UNIT NINE

IMPROVISATION ASSESSMENT PROFILES (BRUSCIA MODEL)

An Overview
The Profiles
Psychoanalytic and Existential Perspectives
Appendix: IAP Scales and Criteria

Chapter Thirty-One

AN OVERVIEW

THE Improvisation Assessment Profiles (IAPs) were developed by the present writer (Kenneth Bruscia) as the result of ten years of clinical practice and observation with a broad range of client populations. They are intended to provide a model of client assessment based upon clinical observation, musical analysis, and psychological interpretation of the client's improvisation.

Two versions precede the present one. The first version, completed in 1982, appears in the unit of this book entitled "Experimental Improvisation Therapy." The second version, completed in 1984, is very similar to the present version and is unpublished.

SALIENT FEATURES

As implied by the name, the IAPs focus primarily on musical improvisation, including both the process of improvising that the client experiences, and the resulting musical product. The IAPs are not designed for observing and analyzing other kinds of musical responses such as listening, composing, or performing.

The IAPs consist of six profiles, each of which contains separate subscales for the various musical elements and their components. Though designed to be used together as a comprehensive battery, the various profiles and scales may be used separately whenever the specific assessment needs of the client so indicate.

Assessment using the IAPs is conducted in three simultaneous steps, requiring several sessions. The steps are:

. . . Clinical observations of the client improvising under various conditions;
. . . Musical analysis of the improvisations; and
. . . Interpretation of the data.

Clinical Observations

During the clinical observations, the client is asked to improvise alone, with the therapist, and when relevant, within a dyad, family, or group situation.

Several sessions are usually required, and assessment may continue as an integral part of the treatment process. The client is observed improvising under various stimulus conditions (musical and interpersonal), and with and without reference to extramusical imagery or programs. When possible, the client is asked to verbalize his/her reactions to the improvisations. All of the sessions are tape-recorded, and the therapist makes observation notes immediately after the session. A preliminary analysis of the client's improvisations is made prior to the next session in order to plan the observation conditions that need further investigation.

Musical Analysis

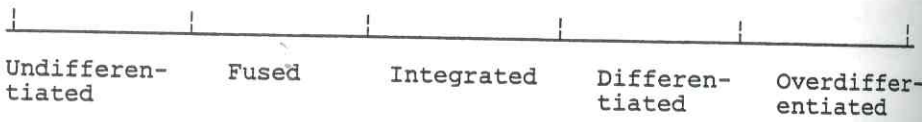
The client's improvisations are musically analyzed according to six profiles, each of which focuses on a particular musical process. The six profiles are: integration, variability, tension, congruence, salience, and autonomy. Table XV gives a general definition of each profile.

TABLE XV

THE IMPROVISATION ASSESSMENT PROFILES

INTEGRATION

This profile deals with how simultaneous aspects of the music are organized. Scales within the profile describe the extent to which components within each musical element are similar, separate, and independent from one another. The five gradients are:



VARIABILITY

This profile deals with how sequential aspects of the music are organized and related. Scales within the profile describe the extent to which each musical element or component stays the same or changes. The five gradients are:

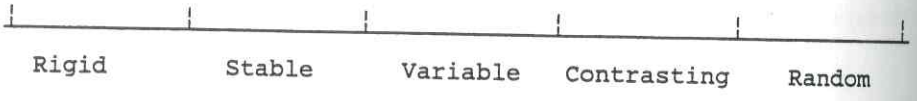


TABLE XV (continued)

TENSION

This profile deals with how much tension is created within and through various aspects of the music. Scales within the profile describe the extent to which each musical element and component accumulates, sustains, modulates or releases tension. The five gradients are:

Hypotense Calm Cyclic Tense Hypertense

CONGRUENCE

This scale deals with the extent to which simultaneous feeling states and role relationships are congruent. Scales within each profile describe how consistent the musical elements and components are with regard to levels of tension and role relationships.

Uncommitted Congruent Centered Incongruent Polarized

SALIENCE

This profile deals with how certain musical elements are given more salience than others. Scales within the profile describe how much prominence and control each musical element or component is given. The five gradients are:

Receding Conforming Contributing Controlling Overpowering

AUTONOMY

This profile deals with the kinds of role relationships formed between the improvisers. Scales within the profile describe the extent to which each musical element and component is used to lead or follow the other. The five gradients are:

Dependent Follower Partner Leader Resister

Each profile provides specific criteria for analyzing the improvisation. The criteria for all of the profiles form a continuum of five gradients or levels, ranging from one extreme or polarity to its opposite. Table XV shows the five gradients used within each profile. Note that the middle three gradients lie within the usual or "normal" range of musical expression, whereas the outer two gradients are extreme deviations from the norm. In many cases, only the middle three are needed.

Each profile is comprised of scales for each musical element and its various components. Various extramusical elements and components are also included. Table XVI gives a list of the scales belonging to each profile. Note that the scales are grouped together according to the type of element. Thus:

. . . The "Rhythmic" scales deal with the components of pulse, tempo, meter subdivision, and pattern, and may be analyzed according to figure-ground or part-whole relationships.
. . . The "Tonal" scales deal with the components of modality (scale), tonality, harmony, and melody, and may be analyzed according to figure-ground and part-whole relationships. Musical style is also included in this category.
. . . The "Texture" scales deal with the overall fabric of the improvisation, pitch registers, voicing configurations, musical roles of each part, and phrasing.
. . . The "Volume" scales deal with sound intensity and mass, or what is commonly called "dynamics."
. . . The "Timbre" scales deal with sound quality, attack, resonance, and instrumentations.
. . . The "Physical" scales deal with the motor action of playing and the various other expressive uses of the body.
. . . The "Programmatic" scales deal with lyrics, stories, programs, verbal reactions, or interpersonal relationships associated with the improvisation.

The assessment may proceed by analyzing all or some of the scales within a particular profile (e.g., rhythm integration, melodic integration), or by analyzing a particular scale across all or some of the profiles (e.g., rhythmic integration, rhythmic variability, rhythmic tension).

An improvisation does not necessarily require analysis according to every profile and scale. Because each profile and scale has its own specific focus, and because improvisations vary considerably in musical content, structure, and mood, a profile or scale may be irrelevant or superfluous in analyzing one improvisation and absolutely essential to another. To use the IAPs effectively, only significant observations and analyses should be made.

TABLE XVI

SCALES AND CODES FOR THE IMPROVISATION ASSESSMENT PROFILES

INTEGRATION	VARIABILITY
1 = Undifferentiated 2 = Fused 3 = Integrated 4 = Differentiated 5 = Overdifferentiated	1 = Rigid 2 = Stable 3 = Variable 4 = Contrasting 5 = Random
_____Rhythmic Figure-Ground	_____Tempo
_____Rhythmic Part-Whole	_____Meter/Subdivisions
	_____Rhythmic Figure
_____Melodic Figure-Ground	_____Melodic Figure
_____Melodic Part-Whole	_____Tonal Ground
_____Harmonic Figure-Ground	_____Harmonic
	_____Style
_____Texture: Part-Whole	_____Texture: Overall
_____Texture: Register and Configurations	_____Texture: Roles
	_____Texture: Register
_____Phrasing	_____Texture: Configurations
	_____Phrasing
_____Volume	_____Volume
_____Timbre	_____Timbre
_____Motor	_____Body
_____Body-Phrase	
_____Lyrics	
	_____Lyrics

TABLE XVI (continued)

TENSION	CONGRUENCE
1 = Hypotense	1 = Uncommitted
2 = Calm	2 = Congruent
3 = Cyclic	3 = Centered
4 = Tense	4 - Incongruent
5 = Hypertense	5 = Polarized
_____Rhythmic Ground	_____Rhythmic Ground
_____Rhythmic Figure	_____Rhythmic Figure
_____Tonal Ground	_____Tonal Ground
_____Melodic	_____Melodic
_____Harmonic	_____Harmonic
_____Textural	_____Texture: Register
_____Phrasing	_____Texture: Configurations
	_____Phrasing
_____Volume	_____Volume
_____Timbre	_____Timbre
_____Body-Motor	_____Body
_____Program /Lyrics	_____Program /Lyrics
_____Verbal Reaction	_____Verbal Reaction
	_____Interpersonal

TABLE XVI (continued)

SALIENCE	AUTONOMY
1 = Receding	1 = Dependent
2 = Conforming	2 = Follower
3 = Contributing	3 = Partner
4 = Controlling	4 = Leader
5 = Overpowering	5 = Resister
_____Rhythmic Ground	_____Rhythmic Ground
_____Rhythmic Figure	_____Rhythmic Figure
_____Tonal Ground	_____Tonal and Melodic
_____Melodic	_____ Harmonic
_____Harmonic	
_____Texture	_____Texture
	_____Phrasing
_____Volume	_____Volume
_____Timbre	_____Timbre
_____Program/Lyrics	_____Program / Lyrics

The IAPs are not designed to describe every single moment of an improvisation or to facilitate microanalyses of every musical detail. Rather they are designed to discover tendencies that the improviser generally exhibits across many improvisations. Hence it is not sufficient to analyze one improvisation in great detail. Several examples are needed to compare how the improviser responds under various conditions.

The IAPs are designed to analyze relationships that the client makes within two contexts, when improvising alone and when improvising with another person or group. Any of the first five profiles can be used to analyze solo improvisations, whereas all six profiles may be used to analyze duets or group improvisations. Depending on which profiles and scales are used, the focus of the musical analysis may be on:

. . . Intramusical relationships: how the elements and components within the client's music relate to one another.
. . . Intrapersonal relationships: how the elements and components of the client's music relate to other nonmusical aspects of his/her experience, personality, behavior, etc.
. . . Intermusical relationships: how the elements and components of the client's music relate to the music of another person or group.
. . . Interpersonal relationships: how the client's music relates to nonmusical aspects of the other person, or how the intermusical relationships relate to roles and role relationships between the improvisers.

Interpretations

The IAPs can be lead to interpretations at various levels of depth, using various treatment theories. The level of interpretations depends upon the extent to which the therapist goes beyond the immediate musical data and makes inferences and generalizations pertaining to other nonmusical areas of development and functioning. The level of interpretations also depends upon whether the findings are attributed to unconscious or conscious aspects of the personality.

CLINICAL USES

The profiles were originally conceived for mentally retarded and severely emotionally disturbed individuals, and later expanded for use with other client populations. In its present form, the IAPs can be used effectively with children or adults exhibiting a wide range of clinical problems, including those that are sensorimotor, perceptual, cognitive, emotional, or interpersonal in nature. Their applicability with clients who have severe hearing impairments or severe motor deficits has not been determined. In most cases, the IAPs can be adapted to severe limitations by the elimination of certain profiles and/or scales.

In addition, the IAPs are appropriate for children and adults of normal intelligence at various levels of developmental maturity and emotional functioning. Over the last five years, the IAPs have also been used in training music therapists.

Client Prerequisites

The client should have a developmental age of at least 18 months. If imagery or extramusical programs are used to stimulate the improvisation, the client should be at least 2 to 3 years old developmentally, and there should be

evidence that language and symbolic thinking are sufficiently established. Similar developmental considerations must be made when asking the client to give verbal reactions to the improvisations.

Improvisatory tasks must also be adapted for severe hearing or motor impairments.

GOALS

Unlike clinical models of treatment, an assessment model has goals related primarily to information gathering. Since assessment models differ according to what kinds of information are collected, and how the information is analyzed and used, it is important to note the specific informational goals of the IAPs.

The IAPs have been designed to provide the therapist insights about the client that will facilitate the therapeutic process. They do not provide the basis for making diagnostic decisions or distinctions; however, data from the IAPs may have implications for understanding etiological factors.

The IAPs are designed to provide a global perspective on the client's problems and assets, rather than to identify a specific pathological trend. Their aim is to enhance the therapist's understanding of the client through objective methods of data collection, while also stimulating interpretations of the data according to pertinent psychological theories. Thus, the IAPs enable the use of both objective and projective systems of assessment. Projective interpretations and theoretical explanations of the client are regarded as working hypotheses belonging to the therapist rather than truths belonging to the client.

Insights about the client may include: a description of the client's musical tendencies and their significance in musical development and learning; inferences regarding the client's musical tendencies in terms of their generalizability to and significance for nonmusical areas of functioning; or projections of the client's musical tendencies onto conscious and unconscious aspects of his/her personality.

These insights have important implications for guiding the therapeutic process. They assist the therapist in gaining rapport with the client, in understanding the client's problems and assets, in formulating relevant treatment goals, and in selecting the most effective musical and clinical procedures and techniques.

THEORETICAL ORIENTATIONS

A primary concern in constructing the IAPs has been to develop a method of musical analysis that permits the therapist to draw analogies with a wide variety of psychological theories. The intent has been to keep the content and vocabulary of the IAPs free from a specific theoretical orientation.

In the author's own experience, the IAPs lend themselves readily to comprehensive interpretations using a developmental, psychoanalytic, or existential-humanistic orientation. Examples of their interpretive relevance are given in the final chapter of this unit. It should also be mentioned that certain aspects of the IAPs can be interpreted using notions of Gestalt therapy and Neuro-linguistic Programming.

THERAPIST QUALIFICATIONS

To use the IAPs as a clinical assessment tool, the therapist should have sufficient training in music, music therapy, and psychology. Training in the IAPs themselves is also recommended, but may not be necessary.

Training in music is necessary: to have the theoretical knowledge necessary for musical analysis of the improvisations, to have the aural skills required to perceive activity in each musical element, to understand the musical criteria used in the IAPs, and to improvise with the subject using various instruments.

Training in music therapy is needed: to determine the assessment needs of the client, to plan and conduct the assessment sessions, to improvise with the client with clinical intent, to implement various improvisational techniques, and to observe the client.

Psychology studies are needed to interpret the findings of the assessment in terms of developmental, personality, or other psychological theories.

SESSION FORMAT

The client is usually seen in individual sessions, however, depending upon the specific purposes of the assessment, the client may also be seen in dyadic, family, or group sessions. The sessions may last from 15 minutes to over an hour, depending upon the attention span of the client. In working with children, it is better to keep the session short or to include other musical activities along with the improvisation tasks. Sessions with verbal adults usually take at least one hour.

When a group format is used, the group's composition is determined by the purpose of the assessment or by the current placement of the client. Because of the amount of data collected, group size should be kept under eight individuals.

MEDIA AND ROLES

The therapist participates in certain improvisations, depending upon whether the purpose is to observe intrapersonal or interpersonal aspects of the client's behavior.

Generally, the client is given free choice of musical media and instrument(s). The only exception is when the therapist is interested in discovering how the client reacts to improvisatory exercises when certain media or instruments are specified.

The therapist selects his/her own instrument according to the purpose of the improvisation exercise. When pertinent to the assessment, the therapist may ask the client to select the therapist's instrument.

Another consideration in selecting instruments is the distinguishability of the therapist and client when analyzing the tape recording. When it is important to have the same timbre, the therapist must take special note of his/her role in the improvisation as it will not always be clear from the tape recording. When there is no need to match instruments or timbres, analysis of the improvisation is facilitated when the therapist and client have distinguishable instruments.

PREPARATION FOR SESSION

Collect Necessary Data

The first step in preparing for the assessment is to collect information from the client's records. The purpose of examining the client's personal and clinical histories is to formulate a specific purpose for the improvisatory assessment, and to note any factors that might affect the safety or motivation of the client. In formulating that purpose, the therapist should focus on recurring intrapersonal or interpersonal problems that the client is experiencing, and particularly as they are manifested musically.

Plan Conditions of Improvising

The initial assessment session is planned to gain rapport and to put the client at ease within an improvisatory situation. An introduction to the musical media and instruments is essential. Improvisations which are threatening in any way should be avoided.

Subsequent sessions are planned to obtain sufficient samples of the client improvising under various stimulus conditions, and to investigate or follow up on issues that emerge. The following stimulus conditions should be explored through solos, duets with the therapist, or group improvisations:

Idea Given. A rhythm, melody, or chord progression is given as a theme for the improvisation. The client may use the idea however s/he wishes.

Vocabulary Given. The client is given a particular sound vocabulary to use exclusively throughout the improvisation. The client is free to create his/her own rhythms, melodies, or chords within the vocabulary. A tonal vocabulary is established by limiting the number of tones the client uses. When a high level of tonal structure is needed, the client may be given 3-5 pitches in different oc-

taves; when less structure is needed an entire scale may be given. A timbral vocabulary is established by specifying which media, instrument, or sound production techniques can be used. A vocabulary may also be established by asking the client to improvise at a specific volume and/or speed levels.

Procedural Given. Specific directions are given as to how to organize simultaneous or successive musical events, ideas, or qualities. That is, the client is given a specific texture or form to use, but is allowed to create his/her own rhythms, melodies, chords, and sound vocabulary. For example, the therapist may ask the client to play one voice louder than the other, or to play one section fast and the next slow, or to return to a recurring theme.

Relationship Given. Specific ways of relating to the music of another person are used to guide or structure the improvisation. The relationships may be simultaneous or successive in their implementation (e.g., synchrony, imitation).

Program Given. An image, character, story, event, etc., is used as the basis for the improvisation. The program may be open-ended and require elaboration or completion by the client (e.g., making up a story about a given character while improvising), or it may be closed-ended and complete in itself (e.g., improvising to a given story or past event). Thus, the program may be selected or created by the client or therapist, and it may require verbal and musical projections of the emotions involved, or only musical projections. The program is selected according to the client's need to explore certain emotions, and the therapist's need for insights about how the client handles these emotions.

Minimally, three contrasting feelings should be explored. They are: happy-sad, like-dislike, tense-calm. The author usually asks the client to improvise descriptions of: a happy period in client's life, a sad period in his/her life, a person that the client likes or loves very much, a person that the client dislikes or hates, and examples of how the client expresses anger, fear, love, and safety.

Free Improvisation with Other. The client is asked to improvise with someone, without any instructions or guidelines. A time limit may or may not be set, depending on the purpose of the exercise.

Free Improvisation Alone. The client improvises alone without any instruments or guidelines.

Selecting the most appropriate stimulus conditions for a client, and introducing them in the proper sequence are crucial to effective assessment. Each stimulus condition must be carefully considered with respect to the client's developmental maturity, musical capabilities, need for structure, readiness to confront his/her own issues, and readiness to share personal materials with the therapist.

Arrange Room

The therapy room is arranged to maximize the client's concentration on improvising and to facilitate musical or verbal interaction with the therapist. A large assortment of wind, percussion, and string instruments is made avail-

able, including pitched and unpitched instruments of varying registers and timbres. Chairs are arranged to accommodate instrument choice and interactional considerations. A tape recorder with a good microphone is positioned to pick up the client's improvising and verbalizations. The room arrangement remains the same for all sessions.

CONDUCTING THE SESSIONS

Every session consists of several short improvisations, each using one of the "givens" as a theme or guide. The improvisations need not last more than 60 seconds, unless the therapist is interested in exploring how the client deals with long time periods, impasses, creative blocks, or closure.

The client is always given opportunities to improvise alone and with the therapist (and group). The therapist improvises with the client; when examining interpersonal tendencies; when exploring the therapist-client relationship itself; and when the client needs musical support and guidance.

Techniques

Techniques used by the therapist when improvising with the client vary according to which IAP is under investigation. Table XVII provides a list of techniques that can be used to investigate each profile. Further information on each technique can be found in the final unit of this book.

Since every improvisation is tape-recorded, the therapist may have the client listen to a playback of the improvisation. This technique is used to examine the ability to evaluate and reflect upon oneself, the ability to take ownership and responsibility for what one does, and one's overall self-esteem.

Whenever appropriate, the therapist engages the client in a discussion of the improvisation. The discussion may focus on the client's thoughts and feelings while improvising or his/her evaluation of or reaction to the improvisation itself. That is, the discussion may focus on the experiential process or the musical product. The discussion may take place immediately after the improvisation without playing it back on the tape recorder, or it may take place during or after playback.

Verbal techniques used during assessment may include: probing, giving feedback, reinforcing, clarifying, interpreting, and confronting. Further information on these techniques can be found in the final unit of this book.

Objectives

Techniques for engaging the client in improvisation or discussion are geared towards three assessment objectives: exploration of new material, reliability

TABLE XVII

IMPROVISATORY TECHNIQUES FOR SPECIFIC PROFILES

INTEGRATION

Synchronizing
Incorporating
Rhythmic Grounding
Tonal Centering
Differentiating
Intervening
Contrasting
Splitting
Integrating

VARIABILITY

Imitating
Repeating
Modelling
Making spaces
Interjecting
Extending
Completing
Introducing change
Modulating
Intervening
Sequencing
Making transitions

TENSION

Pacing
Calming
Intensifying
Holding

CONGRUENCE

Reflecting
Doubling
Contrasting
Integrating
Splitting
Symbolizing
Projecting
Pairing
Free associating
Fantasizing

SALIENCE

Exaggerating
Shaping
Contrasting
Pausing
Playing back
Reporting
Reacting
Shifting

AUTONOMY

Making spaces
Interjecting
Modelling
Imitating
Synchronizing
Differentiating
Sharing instruments
Giving
Bonding
Soliloquies
Receding
Conducting
Transferring
Role taking
Experimenting

checks, and validity checks. The objectives may be accomplished at any time during the session, so long as the flow of the session is not disrupted.

Exploration. Exploration of new material consists of asking the client to improvise under various stimulus conditions described above. Exploratory proce-

dures are aimed at identifying issues for further investigation, and at collecting more information about issues that have already emerged.

Reliability Checks. Reliability is a function of how many samples of the client's improvisations are taken. It is not sufficient to observe the client in one improvisation under a single set of conditions. Several probes are needed to compare how the client responds under similar and contrasting conditions (both musical and personal), and how the client's responses vary within the same improvisation, between different improvisations, and at different times.

Within the assessment session, reliability checks usually consist of asking the client to improvise under the same or similar stimulus conditions as a previous improvisation. Reliability checks are aimed at verifying whether the tendencies observed previously are linked to specific stimulus conditions and therefore persistent over time. Reliability checks may also involve holding certain variables of the stimulus condition constant while changing others. Here again the aim is to verify that the client is responding in a characteristic way to a particular variable or condition.

Validity Checks. Validity checks are aimed at verifying whether a particular interpretation is well-founded. They may consist of engaging the client in other kinds of musical activities which involve the skill or trait under investigation, or presenting activities in other modalities which have similar stimulus conditions or which elicit similar response tendencies. These kinds of validity checks serve to determine the generalizability of the findings in other areas of interest. They are particularly helpful in verifying developmental interpretations.

Validity checks may also involve asking the client to verify a psychological interpretation or explanation. These kinds of checks may be accomplished through direct discussions and/or programmatic improvisations around the emotional issue. They are particularly helpful in verifying projective interpretations.

Need for Other Observations

All assessment sessions are tape-recorded in their entirety for later analysis. While conducting the session, however, it is essential for the therapist to observe the process that the client undergoes while improvising. Aspects of the improvisatory process that are often significant are: decisiveness, methods used to organize oneself and the task, motivational factors, energy level, comfort, resistance, comprehension of the task, adherence to guidelines, and the need for musical or personal support. Techniques for examining and facilitating the improvisatory process itself include: setting up experiments, enabling, shifting, rehearsing, and pausing. Further information on these techniques is found in the final unit of this book.

It is particularly important to observe those aspects of the client's behavior that will not be preserved on the recording. These include facial expressions,

postures, movements, and physical relationships to the instruments and therapist. Notes are written immediately after the session.

ANALYZING THE IMPROVISATIONS

Step One: Select Relationship Focus

The first step in analyzing an improvisation is to decide which kinds of relationships will be the focus of the assessment (i.e., intramusical, intrapersonal, intermusical, interpersonal). If the client is playing alone, the improvisation may be analyzed in reference to intramusical or intrapersonal relationships. If the client is playing with another person or group, the client's music can be additionally analyzed in reference to intermusical and interpersonal relationships.

Step Two: Get Overall Impression

The next step is to listen to the piece in its entirety, and to form an overall impression of what gives it its character. Important things to note are the prevailing moods or feeling states and the musical elements, components, or processes which seem to contribute most to them.

Step Three: Decide Whether to Proceed by Profiles or Scales

An important decision at this point is whether to proceed by profiles or by scales. This depends greatly upon the improvisation. If the character of the improvisation comes from its integration, variability, tension, etc., then the analysis should begin with the most noticeable profile and proceed by analyzing the most relevant scales subsumed under it. If the character of the improvisation comes from its rhythm, melody, timbre, etc., then the analysis should begin with the most salient scales and proceed by analyzing the most relevant profiles in relation to it.

In many cases, making this decision is facilitated by using the "Salience" profile. This helps to determine which musical elements or components are controlling, contributing to, or conforming with the overall character of the improvisation, and how they are doing so.

Deciding whether to focus on profile or scale helps to capture the essence of the improvisation in the quickest and most economical way, while also bypassing insignificant observations. On the other hand, because the profiles and scales overlap, the analysis eventually covers both of them, so there is little danger that anything significant will be overlooked.

Step Four: Define Structural Units

The next step, which must be done before beginning the actual analysis, is to determine the overall structure of the improvisation. The structure is important because it determines the unit or dimension of analysis that is most appropriate.

A short or monolithic improvisation usually comprises a single structural unit or thematic section by itself, and is best analyzed according to phrases. A long or multilithic improvisation is usually comprised of several structural units, and is best analyzed according to thematic sections.

Two pieces of information are needed to determine the overall structure of the improvisation: the usual length of a phrase, and the location of thematic sections. A phrase is the smallest, self-sufficient, complete idea found in the improvisation. It is usually the basic building block for the improvisation or structural section. It may be a rhythmic or melodic motif, or simply a sound shape. Here the integration profile is helpful in identifying which musical elements consist of "figures" and which consist of "grounds." The figures are the phrases.

To locate thematic sections, look for structural changes which are pervasive in their effects on the overall character of the music. Changes in medium, instrument, tonality, tempo, rhythm, melody, texture, or harmony which significantly affect the character of the improvisation are good markers for structural units or thematic sections. Here, the salience profile is helpful. When any musical element makes a change which controls activities in the other elements, a new section is formed. In other words, a section is marked off by concurrent changes in the controlling musical elements.

Upon completion of the fourth step, the therapist will have identified what is commonly called the "musical form" of the improvisation. It is important to keep in mind that in the present method of analysis, musical form is not solely determined by sequences in rhythmic and tonal content, but may also be determined by sequences in timbre, texture, volume which significantly affect the character of the music.

Another way of dividing up the improvisation into structural units is by stimulus conditions. Whenever the therapist changes the stimulus conditions within an improvisation, a new section is created for analysis purposes. Thus, the therapist must take note of any changes in his/her role in the improvisation, or the techniques that were used in improvising with the client.

Step Five: Analyze the Improvisation

The fifth step is to analyze the improvisation (or each structural unit) according to the IAPs. Table XVI gives an overview of the scales within each profile, and provides codes that can be used in their analysis. The numbers are

codes only and do not serve any computational purpose. The table can be used as a check sheet or guide for the analysis, and as a form for recording the data. A separate sheet is used for each improvisation.

In the paragraphs that follow, specific guidelines are given for scoring the profiles and scales.

Limit the Analysis. Every scale does not have to be scored. Limit the analysis to significant observations. When scales are difficult to score, it may indicate that the musical element is insignificant or irrelevant to the character of the improvisation, or it may indicate that the activity of the element is better scored in another profile. When scales are scored despite uncertainties, the assessment loses accuracy.

Use Extreme Gradients Sparingly. The extreme gradients should be scored only when there can be no argument that the musical element is completely beyond the realm of normal musical experience or meaningfulness. If there is any question, score the neighboring level.

The extreme gradients should not be used to indicate unmusical or uncreative behavior, or lack of aesthetic sense. They are to be used only when there is no doubt that the activity or inactivity of an element has reached pathological proportions, and would be classified as extremely bizarre or primitive by most listeners.

When confusion exists between the extreme and normal levels, the assessment loses reliability. The best rule of thumb is to wait for the extreme levels to present themselves rather than to search for them.

Use Middle Gradients. The middle gradient is used as the "in-between" or "half-way" point between the outer two categories, or as the score denoting that the two opposites have been equalized, balanced, or integrated. It is also used when there is any doubt as to whether the element should be scored in the middle or end. For example, if there is some question whether the element is fused or integrated, score it as integrated (the middle category). This insures that the two opposite categories are scored only when there is a clear trend towards one end of the continuum.

Use Frequency and Duration as Criteria. In general, score according to which level characterizes the element most of the time. When equal time is spent in the middle level and a neighboring level, score the middle level. If equal time is spent in an extreme level and the neighboring normal level, score the normal level. If variability is very high, the improvisation can be divided into shorter sections for analysis purposes. The data may then be summarized by computing the percentage of sections scored at each level.

Score Long Improvisations in Sections. When improvisations are long and have several sections, score each section separately. Then compute the percentage of sections scored at each level. The entire improvisation can then be scored on the basis of total percentages, or if stimulus conditions varied within the improvisation, individual sections can be kept separate and compared with one another.

Step Six: Integrate Data

The final step is to integrate the nonmusical data on the improvisation into the analysis. The nonmusical data consist of verbal reactions of the client to the improvisation, and the observation notes after the session.

LEVELS OF INTERPRETATION

The IAPs have been designed to allow the therapist to make various kinds of interpretations, and at various levels of depth. The choice of which kind and level depends greatly upon the therapist's assessment objectives and his/her theoretical orientation. All levels of interpretation require sufficient, reliable samples of the client's improvising.

The following are types and levels of interpretations which can be used with the IAPs:

. . . Data from the IAPs may be organized and classified at a purely descriptive level. Tendencies observed in the client's spontaneous musicmaking are analyzed and understood only in reference to self-expression and communication in musical improvisation. The data are interpreted at face value, and only within their immediate context. Inferences, generalizations, and projective interpretations are avoided.

. . . Data from the IAPs may be used to make inferences regarding the client's musical abilities, knowledge, skills, and preferences. Inferences and generalizations are made from tendencies observed in musical improvisation to other areas of musical activity. For example, the data may be interpreted in terms of the client's ability to perceive duple or triple meter, or discriminate various timbres or chords.

. . . Data from the IAPs may be used to make inferences regarding the client's level of musical development. Abilities, knowledge, and skills observed in the client's improvising are analyzed and compared according to developmental schedules for spontaneous musicmaking. Correlations are examined between improvisatory functions and other areas of musical development. Inferences are made regarding the client's developmental age in music.

. . . Data from the IAPs may be used to make inferences regarding the client's ability to perform similar tasks outside of music. At this level, the therapist considers the data beyond their immediate, musical significance, and makes generalizations to areas of functioning which have similar stimulus conditions or demand similar responses. Inferences are drawn regarding whether the client's abilities, knowledge, and skills in music are evident in other areas as well. Correlations are examined between functioning in music and other areas. For example, when the client demonstrates figure-ground and part-whole relationships in music, the therapist determines whether the same relationships are exhibited in similar visual tasks.

. . . Data from the IAPs may be used to make inferences regarding the client's level of cognitive, emotional, or social development. Abilities, knowledge, and skills observed in the client's improvising are considered in terms of their generalizability to other nonmusical areas of functioning. Comparisons are made to developmental schedules in the respective areas, and inferences are drawn regarding the client's cognitive, emotional, or social age.

. . . Data from the IAPs may be used as projections of the client's personality. Tendencies observed are regarded as signs of unconscious motivations, psychological traits, or the structure and dynamics of various aspects of the client's personality.

The projective approach can be implemented at two levels of depth. When data from the IAPs are regarded as projections of unconscious aspects of the personality, interpretation involves the derivation of symbolism expressed through music. A psycho-analytic perspective is most appropriate.

When data from the IAPs are regarded as conscious projections of inner experiences, interpretation involves uncovering metaphors and finding correlations of the IAPs to human experience. An existential perspective is most appropriate.

Since it is beyond the scope of this unit to present guidelines for every interpretive option that can be used with the IAPs, broad guidelines for interpreting each profile will be provided in Chapter 32. In addition, perspectives on two of the projective approaches (i.e., psychoanalytic and existential) will be given in Chapter 33.

Chapter Thirty-Two

THE PROFILES

THE INTEGRATION PROFILE

Definition

THE INTEGRATION profile is a composite description of how the client organizes and relates *simultaneous* aspects of an improvisation. Of chief concern is how simultaneous events, qualities, ideas, and sequences create figure-ground and part-whole relationships within and among the musical elements, components, and parts. The profile may be used to analyze solo, duet, or group improvisation, and may focus on intramusical, intrapersonal, intermusical, and interpersonal relationships (as defined previously).

Table XVIII provides a definition of each scale belonging to the profile.

The Five Levels of Integration

A continuum with five gradients or levels of integration is used to specify the extent to which figure-ground and part-whole relationships are formed within and between the various musical elements. The central question is whether simultaneous components and parts are: alike or different, separate or together, and dependent or independent.

The five gradients are: undifferentiated, fused, integrated, differentiated, and overdifferentiated.

Undifferentiated. The entities have not been separated, and are merged as one. There are no differences between them. The figure is the ground, the parts are unseparated from each other and the whole. The entities are equal, and mutually dependent.

Fused. The entities are separate, and have converged with one another to create unity or uniformity. They are more alike than different, and frequently coincide in time. Nevertheless, they are distinguishable. The figure can be distinguished from the ground, but relates to and coincides with it. The parts are

TABLE XVIII

SCALES IN THE INTEGRATION PROFILE

Rhythmic Figure-Ground. To what extent does the rhythm create a ground or a figure, and how grounded is the figure in a basic pulse and meter? More specifically, how often do the sound durations coincide with an underlying pulse, and how often do the emphases given to the sounds coincide with a basic meter?

Rhythmic Part-Whole. To what extent do two or more simultaneous rhythmic parts coincide with each other, and to what extent are they integrated into the same underlying pulse and meter? The entities may be two pulses, two rhythm patterns, or any combination thereof.

Melodic Figure-Ground. To what extent does the melody form a figure or ground, and how grounded is the melody in a scale and tonality?

Melodic Part-Whole. To what extent are two or more tonal parts related in pitch to each other, and to the same scale and tonal center? The entities may be two simultaneous melodies, or a melody with chordal accompaniment.

Harmonic Figure-Ground. To what extent do the chords fit into a scale and tonal center?

Textural Part-Whole. To what extent is the texture organized into part-whole relationships according to role functions (e.g., figure-ground, solo-accompaniment, leader-follower)? With reference to tonal parts, the scale describes whether the parts are playing the same or different roles, thereby creating monophony, homophony, or polyphony. Do the parts form a single melody, a melody and accompaniment, or two melodies? Do the rhythmic parts create a single figure or ground, a figure and ground, two figures, or two grounds?

TABLE XVIII (continued)

Textural - Register & Configurations. To what extent do the voices or parts appear in the same or different pitch registers, and to what extent do they have different voicing configurations?

Phrasing. To what extent are two or more simultaneous parts related to each other with regard to phrase length and shape?.

Timbre. To what extent are simultaneous sound qualities manipulated to form figure-ground, part-whole, and solo-accompaniment relationships in timbre?

Volume. To what extent are the intensity and amount of sound manipulated to form figure-ground, part-whole, and solo--accompaniment relationships?

Motor. To what extent are different parts of the body (e.g., two hands, hands and feet) coordinated in playing a rhythm or melody?

Body-phrase. To what extent do breaths and motor sequences coincide with the length of phrases, and to what extent do they serve as the primary source for shape? Are the phrases motor-dominated or sound-dominated?

Lyrics. To what extent do the lyrics of an improvisation (if used) coincide with the rhythm of the melody?

separated from one another and the whole, but are uniformly related. To maintain a fused relationship, one entity is independent while the other is dependent.

Integrated. The entities have been separated and differentiated, and have blended with one another to create a unified diversity. They are equally alike and different. They coincide and relate as often as they do not. They are clearly distinguishable, yet they are closely intertwined. The figure is integrated into the ground, coinciding with it half of the time. The parts are integrated, matching each other half of the time. To maintain an integrated relationship, the entities are both independent and interdependent.

Differentiated. The entities are separated and highly contrasted from one another, yet they form a compatible relationship. They are more different than alike, and they coincide only occasionally. The figure digresses from the ground, yet relates to it. The parts are distinct yet compatible, matching each

other only occasionally. To maintain the differentiation, both entities are more independent than interdependent.

Overdifferentiated. The entities are distant, highly contrasted, and incompatible. They are not alike and do not coincide, unless by accident. The figure is not related to the ground, and the parts are not related to one another or the whole. The relationships are conflictual most of the time. To maintain the overdifferentiation, both entities remain totally independent from one another.

Interpreting the Integration Profile

The integration profile reflects several basic psychological processes, including those that are sensorimotor, perceptual, cognitive, emotional, and interpersonal in focus. Consequently, interpretation must proceed accordingly.

Sensorimotor Functions. At the sensorimotor level, the integration profile reveals how the individual organizes, controls, and coordinates visual, auditory, tactual, and motor functions in time. Levels of integration can reflect degrees of reflexivity, intentionality, impulse control, sensory elaboration, and body integration. By comparing the subscales, one can discover which sensory modality predominates over the others, which is most organized or controlled neurologically, and whether the musical forms are dominated by sensorimotor or perceptual processes. The motor scale is particularly helpful in looking at the development of sidedness and the integration of body sides and parts.

Perceptual Functions. At the perceptual level, the integration profile reveals how the individual organizes perceptual fields into figure-ground and part-whole relationships. Levels of integration often reflect the extent to which the individual has control over impulses and perceptual illusions. Impulses are controlled by channelling one's motor energy into perceptible forms, which requires intentionality, object relations, and motor control. Illusions are controlled by giving one's attention to the most important aspects of the perceptual field, which requires multiple levels of consciousness, selective attention, and breadth of attention.

When impulses are not controlled, perceptible forms of expression do not emerge within rhythm or melody, and organization is not apparent within the other musical elements. When illusions are not controlled, figure-ground and part-whole relationships within each musical element are unformed, unstable, or inconsistent. When impulses and illusions are not controlled, perceptual schemes between the musical elements cannot be coordinated.

Cognitive Functions. At the cognitive level, the integration profile deals with how percepts fit together and logically relate to one another in content and form. Figure-ground relationships reflect levels of ideational complexity and structural clarity. Part-whole relationships reflect concepts of classification (e.g., similarities and differences). The temporal concepts of simultaneity, and the spatial concepts of boundaries, separation, and distance are also revealed in the integration profile.

Emotional Functions. At the emotional level, the integration profile deals with how an entity (or identity) emerges from embeddedness. Spatial concepts of boundaries, separation, distance, and object relations are generalized here to the emotional process of individuation. Figure-ground and part-whole relationships reflect: the clarity of boundaries between self and not-self, the degree of separation from the holding environment, and the amount of distancing necessary to maintain boundaries and separateness. Sometimes these relationships reflect parts within the self, at other times they reflect the self and introjected parts of the other.

Another issue at the emotional level is control. The basic tendency to organize one's environment stems from the anxiety produced by overstimulation. In this case, the overstimulation occurs when too many different things are happening at once. The individual cannot adequately deal with simultaneous aspects of his/her experience. Whenever sensorimotor functions are not integrated, or the perceptual field is not organized enough to form clear concepts, the individual becomes overwhelmed by the environment. When the world is incomprehensible, the individual does not receive constant support from a holding environment, and anxiety takes over.

Interpersonal functions. At the interpersonal level, the integration profile reveals how all of the above psychological processes are accomplished with another person or group. Of key importance in interpreting this profile is identifying the roles that each person plays. Who is the figure, who is the ground? How are the parts related and which parts belongs to whom? Emotionally speaking, the levels of integration reflect the permeability of boundaries and the degree of separation and distancing from others. Synchrony is unification or fusion with the other, or it is parallel play. Integration is separation but closeness with the other, or it is cooperative play. Differentiation is separation and distancing from the other, or it is competitive play.

The next chapter gives guidelines on interpreting the integration profile from psychoanalytic and existential perspectives.

THE VARIABILITY PROFILE

Definition

The variability profile provides a composite description of how the client organizes and relates *successive* or *sequential* aspects of an improvisation. Scales within the profile provide a means of analyzing each musical element with regard to sequences in figures and grounds, and temporal part-whole relationships that emerge as the improvisation progresses.

The variability profile describes the extent to which components of each musical element are maintained, repeated, varied, developed, changed, and contrasted through time. As such, it reveals musical "forms" that emerge in the-

matic components (i.e., rhythm, melody, harmony), organizing components (i.e., tempo, meter, modality, tonality), and qualitative components (i.e., volume, timbre, and texture).

The profile may be used to analyze sequences within an individual's music (intramusical and intrapersonal relationships) or sequences within the musical whole created by two or more persons (intermusical and interpersonal relationships). Thus, it may be applied to solo, duet, or group improvisations, using the same criteria and procedures.

Table XIX provides a definition of each scale belonging to the profile.

TABLE XIX

SCALES IN THE VARIABILITY PROFILE

Tempo. What is the range of tempos used, and the amount, frequency, and abruptness of changes made in them?

Meter & Subdivision. What is the range of meters and subdivisions used, and the extent, frequency, and abruptness of changes made in them?

Rhythmic Figure. To what extent are rhythmic ideas or themes repeated, varied, developed, changed, and contrasted?

Melodic Figure. To what extent are melodic ideas or themes repeated, varied, developed, changed, and contrasted?

Tonal Ground - Modality & Tonality. What is the range of scales and key centers used, and the amount, frequency and abruptness of changes made in them?

Harmonic. What is the range of chords, chord voicings, and progression used, and the amount, frequency, and abruptness of changes made in them?

Texture - Overall. What is the range of overall textures (e.g., monophony, homophony, polyphony) used within the improvisation, and the frequency and abruptness of any changes made?

Texture - Roles. To what extent are textural roles maintained, varied, or contrasted? Does a particular voice or part function solely as a figure or ground, soloist or accompanist, leader or follower, or does the part change its role function

TABLE XIX (continued)

Texture - Register. What is the breadth of pitch ranges used, and the amount, frequency, and abruptness of changes made in the registers of each part?

Texture - Configurations. What is the range of voicing configurations used, and the extent, frequency, and abruptness of changes made in them?

Style. To what extent is a particular musical style is maintained throughout the improvisation, and from one improvisation to the next?

Phrasing. What is the range, frequency, and abruptness of changes made in the length and shape of phrases?

Timbre. What is the range of sound qualities used, and the amount, frequency, and abruptness of changes made in them? Timbre variability is affected by the choice of: medium (e.g., voice, body sounds, instruments), instruments (e.g., drum, xylophone), sound production techniques (e.g., hitting, shaking, etc.), and basic sound vocabulary (e.g., attack, articulation, resonance).

Volume. What is the range of dynamics used, and the amount, frequency, and abruptness of changes made in sound intensity and mass?

Body. To what extent do the improviser's posture, movement patterns, facial expressions, etc., remain the same or change during an improvisation?

Program. What is the range of characters and events used within the program for a single improvisation, and the extent and abruptness of changes made in them as the program and improvisation unfold?

Lyrics. How repetitive are the lyrics?

The Five Levels of Variability

A continuum with five gradients or levels of variability is used to specify: how many options for change are considered, how much change is made, how often change is made, and how gradually it is made.

The five gradients are: rigid, stable, variable, contrasting, and random.

Rigid. This level is characterized by severe limitations in the number of options for change that are considered, an unswerving focus, and an active avoidance of even slight, occasional, gradual changes. Musically, this rigidity is manifested in prolonged, persistent maintenance or repetition of a musical element or any of its components—beyond what is commonly accepted as musically meaningful. Successive events or qualities within the musical element do not vary, differ, or change except rarely, and in very slight or imperceptible ways. There is a limited range of options, a fixed focus on a particular aspect or component, and an inflexibility in the way things unfold. Examples of this level include:

. . . Fixations—prolonged, meaningless focus on a particular pitch, tonality, sound duration, speed, volume level, texture and/or timbre;
. . . Perseverations—persistent, meaningless repetition of a rhythm, melody, or harmonic progression;
. . . Rituals—rigid and meaningless adherence to a particular sequence of musical events or manipulations; and
. . . Stereotypy—rigid and meaningless adherence to a certain rule, convention, or principle for manipulating the musical element.

Stable. This level is characterized by a delimitation in the options for change that are considered, a selective, stable focus, and active efforts to preserve, maintain, and repeat a particular aspect or musical element. Changes tend to be slight, occasional, and gradual. Structural, drastic, or abrupt changes are not made. Variation may take place, however it is ornamental in nature. New ideas are rarely introduced. Successive events, qualities or ideas are more similar than they are different, and there is a predictability about the way things unfold. The expectation is that the music will stay the same. Examples of this level include:

. . . Repetition of a melody, rhythm, chord progression, timbre, texture, etc. (i.e., "A-A" forms);
. . . Maintenance of a tempo, tonality, texture, timbre, volume, etc.;
. . . Ornamental variation of a melody, rhythm, chord progression, etc. (i.e., "A-A^{1}" forms);
. . . Augmentation or diminution;
. . . Conservation—repetition of one element with variation of another; and
. . . Sequencing—repetition of a melody at different pitch levels.

Variable. This level is characterized by a balance and integration of efforts to stabilize and change the music. Options for change are limited yet varied.

The focus is stable yet flexible, selective yet adaptive. There are active efforts to preserve, maintain and repeat while also introducing change. The amount and rate of change are moderate, and transitions are made from one idea or quality to the next. Structural, drastic, or abrupt changes are rarely made. New ideas may be introduced, however, they grow out of previous ones. Successive events, qualities, or ideas are similar but different, related but distinct. Repetition, variation, and developmental change occur equally. The expectation is that the music will stay the same and change, and that both courses can be anticipated. Examples of this level include:

. . .Character variations;
. . .Musical transformations such as inversions and reversals;
. . .Modulations or changes in tempo, tonality, texture, timbre, volume, etc.;
. . .Antecedent-consequent progressions (i.e., "A-B" forms);
. . .Extensions, transitions, codas, etc.;
. . .Developmental progressions or forward-directed change; and
. . .Cyclic returns to an original theme or idea (i.e., "A-B-A-C-A" forms).

Contrasting. This level is characterized by a wide range of change options, shifting foci, and dramatic changes. There are active efforts to go in entirely new and different directions, and to contrast these directions with previous ones. Changes tend to be substantial, frequent, quick, yet meaningful. Successive events, qualities, or ideas are more different than they are similar, yet there is a compatibility between them. Contrasts are more frequent than repetition and variation. The expectation is that though the precise nature of the changes cannot be predicted, the occurrence of continuous change can be anticipated. Examples include:

. . .Thematic contrasts in successive rhythms, melody, etc.; and
. . .Dramatic changes in tempo, volume, tonality, etc.

Random. This level is characterized by an unlimited range of change possibilities, a lack of focus, and an absence of any efforts to preserve, maintain, or repeat previous materials. There is a proliferation of different qualities or ideas, without regard for how they are related in content or organized sequentially. Changes are drastic, frequent, abrupt, and meaningless. Qualities and ideas are not maintained or reiterated, unless by accident. Successive events are not related. The unpredictability is so great that expectations are not built, and nothing but random change can be anticipated. Examples of this include:

. . .Fragmentation—absence of a complete idea;
. . .Distortion and exaggeration—meaningless exploitation of extremes or qualities;
. . .Discontinuity—incompatibility between successive ideas accompanied by gaps in activity; and
. . .Diffusion—lack of consistent focus or any other kind of stability.

Interpreting the Variability Profile

The variability profile deals with the individual's tendency to keep things the same or change them over time. As such, the profile reflects temporal relationships between ideas and feelings of the past, present, and future.

Sameness is preserved when there is a need for permanence, stability, predictability, tradition, or selectivity. When taken to extremes, sameness leads to fixation, obsession, compulsion, perseveration, rumination, and ritualism.

Preserving Sameness. Sameness is preserved by maintaining or repeating previous ideas or feelings, and by minimizing the introduction of new, and different ones. The process is both retentive and conservative. One must keep what one already has, and not let go of it. And at the same time, one must also resist change and the introduction of any new ideas or feelings.

Keeping what one has, and not accepting every change or new idea that comes along builds a secure foundation for the present and a clear direction for the future. However, when sameness is preserved rigidly and urgently, there is no security in the present and no direction for the future.

Keeping what one already has is a process of living the present in the past, or reliving the past in the present. As such, it is a regressive process. Since the future is not pursued, it is also a static process. Regressive and static processes are valuable. Not moving into the present or future can be a way of indulging in time. Pausing, waiting, or being suspended can be an exploration of existing possibilities, before moving onward. When taken to its extreme, however, regression or keeping the past can lead to blocking out the present and future, and never returning from the regression. Without plunging into the future, the present is incomprehensible and the past has no meaning or purpose.

Making Changes. Change takes place when there is a need for divergence, experimentation, freedom, flexibility, or adaptation. When taken to extremes, change leads to diffusion, impulsivity, disorganization, discontinuity, and fragmentation.

Change is made by introducing new ideas and feelings, and minimizing the repetition or maintenance of previous ones. The process is innovative and liberal. One must explore, invent, and create something new in order to improve and grow. One cannot be bound exclusively to what is already known and comfortable. When taken to extremes, however, excessive change implies that there is no map to guide the course of exploration, and there is no meaningful rationale for invention or creation. The present becomes random and the future becomes erratic, with no guidance from the past.

Change requires moving forward in time, predicting the future, and formulating expectations of what will develop out of the present and past. It is progressive and dynamic. Without looking to the future, and expecting something to emerge, the present becomes capricious and the past becomes senseless. On the other hand, when taken to extremes, futurism and innovation become rigid

in their preservation of randomness and discontinuity. Paradoxically then, they can become regressive, conservative, retentive, and static forces.

Finding a Balance. When the processes of stability and change are integrated, there is a balance between regressive and progressive directions, between conservative and liberal tendencies, and between dynamic and static forces. One is bound to the present through the past and future. A natural developmental process takes place. Previous ideas and feelings provide a basis for present ones, and present ideas and feelings project hopes and directions for the future.

The levels of variability reveal how much one keeps and lets go, and how avidly one resists changes and new ideas or feelings. They also reflect how much the past is kept, how much the present is based on the past, and how much the future relates to the past and present.

Within the intrapersonal context, the variability profile reveals how various aspects of the self are preserved and changed. Within the interpersonal context, the variability profile reveals: whether one accepts or rejects oneself or the other; whether one preserves one's own ideas or the ideas of another; whether one changes one's own ideas or those of another; whether one accepts one's own past or present or that of another; and whether one determines one's own future or follows the direction of another.

The next chapter gives guidelines on interpreting the variability profile from psychoanalytic and existential perspectives.

THE TENSION PROFILE

Definition

The tension profile is a composite description of the amount and flow of tension generated through each musical element. Scales within the profile provide a means of analyzing each element and its components in terms of the amount of tension that is accumulated, sustained, stored, modulated, and released.

As used here, tension may be a quality belonging to the element or a feeling state produced in the listener. It may be an objective property of the music, or a subjective reaction or expectation in the listener. For instance, loudness as a quality of sound is usually perceived as more tension producing than softness. On the other hand, there are situations when sustained softness can generate more tension than loudness, and when loudness can provide a welcome relief or release. Thus, tension is not simply a function of the amount of energy manifested in the element itself, it also involves the way the energy is manipulated and perceived by the listener.

Musical tension varies according to several factors, including: the amount of energy accumulated and released, the flow of energy, the size and frequency of climaxes, structural clarity, predictability, pleasantness, and the extent to

which the capabilities of the element, improviser, and media are exploited, utilized, and strained.

Tension influences and is influenced by all of the other profiles. Lack of integration or overdifferentiation often creates tension. Conversely, extreme tension may cause disintegration or overdifferentiation. Rigidity and randomness also create tension, and are often induced by tension. Tension can be a function of how the musical elements are manipulated to achieve prominence and control over one another as well as how role relationships are created between the improvisers. Finally, tension levels are also influenced by how congruent the feelings expressed in the improvisation are with each other.

Tension may be analyzed intramusically (within an individual's improvisation) or intermusically (between individuals making up a musical whole). It may indicate intrapersonal relationships between the music and the self, or interpersonal relationships between the improvisers.

Table XX provides a definition of each scale belonging to the profile.

TABLE XX

SCALES IN THE TENSION PROFILE

Rhythmic Ground. How much tension is gathered and released through tempo, meter, and subdivisions of the beat, and how often is ground tension varied?

Rhythmic Figure. How much tension is gathered and released through rhythmic patterns and themes, and how often is rhythmic tension varied?

Tonal Ground. How much tension is gathered and released through modality and tonality, and how often is it varied?

Melodic. How much tension is gathered and released through melody, and how often is it varied?

Harmonic. How much tension is gathered and released through chord choices, voicings, and progressions, and how often is harmonic tension varied?

Textural. How much tension is gathered and released through the spatial arrangement and role functions of the various parts. How often is textural tension varied?

TABLE XX (continued)

Phrasing. How much tension is gathered and released by the length and shape of the phrases, and how often does phrase tension vary?

Volume. How much tension is gathered and released through sound intensity and mass, and how often does volume tension vary?

Timbral. How much tension is gathered and released through medium, instrument, sound production techniques, and sound vocabulary, and how often is timbral tension varied?

Body/Motor. How much tension is gathered and released through the improviser's posture, body language, facial expression, and movement, and how often does it vary?

Program. How much tension is found in the images, associations, and stories attached to the improvisation by the client? How much tension is found in the lyrics of vocal improvisations?

Verbal Reaction. How much tension is expressed by the client when discussing the improvisation or its programmatic reference?

The Five Levels of Tension

A continuum of five gradients or levels is used to specify how much tension is maintained through each musical element. The five gradients are: hypotense, calm, cyclic, tense, and hypertense.

Hypotense. The element is not manipulated with sufficient energy or commitment to create tension, or the element is inadequately formed. There may be complete inactivity, euphoria, avoidance of tension, and a total lack of resistance to the instrument or flow of energy. As a result, there is nothing about the element which can arouse or release tension.

Calm. The element is manipulated to sustain steady states of low tension, or to continuously release any tension accumulated. Low levels of energy are used to avoid tension, or high energy levels are used to release tension. The flow of energy is smooth, and disruptions are avoided. Strong resistance to the instrument or energy flow is avoided, so that there is a feeling of "going with the

flow." Climaxes are small and infrequent. Simplicity, predictability, and structural clarity are maintained.

Cyclic. The element is manipulated to accumulate and release tension and to balance states of high and low tension. Different levels of energy are employed, and the flow of energy may be smooth or interrupted for expressive purposes. Resistance to the instrument or energy flow may be minimized or maximized. Climaxes vary in size and frequency. Balances are maintained between simplicity and complexity, predictability and inhibited expectations, and structural clarity and vagueness.

Tense. The element is manipulated to sustain steady states of high tension, or to continuously accumulate tension without releasing it. High levels of energy are used to sustain tension, or low energy levels are used to build tension. The flow of energy is direct, but may be interrupted frequently to create tension. The capabilities of the medium/instrument are exploited and nearly strained, and strong resistance is given to direct, smooth flows of energy. Climaxes are powerful and frequent. Strong expectations of increased tension are built, and expectations of release are inhibited. Complexity and structural uncertainty may be more prevalent than simplicity and structural clarity.

Hypertense. The element is manipulated to sustain unrelenting states of tension. The amount of energy and tension is overwhelming. The flow of energy is disrupted, and the capabilities of the medium/instrument and improviser are strained. Expectations of tension release are either not established or continuously inhibited. The element is overstimulated and overstimulating.

Interpreting the Tension Profile

A key to interpreting the tension profile is recognizing its many reciprocal influences. Musical tension may exist in the musical stimulus, the improviser (as player), and the improviser (as listener). The musical tension in one affects and is affected by the other. For example, when the improviser plays with tension, the music sounds tense; when the music sounds tense, the improviser reacts with tension; and when the improviser reacts with tension, s/he begins to make the music tenser. This reactionary circuit can serve to raise, lower, or modulate tension levels in the process of improvising or the product itself.

Another area of reciprocal influence is within the music. Tension in one musical element or process affects and is affected by tension in the others. For example, when there is tension in the element of timbre, tension is also created in other elements. And when there is tension in the process of rhythmic integration (e.g., overdifferentiation), rhythmic tension is the result. Usually, complexity, differentiation, and contrast create high levels of tension, whereas simplicity, fusion, and stability create lower levels. Balances between these opposites (i.e., integration and variability) usually create cyclic levels of tension.

It is of great interpretive interest when these trends are reversed, or when the tension levels between musical elements begin to interact. For example,

when rhythmic fusion is accompanied by high volume tension, a sense of urgency is conveyed. The interpretative question then becomes why is so much strenth, power, or energy being devoted to keeping rhythmic figure and ground together?

The direction and flow of tension is also important to consider. When tension accumulates, there is forward motion, predictability, and an expectation of release in the future. The focus is on what will happen. When energy is gathered for long periods without release, climaxes or catharses are welcomed. When climaxes become too frequent or intense, the energy flow loses its impact.

On the other hand, when tension is released, there is recoiling motion, predictability, and an expectation that the energy will be dissipated. The focus is on what has already happened. When tension is continually released without ever accumulating, a depletion of energy and commitment takes place. Climaxes and catharses do not occur, and boredom may result.

The next chapter gives guidelines for interpreting this profile from psychoanalytic and existential perspectives.

THE CONGRUENCE PROFILE

Definition

The congruence profile is a composite description of simultaneous feeling states among the various elements and parts. Of chief concern is how consistent the elements and parts are with one another in tension levels and role relationships. Scales in the profile provide a means of analyzing: the extent to which tension levels in each musical element are consistent with the prevailing state of tension in the overall improvisation as well as with selected other musical elements; and the extent to which simultaneous tension levels in one musical element are consistent with role relationships (e.g., figure-ground, part-whole, solo-accompaniment, and leader-follower) found in others.

The congruence profile overlaps with several of the other assessment profiles, including those dealing with tension, integration, and role relationships. The congruence profile is similar to the tension profile in its concern for feeling states but different from it in its focus on simultaneous tensions among several musical elements rather than levels of tension in a single element. The congruence profile is similar to the integration profile in its concern for simultaneous relationships, but different from it in its focus on the tension generated by each musical element rather than the organization of the element itself. The congruence profile is similar to the salience profile in its concern for relative positions of control within a musical element, but different from it in its focus on how these positions are confirmed or contradicted by the other musical elements.

Table XXI provides a definition of each scale belonging to the profile.

TABLE XXI

SCALES IN THE CONGRUENCE PROFILE

Rhythmic Ground. To what extent are tempo, meter, and subdivisions congruent with tension levels and role relationships in the other elements?

Rhythmic Figure. To what extent are rhythmic patterns congruent with tension levels and role relationships in the other elements?

Tonal Ground. To what extent are modality and tonality congruent with tension levels and role relationships in the other elements?

Melodic. To what extent is the melody congruent with tension levels and role relationships in the other elements?

Harmonic. To what extent are chord choices, voicing, and progressions congruent with tension levels and role relationships in the other elements?

Texture - Register. To what extent are registers congruent with tension levels and role relationships among the parts and with the prevailing feeling state of the improvisation?

Texture - Configurations. To what extent are voicing configurations congruent with the prevailing feeling state of the improvisation?

Phrasing. To what extent are the length and shapes of the phrases congruent with the prevailing feeling state of the improvisation?

Volume. To what extent is volume congruent with tension levels and role relationships in the other elements?

Timbre. To what extent is timbre congruent with tension levels and role relationships in the other elements?

TABLE XXI (continued)

Body. To what extent are tension levels observed in the client's posture, body language, movements, and facial expressions congruent with tension levels and feeling states within the improvisation?

Program. To what extent are images, associations, events, characters, and stories attached to the improvisation by the client congruent with tension levels and role relationships in the musical elements and with the prevailing feeling state of the improvisation? To what extent are lyrics congruent with the music?

Verbal Reaction. To what extent are the client's verbal reactions to the improvisation congruent with tension levels and feeling states in the improvisation itself?

Interpersonal. To what extent are tension levels and role relationships observed in the music congruent with tensions and roles observed in the interpersonal relationships of the client and other? Are intermusical tensions and relationships congruent with interpersonal tensions and relationships?

The Five Levels of Congruence

A continuum with five gradients or levels of congruence is used to specify how discrepant tension levels of a musical element are, and with how many other musical elements. The five gradients or levels are: uncommitted, congruent, centered, incongruent, polarized.

Uncommitted. The musical element is either uncontrolled, inactive, irrelevant, or neutral with respect to tension. This category is also used when the contribution of an element to the prevailing state of tension is difficult to determine.

Congruent. Tension levels generated by the musical element are consistent with the prevailing state of tension in the improvisation, and with tension levels of most of the other musical elements, particularly those controlling the improvisation. Moreover, the way that tension levels have been differentiated within

the musical element is consistent with role relationships found in most of the other elements. That is, the simultaneous tension levels within the element confirm, support, or contribute to the formation of figure-ground, part-whole, solo-accompaniment, and leader-follower relationships in the other elements. Note that in this category, tension levels and role relationships are generally congruent among most of the musical elements, and that the element under analysis is congruent with them. Thus, the element is congruent with the congruence of the improvisation itself.

Centered. Tension levels generated by the musical element are consistent with different tension levels found among the other musical elements. The element is centered between the feeling states, reflecting and integrating the contrast itself rather than either side of it. Note that in this category, tension levels and role relationships are incongruent but compatible within the improvisation itself, and that the element under analysis is reflecting or integrating this incongruence. As such, the musical element is congruent with the overall incongruence found in the improvisation itself. (It should be noted that incongruence as defined here is regarded as a necessary and natural ingredient of a musical improvisation).

Incongruent. Tension levels generated by the musical element are consistent with certain musical elements but not others. The element confirms, supports, and contributes to the incongruence found among the other musical elements. Similarly, simultaneous tension levels within the element are consistent with certain role relationships found in other musical elements but not others. That is, the element confirms, supports, and contributes to the incongruence in role relationships found among the other elements. Note that in this category, tension levels and role relationships among the musical elements are incongruent but compatible, and that the element under analysis is aligned with one side of the contrast. Thus, the musical element is congruent with some elements, and incongruent with others.

Polarized. Tension levels generated by the musical element are singularly contradictory in the prevailing state of tension in the overall improvisation. The element does not confirm, support, or contribute to the overall congruence of the improvisation, but rather sticks out as a highly discrepant, inappropriately opposite tendency. The element is so polarized with respect to tension, that its level of tension is meaningless within the context of the improvisation. Note that in this category, tension levels and role relationships among the musical elements are congruent, and that the element under analysis is split against them. Thus, the musical element is an isolated polarity within a congruent improvisation.

Interpreting the Congruence Profile

The congruence profile reveals how the client feels about his/her own thoughts and feelings, and tells whether the client's inner experiences are consistent with his/her outer expressions of them. To interpret the profile, the following questions can be helpful: Are the client's ideas consistent with one another and with feelings that have been attached to them? Are feelings ambiguous, ambivalent, or split? Do certain musical elements and processes send one message, and do other elements and processes send another? Are the messages compatible or mutually exclusive? Are simultaneous parts consistent with respect to feelings and expectations. Are role relationships among the parts and elements consistent with one another? Are the musical sounds consistent with the client's body language? Are the musical sounds consistent with the client's verbalizations?

The next chapter gives additional guidelines on interpreting the profiles from psychoanalytic and existential perspectives.

THE SALIENCE PROFILE

Definition

The salience profile is a composite description of which musical elements are most prominent and exert the most influence over the other elements. Of chief concern is the locus of control and salience among the musical elements as they interact. Scales within the profile provide a means of assessing the contributions of each musical element to integration, variability, role functions, tension, and congruence within the other elements.

The salience profile deals with properties of the music as they affect the listener. An element can become prominent when its components or qualities are exaggerated, or when a discrepancy or contrast is created within them. In both cases, the exaggeration or discrepancy commands the attention of the listener. Prominence can also be achieved when the element is at an extreme gradient in the other profiles. For example, elements that are unintegrated, overdifferentiated, rigid, random, incongruent, or hypertense are usually very prominent, and often exert considerable influence over the other elements.

An element gains control by becoming prominent and by taking a significant role with respect to the other elements. The amount of control is determined by: the extent to which the element influences role relationships in the other elements (i.e., figure-ground, solo-accompanist, leader-follower), whether it affects the processes of integration and variability in the other elements, and the extent to which it determines prevailing states of tension and congruence within the overall improvisation.

The salience profile can be used to analyze intramusical relationships within an individual's improvisation, or intermusical relationships that occur between individuals. It also reflects intrapersonal and interpersonal relationships.

Table XXII provides a definition of each scale in the profile.

TABLE XXII

SCALES IN THE SALIENCE PROFILE

Rhythmic Ground. How prominent is tempo, meter, and subdivisions in the overall improvisation, and to what extent do they control the other elements?

Rhythmic Figure. How prominent are the rhythmic patterns, and to what extent do they control the other elements?

Tonal Ground. How prominent are modality and tonality, and to what extent do they control the other elements?

Melodic. How prominent is the melody, and to what extent does melody control the other elements?

Harmonic. How prominent is the harmony, and to what extent do chord choices, voicing, and progressions control the other elements?

Texture. How prominent are texture, register, and voicing configurations, and to what extent do they control the other elements?

Volume. How prominent is the volume, and to what extent do sound intensity and mass control the other elements?

Timbre. How prominent is the timbre, and to what extent do sound medium, instrument choice, sound production technique, and sound vocabulary control the other elements?

Program/Lyrics. How prominent are the program and lyrics, and to what extent do they control the other elements?

The Five Levels of Salience

A continuum with five gradients or levels of salience is used to specify the degree of prominence and control exhibited by the element. Prominence is a function of how noticeable, significant, and powerful the element is. Control is a function of how many other musical elements are under its influence, and the extent to which it affects integration, variability, tension, congruence, autonomy throughout the improvisation. The five gradients are: receding, conforming, contributing, controlling, and overpowering.

Receding. The musical element is entirely dependent upon or overpowered by the other musical elements. It has very little prominence and contributes nothing of significance to the other elements or the overall improvisation. Its integration, variability, role functions, and state of tension are under the control of the other elements.

Conforming. The musical element consistently supports and follows most of the other musical elements, and has some prominence. It supports figure-ground, part-whole, and solo-accompaniment relationships in the other elements. The element is also manipulated to stay the same or change according to the other elements and to match their tension levels. It is also kept consistent with prevailing feeling states of the improvisation.

Contributing. The musical element supports and controls the other musical elements with equal frequency. The element varies in prominence, according to whether it is conforming to or controlling the other elements. It may be inextricably related to the controlling element, but secondary to it. It may support certain elements while controlling others. The element may be used to support or control figure-ground, part-whole, and solo-accompaniment relationships in the other elements. It may also be used to stabilize or change the elements, and to stimulate or relax tension levels. It is consistent with the prevailing feeling state of the improvisation.

Controlling. The musical element controls most of the other musical elements and has the most prominence. The element determines what figure-ground, part-whole, and solo-accompaniment relationships will be established. It also dictates the processes of stabilization, change, integration, and differentiation. The element controls the amount of tension, and sets the prevailing feeling state for the improvisation.

Overpowering. The musical element is so prominent it obliterates most of the other musical elements and their significance. The element overwhelms, or counteracts figure-ground, part-whole, and solo-accompaniment relationships that may be present in other elements. It also disrupts the processes of integration, and variability. The element creates tension and dictates the prevailing feeling state. The overpowering element prevents the apprehension or comprehension of activity and relationships in the other elements.

Interpreting the Salience Profile

The salience profile deals with two forms of power, prominence and control. To have prominence, one must play a significant role, be of importance to others, and attract notice and attention. To be in control, one must dominate others and have others submit or defer to one's influence.

Within an interpersonal context, the salience profile is interpreted in terms of which aspects of the self are more prominent and controlling, and which are more conforming and receding. Within an interpersonal context, the profile is interpreted in terms of which aspects of the self are used to gain prominence and control over the other, and which aspects are used to contribute or conform to the other. The converse is also of interest. Which aspects will not relinquish prominence and control within the self and with the other?

The salience profile reveals the value system within the musical self, and the hierarchical struggles between the musical self and other.

The next chapter gives additional guidelines on interpreting the profiles from psychoanalytic and existential perspectives.

THE AUTONOMY PROFILE

Definition

The autonomy profile is a composite description of the role relationships that the client forms when improvising with a partner (or in a group). It therefore focuses only on intermusical or interpersonal relationships.

Scales within the profile provide a means of analyzing role relationships within each musical element in terms of: how often the client takes leader versus follower roles, how these roles are manifested musically, and the conditions under which these roles are taken, maintained, and relinquished.

Table XXIII provides a definition of each scale belonging to the profile.

TABLE XXIII

SCALES IN THE AUTONOMY PROFILE

Rhythmic Ground. What role relationships do the client and/or partner develop through tempo, meter, and subdivisions?

Rhythmic Figure. What role relationships do the client and/or partner develop in determining the rhythmic content and form of the improvisation? How do they relate to each other with regard to rhythmic themes and their sequencing?

TABLE XXIII (continued)

Tonal/Melodic. What role relationships do the client and/or partner develop through modality, tonality, and melody?

Harmonic. What role relationships do the client and/or partner develop in determining harmonic aspects of the improvisation? How do they relate to each other with regard to chord selections, voicings, progressions, and the relationships of the chords to the melody?

Textural. What role relationships do the client and/or partner develop in determining textures, registers, and voicing configurations?

Phrasing. What role relationships do the client and/or partner develop through phrasing? How do they relate to each other with regard to the length and shape of phrases, and their sequencing?

Volume. What role relationships do the client and/or partner develop in setting volume levels and making volume changes? How do they relate to each other with regard to the intensity and amount of sound?

Timbre. What role relationships do the client and/or partner develop in determining the medium, instrument, production techniques, and sound vocabulary to be used in the improvisation?

Program/Lyrics. What role relationships do the client and/or partner develop in selecting or inventing a program or lyrics upon which to base the improvisation. How do they work together in creating lyrics and in making associations to the improvisation afterwards?

The Five Levels of Autonomy

A role continuum with five gradients or levels of leadership is used. The five gradients are: dependent, follower, partner, leader, and resister.

Dependent. The client takes the follower role exclusively, and never takes a leader role. In doing so, s/he depends entirely on the partner in all matters, including the content of his/her own music as well as the overall direction of the improvisation. This stance is taken regardless of any maneuvers by the partner to encourage leadership. When overwhelmed by the partner's music, the client's participation may wane or cease altogether.

In relation to other profiles, this role may be assumed through undifferentiation, fusion, stabilization, and change. Musically this includes: focusing exclusively on the partner's music; incessantly synchronizing with or imitating the partner's rhythms or melodies; following all changes made by the partner in tempo and volume; fusing with the partner's timbres and textures; and allowing the partner to control all formal aspects of the improvisation. Having no musical identity, the client acts as neither soloist nor accompanist.

Follower. The client consistently takes the follower role more readily than the leader role. Responsibility for determining the quality, content, and/or sequence of the musical element is given in large part to the partner. The client is not strongly inclined to control or direct the improvisation or to influence the partner, except when the conditions warrant such a change of role. Conditions under which the client relinquishes the follower role are: when the partner refuses to take the leader role; when the partner relinquishes control in a way that threatens the musical improvisation; or when the partner's directions are unacceptable to the client.

In terms of the other profiles, the follower role may be assumed through fusion, integration, stabilization, variability, or contrast. Musically this includes: offering rhythmic and melodic grounds more often than figures; synchronizing with or imitating the partner's rhythmic or melodic themes; matching the partner's volume and tempo; fusing or integrating with the partner's timbres or textures; and allowing the partner to determine the sequence of thematic material. The subject acts as an accompanist more than a soloist.

Partner. The client assumes leader and follower roles with equal frequency. Responsibility for determining the quality, content, and/or sequence of the musical element is shared equally with the partner. The client and partner influence one another equally in controlling or giving direction to some aspect of the music. The client assumes the leader role when the partner accepts him/her as leader or when the partner accepts the follower role as well as the specific direction taken by the client; the client assumes the follower role when the partner takes the leader role and when the client accepts a direction given by the partner.

In terms of other profiles in this assessment, the partner role may be assumed through fusion, integration, differentiation, stabilization, variability, contrast, stimulation, or relaxation. Musically, this includes: offering rhythmic and melodic figures as often as grounds; supplying half of the rhythmic and melodic ideas for thematic development; using volume levels, timbres, and tex-

tures that are equally prominent as the partner, and only occasionally more or less prominent; sharing control over the overall volume, tempo, timbre, and texture; and allowing the sequence of thematic material to evolve out of musical interaction with the partner. The client acts as soloist and accompanist with equal frequency.

Leader. The client consistently takes the leader role more readily than the follower role. In doing so, the client attempts to influence the improvisation and partner by controlling or giving direction to some aspect of the music. Conditions under which the client relinquishes the leader role are when the partner refuses to take the follower role, when the partner rejects the leader's directions, or when the partner takes the leader role in an assertive, insistent, or demanding manner.

In relation to the other profiles, the leadership role may be assumed through fusion or integration, stabilization or change, stimulation or relaxation. Musically, this includes: offering rhythmic or melodic figures more often than grounds; supplying most of the rhythmic and melodic ideas for thematic development; using volume levels, timbres, and textures that are more prominent than the partner's; controlling fluctuations in the overall volume, tempo, timbre, and texture; and determining the sequence of thematic material. The client acts as a soloist more than an accompanist.

Resister. The client continually attempts to evade or destroy any leader-follower relationship with the partner. The client does not attempt to influence the overall improvisation or the partner's improvising, and does not participate in any joint efforts or interactions. Instead, s/he becomes absorbed in his/her own music, or does not participate in the improvisation in any meaningful way. This role is taken regardless of any maneuvers by the partner to lead or follow. To assume this role, the resister uses withdrawal, flight, and/or aggression. The primary intention is to move towards the self while also moving away from or against the other.

In relation to other profiles, the resister role may be assumed through over-differentiation, rigidity, or randomness. Musically this includes: an exclusive focus on one's own music, continuous repetition of one's own music, a continuous following of one's own musical impulse, adherence to one's own musical preferences exclusively, complete disregard for maintaining a musical relationship with the other, active avoidance of any musical relationship, and/or attempts to block out, ignore, overpower, or obliterate what the other player is doing musically. The client acts like a soloist without an accompanist.

Interpreting the Autonomy Profile

The autonomy profile provides a composite picture of how the client functions within an interpersonal situation. At the most basic level, the autonomy profile reveals awareness of self and other, and the need for maintaining boundaries between self and other.

When the client has a musical identity and secure boundaries, s/he is susceptible to musical contact with another person. There is freedom to share musical materials, sounds, qualities, and a willingness to coexperience the same things at the same time. Conversely, the client is willing to accept the musical materials, sounds, and qualities of another person, and submit to the other persons' experiences in time. When the client has no musical identity, boundaries between the self may be nonexistent or completely impermeable depending upon whether the threat is individuation or engulfment. Thus, the musical boundaries imposed and maintained by the client may provide insight into his/her tolerance for intimacy.

For those who do not have boundary problems, the autonomy profile reflects degrees of selfness and otherness. Selfness is expressed on the leadership (or right) side of the continuum, while otherness is expressed on the followship (or left) side. At the middle of the continuum is partnership where there is a balance between selfness and otherness.

When a person moves towards the self, s/he also takes a stance with regard to the other. Selfness usually involves moving towards, away from, or against the other. Similarly, in moving towards the other, one also takes a stance with regard to the self. Otherness usually involves moving towards, away from, or against the self. These interpersonal stances may indicate various intentions and express various feelings:

Towards Self/Towards Other—Self-determination and leadership which take into account the feelings and ideas of the other. Feelings of self-confidence and self-acceptance coexist with support for, acceptance of, and agreement with the other. Processes of assimilation are applicable.

Towards Self/Away from Other—Self-assertion and leadership which establishes independence from the other. At the extreme levels, the intent may be separation, isolation, self-defense, withdrawal, dissociation, indifference, oblivion, resistance, exhibitionism, competition, or flight.

Towards Self/Against Other—Self-assertion, dominance, and leadership which counteracts what the other is or has been doing. Substantial changes are demanded in the other. At the extreme levels, the intent may be aggression, defiance, rejection, retaliation, rebellion, coercion, or paranoic self-defense.

Towards Other/Towards Self—Acceptance of and receptivity to the other's ideas and feelings that are consistent with one's own. Feelings of security and trust in the other are apparent. Projection and identification are applicable.

Towards Other/Away from Self—Accommodation and deference to the other, accompanied by a modification of one's own ideas and feelings. At the extreme levels, the result may be dependency, engulfment, denial, and repression.

Towards Other/Against Self—Compliance with the other through the reversal, contradiction, or abandonment of one's own ideas and feelings. At the extreme levels, the result may be self-abasement and self-destruction.

Intimately linked to selfness and otherness are issues of control—over both oneself and the other. The autonomy profile reveals conditions under which the client takes and relinquishes control over self and other. It also reveals the elements and processes by which control is manipulated. Another factor to examine is whether the autonomy reflects competitiveness with peers, or conflicts with authority figures.

Issues of control are intimately linked to role flexibility. Hence the autonomy profile can be used to examine the role repertoire of the client, conditions under which various roles are taken, and the flexibility with which the roles are modified or relinquished. The analysis of roles is particularly relevant when studying the client-therapist relationship and relationships within the client's family.

The next chapter gives additional guidelines for interpreting the profiles from psychoanalytic and existential perspectives.

OVERLAPS AMONG THE PROFILES

Although the interpretation of each profile has been discussed separately, it is extremely important to understand how the profiles overlap. One cannot comprehend the significance of one profile in isolation. What a client reveals in one profile can often be clarified and understood through another.

The profiles overlap in content, yet are different. The integration and congruence profiles both deal with simultaneous aspects of an improvisation, the former with figure-ground and part-whole relationships and the latter with tension levels and role relationships.

The tension and congruence profiles both deal with tension levels, the former with the amount of tension generated by an element and the latter with the consistency of tension levels among the elements. The tension profile deals with feeling states that arise from the quality of a musical element itself as well as from musical relationships it forms, (e.g., those found in the integration and variability profiles).

The variability profile overlaps with the other profiles in that the different relationships described (e.g., integration, tension, congruence, salience) may stay the same or change in time as the improvisation progresses.

The salience and autonomy profiles both deal with control issues, the former dealing with control and support among the musical elements and the latter with role relationships between the improvisers.

The profiles also affect one another reciprocally. Integration affects and is affected by variability. Variability creates different levels of tension. Tension affects and is affected by integration, variability, and congruence. Integration determines salience. Salience has variability, and contributes to congruence. Congruence is the integration of tension. Autonomy is achieved through processes of integration, variability, tension, and salience.