ordinary reality.

### **Post-Journey 1 simultaneous narration (reflecting on process)...**

This first piece, does allow me to do my journeying. It's very difficult to try to journey whilst also consciously speak[ing], so the pauses between my words and sentences are so that I don't lose where I am in the journey, so that I don't commit myself to be present in the recording entirely, because if I am present in the recording entirely, then I am not journeying and I am not with the experience. So, in some ways, my simultaneous narration is a snippet; I can only describe certain aspects of what I saw and what I experienced, but I cannot describe the entire process whilst the piece plays because I have to keep the journey going.

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## **D.2 Simultaneous Narration of Shamanic Journey 2**

(Realisation 2: *Golden Sunset, Blue Rain: Performance 2*)

I'm taking myself to my *Axis Mundi*... to the river bank.

The voices are calling me very quickly, as I walk along the river bank.

They are refreshing. I can feel... tensions drifting away.

I am taking a leap into the river. There is a spiral... spiralling round and round like a plug... and I am going round and round and falling down, down into the depths of the Earth.

I can sense the motion in my stomach.

The water is refreshing, it's not cold.

I spiral round... and I go ever lower... into the very depths of the Earth... and beyond.

I'm landing... I'm getting ever close to it.

I'm there. I open my eyes and see a vast landscape in front of me... trees of the tallest variety. Leaves of golden colours, the seasons have changed here since my last journey. Autumn is on the way – Autumn is here.

I start walking. The ground is moist under my feet, I'm not wearing any shoes.

It's mossy and green – the leaves make a wonderful crunch that I can feel as I walk.

And I keep walking, making a line through the trees and it opens up now, I can see it: a single willow, weeping... into the water below it. This is the Weeping Willow.

I've been here before. Some of its leaves fall into the Pool of Tears below. This is a place of healing – I've been here before, I've seen it, I've experienced it and I've, I've even drawn it.

Oh, a bird is flying over, a Vulture... I haven't seen a Vulture here before... yet it's not getting my attention, it's not stopping for me, it's just flying on over.

But the Pool of Tears is inviting.

I want to drink from it.

I put my hand in... make a cup... put my hand to my face and the water into my mouth.

It's very refreshing, it is pure water, completely unspoiled. There is not any sign of human interference here, it is purity. I take another cup, with my hands, and drink more water.

I feel like I want to stay here longer. I see myself sitting down with my back against the Weeping Willow and I am looking into the water.

...

When I look in the water I can see so much more than just the normal water, I can see through it... I can see every detail – I can see the bottom. It is a sacred place.

Just by being here... I am appreciating something. I can see the clouds reflecting in the water below... and they are moving.

As I turn my head I can see... a path – a natural path. Will you come with me as I walk along it? The path is taking me away from the... the Weeping Willow and the Pool of Tears.

It's taking me away from the openness in to some area of thick trees.

The trees are different here. They are smaller. They are still green – they looking like Christmas trees. Yet there is a powerful energy.

I keep following the path along. Where it takes me I do not know. But I am still following the path.

I sense a chill, something is near, but... it's something I've been waiting for. This is the Spirit of Wind. She has come to clean me.

Wind is very powerful. This is the Spirit of Wind – from the lightest of breezes to the strongest of hurricanes. Elemental Spirit.

I am singing my mantra and Wind is listening. Wind is taking me along the path.

Wind is formless, but I can sense her... I can sense her guiding me.

I'm moving quicker through the underworld.

The trees are thinning out.

We're coming up to a large lake. It's different to the Pool of Tears, it's much much bigger, much more open – the lake's a sort of greeny colour. Wind is telling me to swim in it – swim in the lake. So I put my feet in... in the water. It's very cold. I can feel chills through my body as the water hits me, yet it's refreshing.

I can see a shape in the water... in front of me... it's moving, a round shape. It's not very big, friendly spirit, Terrapin has come to take me for a swim.

I can feel the power of Terrapin's limbs in the water... as Terrapin swims around me, around my feet... and surfaces again.

The energy from Terrapin is warming my body up, ready for a long swim through the waters of deep.

I haven't seen Terrapin before. Terrapin tells me that this, this lake is one of the deepest in the Lower World.

And now... we take a plunge... and swim under the water.

The energy from Terrapin is pulling me along. I don't actually have to swim, just the power of Terrapin is strong enough to take me down.

My lungs feel enormous. I don't seem to need to, to breathe. I am able to just glide under the water to these depths... ever deeper we go. The water is getting darker and murkier.

There are other animal spirits here – fish of old.

They are not coming near me.

Terrapin is guiding me ever further through the lake.

...

And now, we swim down ever further. Terrapin tells me that there is an underground cavern. We have to go through a small gap in the rocks at the bottom. It's a very small gap – I don't think I am going to fit through.

Terrapin guides me... and I transform – I transform my physical shape to fit through the gap. My body is being stretched and flattened. Like an eel... I am shifting shape to get through this small gap at the bottom of this very deep lake. As I squeeze through this very small gap, the rocks either side of me are comforting. They scratch my body but it doesn't hurt, it's a nice feeling. And as I get through, the water in here is still, very, very still – very, murky. As we get closer to the surface in this cavern, I sense another presence. Terrapin has brought me to an Elder Spirit – someone who lives in the Lower World in this very special place at the bottom of this very... very, very deep lake. I'm getting closer to the surface and I can see this Elder is waiting for me.

“Why have you not been here for a long time?”

“But I've never been here before.”

“Why have you not been to visit us in a very long time? You have more training to do... and I am here to teach you.”

“Thank you Terrapin for bringing me here.”

And Terrapin is now swimming back and the Elder is looking at me expectant. What do I say?

“I'm here.”

He's now pointing behind him in this little bit of land in this... cavern under this great big lake. I don't really understand.

He's pointing to his left. He's got a small fire going. He wants me to sit down by it and warm my hand up and dry off.

“Special Fire” he says, “very Special Fire.”

And he's making me look around and... I realise there's no trees here – there's no wood at all, nothing else can live here. And as I look around, I see his little hut.

“Very Special Fire – look into the Fire” he says, “and keep looking. The Fire will take you back where you started.”

“But I've only just got here.”

And he's starting to fade. The fire is somehow consuming me and taking me up in its smoke. The smoke doesn't seem to go anywhere, but... the surface is... ever rising.

And as the steam rises and as the smoke rises, I find myself getting ever higher... back up to ordinary reality near my... *Axis Mundi*.

As I now open my eyes... I am back in ordinary reality.

\*\*\*

### D.3 Simultaneous Narration of Shamanic Journey 3

(Realisation 3: *Golden Sunset, Blue Rain: Singing Bowls and Tin Whistles*)

As I listen to the sound of the singing bowl ringing clearly, I focus on its overtone and hear stillness.

As it gets gradually louder, I can hear more overtones and I can picture a wave.

As I picture the wave I begin to see my *Axis Mundi* – I begin to see the river bank.

The water is running gently. The water over the pebbles undulates in time to the singing bowl.

The mantra starts to call – a distant memory, melodic tin whistles.

I am protecting my *Axis Mundi* with the sound of my tin whistle melodies.

The whistles get louder.

I can hear much more loudly the radiant mantras calling me – a warm layer protecting my *Axis Mundi*: the river bank, the river, the brambles, the grass and the trees.

The layers are soothing and they call me... and over my flute sounds I hear a calling: a calling to go up.

A cloud is descending from the sky very slowly. It's not cold, it's white and fluffy. It descends to my *Axis Mundi* and it's calling me. It's just above my *Axis Mundi* and it's getting lower and lower.

It's forming some steps – steps that I can climb on. I place my foot on the first step... and then the second... and the third... and the fourth... the fifth... the sixth.

The stairs are getting ever longer and the cloud is changing shape – it's transformed into a staircase that seems almost endless, yet it won't let me fall off. I stay still on a step to see what happens... and the step moves up, taking me ever higher up above the cloud... up above ordinary reality.

I have gone a long, long way above the ground – I can't see my *Axis Mundi*. I can't even see the countries properly because... I'm so high that I've actually got beyond Earth's atmosphere.

The cloud is taking me into the depths of space and beyond.

It's taking me further – the planets are whizzing by. Like time travel, I go ever further on the cloud. The cloud is a vessel – it's taking me to the Upper World.

And then I see it – I see a gateway to the Upper World. These great golden doors... with... animal faces around the side. These are friendly faces. I see Snake, I see Owl,

I see Boar, I see Doe, I see Deer... I see Fish, I see Lizard... Squirrel, Rabbit, Badger, Lion: these are the doors to the Upper World.

The spirit of Cloud has brought me here. These doors are enormous... bigger than cathedral doors... biggest doors I've ever seen...

They begin to open... and in there – as the doors open and the cloud takes me through – I can see sunlight... blue sky... I can see wandering spirits. They are coming towards me, floating gently... welcoming me to the Upper World...

“Where have you been?”

“I have been spending a long time in the Lower World.”

“You travelled on Cloud.”

“Yes... have you got any teaching for me?”

“Follow me.”

Spirit of human form, clad in white – he's holding a staff.

We're going for a walk in the Upper World.

He points to the trees – their leaves are golden... and green... and red, yellow... branches stretching out.

“That one there's the Magic Tree,” he says, pointing to the gold one. “Would you like to meet Golden Tree?”

“Ooh, yes please.”

A radiant warmth emanates from Golden Tree.

I step closer towards it... The spirit takes out my hand and pushes me into the trunk of Golden Tree.

“The Tree is reading you,” he says.

“What's he reading me for?”

“He can hear your mantra – he can hear your song.”

I feel a chill run through me. I hear my voices singing. I hear my mantra, my power song: *Golden Sunset, Blue Rain*.

Now the spirit elder is singing it...

“You've heard it before?”

“Many, many times... you sing it very often... for us.”

“It's my mantra.”

“It's your gateway.”

The Tree is holding me comfortably... as we listen to my mantra.

“The Tree over there tells me you have not had much rain.”

“No.”

"But it will rain soon."

The tree trunks are moving. The Tree is singing my song.

"It's peaceful."

"Yes it's very peaceful up here," he says. "You've come for healing."

"Yes."

"*Aham Prema*," he says.

"*Aham Prema*... I know what that means: it means 'I am Divine Love'."

"*Aham Prema... Aham Prema, Aham Prema, Aham Prema, Aham Prema, Aham Prema, Aham Prema, Aham Prema, Aham Prema, Aham Prema, Aham Prema.*"

We are singing the mantra to *Golden Sunset, Blue Rain*.

"*Aham Prema, Aham Prema.*"

"You've learnt well – the mantra."

"Thank you."

"For I have been teaching you."

His face is changing... into a form I recognise – it's the face of Namadeva.

"Let me show you around," he says. "Keep singing the mantra."

"*Aham Prema, Aham Prema, Aham Prema.*"

The Tree is letting me stand – it's letting go of me and Namadeva takes me by the hand.

"Your mantras are very powerful," he says. "You practice them regularly."

"Yes."

"Let's go over here... there is a special place to show you."

He points to the distance. I can see a cliff face with a castle.

"It's the Crystal Castle – you've been there before. You sat there... and you sang mantras. *Om Ha Ksa Ma La Va Ra Yam Swaha, Om Ha Ksa Ma La Va Ra Yam Swaha, Om Ha Ksa Ma La Va Ra Yam Swaha, Om Ha Ksa Ma La Va Ra Yam Swaha, Om Ha Ksa Ma La Va Ra Yam Swaha* – the Kalachakra Mantra: the mantra for time."

"Yes, I've practiced that before in that very place a very long time ago."

"Let's go there."

We move swiftly across the land – we glide, we don't walk.

It's almost as though... I can just float... and the desire to be there just pulls me further and further in.

I'm at the door to the castle... and it opens slowly... and then the mantras emanate. As we go through the doors and into the hallway of the castle... it reveals itself as a cave – a cave shaped as a castle.

There's another pool here – a clear pool... blue water, with the sound of mantra emanating from it:

*"Aham Prema, Aham Prema, Aham Prema, Aham Prema..."*

*"Om Ha Ksa Ma La Va Ra Yam Swaha, Om Ha Ksa Ma La Va Ra Yam Swaha..."*

*"Lay-O-Lay-Ale-Loya Lay-O-Lay La Loy..."*

"You like it here," Namadeva says to me.

"Very much so."

"It is a place of divine knowledge... those of mantra come here. It's a very safe and special place... with the oldest of teaching preserved. And the voices you hear are the voices of the rishis of old. they are all here in the crystals, singing your mantras with you."

A chill goes through my body.

"Everything you see here is alive – every crystal, every drop of water, everything is spiritually alive. Why don't you sit by the lake – the pool of water?"

I see that the pool of water is a much, much bigger pool of water, as he says. It's an ever expansive lake, and as I sit there, it reminds me of the lake in the Lower World where I met the other Elder.

"These lakes are connected," Namadeva says to me. "The lakes in this World and the Lower World. You can travel between them. You can go back to see your Elder in the Lower World by diving into there... if you want to. And asking to go to the Lower World, it will take you there... Or you can sit and listen to your mantras."

"I hear my whistles."

"Your warmth."

I look through the crystals... back outside into the Upper World, and Cloud is coming to the... to the Crystal.

"We can hop on for another ride," Namadeva says to me.

I sit down at the water and place my hand... very gently into the water, making a shape. The water is cool but refreshing.

"That water is very powerful, it cleanses."

"I can feel it."

"Or it listens to your mantra. It is protected. Why don't you take a sip?"

I cup my hands and place them into the water... place my hand to my face and swallow. I can feel it going down my body – it's refreshing.

"I can hear all the mantras in the Universe at once."



“Yes it’s very powerful, the water of the Crystal Lake. But let us go on Cloud... let us go.”

I go on the water and Cloud is forming above it.

Namadeva steps on the Cloud... it’s taking us away from the Castle, from the Crystal Lake... back through the doors.

“I’ve shown you the Tree and I’ve shown you the Crystal Castle with the Crystal Lake... Now let’s travel further into the Upper World.”

The Cloud picks up speed... takes us both... across the distance of the Upper World. It’s slowing down and it’s gone higher.

“Through this door you will find... the Ancient Gods. The Greeks, the Romans, the Egyptians. They all sit there in harmony. They have much knowledge. You will see them around the Upper World as well. But, for today, we’ll go somewhere else.”

Suddenly I can hear a cliff face calling us.

“This is the Cliff of Meaning. Its white walls... but it’s meaning that you can’t speak... but you can feel it.”

“It’s very strong.”

“This is the Spirit of Stone People... this cliff... all the stones in the Universe, they all have the most ancient of knowledge – spiritual, mineral, physical, theoretical, philosophical. These are the founders of Spirit, or, certainly, the oldest of the spirits.”

“Thank you.”

The cliff sort of undulates.

“It can hear every word you say, every action you do... every place you go, it knows you,” says Namadeva. “This cliff face is almost the foundation of knowledge... and you can see it moves, it breathes, it has a life of it’s own. It’s one of the greatest protectors, healers. Stone People have endured more than any other being – more than the Plant People, more than the Animal People, more than the Human People. It hears you mantra always. You can ask it for healing.”

“May I have some healing, please?”

“You need to touch it.”

I reach out my hand and touch the cliff... I can feel the sensation all through my body. My voice is louder, my bones are stronger.

“This is the power of the Stone People in the Upper World... and you can access it in the Lower World. Again, this is another gateway to the Lower World.

You have much experience in the Lower World. You've done many journeys there, been to many places, performed healing for people, with the help of the spirits. Everything is interconnected. Let us go back to the Tree."

And the Cloud forms into some steps... and we step onto it, and it glides back, through time, back to the Tree, many, many miles away.

The trees have changed colour, apart from the Golden Tree. There's an Orange Tree, a Purple Tree, a Grey Tree, a Black Tree.

"You have spent a long time here... on this journey. You see, the seasons have changed whilst you've been here."

"So time doesn't go in the same duration?"

"No – *Om Ha Ksa Ma La Va Ra Yam Swaha*," Namadeva chants to me. "You've been singing the Kalachakra Mantra for time... and this is it working. You've influenced time and you haven't aged."

"I hear my voices."

"Yes, you are always singing – in ordinary reality your voice is always singing, even inside yourself. And so, while you hear the voices, go with them."

I can see a mountain ahead as I turn... snow-capped. There's another castle on the top.

"There's something special in that castle," Namadeva says to me. "Go up on Cloud and have a look."

Cloud picks me up... and takes me – and Namadeva – up to the castle. This is different to the Crystal Castle... this looks like a stone castle. The door is wooden – it's very old, but also very familiar. And as I go through... the door to the castle, I see a great big mirror ahead.

Namadeva walks with me to the mirror.

"This mirror shows you your True Self."

And I look into the mirror – I see myself... exactly as I am... and also very different.

"It shows you all of you, all at one go."

"The mirror is singing my mantra."

"Yes."

The mirror bends.

"I can hear the resonance."

"Yes – your mantras, the singing bowl."

I feel like I'm swirling.

"Ah."

My voice is echoing around the castle.

"The mirror keeps on changing how it appears."

"It's showing all of you, all at once. And as you change, the mirror changes, it captures you... in spirit."

"Thank you for bringing me here."

"There are many places in the Upper World you will find healing,"

Namadeva says to me. "Many places of power, of knowledge."

"The castle speaks."

"Yes, everything speaks... everything – the Cloud that brought you here... all the other spirits: the Plant People, the Animal People and the Stone People."

The mirror is rising, and swirling around me... forming a tunnel. My mantra rings out loud and strong. I feel a chill.

"Go through the tunnel," Namadeva says to me "and I will see you soon."

"Thank you."

"The Cloud will be with you as well. I sent the Cloud to collect you."

"Thank you, Namadeva."

I hold out my hand and Cloud fits onto my hand – fits into my palm, it contracts.

"Take Cloud with you, swallow it."

I put my hand to my mouth and Cloud goes down.

"Cloud is part of you. Take the tunnel."

The tunnel is taking me round and round, planets are going past quickly... I can see all the Milky Way. I'm almost there, almost to Earth. Earth's getting bigger – and so is my *Axis Mundi* getting closer, with Cloud inside me.

The tunnel is lowering me down to the ground in my *Axis Mundi* and I'm lying on my back by the river bank. The foliage is green and the river is still running merrily to the pulse of the singing bowl's overtones. As I lie there, I listen to the overtones... I open my eyes and find myself back in ordinary reality.

The tones still go on. I listen and reflect... on meeting Namadeva in the Upper World. I can still feel the power of the water that I drank in the Crystal Castle and I can still feel Cloud inside me.

But I'm back in ordinary reality, until the next time.

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## D.4 Simultaneous Narration of Shamanic Journey 4

(Realisation 4: *Golden Sunset, Blue Rain: Max for Live 1*)

The voices are calling me to my *Axis Mundi*... to the river bank. It's summer there, covered in greenery, grass, brambles thistles, dandelions, life at the river bank. My mantra is calling. I look up. I see a vortex swirling down. It's coming to take me to the Upper World. It lifts me. I feel a cloud inside me lift me further, further... into the vortex. And I go, round and round. I can see the planets whizzing past. I'm going at great speed. The Milky Way, the galaxies; I'm travelling incredibly fast. All the stars whizz by... all around me. Then I see it: I see an asteroid getting closer... and on the asteroid I see Namadeva standing waiting for me.

I get closer... and I'm landing on the asteroid. Namadeva comes to me.

"Welcome," he says, "this is the point at which you can see everything in the Middle World."

"Yes, it's spectacular."

"You are staring at the planets, the galaxies, supernovas of all colours, stars twinkling in every direction. This is a special place where you can come. You can learn a lot from here and your mantra is calling through the Music of the Spheres."

"Yes."

"It's endless; Spirit here, Spirit in the Upper World, Spirit in the Lower World: they are all connected. Let us go to the Upper World and I will show you another way down to the Lower World."

He grabs hold of me... I feel myself being carried gently, being held in the arm of power. We get to the Upper World, to the door, the gateway. But we don't stop, we keep flying through it, over the ground of clouds and grass.

"I'm taking you to a place where you can travel immediately between the Worlds. It's another form of *Axis Mundi*."

And as we get there I see a great hole leaning down.

"This is the place where you can use to travel between the worlds, safely as well."

I look down into it:

"It's a very, very long way."

"Yes. You just need to leap with faith that you will arrive in the Lower World and you will get there."

And I jump.

"Thank you Namadeva."

As I fall down, this almost endless tunnel. This other vortex of Earth and stars, light and darkness, life and death. Spirit: it's all around Spirit.

Falling into the Lower World.

I am emerging.

I can smell it, the dampness of the cave, with the smoke.

I'm almost there.

And then, I hear it, landing.

My feet are touching the ground in the Lower World and I look up.

I can see the Upper World. A long way away, but it looks so close.

"I'm in the Lower World," my voice echoes.

"Yes you are," says a voice, it's the Elder from before, "You're back."

"Yes, Namadeva showed me the tunnel here."

"Your map, your Dreamtime... you're building your Dreamtime. Dreamtime over here as well."

And he points at the walls. His little cave is covered in these wonderful paintings.

"This is the map of the Lower World and the Upper World, and the Middle World. In time you will get to know it even more. Build your own map, draw your own Dreamtime," he says.

And the pictures – they almost move: animal spirits, plant spirits, spirits of the Stone People; places: some I recognise and many I don't.

"This is your next task. You need to learn the Worlds," he says to me, "all the ways between them. All the Spirits will help you: you only need ask."

"Thank you."

"Look into my fire."

"The fire dances... it forms shapes of animals and spirit beings."

"It's a cleansing fire," he says, "Special Fire I said to you last time. It carried you back to your *Axis Mundi* and it can go to so many more places."

"The smoke is dancing."

"It's a cleansing smoke. You can return to your *Axis Mundi* here, with your knowledge of your map."

"Thank you."

"Before you go, have some cleansing water from the lake."

The dark lake is just to his side. I scoop the water with my hands: it's cold and refreshing.

I drink it.

I feel like falling, but I look into the fire, I walk into it.

"I'll see you soon."

As the fire takes me, in the smoke, up and up and up... back up the tunnel: it's quick. I am landing in the Middle World... at my *Axis Mundi*. Everything is green and the water is flowing, gently.

"I need to map my Dreamtime."

I hear my mantras fading.

...

And, as I open my eyes, I find myself back in ordinary reality.

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## D.5 Simultaneous Narration of Shamanic Journey 5

(Realisation 5: *Golden Sunset, Blue Rain: Max for Live 2*)

I listen to the sound of the percussion, swirling around me...

It's a calling to the world of Spirit...

The sound increases...

Protective space...

My mantra begins – the whistles are calling.

I'm walking to my *Axis Mundi* – to the river bank... Protective space, all encompassing. The ground is soft under my feet. The river is flowing gently. The leaves rustle in the wind, gently. I'm looking for my opening to the other Worlds.

I look up – I see a clear blue sky. I see peace and calm here.

I look into the very bank of the river – I'm looking for an opening to the Lower World.

But at the same time, the stasis of being in the *Axis Mundi*, it's a place of power – it's part of my Dreamtime. I have to know it inside and out – the position of every tree, or the curvature of the river... it's a special place.

But I look for my way to the other Worlds.

It's protected... by my mantra, by my music, but also by the spirits of beings: the Plant People – the grass, the thistles, the brambles; the Stone People – the rocks,

the pebbles inside the river; the Tree People – guarding the banks; and the Elemental Beings – Wind, Rain... Sun.

I feel the warmth of the Sun on my face at my *Axis Mundi*... but as I look to the Sun, I see a tunnel coming down – a vortex, swirling down to me.

It's time to go to the Upper World.

The vortex is coming closer... round and round. I look into it... and I feel myself being pulled gently upwards... further and further... and floating into my vortex – my tunnel to the Upper World. The Cloud inside me is lifting me up higher and higher.

As I go into the vortex, the *Axis Mundi* below me disappears into clouds. The vortex is cloud-like, but white, swirling round and round, with glimmers of greens, blues, reds and oranges – a rainbow of light through the vortex, the tunnel to the Upper World.

And I hear my mantra calling me... The voices of Spirit of yesteryear... from another age are calling me as I travel through this tunnel of cloud and light. This tunnel is calming – it's not cold... it's comfortable and it's taking me further forward towards the Upper World... I feel I will get there very soon.

I cannot see the planets today... I cannot see the galaxies. These clouds are protecting me from them. They are hiding me and taking me further above. I can see a great big cloud ahead of me – a white cloud with lights flashing behind it – Element of Thunder.

“It's nice to meet you, thank you.”

Elemental Thunder rumbles, travels downwards.

My mantra calls me further past the elements. It's raining in the clouds – a cleansing rain, very welcome it is and the thunder follows... Music of the Spheres. I can see the planets now, I'm going beyond the weather systems into the Upper World.

I can see the doorway – the magic doorway with the animal faces ahead of me – Boar and Bear and Badger, Rabbit, Squirrel, Eagle, Owl, Ant... Snake, Grasshopper, Lion, Giraffe, Elephant... The door to the Upper World – the animal spirits are protecting it.

I bow down to them as I walk through... and I land in the Upper World.

Namadeva is waiting for me.

“Welcome back.”

“Thank you, Namadeva.”

"Your mantra of the Music of the Spheres brought you here again."

"Yes. I've come to lean my Dreamtime."

"Of course you have."

Namadeva puts his arm around my back, and we begin to walk.

"You're learning the different ways to the Worlds. You're mapping them."

"Yes."

"Your Dreamtime is yours – it's nobody else's Dreamtime. Nobody else can use it."

"Yes."

"They have to make their own Dreamtime. But you understand that already."

"Thank you."

"Let us go to the Golden Tree."

We walk... and Golden Tree is there surrounded by... a floor of clouds and grass. It's very beautiful...

"You can ask Golden Tree for some healing," Namadeva says to me. "You can ask if Golden Tree has any knowledge for you ask well."

"Thank you. Golden Tree, can I have some healing, please?"

I feel an energy pull me towards Golden Tree.

My back is tucked into its trunk.

Tree is reading me.

It's showing me flashes of the different tunnels into the Worlds – there are a lot of them. Golden Tree is showing me the mystical beings – griffins, mermaids, dragons. They all exist... in the Worlds.

There's a magic cave I can use in the Middle World that I've been to before. It's called Thor's Cave – that is an *Axis Mundi* which I can use.

Golden Tree dwells on Lud's Church. It's a very special and sacred place I hear it tell me. Golden Tree doesn't speak, but I feel what it says.

Golden Tree hears my mantra.

*[humming my mantra]*

I look up into Golden Tree's branches. Namadeva is sat at the top singing my mantra.

"Have you got any more knowledge for me, Golden Tree?"

Golden Tree is almost holding me in its branch, its trunk.

"Lud's Church is a very special place."

"Thank you, Golden Tree."



Namadeva looks down and says, "Climb up Golden Tree."

As I climb up, I can see what Namadeva was admiring from the top.

"You can see the other realms in the Upper World from here. Over there you can see the Crystal Castle on the hill, the mountain. There's the cliff face you went to over there. And if we turn around, you will see that is where I took you last time, the tunnel to the Lower World where you met Elder."

"Thank you."

"Let us sing your mantra here. Golden Tree would like that."

*[singing]* "Lay-O-Lay-Ale-Loya" power song and "Om Mani Padmé Hum" mantra.

"Golden Tree loves it when you sing the mantra. You see when the branches move, it's moving to the sound of the music, to the sound of your chant, your mantra – it makes Golden Tree happy."

"Thank you. I've just seen a flash of dry Earth."

"Ah – that's in the Middle World, it's in need of water. Your mantra has called it to you."

"How do I go to it to water it?"

"You need to find a tunnel. But first we must go to the Crystal Castle... with the Lake, get a cupful of water – there'll be a chalice there you can use."

Namadeva clenches my fist... and we fly to the Crystal Castle.

We're there very quickly.

"Here we are in the Crystal Castle again."

"Yes. I must take some water for the Middle World if that's okay? But I must first ask the Lake for permission, I guess?"

"Yes you must."

"Lake of the Crystal Castle, can I please take some water for the parched ground in the Middle World?"

The lake lifts itself up into a chalice of water that I can pick up.

"The chalice is contained in itself."

"Thank you."

"When you take that water down to the dry ground in the Middle World, when you put it on the ground it will instantly soak into the ground. The Spirit of the Lake has given you a chalice in which it is contained. You must use it wisely."

"Thank you, Namadeva. Thank you Lake in the Crystal Castle."

"Let's go down to the Middle World."

Namadeva grabs me by my wrist and we fly very quickly towards the gate to the Upper World. we fly through it and the animals bow as I go past.

“We’re going to the asteroid,” Namadeva says.

“Thank you.”

On the asteroid, we’re there... already. This is the far end of the Middle World.

“You still have the chalice?”

“Yes.”

“Use it wisely when you go.”

“Thank you.”

“You see those clouds to your left? They will form a staircase going down. They will take you to the place in the Middle World where you can take the water of healing to the ground.”

“Thank you, Namadeva. I’ll see you soon.”

“Yes you will.”

I step on the clouds... stairs form and I walk down. The clouds starts to move down with me. It’s a very long way but I’ll be there very shortly... with the chalice of water for the dry ground.

It’s a river I’ve never seen before, the ground... and next to it a dying tree. As I get closer... I don’t know this place in the Middle World, but it needed my help and I sing my mantra.

*[singing]* “Lay-O-Lay-Ale-Loya” power song.

As I get to the ground... I touch the ground with my hand. I feel the dry, the heat, the intensity... The ground is cracking, it’s in need of water.

There’s a tree I can see, I walk up to Tree.

“Tree, do you need this water? It’s from the Upper World.”

Tree bows down... it needs the water. I place the chalice at the root of the tree of the dry ground.

“Thank you Upper World for bringing this water to this Tree in the Middle World.”

The chalice immediately forms itself... into a pool of water... which soaks into the ground by Tree.

Tree nods gratefully.

“Healing for the Earth,” I say. “Healing for Tree... healing for Spirit.”

I touch Tree... I feel the warmth radiate from it.

Tree is showing me a rune, a picture, it’s very distinctive.

"I must remember this. Thank you, Tree."

I look up at the sky and the clouds form down for me... into the staircase by Tree.

"Thank you, Tree, for your knowledge."

I step on the clouds, one step at a time, and I walk up. The clouds take me... But they don't take me all the way to the Upper World, they take me beyond the sky and up. But then I see another cloud going down and I want to take it.

"Cloud, please can you take me to the Lower World... to the Elder cave?"

Cloud immediately shoots down... We're falling... falling.

But Cloud has turned into smoke – the smoke of the Fire of the Elder... The dancing fire of the spirits in the Lower World. I smell it... I see the Fire very clearly... And I smell the dampness of the cave. I'm there.

"You're back," says the Elder.

"Yes, thank you."

"You've just saved a Tree in the Middle World."

"Yes, Tree needed water."

"It did and you asked for the water and you thanked the water."

"Yes."

"And you got a rune from Tree."

"Yes."

"In time you will learn what the rune means, but for now don't worry. It's time for you to enjoy some time in the Lower World." And with that he said, "Just touch the rock of the cave. It will open into the Lower World... A small tunnel will take you to the Pool of Tears by the Weeping Willow."

"Thank you."

I touch the rock, the rock opens... and I walk along its mossy covered edges, through the tunnel, slowly. I see the Pool of Tears and at the far end I see the Weeping Willow. It's very green down here.

"Hello Pool of Tears."

I look up. I see Vulture again. Vulture seems to like flying over here. He must be a part of my map.

My mantra sings. The water moves to the sound of my mantra; my power song... And the Weeping Willow bows.

"Hello Weeping Willow. May I have some healing?"

And then round the back of Willow I see Doe.

"Hello Doe."

My power animal... I stroke Doe. doe wants me to dance like Doe. I move to the sound of my music like Doe and Doe laughs.

"Thank you, Doe."

Doe walks up to me, indicates me to move round the other side of the Weeping Willow. And round the other side of the Weeping Willow, I see Badger, I see Beaver and I see Bear and Fox... Rat is there also.

"Hello All, it's nice to see you."

Bear walks up to me. He's going to gorge out my chest. It doesn't hurt though. He throws it on the floor.

Beaver and Badger start working away at it immediately, putting it back together.

Rat crawls inside me, cleansing out my chest.

Fox is running around, along with Doe... purple light going round and round.

"Thank you, I've come to help the Spirits."

Rabbit appears to see what is going on.

"Hello Rabbit."

Rabbit hops along as well with Fox and Doe, round and round in circles, but Rabbit goes the other way.

Healing energy, spiritual energy.

Beaver and Badger have finished patching my chest together on the floor. Rat crawls out of me and Fox, Doe and Rabbit stop circling me. Bear lifts up my chest and throws it back into me.

"It fits perfectly, thank you."

They all bow.

Bear wants me to climb on his back.

"Thank you, Bear."

And as I climb on Bear's back, he's running very fast across the landscape.

Badger, Rat and Fox stay behind, but Doe follows... and so does Rabbit, for a little bit.

They're taking me to the sea, it appears. I can see the sea getting closer.

Bear stops just before we get to the shore.

He says that I need to roll around in the sand for some reason, so I lie on the floor and roll around in the sand.

Rabbit's caught up. Rabbit hops over me, as I roll on the sand, little lights coming from its feet.

"The sea is very special here."

The animals acknowledge.

"It's a Sunset. I see the Sunset, there's a Golden Sand and Golden Sunset."  
And as I turn around, I see Elder has come out of his cave.

"And today you've brought your Blue Rain to Tree in the Middle World."

"Yes, *Golden Sunset, Blue Rain* with Golden Sands as well."

"Look over there," says elder, pointing towards the cliff to my right. "That special plant you've never seen before," pointing at a vine growing on the cliff. "Go over to it, you'll find more information for your Dreamtime."

"Thank you. Thank you, Bear. Thank you, Rabbit. Thank you, Doe... Thank you, Elder."

I walk over to the other cliff face to see this vine on the cliff.

"Hello Vine."

It's got little yellow flowers... and white flowers, its green stems touching the ground all the way up the cliff to the top.

It grows into a step for me. It wants me to climb on. And as I climb on, it wraps itself around me, healing energy of plants. I feel the power of this plant, it goes deep into the rocks... Its green, healing colour emanates through me.

"Thank you, Vine."

And with that, it lowers me back to the ground again.

"Thank you."

"Nearly time for you to go back," says Elder, "You can hear the calls already."

"Yes."

"But your mantra still sounds."

"Yes... But I'm enjoying looking at the sunset in the Lower World, but I know I need to go now."

"Yes... and enjoy the Sunset in the Middle World. Come back with me to the cave."

Elder grabs my hand. He runs so fast, I literally fly behind. He runs around the Pool of Tears, past the Weeping Willow.. and he runs through the little cave that he showed me – the tunnel that I never knew about – back into his cave and the tunnel seals.

"Walk into the Fire and you know where it will take you."

"Thank you, Elder."

And, I run into the Fire and I hear myself and feel myself rising with the smoke, being called back to the Middle World, to my *Axis Mundi*. I rise so quickly...

The Middle World has the birds singing – they’re singing my mantra too, as I sit on the riverbank.

“Thank you for bringing me back here.”

I listen as the river flows gently... and then I open my eyes... and find myself back in ordinary reality.

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## **D.6 Simultaneous Narration of Shamanic Journey 6**

(Realisation 6: *Golden Sunset, Blue Rain: Field Recordings, Melodicas, Tin Whistles and Voices*)

I listen to the sounds recorded in nature...

Geese from Delamere Forest...

The sound of the paths to Lud’s Church...

Squelching sounds of forest and stream, the sounds of the birds...

I’m grounding myself in the nature of the Middle World – places of power: the Forest, the Church... the stream.

And it starts...

The sounds of my percussion are calling.

I find myself walking down the path into Lud’s Church...

One step at a time...

Surrounded by greenery, moss and lichens: it smells like Christmas... damp walls.

The sound of the calling, calling me further into the Church – the Church of Nature: the Green Chapel.

I hear my mantra, it’s calling me. On the rock in Lud’s Church I sit...

This is a place of power in the Middle World. Golden Tree told me about this being significant – a gateway to the other worlds.

My whistles start...

I wander to the walls of the Church... hearing the birds above... feeling the texture of the plants, mosses, ferns, lichens... greenery.

My mantra calls me... and the rock is opening in front. The rock moves. I walk into it.

It’s time to go down to the Lower World.

I walk through into the tunnel – darkness.

The entrance closes behind me.

Suddenly I feel it spiralling downwards... down, down...

Earthy...

I feel myself falling... and I will land soon...

I can see it below me – a leaf, an enormous leaf is going to cushion my fall...

And I land.

I open my eyes. In front of me I see a vast landscape – endless greenery and beauty.

Directly in front is the Weeping Willow by the Pool of Tears... I walk towards it.

Vulture appears above the Weeping Willow. Vulture is always flying here.

“Hello Vulture.”

Vulture flies down to me. Its wings are massive.

“Have you got some healing for me?”

Vulture pecks at my shoulders and looks at me.

“Thank you, Vulture.”

It wants me to fly like Vulture, flying.

Its talon grabs my wrist... and we take off and fly in a circle around the Pool of Tears and the Weeping Willow. I can see the depth of the Pool of Tears – magical lagoon.

It doesn't take me far because Vulture wants me to sit on top of the Weeping Willow.

“Thank you, Vulture.”

“Hello Weeping Willow.”

The Willow forms into a comfortable seat... upon which I'm sat looking at the Pool of Tears and Vulture sits next to me.

“Thank you, Vulture.”

We look beyond the Pool to the sky. There's a thundercloud coming, a cleansing thundercloud bringing the rain...

It moves over Weeping Willow and the rain falls gently. Gentle rain – it's blue. And behind that cloud – the Sun. The Sun is setting – *Golden Sunset, Blue Rain*.

[singing] “Om Mani Padme Hum” mantra and “Lay-O-Lay-Ale-Loya” power song.

I sing my mantra as the Sun sets in the distance beyond Weeping Willow. The cloud above disappears into the distance and the rain stops.

The Lower World is cleansed with the cleaning properties of the rain and the Sun.

The reeds by the Pool of Tears – they sing my mantra – bulrushes.

Vulture tells me this is a place to recharge – to take time out.  
My face is wet from the gentle rain, cleansing.  
Vulture grabs me by its talons and flies me down to the Pool of Tears.  
And I'm sat there near Vulture – at the Pool of Tears – listening to my mantra.  
The sunset is reflected in the Pool... I hear my mantra echoing around... I see spirits  
passing over... whizzing past quickly.  
I turn to Vulture.

“Vulture, can you show me somewhere else in the Lower World that I've  
never been to before?”

And with that, Vulture looks at me, grabs by the talons, and we fly in the Lower  
World.

We're flying towards a forest... not the one I've been to before, a different one. This  
is a forest of vines, the tallest of trees...

We fly over it...

And then Vulture shows me a small opening in the trees and takes me down.

In the opening at the bottom, I see a mud tunnel.

“Thank you, Vulture.”

Vulture indicates I go through the tunnel... so I crawl on my knees and hands.  
Through the tunnel I go. The mud is warm and moist, it feels good. Through this  
little tunnel I go – it's not very wide, not very tall, but how long it goes on for, I  
cannot tell. It's so dark, but I keep crawling...  
Ahead of me I bump into a face of an animal I haven't met yet – it's the face of Mole.

“Hello Mole, is this your home?”

Mole indicates it's his home.

“Vulture brought me here.”

And Mole turns around and starts crawling the other way and I follow.

I follow Mole through the tunnel, through his home... and we start to go down...  
And through that tunnel, it gradually opens up into a much larger tunnel. I'm able  
to stand and Mole crawls beside me pointing ahead.

“Thank you, Mole, thank you for bringing me here.”

I'm inside a large cave... It looks almost like the cave of the Elder, in fact I think it is.  
It's vaster than I thought and the lake in here is the deepest lake in the Lower  
World...

I make for the shore of this underground lake and Terrapin appears.

“Hello Terrapin.”



Terrapin encourages me to go into the water, so I do – it's cold and refreshing. And as I go onto Terrapin into the lake, I hold on. And suddenly we move very fast through the lake round many corners until a site I recognise... It's the sight of the Elder and his Fire.

"Thank you, Terrapin, for bringing me here."

The Elder comes to the shore.

"Different way into my cave you've learnt today."

"Yes – Vulture flew me over the Vine Forest, took me Mole's tunnel and Mole took me to the other end of the lake. Terrapin brought me here, thank you, Terrapin."

"Your map's expanding – the Vine Forest is a place of great healing; a lot you'll learn from there in the future... And it's always good to crawl in some Earth, it does you the world of good!"

"Yes, thank you, Elder."

"You were cleansed last time by Bear, Fox, Rabbit, Beaver, Badger, Rat... and the Vine cleansed you even further on the cliff."

"Yes... thank you."

"Look at my Dreamtime on the wall."

And as I look, it's expanded even more.

"My Dreamtime expands as yours does," Elder says.

A chill goes through my body.

"Ever-expanding Dreamtime. You will have to compile your Dreamtime into a single map at some point if you can."

"Yes."

Elder gives me a stick – it's burnt at the end.

"This is a magic stick, I use it for my... for my map and now it's yours."

"Thank you, Elder, thank you for this magic stick."

"You can paint more of your Dreamtime with it. It will help you. The Middle World calls you back. Go back to Lud's Church, meditate with your stick."

And with that, he indicates the Fire.

"Thank you, Elder."

I hold onto the magic stick and run into the Fire. I know where it'll take me... and I feel myself rising gently in the smoke, rising gently until I find myself getting closer to the Middle World...

Im rising through a hollow, just by the side of Lud's Church – it's green outside,  
daylight... Blue sky, birds are singing.

I walk into Lud's Church – the other way in – around the front, and step down into  
it. My rock is just ahead that I sit on. I keep walking, feeling the sides of the Church  
as I walk. I hear my mantras protecting the space and I sit on the rock and listen...  
I listen...

The sound of walking – I need to walk again – so I walk out the other side of Lud's  
Church...

Climbing the stairs, back onto the forest path and the birds are singing...

I stay still as I listen to my sounds. I remember recording them... places of nature  
from Delamere Forest, Lud's Church... and the tweeting sounds of the smallest  
birds back home...

I open my eyes as I listen... to the magic of the sounds of nature...

My tin whistle melody floats ephemerally and I'm back in ordinary reality.

\*\*\*

## Appendix E: Wordles of my Shamanic Journeys

### E.1 Wordle of Shamanic Journey 1: *Golden Sunset, Blue Rain Performance 1*



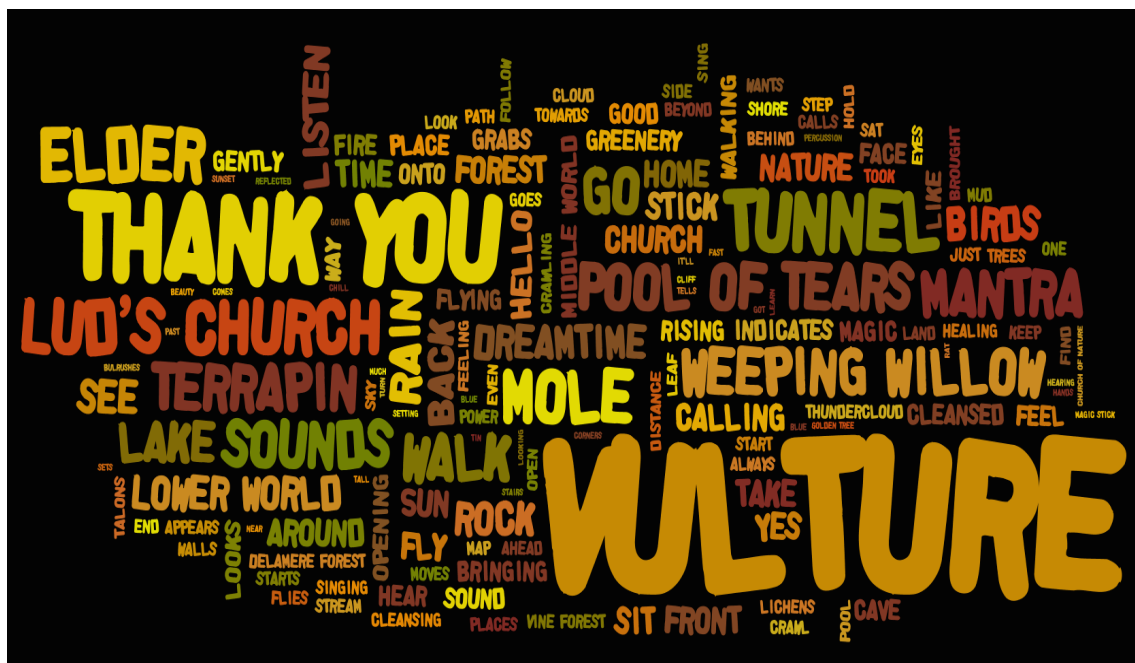
## E.2 Wordle of Shamanic Journey 4: *Golden Sunset, Blue Rain: Max for Live 1*



### E.3 Wordle of Shamanic Journey 5: *Golden Sunset, Blue Rain: Max for Live 2*



#### E.4 Wordle of Shamanic Journey 6: *Golden Sunset, Blue Rain: Field Recordings, Melodicas, Tin Whistles and Voices*





## Appendix F: Oil Pastel Maps of Shamanic Journeys 1, 4 and 5

### F.1 Oil Pastel Map of Shamanic Journey 1: *Golden Sunset, Blue Rain:*

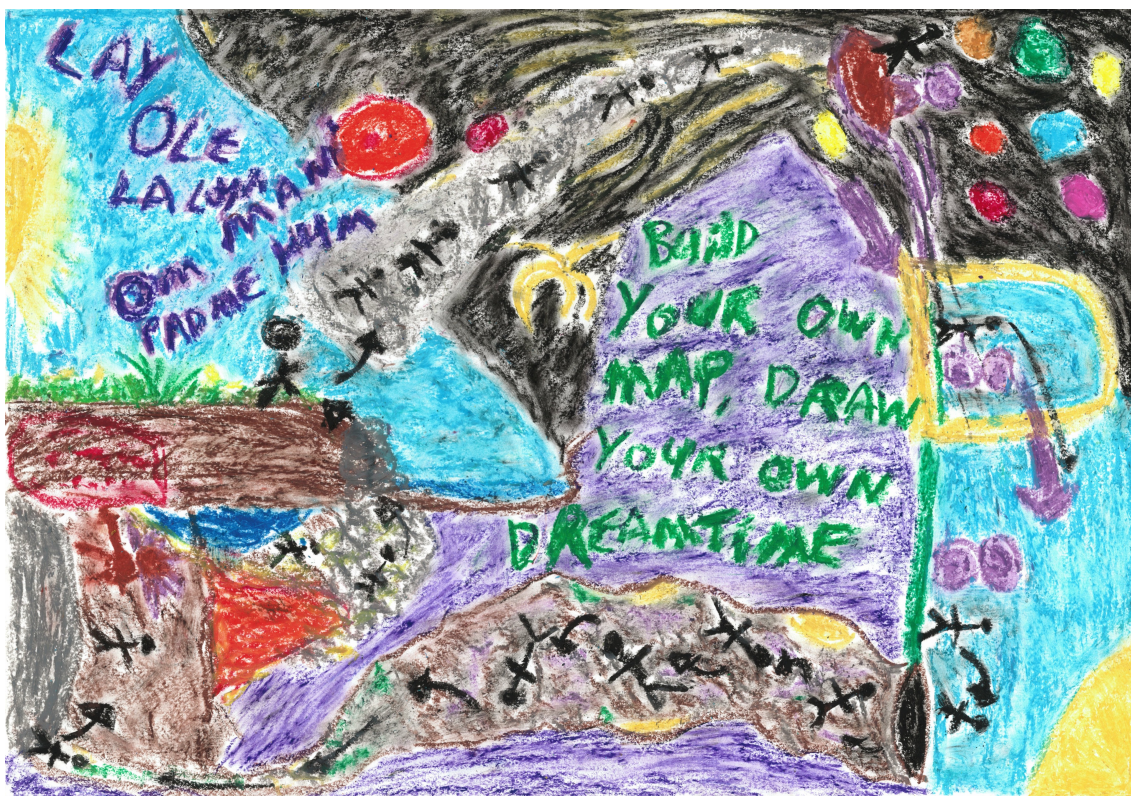
#### *Performance 1*



In this oil pastel map, drawn on one sheet of plain white A3 paper, the journey begins at my *Axis Mundi*, by the banks of the River Bollin (seen in the top right corner). I take a leap into the river and travel down to the Lower World where I meet Eagle. We fly over the sea before landing on an enormous tree watching the sunset in the distance (seen in the top left-hand corner). *I let the light soak into me...* and head back up the tunnel to return to my *Axis Mundi*.



**F.2 Oil Pastel Map of Shamanic Journey 4: *Golden Sunset, Blue Rain: Max for Live 1***



This oil pastel map of Shamanic Journey 4 begins at the bank of the River Bollin (seen in the top left). I am then taken by a swirling vortex up into the far reaches of space the Middle World, where I meet spirit guide Namadeva on an asteroid (seen in the top right). On the asteroid we gaze at the beauty and magnificence of the Middle World and Namadeva reminds me that my mantra is calling though the Music of the Spheres. We then travel through the doors to the Upper World and Namadeva takes me to a place which connects with the Lower World (seen in the bottom right). I jump into the hole and I fall, spiralling down towards the Lower World (seen in the bottom centre). I then emerge in Elder's cave in the Lower World and Elder shows me the maps on the walls of his cave, explaining that I am building my own Dreamtime (seen in the bottom left of the map), before I return to my *Axis Mundi* in the Middle World. The map of this journey is therefore significant in that it shows all three of the worlds in NOR in a single image – the Middle World (top left across to the top right), the Upper World (bottom right) and the Lower World (bottom left). Also of significance, are Elder's instructions given to me in the Lower World:

**"Build your own map, draw your own Dreamtime."**



### F.3 Oil Pastel Map of Shamanic Journey 5: *Golden Sunset, Blue Rain: Max for Live 2*



This oil pastel map was drawn on two A3 sheets of plain white paper, which were both subsequently scanned and digitally 'glued' together in Keynote software, before being rendered as a single JPEG image file. The drawing was made whilst listening back to my recording of the simultaneous narration of Shamanic Journey 5. I only paused the playback of the recording when necessary to finish each section of the map. Owing to the many different components of this shamanic journey, I found that the last few sections (those involving receiving healing from Bear, Badger, Fox, Doe, Rabbit and Rat, seen in the far right-hand side of the map) were difficult to draw and, on reflection I should have stretched the drawing onto another sheet of paper. However, the lesson was learned by the time I visually documented Shamanic Journey 6 in which the map was made up of multiple drawings, photographs and videos which were not assembled into a single image. Instead, they were used as individual items within the production of the accompanying sonogram video.

## Appendix G: Shamanic Journey 1 and 4 Video Maps

The two video files associated with this Appendix entry are available on **USB -> 3. Appendices A, B, C and G -> Appendix G - Shamanic Journey 1 and 4 Video Maps.**

These video files are in MPEG-4 movie format and the exact file names are given below each Appendix entry in italics.

(track duration is given in minutes and seconds)

### **G.1 Shamanic Journey 1: *Golden Sunset, Blue Rain: Performance 1*** (10'59")

*G.1. Shamanic Journey 1 GSBP Performance 1.mp4*

*N.B.* Please also see Appendix A.1 for more information about the history of Shamanic Journey 1 to this realisation of *Golden Sunset, Blue Rain*.

### **G.2 Shamanic Journey 4: *Golden Sunset, Blue Rain: Max for Live 1*** (11'47")

*G.2. Shamanic Journey 4 GSBP Max for Live 1.mp4*



## Appendix H: Ethics Documentation

Ph.D. thesis and accompanying practice-based documentation: "Golden Sunset, Blue Rain: The Shamanic Journeys. A Practice-Based Investigation into 'Spiritual Musicking' and its Creative Music-Making Realisations."  
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### Medium to High Risk Research Ethics Approval

Project Title

**Ph.D. thesis and accompanying practice-based documentation:  
"Golden Sunset, Blue Rain: The Shamanic Journeys. A Practice-  
Based Investigation into 'Spiritual Musicking' and its Creative  
Music-Making Realisations."**

### Record of Approval

Principal Investigator

I request an ethics peer review and confirm that I have answered all relevant questions in this checklist honestly.	X
I confirm that I will carry out the project in the ways described in this checklist. I will immediately suspend research and request new ethical approval if the project subsequently changes the information I have given in this checklist.	X
I confirm that I, and all members of my research team (if any), have read and agreed to abide by the Code of Research Ethics issued by the relevant national learned society.	X
I confirm that I, and all members of my research team (if any), have read and agreed to abide by the University's Research Ethics, Governance and Integrity Framework.	X

Name: Nicholas Peters .....  
Date: 27/09/2018 .....

#### Student's Supervisor (if applicable)

I have read this checklist and confirm that it covers all the ethical issues raised by this project fully and frankly. I also confirm that these issues have been discussed with the student and will continue to be reviewed in the course of supervision.

Name: Christopher Hobbs .....  
Date: 07/10/2018 .....

#### Reviewer (if applicable)

Date of approval by anonymous reviewer: 06/11/2018

## Medium to High Risk Research Ethics Approval Checklist

### Project Information

Project Ref	P76157
Full name	Nicholas Peters
Faculty	Faculty of Arts and Humanities
Department	School of Media and Performing Arts
Supervisor	Christopher Hobbs
Module Code	FAH-PhD
EFAAF Number	
Project title	Ph.D. thesis and accompanying practice-based documentation: "Golden Sunset, Blue Rain: The Shamanic Journeys. A Practice-Based Investigation into 'Spiritual Musicking' and its Creative Music-Making Realisations."
Date(s)	21/01/2013 - 18/01/2019
Created	27/09/2018 18:09

### Project Summary

This project investigates my practice-based research into music-making and my spiritual practice of shamanic journeying. In particular, I am investigating how I make music to facilitate a change in my consciousness to allow me to undertake shamanic journeys, as well as documenting my experiences during these journeys themselves. The music-making practice is therefore done first. I create numerous realisations of a music work entitled "Golden Sunset, Blue Rain". I then listen back to each of these realisations to induce a change in my state of consciousness, to allow me to undertake a shamanic journey in nonordinary reality. During my shamanic journeys, I audio record simultaneous (spoken) narrations. Following my shamanic journeys, I document my narrations through various creative processes, including the production of oil pastel sketches, original videos combining scrolling sonogram images of the music with my oil pastel sketches and original photographs. I also transcribe verbatim my simultaneous narrations and produce word clouds (Wordles) from these verbatim transcriptions. Through these creative processes I address my research question 'who am I and why do I do what I do?'	
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Names of Co-Investigators and their organisational affiliation (place of study/employer)	
Is the project self-funded?	YES
Who is funding the project?	A combination of myself and Coventry University (Library and SMPA)
Has the funding been confirmed?	YES
Are you required to use a Professional Code of Ethical Practice appropriate to	NO

Ph.D. thesis and accompanying practice-based documentation: "Golden Sunset, Blue Rain: The Shamanic Journeys. A Practice-Based Investigation into 'Spiritual Musicking' and its Creative Music-Making Realisations."  
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your discipline?	
Have you read the Code?	NO

## Project Details

What is the purpose of the project?	The purpose of this project is to support my investigation into 'Spiritual Musicking'. It investigates the relationship between my music-making practice and my spiritual practice of shamanic journeying. It documents how I create meaning by combining both practices, as well as documenting my experiences in ways that are accessible to others. Artistically, the research question is expressed in the same form as a Japanese Zen 'Koan': 'Who am I and why do I do what I do?' This 'koan' is addressed throughout the submitted thesis and through its accompanying practice-based documentation.
What are the planned or desired outcomes?	My project investigates ontological research questions. As such, my outcome is to develop a holistic understanding of my music-making and my spiritual practices. Through documentation and context in relation to both practices, the project will place my work within a critical theoretical framework that I call 'Spiritual Musicking'. My research will ask, as a 'koan', 'Who am I and why do I do what I do?'. The research will be of benefit to composers and other practice-based researchers interested in documenting their work in alternative ways. I also plan on using my work on this project for leading meditation and spiritual awareness classes. Likewise, those interested in sound healing would find my music-making outputs relevant in their practice.
Explain your research design	My project is practice-based. The split between the written 40,000-word thesis and the practice-based outputs is 50:50. The practice-based outputs include:  Audio recordings of original music (which I call 'realisations') and these serve as primary data.  Original sonogram videos analysing my music realisations, made using EAnalysis

	<p>software (primary data).</p> <p>Recordings of my spoken voice as I simultaneously narrate my experiences whilst undertaking shamanic journeys to my music realisations (primary data).</p> <p>Verbatim transcriptions of my simultaneous narrations (primary data).</p> <p>'Wordles' (word clouds) produced of the verbatim transcriptions of my simultaneous narrations. These show the quantitative use of words spoken during the simultaneous narrations - the larger a word appears in the Wordle, the more frequently it is spoken in the simultaneous narration (primary data).</p> <p>Oil pastel sketches that are drawn to visualise the content of my simultaneous narrations (primary data)</p> <p>Original videos to map my experiences on the shamanic journeys to my music realisations. These combine my music sonogram videos with my oil pastel sketches (primary data).</p>
Outline the principal methods you will use	<p>Participant:</p> <p>I am the sole participant in this research.</p> <p>Literature:</p> <p>I will be using a variety of literature, from books to JSTOR journal articles, to websites, to CD liner notes.</p> <p>Practice-based work:</p> <p>This combines two of my practices - my music-making and my shamanic journeying.</p>

	<p>My music-making practice - I will be producing original recordings of a work of music using Ableton Live software. These original recordings are different realisations of the same piece entitled "Golden Sunset, Blue Rain" and serve as primary data in this research. Each realisation builds upon the music of the previous realisation. (The sounds used in my realisations of "Golden Sunset, Blue Rain" are all my own recordings, and they include voice, Scottish tin whistle, singing bowl, hand-held percussion, melodicas and field recordings).</p> <p>My Spiritual practice (shamanic journeying) - My realisations of "Golden Sunset, Blue Rain" are designed for use in my spiritual practice of shamanic journeying. Here, I listen back to each realisation of the work in a studio environment and with my eyes closed. Through focussed listening, my state of consciousness changes from an 'ordinary state' to a 'shamanic state' so that I am able to undertake a shamanic journey in nonordinary reality so that I am able to gain spiritual knowledge and experiences.</p> <p>When I undertake a shamanic journey to each realisation of "Golden Sunset, Blue Rain", I record myself speaking a simultaneous narration of my experiences. These narrations serve as more primary data. The recordings of my simultaneous narrations are then transcribed verbatim and the words are copied into Wordle to create elaborate word clouds that display the quantitative use of my spoken words.</p> <p>I then listen back to my simultaneous narrations and create oil pastel sketches of my shamanic journeys that serve as visual maps of my experiences in nonordinary reality.</p> <p>These oil pastel sketches are then transformed into videos (made using Keynote software). Here the sketches are compiled with scrolling sonogram videos (made using EAnalysis software) of each</p>
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	<p>realisation of the piece, resulting in a video that presents my shamanic experiences visually, in time to the music, whilst also showing the textural density of the music.</p> <p>I also create musical analysis videos using EAnalysis software. Here I combine scrolling sonograms and waveform images with annotations to highlight important musical events. I also use the music analysis videos as another link to my theory of 'Spiritual Musicking'.</p> <p>The thesis:</p> <p>My 40,000-word thesis forms a link between my musical and my spiritual practices, tying together my documentation and analyses. It also investigates my theory of 'Spiritual Musicking'. In this theory, my music-making is only a small part of my larger practice which, when coupled with my shamanic practice and all my ways of documentation and analyses, forms my overall practice of 'Spiritual Musicking'.</p>
Are you proposing to use an external research instrument, validated scale or follow a published research method?	YES
If yes, please give details of what you are using	<p>The graphical video analyses of the music that I produce are made using EAnalysis, a software designed by French electroacoustic composer Pierre Couprie (2014).</p> <p>The process of recording the simultaneous narrations of my shamanic journeys originate from Michael Harner's method (2013). The process of simultaneous narration is used to document in realtime my experiences whilst undertaking a shamanic journey to my music realisations. Here, record myself talking out loud describing the events in my shamanic journeys from start to finish.</p> <p>In order to produce an effective recording, I listen back to my realisations of "Golden</p>

	Sunset, Blue Rain" with over-ear headphones and record my voice with a Rode NT-1A microphone directly into my Ableton Live DAW software.	
Will your research involve consulting individuals who support, or literature, websites or similar material which advocates, any of the following: terrorism, armed struggles, or political, religious or other forms of activism considered illegal under UK law?		NO
Are you dealing with Secondary Data? (e.g. sourcing info from websites, historical documents)		YES
Are you dealing with Primary Data involving people? (e.g. interviews, questionnaires, observations)		YES
Are you dealing with personal or sensitive data?		NO
Will the Personal or Sensitive data be shared with a third party?		
Will the Personal or Sensitive data be shared outside of the European Economic Area ("EEA")?		
Is the project solely desk based? (e.g. involving no laboratory, workshop or off-campus work or other activities which pose significant risks to researchers or participants)		NO
Are there any other ethical issues or risks of harm raised by the study that have not been covered by previous questions?		NO
If yes, please give further details		



**DBS (Disclosure & Barring Service) formerly CRB (Criminal Records Bureau)**

Question		Yes	No
1	Does the study require DBS (Disclosure & Barring Service) checks?		X
	If YES, please give details of the serial number, date obtained and expiry date		
2	If NO, does the study involve direct contact by any member of the research team:		
	a) with children or young people under 18 years of age?		X
	b) with adults who have learning difficulties, brain injury, dementia, degenerative neurological disorders?		X
	c) with adults who are frail or physically disabled?		X
	d) with adults who are living in residential care, social care, nursing homes, re-ablement centres, hospitals or hospices?		X
	e) with adults who are in prison, remanded on bail or in custody?		X
	If you have answered YES to any of the questions above please explain the nature of that contact and what you will be doing		

### External Ethical Review

Question		Yes	No
1	Will this study be submitted for ethical review to an external organisation? (e.g. Another University, Social Care, National Health Service, Ministry of Defence, Police Service and Probation Office)		X
	If YES, name of external organisation		
2	Will this study be reviewed using the IRAS system?		X
3	Has this study previously been reviewed by an external organisation?		X

**Confidentiality, security and retention of research data**

Question		Yes	No
1	Are there any reasons why you cannot guarantee the full security and confidentiality of any personal or confidential data collected for the study?		X
	If YES, please give an explanation		
2	Is there a significant possibility that any of your participants, and associated persons, could be directly or indirectly identified in the outputs or findings from this study?	X	
	<div>If YES, please explain further why this is the case</div> <div>I am the sole participant in this research as it concerns my practice-based work. I make it clear that I am the sole participant in the writing of the thesis.</div>		
3	Is there a significant possibility that a specific organisation or agency or participants could have confidential information identified, as a result of the way you write up the results of the study?		X
	If YES, please explain further why this is the case		
4	Will any members of the research team retain any personal or confidential data at the end of the project, other than in fully anonymised form?		X
	If YES, please explain further why this is the case		
5	Will you or any member of the team intend to make use of any confidential information, knowledge, trade secrets obtained for any other purpose than the research project?		X
	If YES, please explain further why this is the case		
6	Will you be responsible for destroying the data after study completion?	X	
	If NO, please explain how data will be destroyed, when it will be destroyed and by whom		

### Participant Information and Informed Consent

Question		Yes	No
1	Will all the participants be fully informed BEFORE the project begins why the study is being conducted and what their participation will involve?	X	
	If NO, please explain why		
2	Will every participant be asked to give written consent to participating in the study, before it begins?		X
	If NO, please explain how you will get consent from your participants. If not written consent, explain how you will record consent	I am the sole participant of this practice-based research project. I will make it clear that I am the sole participant in the writing of the thesis. Following the production of original music recordings (realisations), I will be undertaking a shamanic journey to each realisation, recording my simultaneous narrations of experiences of each shamanic journey in my private studio. Here, record myself talking out loud describing the events in my shamanic journeys from start to finish. In order to produce an effective recording, I listen back to my realisations of "Golden Sunset, Blue Rain" with over-ear headphones and record my voice with a Rode NT-1A microphone directly into my Ableton Live DAW software. There will be no other participants involved in the generation of primary data.	
3	Will all participants be fully informed about what data will be collected, and what will be done with this data during and after the study?		X
	If NO, please specify	I am the sole participant of this practice-based research project. I will make it clear that I am the sole participant in the writing of the thesis. Following the production of original music recordings (realisations), I will be undertaking a shamanic journey to each realisation, recording my simultaneous narrations of experiences of each shamanic journey in my private studio. Here, record myself talking out loud describing the events in my shamanic journeys from start to finish. In order to produce an effective recording, I listen back to my realisations of "Golden Sunset, Blue Rain" with over-ear headphones and record my voice with a Rode NT-1A microphone directly into my Ableton Live DAW software. There will be no other participants involved in the generation of	

		primary data.	
4	Will there be audio, video or photographic recording of participants?	X	
	Will explicit consent be sought for recording of participants?		X
	If NO to explicit consent, please explain how you will gain consent for recording participants	I am the sole participant of this practice-based research project. I will make it clear that I am the sole participant in the writing of the thesis. Following the production of original music recordings (realisations), I will be undertaking a shamanic journey to each realisation, recording my simultaneous narrations of experiences of each shamanic journey in my private studio. Here, record myself talking out loud describing the events in my shamanic journeys from start to finish. In order to produce an effective recording, I listen back to my realisations of "Golden Sunset, Blue Rain" with over-ear headphones and record my voice with a Rode NT-1A microphone directly into my Ableton Live DAW software. There will be no other participants involved in the generation of primary data.	
5	Will every participant understand that they have the right not to take part at any time, and/or withdraw themselves and their data from the study if they wish?		X
	If NO, please explain why	I am the sole participant of this practice-based research project. I will make it clear that I am the sole participant in the writing of the thesis. Following the production of original music recordings (realisations), I will be undertaking a shamanic journey to each realisation, recording my simultaneous narrations of experiences of each shamanic journey in my private studio. Here, record myself talking out loud describing the events in my shamanic journeys from start to finish. In order to produce an effective recording, I listen back to my realisations of "Golden Sunset, Blue Rain" with over-ear headphones and record my voice with a Rode NT-1A microphone directly into my Ableton Live DAW software. There will be no other participants involved in the generation of primary data.	
6	Will every participant understand that there will be no reasons required or repercussions if they withdraw or remove their data from the study?	X	
	If NO, please explain why		

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7	Does the study involve deceiving, or covert observation of, participants?		X
	Will you debrief them at the earliest possible opportunity?		
	If NO to debrief them, please explain why this is necessary		

**Risk of harm, potential harm and disclosure of harm**

Question		Yes	No
1	Is there any significant risk that the study may lead to physical harm to participants or researchers?		X
	If YES, please explain how you will take steps to reduce or address those risks		
2	Is there any significant risk that the study may lead to psychological or emotional distress to participants?	X	
	If YES, please explain how you will take steps to reduce or address those risks	<p>I am the sole participant and the researcher of this practice-based project and I will make this clear in the writing of the thesis. I have been undertaking shamanic journeying for over five years and I have received training from qualified shamanic practitioner Paul Francis. I am aware of the correct methods in safely undertaking shamanic journeys and the things to avoid. I understand when it is and when it is not appropriate to undertake a shamanic journey. My shamanic journeys will always be undertaken in private away from disturbances that could interrupt my change of consciousness from ordinary reality to nonordinary reality. I understand that if I begin to experience psychological or emotional distress during a shamanic journey, that I will have to stop my shamanic journey by returning to ordinary reality and I am aware of the correct procedures in order to do so. The shamanic journey process: I alter my state of consciousness through focussed listening to my music realisations. I then picture a place in nature (Axis Mundi) and travel to one of the spirit worlds (Lower, Middle or Upper). As I am doing this, I simultaneously narrate what I am experiencing.</p>	
3	Is there any risk that the study may lead to psychological or emotional distress to researchers?	X	
	If YES, please explain how you will take steps to reduce or address those risks	<p>I am the sole participant and the researcher of this practice-based project and I will make this clear in the writing of the thesis. I have been undertaking shamanic journeying for over five years and I have received training from qualified shamanic practitioner Paul Francis. I am aware of the correct methods in safely undertaking shamanic journeys and the</p>	

		things to avoid. I understand when it is and when it is not appropriate to undertake a shamanic journey. My shamanic journeys will always be undertaken in private away from disturbances that could interrupt my change of consciousness from ordinary reality to nonordinary reality. I understand that if I begin to experience psychological or emotional distress during a shamanic journey, that I will have to stop my shamanic journey by returning to ordinary reality and I am aware of the correct procedures in order to do so. The shamanic journey process: I alter my state of consciousness through focussed listening to my music realisations. I then picture a place in nature (Axis Mundi) and travel to one of the spirit worlds (Lower, Middle or Upper). As I am doing this, I simultaneously narrate what I am experiencing.
4	Is there any risk that your study may lead or result in harm to the reputation of participants, researchers, or their employees, or any associated persons or organisations?	X
	If YES, please explain how you will take steps to reduce or address those risks	
5	Is there a risk that the study will lead to participants to disclose evidence of previous criminal offences, or their intention to commit criminal offences?	X
	If YES, please explain how you will take steps to reduce or address those risks	
6	Is there a risk that the study will lead participants to disclose evidence that children or vulnerable adults are being harmed, or at risk or harm?	X
	If YES, please explain how you will take steps to reduce or address those risks	
7	Is there a risk that the study will lead participants to disclose evidence of serious risk of other types of harm?	X
	If YES, please explain how you will take steps to reduce or address those risks	
8	Are you aware of the CU Disclosure protocol?	X



### Payments to participants

Question		Yes	No
1	Do you intend to offer participants cash payments or any kind of inducements, or reward for taking part in your study?		X
	If YES, please explain what kind of payment you will be offering (e.g. prize draw or store vouchers)		
2	Is there any possibility that such payments or inducements will cause participants to consent to risks that they might not otherwise find acceptable?		
3	Is there any possibility that the prospect of payment or inducements will influence the data provided by participants in any way?		
4	Will you inform participants that accepting payments or inducements does not affect their right to withdraw from the study at any time?		

### Capacity to give valid consent

Question	Yes	No
<b>1</b> Do you propose to recruit any participants who are:		
a) children or young people under 18 years of age?		X
b) adults who have learning difficulties, mental health condition, brain injury, advanced dementia, degenerative neurological disorders?		X
c) adults who are physically disabled?		X
d) adults who are living in residential care, social care, nursing homes, re-ablement centres, hospitals or hospices?		X
e) adults who are in prison, remanded on bail or in custody?		X
If you answer YES to any of the questions please explain how you will overcome any challenges to gaining valid consent		
<b>2</b> Do you propose to recruit any participants with possible communication difficulties, including difficulties arising from limited use of knowledge of the English language?		X
If YES, please explain how you will overcome any challenges to gaining valid consent		
<b>3</b> Do you propose to recruit any participants who may not be able to understand fully the nature of the study, research and the implications for them of participating in it or cannot provide consent themselves?		X
If YES, please explain how you will overcome any challenges to gaining valid consent		

## Recruiting Participants

Question	Yes	No
1 Do you propose to recruit any participants who are:		
a) students or employees of Coventry University or partnering organisation(s)?	X	
If YES, please explain if there is any conflict of interest and how this will be addressed	I am both a student and staff member of Coventry University (School of Media and Performing Arts and Lanchester Library) and I am the sole participant of this research project. However, there is no contractual or any other conflict of interest that arises in undertaking this research project. I also acknowledge and understand that as a permanent staff member employed to work for Coventry University for more than 6 hours per week, that two external examiners are required for the examination of my thesis, practice-based outputs and viva voce.	
b) employees/staff recruited through other businesses, voluntary or public sector organisations?		X
If YES, please explain how permission will be gained		
c) pupils or students recruited through educational institutions (e.g. primary schools, secondary schools, colleges)?		X
If YES, please explain how permission will be gained		
d) clients/volunteers/service users recruited through voluntary public services?		X
If YES, please explain how permission will be gained		
e) participants living in residential care, social care, nursing homes, re-ablement centres hospitals or hospices?		X
If YES, please explain how permission will be gained		
f) recruited by virtue of their employment in the police or armed forces?		X
If YES, please explain how permission will be gained		
g) adults who are in prison, remanded on bail or in custody?		X
If YES, please explain how permission will be gained		
h) who may not be able to refuse to participate in the research?		X

Ph.D. thesis and accompanying practice-based documentation: "Golden Sunset, Blue Rain: The Shamanic Journeys. A Practice-Based Investigation into 'Spiritual Musicking' and its Creative Music-Making Realisations."  
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	If YES, please explain how permission will be gained	
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### Online and Internet Research

Question		Yes	No	
1	Will any part of your study involve collecting data by means of electronic media (e.g. the Internet, e-mail, Facebook, Twitter, online forums, etc)?		X	
	If YES, please explain how you will obtain permission to collect data by this means			
2	Is there a possibility that the study will encourage children under 18 to access inappropriate websites, or correspond with people who pose risk of harm?		X	
	If YES, please explain further			
3	Will the study incur any other risks that arise specifically from the use of electronic media?		X	
	If YES, please explain further			
4	Will you be using survey collection software (e.g. BoS, Filemaker)?		X	
	If YES, please explain which software			
5	Have you taken necessary precautions for secure data management, in accordance with data protection and CU Policy?	X		
	If NO	please explain why not		
	If YES	Specify location where data will be stored	Coventry University OneDrive	
		Planned disposal date	01/07/2020	
		If the research is funded by an external organisation, are there any requirements for storage and disposal?		X
		If YES, please specify details		

## Languages

Question		Yes	No
1	Are all or some of the consent forms, information leaflets and research instruments associated with this project likely to be used in languages other than English?		X
	If YES, please specify the language[s] to be used		
2	Have some or all of the translations been undertaken by you or a member of the research team?		
	Are these translations in lay language and likely to be clearly understood by the research participants?		
	Please describe the procedures used when undertaking research instrument translation (e.g. forward and back translation), clarifying strategies for ensuring the validity and reliability or trustworthiness of the translation		
3	Have some or all of the translations been undertaken by a third party?		
	If YES, please specify the name[s] of the persons or agencies performing the translations		
	Please describe the procedures used when undertaking research instrument translation (e.g. forward and back translation), clarifying strategies for ensuring the validity and reliability of the translation		

### Laboratory/Workshops

Question		Yes	No
1	Does any part of the project involve work in a laboratory or workshop which could pose risks to you, researchers or others?		X
	<p>If YES:</p> <p>If you have risk assessments for laboratory or workshop activities you can refer to them here &amp; upload them at the end, or explain in the text box how you will manage those risks</p>		

**Research with non-human vertebrates**

Question		Yes	No
1	Will any part of the project involve animal habitats or tissues or non-human vertebrates?		X
	If YES, please give details		
2	Does the project involve any procedure to the protected animal whilst it is still alive?		
3	Will any part of your project involve the study of animals in their natural habitat?		
	If YES, please give details		
4	Will the project involve the recording of behaviour of animals in a non-natural setting that is outside the control of the researcher?		
	If YES, please give details		
5	Will your field work involve any direct intervention other than recording the behaviour of the animals available for observation?		
	If YES, please give details		
6	Is the species you plan to research endangered, locally rare or part of a sensitive ecosystem protected by legislation?		
	If YES, please give details		
7	Is there any significant possibility that the welfare of the target species of those sharing the local environment/habitat will be detrimentally affected?		
	If YES, please give details		
8	Is there any significant possibility that the habitat of the animals will be damaged by the project, such that their health and survival will be endangered?		
	If YES, please give details		
9	Will project work involve intervention work in a non-natural setting in relation to invertebrate species other than Octopus vulgaris?		
	If YES, please give details		



### Blood Sampling / Human Tissue Analysis

Question		Yes	No
1	Does your study involve collecting or use of human tissues or fluids? (e.g. collecting urine, saliva, blood or use of cell lines, 'dead' blood)		X
	If YES, please give details		
2	If your study involves blood samples or body fluids (e.g. urine, saliva) have you clearly stated in your application that appropriate guidelines are to be followed (e.g. The British Association of Sport and Exercise Science Physiological Testing Guidelines (2007) or equivalent) and that they are in line with the level of risk?		
	If NO, please explain why not		
3	If your study involves human tissue other than blood and saliva, have you clearly stated in your application that appropriate guidelines are to be followed (e.g. The Human Tissues Act, or equivalent) and that they are in line with level of risk?		
	If NO, please explain why not		

## Travel

Question	Yes	No
<p><b>1</b> Does any part of the project require data collection off campus? (e.g. work in the field or community)</p> <p>If YES: You must consider the potential hazards from off campus activities (e.g. working alone, time of data collection, unfamiliar or hazardous locations, using equipment, the terrain, violence or aggression from others). Outline the precautions that will be taken to manage these risks, AS A MINIMUM this must detail how researchers would summon assistance in an emergency when working off campus. For complex or high risk projects you may wish to complete and upload a separate risk assessment</p> <p>As part of my music-making practice, I will be making field recordings in Delamere Forest, Cheshire and in Lud's Church (a naturally occurring geological feature in the Peak District National Park), Staffordshire. I will inform my director of Studies and family when I am going to do my field recordings in these locations. Both locations have public footpaths which I will not deviate from. I will ensure that I only do my field recordings during daylight hours and that I only record the natural sounds of each location (e.g. the sounds of birds tweeting, the sound of my footsteps on the ground, etc.). I will ensure that my mobile phone is fully charged and switched on so that I am able to make emergency phone calls if necessary. I will also take my portable USB battery charger in case my phone needs recharging. I will be recording the field recordings with an Olympus LS-5 portable recorder. I will wear suitable clothing and footwear.</p>	X	
<p><b>2</b> Does any part of the project involve the researcher travelling outside the UK (or to very remote UK locations)?</p> <p>If YES: Please give details of where, when and how you will be travelling. For travel to high risk places you may wish to complete and upload a separate risk assessment</p>		X
<p><b>3</b> Are all travellers aware of contact numbers for emergency assistance when away (e.g. local emergency assistance, ambulance/local hospital/police, insurance helpline [+44 (0) 2071 737797] and CU's 24/7 emergency line [+44 (0) 2476 888555])?</p>		
<p><b>4</b> Are there any travel warnings in place advising against all, or essential only travel to the destination?</p> <p>NOTE: Before travel to countries with 'against all travel', or 'essential only' travel warnings, staff must check with Finance to ensure insurance coverage is not affected. Undergraduate projects in high risk destinations will not be approved</p>		
<p><b>5</b> Are there increased risks to health and safety related to the destination? e.g. cultural differences, civil unrest, climate, crime, health outbreaks/concerns, and travel arrangements?</p>		

	If YES, please specify		
6	Do all travelling members of the research team have adequate travel insurance?		
7	Please confirm all travelling researchers have been advised to seek medical advice regarding vaccinations, medical conditions etc, from their GP		